



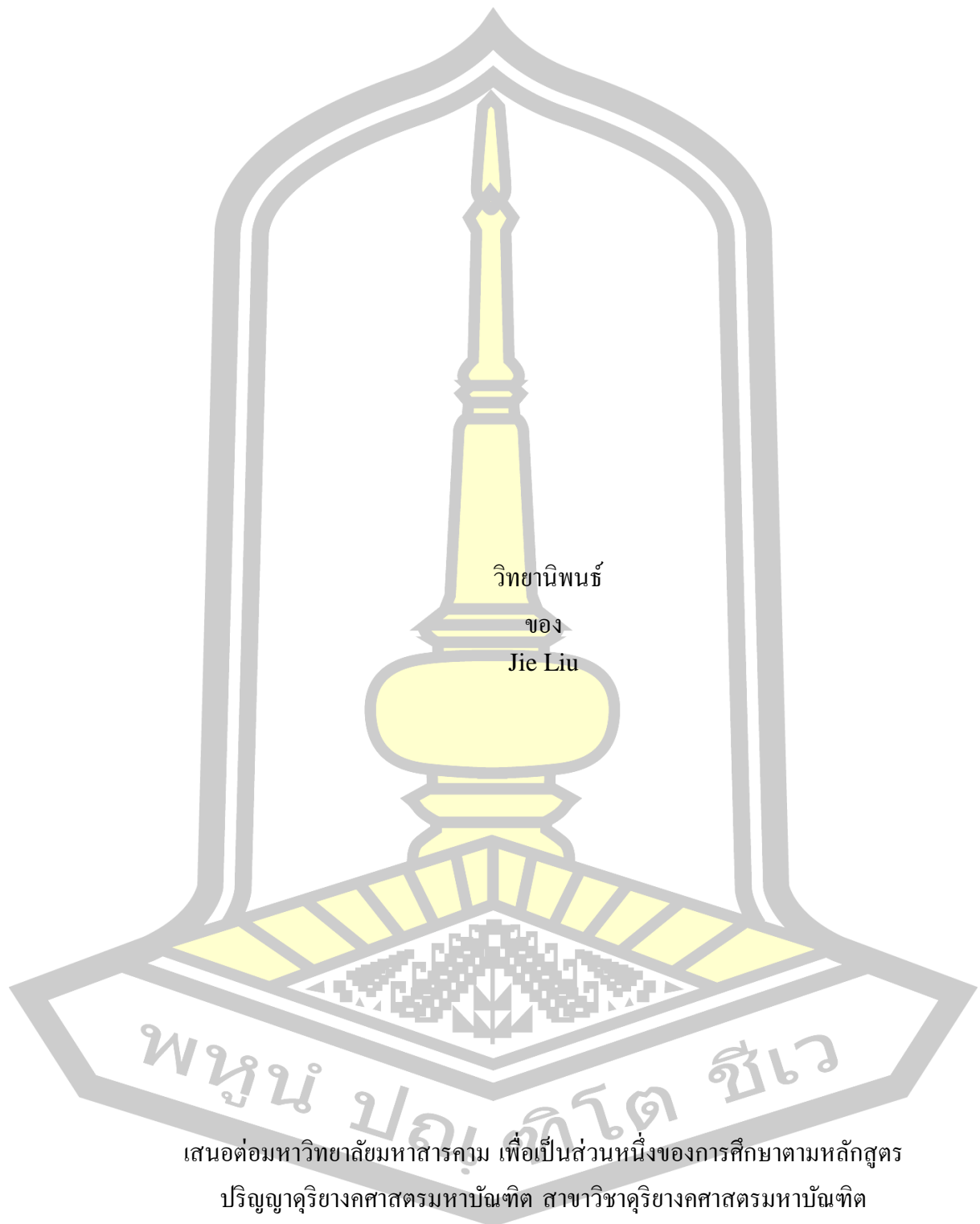
A study of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou
Province, China

Jie Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
May 2024

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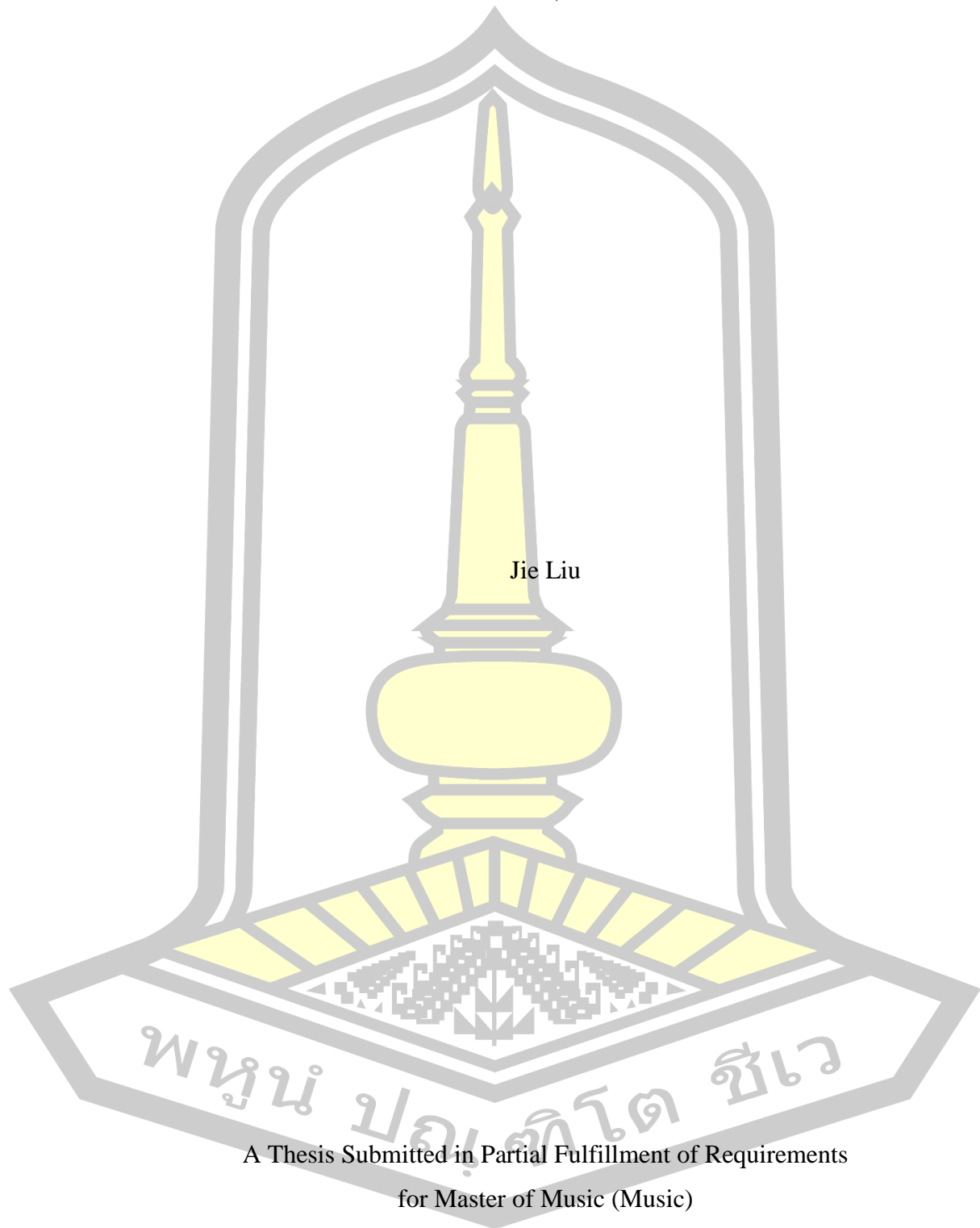
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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A study of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou
Province, China



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

May 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Jie Liu , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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TITLE A study of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China

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ABSTRACT

There are two research objectives: 1) To study the development of celebratory songs for drinking among the Buyi ethnic group in Guizhou Province, China. 2) Analyze the vocal celebratory songs for drinking characteristics of the Buyi ethnic group in Guizhou Province, China. This study employs qualitative research, interviews 6 key informations, field investigations, and musicology methodology to analyse music characteristics.

The results are as follows: 1) The development of celebratory songs for drinking by the Buyi ethnic group originated in the 1980s and 1990s. Improvisational singing is a song used to greet guests during welcoming, sending, and dining, promoting socialization and creating a lively atmosphere for making friends. 2) Analyse The vocal celebratory songs. Drinking songs have both ritual and social lyrics that are improvised, with Buyi language stressing meaning expression and singing emphasizing rhyme. In terms of rhythm, it is generally a half beat and one syllable, with relatively fixed beats (2/4 and 4/4). In terms of vocal melody, the ritual, social, and stage categories are all pentatonic modes. The ceremonial and social categories are primarily included in one segment, which has a pleasant melody and excellent narrative capacity. They are frequently repeated to reinforce the perception. In terms of music aesthetics, etiquette and conventions prioritize emotional expression and knowledge transmission; social language is straightforward and emphasizes participation; and the stage stresses formal beauty and infectiousness.

Keyword : Buyi ethnic group, Celebratory Songs for Drinking, Vocal Characteristics

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At the same time, I would like to express my heartfelt gratitude to the examination committee's Asst. Prof.Dr. Narongruch Woramitmaitree, Asst Prof. Dr. Pittayawat pantasri, Dr Thanaporn Bhengsri. They gave me valuable opinions and suggestions in various stages of my thesis proposal, midterm assessment, and so on. In addition, I would like to thank my dear classmates for their selfless help and support during my research and learning process.

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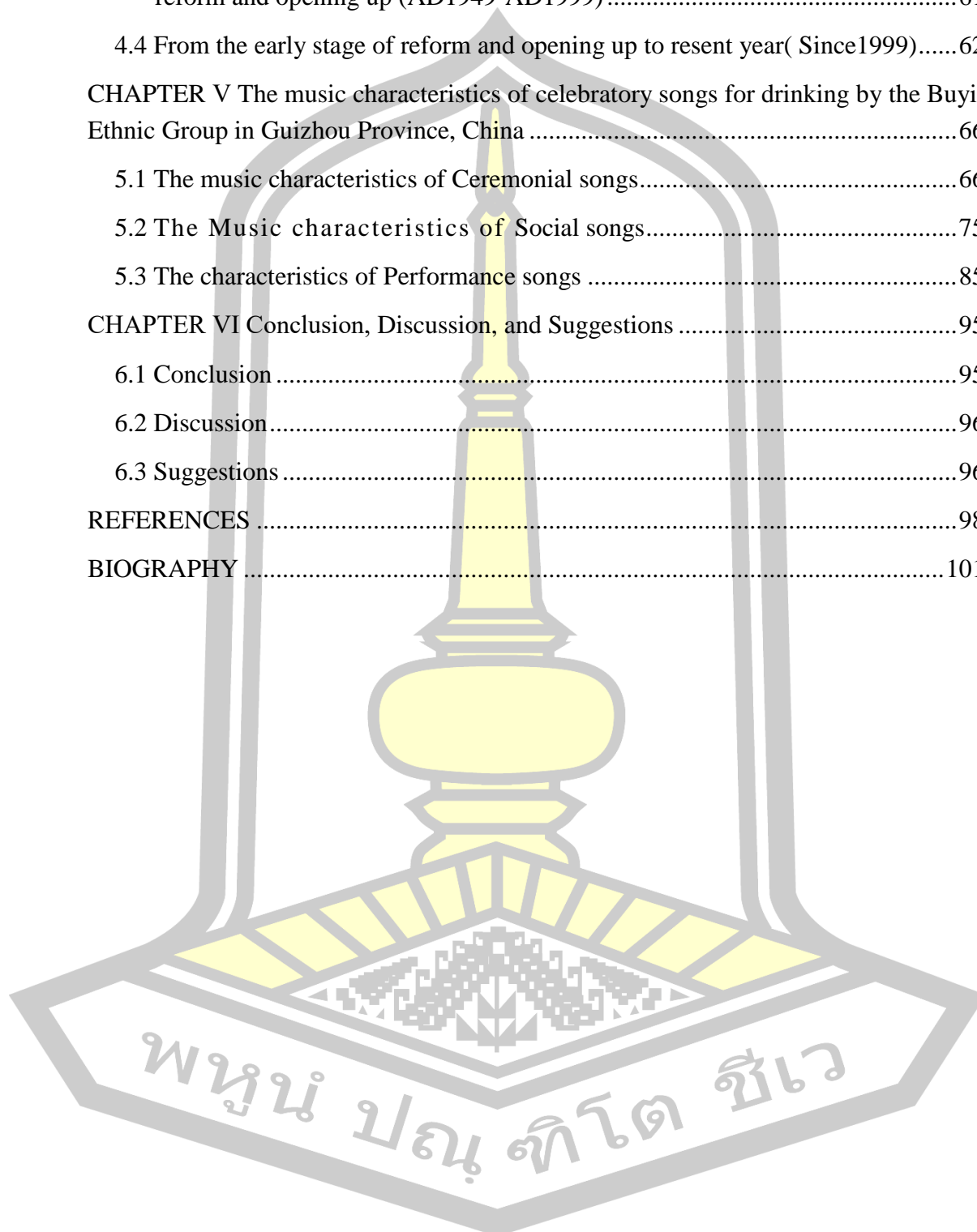
Salute!

Jie Liu

TABLE OF CONTENTS

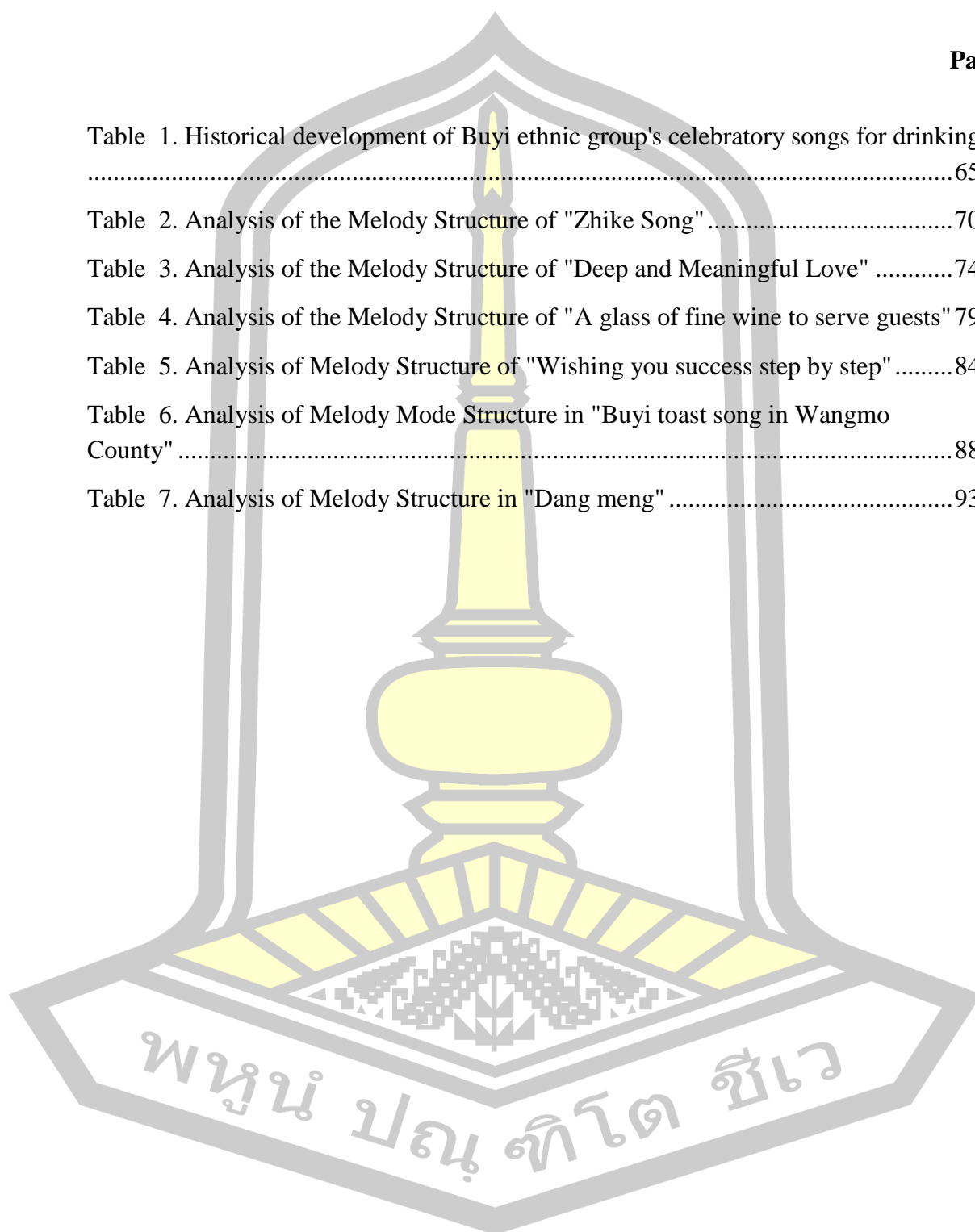
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction	1
1.1 Research Background	1
1.2 Research objectives	3
1.3 Research Questions.....	3
1.4 Research Benefit.....	4
1.5 Definition of terms.....	4
1.6 Conceptual Framework.....	4
CHAPTER II Literature review	6
2.1 Overview of the Buyi ethnic group in Guizhou, China	6
2.2 Overview of Buyi celebratory songs for drinking	20
2.3 The theory used in this study.....	21
2.4 Research and Document Related	41
CHAPTER III Research Methodology	51
3.1 Research scope.....	51
3.2 Research Process	54
CHAPTER IV The History of the celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China.....	57
4.1 From the Western Zhou Dynasty to the Song Dynasty (AD275-AD1024).....	57
4.2 From the Song Dynasty to the founding of the People's Republic of China (AD1024-AD1949).....	60

4.3 From the founding of the People's Republic of China to The early stage of reform and opening up (AD1949-AD1999)	61
4.4 From the early stage of reform and opening up to resent year(Since1999).....	62
CHAPTER V The music characteristics of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China	66
5.1 The music characteristics of Ceremonial songs.....	66
5.2 The Music characteristics of Social songs.....	75
5.3 The characteristics of Performance songs	85
CHAPTER VI Conclusion, Discussion, and Suggestions	95
6.1 Conclusion	95
6.2 Discussion.....	96
6.3 Suggestions	96
REFERENCES	98
BIOGRAPHY	101



LIST OF TABLES

	Page
Table 1. Historical development of Buyi ethnic group's celebratory songs for drinking	65
Table 2. Analysis of the Melody Structure of "Zhike Song"	70
Table 3. Analysis of the Melody Structure of "Deep and Meaningful Love"	74
Table 4. Analysis of the Melody Structure of "A glass of fine wine to serve guests"	79
Table 5. Analysis of Melody Structure of "Wishing you success step by step"	84
Table 6. Analysis of Melody Mode Structure in "Buyi toast song in Wangmo County"	88
Table 7. Analysis of Melody Structure in "Dang meng"	93



LIST OF FIGURES

	Page
Figure 1. Map of Guizhou Province	9
Figure 2. Map of Guizhou Province	10
Figure 3. Distribution Map of the Buyi Ethnic Group in Guizhou	12
Figure 4. Sing ceremonial songs for drinking, welcome guests to	60
Figure 5. Li Chaolan and other folk singers sing ceremonial songs for drinking.....	61
Figure 6. Screenshot of the song "Dang meng" broadcasted on China CCTV Music Channel (performed by the foreign "Five Continents Singing" group)	64
Figure 7. Zhike Song.....	67
Figure 8. Schematic diagram of the repetition of lyrics in "Zhike Song"	69
Figure 9. Deep and Meaningful Love	72
Figure 10. A glass of fine wine to serve guests	76
Figure 11. Lyrics in "A glass of fine wine to serve guests"	78
Figure 12. Rhythmic Analysis of "A glass of fine wine to serve guests"	79
Figure 13. Wishing you success step by step.....	81
Figure 14. Rhythmic Analysis of "Wishing you success step by step"	83
Figure 15. Buyi toast song in Wangmo County.....	86
Figure 16. Analysis of the Rhythm Characteristics of "Buyi toast.....	87
Figure 17. Analysis of the Creative Motivation for "Wangmo's Toast Song"	89
Figure 18. Dang meng.....	91
Figure 19. Rhythm Analysis of the Song "Dang meng"	92

CHAPTER I

Introduction

1.1 Research Background

Guizhou, located in southwest China, is famous for its unique geographical environment and rich ethnic culture. As the only province without a plain in China, Guizhou's mountains, hills and basins have nurtured 18 ancestral ethnic groups such as Han, Miao, Buyi, Dong, Yi and Shui, as well as their colorful national cultures. Here, the embodiment of cultural diversity is particularly obvious; people often use "ten miles of different winds, 100 miles of different customs" to describe the cultural thousand island phenomenon in Guizhou. Guizhou folk music is an important part of this cultural diversity. (Xie Tingqiu, 2011) Therefore, celebratory songs for drinking (toast songs) of the Buyi nationality, in particular, are not only the most common form of music in daily life but also an important carrier of their social communication and cultural inheritance. This paper aims to deeply explore the historical development and music characteristics of celebratory songs for drinking of Buyi nationality in order to draw attention to this culture and provide theoretical support for the protection and inheritance of this musical intangible cultural heritage.

As an important ethnic group in southwest China, the Buyi people are mainly distributed in Guizhou, Yunnan, Sichuan and other provinces, among which Guizhou province has the largest population, accounting for 97% of the country's Buyi population. Buyi originated from a branch of Luoyue, "Luoyue" in the ancient Baiyue ethnic group. The Buyi language belongs to the Zhuang-Dai branch of the Zhuang-Dong language group of the Sino-Tibetan language family and is closely related to the Chinese Zhuang language, the Dai language and the Thai language. The Buyi nationality is an indigenous nationality in Guizhou. They have lived near the mountains and rivers for generations. They pay attention to etiquette and customs and have formed a national character of modesty, politeness, and hospitality. ("A Brief History of the Buyi People "compilation group, 2016) Buyi folk songs are a kind of singing art that has been circulating among the people in this environment and through oral singing in the daily lives of the Buyi people for social communication.

Since the Buyi people did not have their own language in history, singing folk songs became an important carrier and means for them to learn language, spread knowledge, inherit history, and socialize (Zhang Yongji, 2022). Therefore, the Buyi people, an ethnic group in southwest China, are primarily found in Guizhou, Yunnan, and Sichuan provinces. Originating from the ancient Baiyue ethnic group, they speak the Zhuang-Dai language, closely related to the Chinese Zhuang, Dai, and Thai languages. They live near mountains and rivers, valuing modesty, politeness, and hospitality. Buyi folk songs serve as a means of learning languages, spreading knowledge, and socializing, as they have no own language.

Celebratory songs for drinking (wen Nao in Bui language) refer to the celebratory songs for drinking, greeting each other, blessing and toast on various etiquette and daily communication occasions of the Bui people. The Buyi people are the earliest people to cultivate rice and brew rice wine. In the traditional Buyi villages, every family brews a lot of rice wine every year and keeps it for guests. At the same time, the custom of "no wine, no banquet" is also spread in the Buyi area, which provides the necessary material conditions and display platform for the appearance of celebratory songs for drinking. As an important part of Buyi folk songs, celebratory songs for drinking are the most common, widespread and featured songs in Buyi people's daily lives. As a carrier and medium for Buyi people to socialize, the celebratory songs for drinking are very rich in content. Knowledge related to astronomy, geography, ethics, production and life, social etiquette, etc., reflects the world outlook, life outlook, values and national outlook of the Buyi people in various historical periods and is the crystallization of culture and art orally created and transmitted by generations of Buyi people (Zhao Kun, Wu Qilu, Chen Liangming, 1988). Therefore, celebratory songs for drinking are a significant part of the Buyi people's daily lives, reflecting their world outlook, values, and national outlook. These songs, known as "wen nao" in Bui, are a way for the Buyi people to socialize and celebrate drinking. They are a significant part of their folk songs, highlighting the importance of brewing rice wine and maintaining a "no wine, no banquet" custom.

However, with the rapid development of China's economy and society, the Buyi ethnic group's celebratory songs for drinking are facing challenges in inheritance. Young people going out to work have put celebratory songs for drinking

at risk of extinction in various regions due to a lack of successors. In the past decade, with the continuous improvement of people's living standards and changes in their attitudes, the social function and value orientation of the Buyi ethnic group's celebratory songs for drinking have also undergone changes. One is the popular and easy-to-learn Buyi ethnic cultural songs for drinking created by Buyi musicians, which can be used in both stage performances and daily interactions. They are deeply loved by the Buyi people, inspiring their enthusiasm for learning Buyi cultural songs for drinking, establishing cultural confidence, and inspiring many Buyi people to re-examine their own culture and music. But this kind of learning involves learning one song at a time and can only be considered a supplement to traditional celebratory songs for drinking. The second is improvisational lyrics, which can express wisdom and talent. The traditional Buyi ethnic group's celebratory songs for drinking are gradually disappearing due to a lack of quiet time to focus on learning and mastering. From the perspective of protecting and inheriting intangible cultural heritage, this is worthy of attention.

This study selects the celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province China as the research object. By analyzing the history and musical characteristics, it conducts an in-depth exploration of this intangible cultural heritage. While filling the gaps in the existing research literature, it also reconstructs people's understanding of the celebratory songs for drinking by the Buyi Ethnic Group, and provides valuable cultural information for researchers interested in this area.

1.2 Research objectives

1.2.1 To study the history of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China.

1.2.2 To analyze music celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China.

1.3 Research Questions

1.3.1 What is the history of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China?

1.3.2 What are the music celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China?

1.4 Research Benefit

1.4.1 We can know the history of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China.

1.4.2 We can know the music characteristics of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China.

1.5 Definition of terms

1.5.1 Buyi ethnic group refer to: It is the most populous ethnic minority in southwestern China, with its own ethnic language and traditional culture. Buyi ethnic group is a traditional ethnic group in Guizhou, with a subtle and gentle ethnic personality. Singing celebratory songs for drinking is an important part of their daily life.

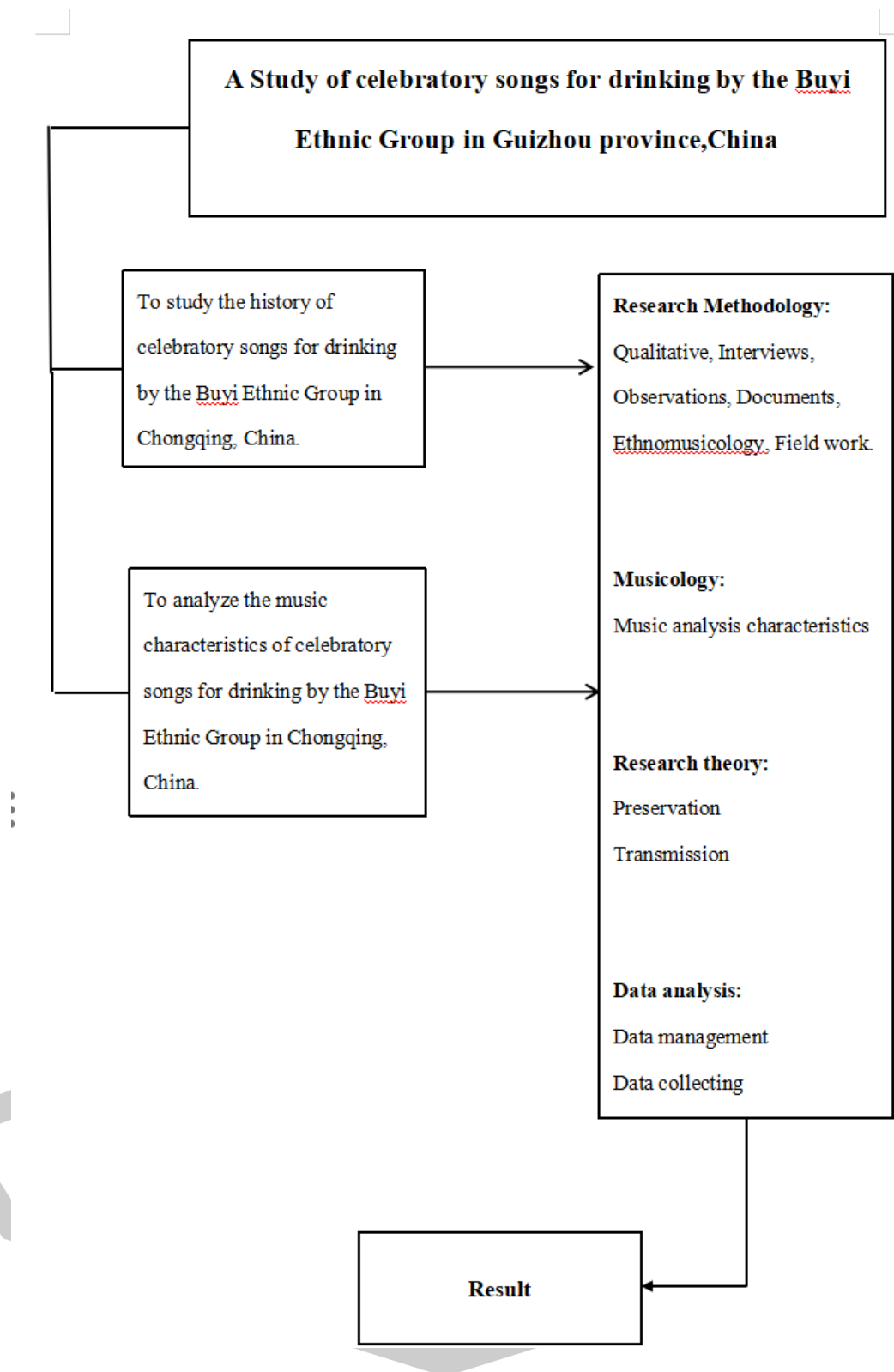
1.5.2 History refer to: With the history and changes of society, the history and changes of Buyi celebratory songs for drinking in singing form, song creation, and content.

1.5.3 music characteristics refer to: lyrics (poetry), rhythmic patterns, melody structure, aesthetic of music.

1.5.4 Ceremonial songs for drinking refer to: the songs sung by the Buyi people during traditional festivals, weddings, funerals, sacrificial ceremonies, and daily interactions, where guests and guests toast each other to express their inquiries and blessings.

1.6 Conceptual Framework.

This dissertation uses A Study on celebratory songs for drinking of the Buyi Ethnic Group in Guizhou province, China. The data is mainly obtained through five research methods: qualitative, interviews, observations, documents, and field work. These data are explained by the music education method, ethnomusicology theory, and theories of musicology.



CHAPTER II

Literature review

Research on celebratory songs for drinking of the Buyi Ethnic Group in Guizhou Province, China. The researchers searched for relevant documents using the China National Knowledge Infrastructure (CNKI) to obtain the most comprehensive information in this paper by selecting the terms "Buyi Liquor Song, Guizhou Buyi celebratory songs for drinking," "Minority Liquor Song," and "Liquor Song. Review various documents based on the following topics.

- 2.1 Overview of the Buyi ethnic group in Guizhou, China
- 2.2 Overview of Buyi celebratory songs for drinking
- 2.3 The theory used in this study
- 2.4 Research and Document Related

2.1 Overview of the Buyi ethnic group in Guizhou, China

2.1.1 Overview of Guizhou Province

Guizhou Province is a provincial-level administrative region of the People's Republic of China, with its capital located in Guiyang City. There are 6 prefecture level cities in Guiyang, Zunyi, Liupanshui, Anshun, Bijie, and Tongren, as well as 3 ethnic autonomous prefectures in Qiandongnan, Qiannan, and Qianxinan, with a total of 88 county-level administrative regions under its jurisdiction. It is located in the the Yunnan-Guizhou Plateau, bordering Sichuan Province and Chongqing in the north, Hunan Province in the east, Guangxi Zhuang Autonomous Region in the south, and Yunnan Province in the west. Between $103^{\circ} 36' - 109^{\circ} 35' E$ and $24^{\circ} 37' - 29^{\circ} 13' N$. The length from east to west is about 595 kilometers, and the distance from north to south is about 509 kilometers. The total area is 176000 square kilometers, accounting for 1.8% of the national total area. The easternmost part is Dihu Township, Tianzhu County, Qiandongnan Prefecture, the westernmost part is Yulong Township, Weining County, Bijie City, the southernmost part is Luowan Township, Xingyi City, Qianxinan Prefecture, and the northernmost part is Yangxi Town, Daozhen County, Zunyi City. The terrain within the territory is high in the

west and low in the east, tilting from the middle to the north, east, and south, with an average elevation of about 1100 meters. The terrain and landforms are divided into three types: plateau mountains, hills, and basins. Among them, 92.5% of the area is mountainous and hilly, known as the "eight mountains, one water, and one field". Within the territory, there are numerous mountain ranges and ravines. Loushanguan, a transportation fortress in Sichuan, Chongqing, and Guizhou, is located at an altitude of 1444 meters in the northern part of Daluoshan; The main peak of Miaoling in the central and southern regions, Leigong Mountain, has a sea elevation of 2178 meters; The main peak of Wuling Mountain in Northeast China, Fanjing Mountain, has a sea elevation of 2572 meters; Jiucaiping, Zhushi Township, Hezhang County, in the western Wumengshan Mountains, is the highest point in Guizhou at an altitude of 2900.6 meters, while Shuikou River, Diping Township, Liping County, Qiandongnan Prefecture, is the lowest point in Guizhou at an altitude of 147.8 meters outside the provincial boundary. The karst landform in Guizhou is very typical, with an exposed surface area of 109000 square kilometers, accounting for 61.9% of the total land area of the province, presenting Guizhou with peak forests, stone forests, and underground caves on the ground Unique karst wonders such as the hidden river.

Guizhou Province has a subtropical humid monsoon climate, with an average annual temperature of around 15 degrees Celsius. There is no severe cold in winter and no scorching heat in summer. The unique climate characteristics make Guizhou an ideal leisure tourism and summer resort that many people aspire to. In addition, due to the influence of atmospheric circulation and terrain, some people have used the phrase "a mountain is divided into four seasons, and ten miles have different days" to compare the diversity of Guizhou's climate.

Guizhou has a long history, dating back more than 2000 years to the late Warring States period in China. At that time, Yelang Kingdom (夜郎国), one of the major powers in the southwest region, had most of its territory in present-day Guizhou. After Emperor Qin Shihuang unified China, he built the "Wuchi Road" in the Yelang area and established counties and officials in some areas. In the Tang Dynasty, Guizhou was established with districts such as Bozhou (播州), Sizhou (思州), Gouzhou (矩州), and Manzhou (蛮州). In the seventh year of the

Kaibao reign of the Song Dynasty (974 AD), the indigenous leader Pugui controlled Juzhou and surrendered. In the imperial edict of the Song Dynasty, there was the phrase "only Guizhou, far from being barren", which is the earliest recorded name for Guizhou. In the eleventh year of the Yongle reign of the Ming Dynasty (1413), the Guizhou Chengxuan Political Department was established, officially establishing the province in the name of Guizhou. In the fifth year of the Yongzheng reign (1727), Zunyi Prefecture and its counties under Sichuan were transferred to Guizhou, and the entire territory of Yongning north of Bijie was transferred to Sichuan. The area north of the Hongshui River and Nanpan River in Guangxi was transferred to Yongfengzhou (永丰州), along with Libo (荔波) in Guangxi, Pingxi (平溪), Tianzhu (天柱) in Huguang, it was under the jurisdiction of Guizhou. At this point, the territory of Guizhou has basically formed.

Guizhou is a multi-ethnic province with 18 ethnic groups including Han (汉族), Miao (苗族), Buyi (布依族), Dong (侗族), Tujia (土家族), Yi (彝族), Gelao (仡佬族), Shui (水族), Hui (回族), Bai (白族), Yao (瑶族), Zhuang (壮族), She (畲族), Mannan (毛南族), Man (满族), Menggu (蒙古族), Mulao (仫佬族), Qiang (羌族), etc. As of the end of 2022, the permanent population of Guizhou Province is 38.56 million. Among them, Han Han ethnic group is 21.9117 million, accounting for 62.2%, Miao Miao ethnic group is 4.299 million, accounting for 12.2%, Buyi ethnic group is 2.7982 million, accounting for 7.9%, Dong ethnic group is 1.6286 million, accounting for 4.6%, Tujia Tujia ethnic group is 1.4303 million, accounting for 4.1%, and Yizu Yi ethnic group is 843600, accounting for 2.4%.

For a long time, the people of various ethnic groups in Guizhou have used their diligence and wisdom to create their own unique material and spiritual civilizations on this land. Among them, Guizhou ethnic music is the most dazzling pearl among many ethnic cultures. Born to sing, able to walk and dance, "this is a true portrayal of Guizhou ethnic song and dance as an important part of the production and life of all ethnic groups in Guizhou. As a wise achievement created and developed by generations of people from various ethnic groups in Guizhou, Guizhou ethnic music is

renowned for its multi music and unaccompanied original ecological chorus of the Dong ethnic group both domestically and internationally, the Buyi Eight Tones, known as the "living fossil of sound", the Miao Flying Song with a high voice that can cross several mountains, the mysterious Buyi Bronze Drum Twelve Songs, and the Miao Lusheng Song, celebratory songs for drinking, a Buyi ethnic group who seeks mutual blessings to enhance friendship and unity... Walking into Guizhou, one feels like they have entered the "world of songs and the ocean of dance". At present, due to the connectivity of highways, aviation, and high-speed railways to counties in Guizhou Province, transportation is very convenient. Guizhou has become China's first national level big data comprehensive experimental zone, national ecological civilization experimental zone, and inland open economic experimental zone. At the same time, Guizhou has become a world-renowned mountain tourism destination and major mountain tourism province due to its famous scenic spots such as Huangguoshu Waterfall, Fanjingshan Fanjing Mountain, Wanfenglin Wanfeng Forest, Xiaoqikong Xiaoqikong, and Xijiang Qianhu Miao Village, with a pleasant climate. It is also known both domestically and internationally as a "Mountain Park Province, Colorful Guizhou Style". (<https://baike.baidu.com>)

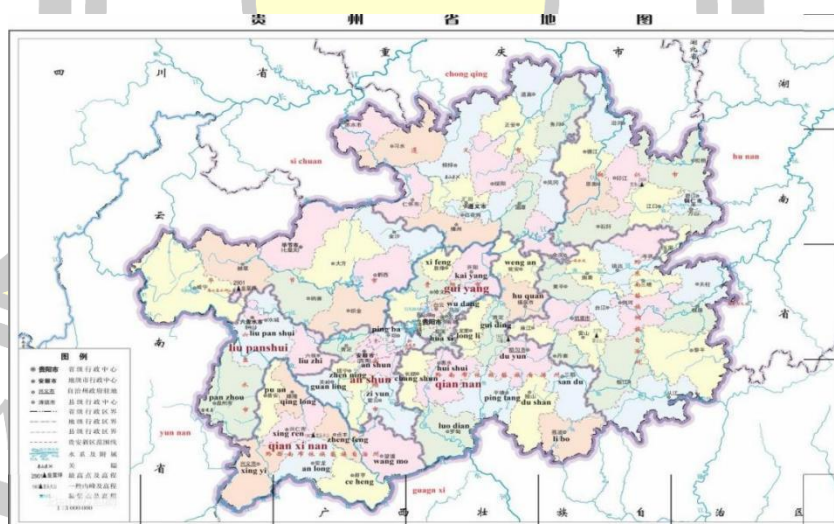


Figure 1. Map of Guizhou Province

Source: <https://baike.baidu.com/>

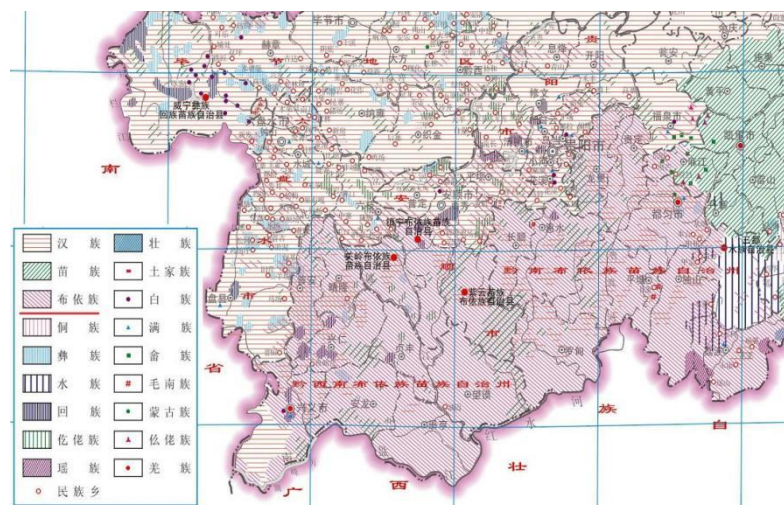


Figure 2. Map of Guizhou Province

Source: <https://baike.baidu.com/>

2.1.2 Overview of the Buyi ethnic group

The Buyi ethnic group is a relatively large ethnic minority in southwestern China, mainly distributed in provinces such as Guizhou, Yunnan, and Sichuan. According to the "China Statistical Yearbook 2021", the population of the Buyi ethnic group in China is 3.5767 million, with Guizhou Province having the largest Buyi population, accounting for 97% of the national Buyi population. It mainly resides in the Buyi and Miao Autonomous Prefecture of Qiannan and Qiansouthwest, as well as Anshun City, Guiyang City, and Liupanshui City.

The Buyi ethnic group originated from a branch of the ancient "Baiyue" (百越) ethnic group known as the "Luo Yue" (骆越). Before the Qin and Han dynasties in China, the Buyi ethnic group referred to "Pu Yi" (濮夷), during the Eastern Han and Six Dynasties periods as the "Liao", during the Tang and Song dynasties as the "Fan Man" (蕃蛮), and during the Yuan, Ming During the Qing Dynasty until the establishment of the People's Republic of China, it was known as Ba Fan (八蕃), Zhong Jia (仲家), Nong Jia (侗家), Bu Long (布依), long Ren (笼人), Tu Ren (土人), and Yi Ethnic Group (夷族). In 1953, according to the wishes of the ethnic group and with the approval of the Chinese State Council, they were collectively referred to as the "Buyi ethnic group". Buyi language belongs

to the Zhuang Dai language branch of the Sino Tibetan Zhuang Dong language family, and is closely related to the Chinese Zhuang language, Dai language, and Thai language. Throughout history, the Buyi ethnic group has been living near mountains and rivers, engaged in agricultural production, and were the earliest ethnic groups to cultivate rice. The Buyi people take rice as their staple food. On holidays, they will make their favorite glutinous rice cakes, Zongzi, and their own rice wine (glutinous rice wine) to entertain or give gifts to relatives and friends.

The Buyi people believe in their ancestors and have their own religion - Mojiao (摩教, Mo religion : a type of transition from primitive religion to artificial religion). They believe that all things in the world were created by their humanistic ancestor god Baolutuo "Baolutuo" (报陆陀) , and all things have spirits. The soul has mysterious power, and the nature that relies on for survival, such as mountains, wells, stones, trees, bamboo, caves, etc., are all incarnations of gods, Through specific rituals and conditions, all things can transform each other to achieve the goal of avoiding disasters and praying for blessings, which is a reflection of the primitive religious beliefs of the Buyi agricultural civilization; People suffering from diseases can be attributed to certain ghosts, and by holding certain rituals, diseases can be expelled; After death, the soul remains immortal, and through transcendence rituals, the soul returns to its ancestors and lives peacefully with them in another world without pain. The holding of these sacrificial and transcendental ceremonies requires the coordination of Bumo (布摩) (the leader of the Mo jiao) to sing a large number of Mojing (the ancient Buyi scriptures, 摩经) that reflect the political, economic, and cultural life of the Buyi people in ancient society, as well as their social interactions and moral etiquette. The ritual songs of reciting the "Mojing" in this way have been classified into narrative songs and sacrificial songs of the Buyi ethnic customs in this article. Due to the worship of many gods by the Buyi people, they have always had the concept of reverence for nature in their hearts. Nowadays, many Buyi villages still retain the ancient and simple style of green mountains, clear waters, and shaded by ancient trees.

In thousands of years of historical evolution, the Buyi people, as descendants of the ancient Yue people in southern China, whether living in Tianba area,

mountainous areas or hilly areas, their residential buildings, in addition to changes in materials, have built half the side tower and ground buildings for upper residents, lower animals, and shrines on the back walls of the houses to worship their ancestors. The left and right sides are separated into kitchen, bedroom, guest rooms, and other arrangements, There is a cultural element of the "Ganlan style architecture" in ancient Yue culture. At the same time, they also present patterns such as railings, water patterns, flowers and birds on their ethnic costumes through traditional techniques such as batik and embroidery, singing in their celebratory songs for drinking, which is a concentrated reflection of their love for nature and their love for their own ethnic culture.

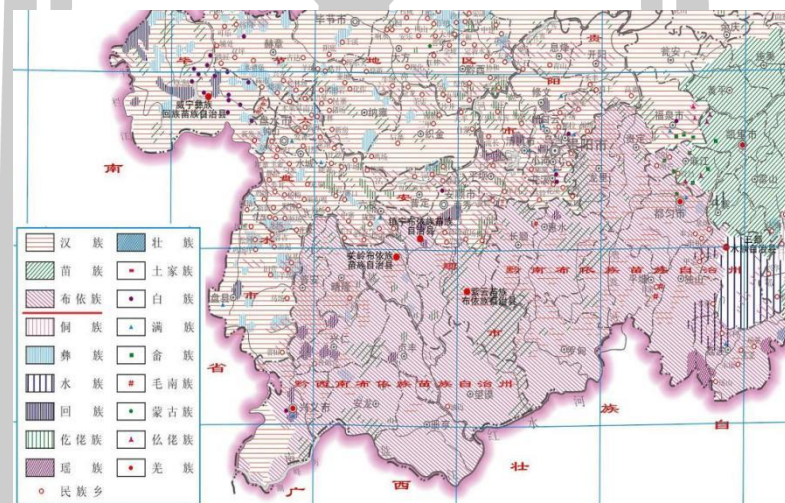


Figure 3. Distribution Map of the Buyi Ethnic Group in Guizhou

Source: <https://baike.baidu.com/>

2.1.3 Introduction to Buyi Folk Songs

The Buyi ethnic group is a nation that is good at singing and dancing. Due to its implicit national character and other reasons, the tunes of Buyi ethnic songs have almost no large intervals and are mostly gentle and gentle, with intervals of two, three, four, and five being the most common. Some sing in a low voice, like a trickle, directly hitting their hearts, like singing "The Song of Orphans"; Some words and phrases are sung in a flat and respectful manner, such as chanting the "Moijing"; Some are melodious and gentle, refreshing, such as the songs "lang shao ge" and "mountain

songs" sung by young men and women when they are in love. You don't have as many songs as I do, my songs are like a cow's hair. It took three days and seven nights to sing a cow's ear. Indeed, some Buyi singers often say that they sing for three days and three nights without repetition, indicating that the content of Buyi folk songs is rich and vast. Due to the fact that many Buyi folk songs are mostly improvised, the meaning of "jianzidazi see what to sing" (improvised creation meaning "see what to sing") varies greatly. As for how many Buyi folk songs there are, no one has ever been clear. Based on the research results of previous researchers, in order to help readers better understand Buyi folk songs and Buyi celebratory songs for drinking, according to the daily understanding and address of Buyi people, the classification and statement of Buyi folk songs are as follows:

According to the different singing languages, Buyi folk songs can be divided into tu ge (local songs, Buyi songs sung in Buyi language) and min ge;

According to different singing modes, Buyi folk songs can be divided into three types: solo, duet, and chorus;

According to whether singing is used for ceremonial occasions, Buyi ethnic folk songs can be divided into two categories: ceremonial songs and play songs. Due to the fact that the first two classifications belong to singing forms, while the last one focuses on content, the researchers will introduce Buyi folk songs using the third classification.

2.1.3.1 Ceremonial songs: The Buyi people attach great importance to the culture of etiquette and customs. Whenever there are Buyi festivals such as "March 3rd" and "June 6th", and people in Buyi villages hold weddings, funerals, birth ceremonies, new home ceremonies, and daily interactions and hospitality, the Buyi people will decorate scenes according to various etiquette and customs needs and sing corresponding etiquette and folk songs according to relevant etiquette and customs rules. It can be divided into three types of songs, as follows:

(1) Sacrificial songs refer to the narrative songs of the Buyi ethnic group that use Buyi language to sing classic long poems about historical stories, legendary stories, and real-life stories at various major festivals and events. There are two main types of songs in this category:

The first type is a hymn that expresses the gratitude and admiration of the Buyi people towards heaven and earth, nature, ancestors, and ancestors (commonly referred to as "ancient songs" by the Buyi people). Mojing songs with narrative content sung by Bumo during major festival activities such as mountain and field offerings during Buyi festivals such as March 3rd and June 6th. Due to the strong sense of ceremony and solemnity in singing such songs, special attention is paid to the expression of content when singing. The lyrics are constantly changed in the same first or second melody, just like a poet reciting poetry, giving the Buddhist scriptures a strong poetic praise and achieving the goal of educating and infecting the people. Representative songs include "Song of Creating Heaven and Earth" and "Song of Creating Fields and Land". The narrative songs sung in the Buyi dialect of Guiyang area have a single melody, mostly in the feather mode. This type of epic song is usually sung by middle-aged and elderly people (male) from both the host and guest on the evening of a banquet for family and friends. As in a section of 'Twelve Suns':

Once upon a time, there were twelve suns, where stones melted into water and people fled into caves, leaving no one to live in. City dwellers ate and Pangu went to work, but the seedlings did not grow and the crops could not be planted. Once upon a time, there were twelve suns

These mythological stories and folk legends reproduce the ancient life of our nation and carry the traditional cultural history of our nation. There are also some narrative songs such as "Making Wine", "Building a House", "Shipbuilding", etc. Although they are not historical records, the lyrics of the songs are derived from the real life of various historical periods and largely reflect the social production and life of the Buyi people in ancient times, reflecting their values. Therefore, it not only has cultural and artistic value, but also has social and historical value.

The second type is to hold ceremonies and offerings to a certain ancestor or deity in various places such as the Buyi people's red and white celebrations, building houses, and warding off evil spirits and disasters. The songs are sung by highly respected craftsmen, "Bumo" masters, or folk Buddhists and Taoists to pray for the safety of humans and animals, the smooth progress of all things, and good luck. For example, the Buyi people in Wudang District, Guiyang City recited the

"Chopping the Ox Sutra" when the elderly passed away to celebrate the passing of the deceased:

A report of heaven and earth covers blessings, and heaven and earth merge to create all things.

一报天地盖载 恩，天地相合万物生。

The second report shows the blessings of the sun and moon, and the sun and moon take turns shining on the heavens and earth.

二报日月照临恩，日月轮流照乾坤。

Three reports of the king's water and soil kindness, and the king's soil and water nourishes the people.

三报国王水土恩，国王水土养黎民。

Master Sibao taught me a lesson, and Master taught me to become an adult.

四报师长教训恩，师尊教训我成人。

Five blessings for the Holy Emperor of Yue, and five blessings for the prosperous family.

五报岳王圣帝恩，五福临门家道兴。

Six times repay the kindness of the famous mountain Bodhisattva, and save all sentient beings with great compassion.

六报名山菩萨恩，大慈大悲救众生。

Seven blessings from the founder of Zhenwu, spreading thousands of methods to save the people.

七报真武祖师恩，流传万法救黎民。

Eight reports of the blessings of the Lingshan Tathagata, and the sound of the scriptures evokes the admiration of ghosts and gods.

八报灵山如来恩，经声念动鬼神钦。

Nine blessings from the West, Amitabha Buddha bless all sentient beings.

九报西方接引恩，阿弥陀佛度众生。

Ten blessings from the Ten Halls of Hell, ten true fasting without distinction.

十报十殿阎王恩，十真斋戒不分轻。

In the funeral ceremony of the Buyi ethnic group, Mr. "Bumo" (the person presiding over the funeral ceremony) recites and sings the "Chopping the Ox Sutra" during the "Killing the Ox to Sacrifice the Ancestors" ceremony, mainly expressing the worship through singing, so it is also known as the "Ode to the Sutra". The "Chopping the Ox Classic" is the earliest section of the classic "Sacrifice Classic" passed down by the Buyi people since ancient times (the above is selected from the third volume of the "Sacrifice Classic"). It is also a song that must be sung during funeral ceremonies. The chanting of scriptures includes: raising houses, stirring up meals, writing banners, releasing banners, dismantling banners, chopping beams, erecting ox pillars, and chopping cows in Tianba. This ritual conveys the ethical and moral concepts followed by the ethnic group through a fixed form of singing, with rich content and strong educational effects.

The third type is the singer's self narration or bitter love songs that tell the tragic fate of well-known characters. For example, when singing songs such as "The Song of the Widow" (an orphan song), "The Song of Crying for Marriage", and "The Song of Filial Piety", the melody of the crying voice is gentle, and the listener often turns to emotion and tears.

(2) Wine songs, also known as wine ceremony songs (also known as "wen Nao" in Buyi language), have a custom of "no wine without a banquet" in Buyi ethnic areas. During the Buyi ethnic festivals, festivals, and banquets, when visiting relatives and friends, and welcoming and sending each other, the songs of greeting and blessing each other while drinking are called wine songs. In various Buyi ethnic areas of Guizhou, Buyi people carry out customs such as paying New Year's greetings and visiting relatives and friends during festivals such as the Spring Festival, Qingming Festival, March 3rd, Dragon Boat Festival, and June 6th. If guests visiting relatives or friends in Guiyang come to the front door of the host's house, the host's family organizes relatives or women from the neighborhood to place a table in front of the

door. The table is filled with twelve cups of wine (usually homemade rice wine) on a tea plate, and a bamboo pole about three meters long (limited to blocking the front door) wrapped in red cloth or paper strips is used to cross the door. The guest "praises" first, and the host's "self humility" is sung in pairs, mostly praising the host's hospitality, diligence, and ability. The prosperity of the family and the host family's "remote location", "lack of salt and rice", and "small houses" are afraid of neglecting guests and being humble. This ritual is commonly referred to as "Lanchaomen" or "drinking Lanmen liquor", and the song sung in pairs is called "Kaicaimen Song".

The duet "Jin Hu Da Jiu et al. Guests", which is widely circulated in the Huaxi District of Guiyang City:

Guest singing:

Catch up every seven days and wait for guests to taste the golden pot of wine;

七天七天赶一场，金壶打酒等客尝；

It's not that the golden pot doesn't drink, others call me 'I don't open up'.

不是金壶不打酒，别人喊我我不张。

Host Sings:

Catch up every seven days and wait for guests to drink in a golden pot;

七天七天赶一场，金壶打酒等客人；

It's not that I don't drink without a golden pot, I can't do it when others call me.

不是金壶不打酒，别人喊我我不行。

The duet of 'A Thousand Miles Away and Hard to Come':

Guest singing:

It is difficult to come a long way, not for gold, not for wealth;

千里迢迢路难来，不为金来不为财；

I came here not for money, not for rice, only for drinking.

不为银钱不为米，只为喝酒我才来。

Host Sings:

It is difficult to travel a thousand miles, neither for gold nor for silver;

千里迢迢路难行，不为金来不为银；

It's not for money, it's not for rice, it's for drinking good wine.

不为银钱不为米，为喝美酒我才行。

Another example is the couplet "The Noble Guests Come to Cheap Township" that is popular in the Wudang District of Guiyang City:

Guest singing:

Noble guests come to my humble village to live in thatched houses;

贵客来到我贱乡，来到贱乡住草房；

A thatched cottage comes to raise dust and hang clothes.

茅草房来扬尘吊，扬尘吊吊沾衣裳。

Host Sings:

Noble guests come to visit Jianxiang and Maocao Village in Jianxiang;

贵客来到贱乡行，来到贱乡茅草村；

Maocao Village comes to raise dust and hang clothes.

茅草村来扬尘吊，扬尘吊吊沾衣裳。

The duet of 'Four Corners of Your Mansion's Hall':

Guest singing:

The four corners of your mansion's main hall are square, with two jade pillars topped by golden beams;

贵府堂屋四角方，两棵玉柱顶金梁；

The roof is covered with glazed tiles, and the number one scholar sits inside.

房顶盖起琉璃瓦，屋内坐的状元郎。

Host Sings:

The four corners of the main hall in your mansion are flat, and the furnishings throughout the house are shining brightly,

贵府堂屋四角平，满屋摆设亮铮铮，

The roof was covered with glazed tiles, and the top scorers sat inside.

房顶盖起琉璃瓦，屋内坐的状元们。

The people of Buyi are simple, enthusiastic, respectful of the elderly and young, happy to help others, and live in harmony. This tension of group harmony, cohesion, and inclusiveness is fully demonstrated in the songs sung together in these ceremonies.

The celebratory songs for drinking studied in this article are similar to these types of wine ritual songs, but there are differences in understanding their scope and definition. The Buyi ethnic group's celebratory songs for drinking specifically refer to songs sung in Buyi language or Chinese when greeting, blessing, and toasting each other in various customs, daily interactions, and other occasions of the Buyi ethnic group. Compared to other types of song forms, celebratory songs for drinking can be said to be the most common and highest appearing type of song in the daily lives of the Buyi people. Buyi people can not only showcase their personal charm but also make friends and enhance friendship and unity by singing while drinking alcohol. These types of songs have catchy melodies and are mostly improvised. They are simple and easy to learn, and are deeply loved by the Buyi people in various regions.

2.1.3.2 Play songs refer to songs sung by the Buyi people in daily social activities, relieving fatigue through production and labor, and engaging in leisure and entertainment. These songs fall into the following three categories:

The first type is folk songs, which initially referred to folk songs sung in Chinese on paths, fields, and forests in the wilderness. This type of song has a high pitched and beautiful melody, a large number of songs, but it is short and concise, convenient for improvising lyrics and singing, and easy to spread. Since its introduction to the Buyi region, it has become a medium for the Buyi people to learn Chinese, impart various customs and agricultural knowledge. Now it has also been borrowed and evolved into a commonly used tune for Buyi people to make friends, fall in love, and celebratory songs for drinking.

The second type is Lang shao ge (also known as "ganbiao songs" or "sister tunes"), which specifically refers to love songs sung by young Buyi men and women

in Chinese or Buyi language to express their admiration for each other when they make friends and fall in love. These love songs have a large fluctuation in melody, are gentle and beautiful, mostly in minor tones, easy to express emotions, and are deeply loved by the Buyi people.

The third type is children's songs, which refer to songs sung by Buyi children in Buyi language and Chinese to praise nature and love a better life. These songs are rare and have only been found in Wangmo County, Qianxinan Prefecture, Guizhou Province. However, due to their close proximity to life, educational significance, and concern for children's healthy growth, these songs have always been highly valued and loved by the world.

2.2 Overview of Buyi celebratory songs for drinking

The Chinese custom of advocating etiquette and singing wine songs has a long history and is now very popular among various ethnic groups in China. Tracing back to its source, it should be related to the ancient food and ritual offerings to the gods. During the Western Zhou Dynasty, King Wen of Zhou established the "Five Rites" of Ji, Jia, Jun, Bin, and Xiang to standardize various customs and rituals for the world. Whether it was a solemn and ceremonial ceremony, or a life ceremony such as birth ceremony, coronation ceremony, wedding ceremony, birthday ceremony, funeral ceremony, and rural drinking ceremony, they all required offering wine and food to the relevant deities and singing praises. (Jiang Junwei, 2015) After hundreds of years of transmission, the song of drinking has been deeply rooted in people's hearts and passed down from generation to generation in various ethnic groups across the country, except for being recorded in many literary works such as poetry, opera, and novels.

The literature on Buyi ethnic folk songs all states that "wine songs" refer to songs sung in various Buyi customs and activities (commonly known as "eating wine"), which is consistent with the traditional Chinese ritual and music system's concept of "using music to express what kind of ceremony is needed".

The Buyi ethnic group's celebratory songs for drinking are a part of the Buyi ethnic group's folk songs, which are sung by the Buyi people during various festivals, customs, and daily interactions to express greetings and blessings by toasting each

other. There are two types of celebratory songs for drinking in Buyi language and in Chinese.

2.3 The theory used in this study

2.3.1 Musical Theory

Musicology is the collective term for all theoretical disciplines that study music. The overall task of musicology is to elucidate the essence and laws of various phenomena related to music. Research on the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music education, etc; The study of the characteristics of material materials in music includes music acoustics, rhythm, and instrumental studies; The study of music form and its composition involves theories of composition techniques such as melodology, harmony acoustics, counterpoint, and form theory; There are also considerations from the perspective of performance, such as performance theory, command methods, etc.

The research objects and focuses of musicology vary in different periods. The name musicology was officially used by German scholars represented by Helmholtz in the 1860s. Musicology is the study of everything related to music, as well as the study of human history and all contemporary musical works and behaviors. Firstly, his research object is all music created by humans in all eras, from the primitive era to the present.

Secondly, musicology should also study all individual and ethnic musical behaviors in history and modern times, namely the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music.

In short, the study of musical behavior is the study of people. Especially in today's changing and developing society, the investigation, analysis, and research of creators, performers, singers, producers, disseminators, and listeners of music will also have an impact on the music life of society. Starting from the study of humans themselves, we aim to explain the reasons for the emergence and dissemination of various types of music.

2.3.2 Ethnomusicology

Ethnomusicology is a science that investigates and studies the ethnic music of countries and regions with different social systems and history levels, and identifies various laws related to music. Also translated as "Ethnomusicology". Belonging to a category of musicology, it is closely related to ethnology and folklore. Originally known as comparative musicology, also known as music anthropology, its connotation and focus are slightly different. Including investigating and studying the music characteristics of different ethnic groups, countries, and regions; Explore the connection between these music and geography, history, and other cultures; Compile a national or regional music chronicle, and draw conclusions related to music from it. In addition, research topics such as comparative instrumentalism and comparative music history belong to this discipline.

Both Asia and Europe have been studying ethnic music for a long time. However, as a science, the beginning of music ethnology is generally marked by the paper "On the Scale of Nations" (1885) published by A.J. Ellis in late 19th century England. He suggested using the phonetic notation method in the comparative study of the phonetic systems (mainly scales) of various ethnic groups, thus laying the foundation for the scientific measurement of phonetics. (Cao Benye, 2003)

In 1902, German musicologist C. Stumpf established a record data archive in his research laboratory (University of Berlin), using newly invented recording methods to collect sound data of ethnic music, and striving for accurate measurement and notation. Not long after, E.M. von Hornboster, O. Abraham, R. Rahman, who were also members of the Berlin School, studied the music of non European ethnic groups from the perspectives of music music, ethnic psychology, and anthropology, especially the formation process of pitch and scale, and published research results that are still influential to date.

Before the 1930s, another outstanding achievement of the Berlin School was the foundation of comparative instrumental studies laid by C. Sacks and others. The classification of musical instruments proposed by him is a prominent achievement in music ethnology research, which divides them into: body sounding instruments, membrane sounding instruments, string sounding instruments, and air sounding instruments (later added electric sounding instruments).

In 1950, musicologist J. Kinst, who studied Java music, published a book called "Music Ethnology" and suggested renaming "comparative musicology" to "music ethnology". Afterwards, there was a trend of emphasizing the importance of studying music within the entire social and cultural context, and countries such as the United States and Japan have also made significant progress in the study of music ethnology. Since ancient times, China has attached great importance to the study of legal theory and other aspects.

After entering the 20th century, Wang Guangqi was the first to introduce the music ethnology of the Berlin School to the East, striving to study traditional Chinese music theory from the perspective of music ethnology. He also included Chinese music among the three major music genres in the world and examined it in the broad background of music. He wrote works such as "Research on Eastern and Western Music Systems" (1926) and "History of Chinese Music" (1934).

The theory of Ellis phonetic notation was introduced to China by Miao Tianrui ("Law"), Yang Yinliu, Shen Zhibai, and others. During the War of Resistance Against Japan, the Chinese Folk Music Research Association in Yan'an conducted large-scale research work on the Shaanxi Gansu Ningxia Border Region. Since 1979, in order to salvage the heritage of ethnic and folk music, the integration of ethnic music related to Chinese folk songs, opera music, quyi music, ethnic instrumental music, and dance music has been vigorously carried out throughout the country. The "Academic Symposium on Ethnomusicology" held at Nanjing Academy of Arts in 1980 was a watershed event. Divide the history of ethnomusicology in China into two stages. Firstly, from the 1950s to the late 1970s. Secondly, from the late 1970s to the 21st century. Ethnomusicology entered China in the late 1970s due to the introductory translations of ethnomusicology by Liao Naixiong, Luo Chuankai, and others from the Shanghai Conservatory of Music. At this time, ethnomusicology, as a new discipline introduced from abroad, began to develop in China.

2.3.3 Music Anthropology

The anthropology of music was proposed by American music anthropologist Alan P. Merriam (1923-1980) in his 1964 book "The Anthropology of Music". Out of dissatisfaction with the superficial cultural interpretation in music research, he "attempted to fill this gap in ethnomusicology; provided a theoretical framework for

studying music as an anthropological behavior; explained several behavioral processes from anthropology that contribute to musicology, and increased knowledge of behavioral research" (Tang Yating, 2005). Influenced by British anthropologist Mallenovsky's functionalist theory, he proposed in "The Anthropology of Music" that music has ten major functions: emotion, aesthetics, entertainment, dissemination, symbolism, physical response, social control, service and social system, religious ceremony, cultural continuity, and social integration. He also proposed some propositions, Music anthropology, such as the study of music in culture and the study of music as culture, as well as the research model of "sound concept behavior" he founded, have become classics in music anthropology research.

The study of music anthropology has extensively absorbed the theories and theories of various schools of anthropology, becoming an important discipline in anthropology and musicology research. It has developed rapidly and is one of the most dynamic disciplines. In recent years, there have been some relatively new research trends in music anthropology: a new expansion of disciplines - requiring the study of Western art and music using methods that study non-Western systems; Pop music research; Urban music research; Research on Minority Music; Special group music research; Research on music changes; Western influence research; Media Impact Research; Research on cultural fringe remnants, etc. Ethnographic methods, statistical methods, repetitive research, semiotics, linguistics, and structuralist theories have also been widely applied.

Music anthropology is a special application of anthropology in the field of music research, therefore, its basic theories and methods are mainly derived from the theories and methods of anthropology.

From a fundamental theoretical perspective, the history of music anthropology is closely related to the history of anthropological theory, and the theoretical achievements and ideological updates of anthropology will be reflected in the field of music research. For example, during the period when classical evolution theory was applied to the field of cultural anthropology and held a dominant position, the idea of single line evolution also left a deep imprint in early comparative musicology research. At that time, musicology research was deeply influenced by the "European music centrism", and the idea of treating music cultures around the world as a

historical stage in the evolution chain towards the European music model had a profound impact. Subsequently, every theoretical update in cultural anthropology will be reflected in the study of music anthropology, including communication theory, historical particularism, social school, functionalism, new evolution theory, structuralism, hermeneutics, semiotics, ecology, and so on. Various anthropological theories have also left their own imprints in the study of music anthropology. Especially the "theory of cultural value relativity" has long become the basic criterion for evaluating the value of research objects in music anthropology. A series of research topics in music anthropology, including the music cultural circle, music cultural areas, music cultural layers, music dissemination, music ecology, music symbols, music metaphors, and so on, are deeply influenced by anthropological theoretical research.

From the perspective of research methods, music anthropology research methods have evolved from the so-called "armchair" style research using "music specimens" collected from colonies, such as colonizers, missionaries, merchants, and travelers, to research based on solid and standardized "field work", involving participant observation, ethnography, and thick description. Anthropological research methods such as theme and etic have been absorbed and adopted by music anthropology, becoming important tools for music anthropology research. This process is also developing in sync with the entire anthropological research.

2.3.4 Music Aesthetics

Music aesthetics is a systematic theoretical study of music from the perspective of philosophical aesthetics. It has close internal connections with general aesthetics, music technology theory, music history, music criticism, etc. Moreover, the history and deepening of music aesthetics often rely on drawing nourishment from the achievements in these fields. This is the philosophical theoretical discipline of musicology.

The history of music aesthetics as an independent discipline is not long, but the emergence of human music aesthetics can be traced back to ancient times. In the West, in the 6th century BC, the Pythagorean school began to explore the relationship between music and numbers, and mentioned the "purification" effect of music; Plato (427-347 BC) emphasized that music should serve political ideals and established a

theory of artistic imitation based on idealism; Aristotle (384~322 B. C.) summarized the contributions of predecessors, linking music with people's emotions, and for the first time pointed out the movement characteristics of music, affirming its entertainment role. From various musical aesthetic ideas in ancient Greece, we can discover the embryonic forms and sprouts of various future viewpoints.

Music aesthetics is an important branch of aesthetics and musicology. In the field of musicology, it is a leading discipline in systematic musicology. At the end of the 18th century, German music theorist and writer Daniel Schubert (1739-91) first proposed the concept of "music aesthetics", but as a discipline, it gradually established itself in Europe from the second half of the 19th century. The research object and scope of music aesthetics have not been determined yet. As the name suggests, this is a discipline that studies the beauty, aesthetic characteristics, and special laws of music. Art is the concentrated expression of human aesthetic consciousness. As an art form, the beauty of music is not only reflected in the sound structure itself, but also in the content embedded in the sound structure, as well as the perfect combination of music content and form. Therefore, in order to understand the essence and laws of musical beauty and aesthetics, we should first study the relationship between music and true beauty, the particularity of music content and form, as well as the structure and shape of musical beauty; Secondly, music creation, performance, and appreciation are a series of aesthetic psychological processes, and the study of their special laws is the core of modern music aesthetics; Finally, music is a spiritual product created by people in society, not an isolated accidental phenomenon. It is always associated with the social life and cultural background of a certain era, ethnicity, and class, and therefore has a certain degree of sociality and social function. Studying music art from a sociological perspective has a long history in the field of music aesthetics. Of course, music is composed of sound, which reflects the beauty of content and form through specific sound structures. Therefore, many scholars have also studied it from the perspectives of acoustics, mathematics, biology, etc.

Hegel pointed out that the artistic form and content of music are unified in music aesthetics and are two equal units of content. (Baker, Nancy Kowaliv, Kate Christensen, 1995)

Music aesthetics is an interdisciplinary field that requires continuous absorption of all valuable achievements from other disciplines. Music aesthetics belongs to the category of humanities and requires the use of historical and logical methods to study music art. The theory of music aesthetics originated from specific music practices, but it is the result of grasping, summarizing, and summarizing music practice experience as a whole. Once these achievements form a theoretical system, they in turn influence or guide music practice, providing a theoretical basis for the study of music issues. Therefore, music aesthetics is not only an indispensable branch of aesthetics and musicology, but also a combination and deepening of the two. It has guiding significance for other disciplines in the field of musicology.

At the same time, music aesthetics is referred to by many musicologists as the philosophy of music. Music aesthetics is a compulsory course for our music major. Whether we can fully grasp the professional knowledge of the instruments or singing we learn, we also need to possess various musical qualities that complement our professional knowledge, such as music aesthetics. We should not only grasp them in form, but also grasp the basic content, especially in the field of music education.

Combining the practice of the history of ancient and modern music at home and abroad, with the further deepening of theoretical research on music aesthetics, Hegel's viewpoint has gradually been recognized by scholars. The inspiration of Hegel's music aesthetics to the essence of music is the relationship between its concept and its expression, subjectivity, and emotions.

In the "History of Western Music Aesthetics," Enrico Phobinelli referred to Hegel's exploration of the essence of music as "intangible emotions," meaning that he believed that Hegel's emphasis on music was still at the artistic level. It expresses a general external thing, but it is not a general external thing, but disappears immediately after it appears, and it is a conceptual thing in the process of unifying with the theme. In the history of Western music aesthetics, Edward Lipman also elaborated on Hegel's music content in detail. He quoted Hegel and pointed out that the content lies in the music itself. In music, the presentation of content is more difficult than other arts.

In the first half of the 20th century, due to rapid and complex social changes, China had to complete the transition from enlightenment to socialism in a very short

period of time, while the West took hundreds of years to complete the history of bourgeois ideology. Therefore, objectively speaking, it is impossible to have enough time and conditions to mature some relatively complete and profound philosophical and political thought systems. The aesthetic of music is even more so. Although music aesthetics did not exist in academic significance in the first half of the 20th century, in the fusion and collision of ancient and modern times, China and the West, music aesthetics, music functions, and music aesthetics issues in music aesthetics, such as aesthetics, music value, music content and form, have entered people's vision. (Yanhong, 2011) People are gradually realizing the importance of music aesthetics to music.

The beauty of music lies in its specific form. The formal beauty of music includes the basic elements of music, the means of music organization, and the medium of elements and means in music, that is, the laws of musical formal beauty. Among them, the basic elements of music can be divided into pitch, intensity, and timbre; The means of music organization can be divided into melody, harmony, and musical form. The laws of musical form beauty are accumulated by people through years of aesthetic activities (Duan, Aizhou, 2021). They are the crystallization of aesthetic forms in music aesthetics, such as natural harmony, unity, rhythm, symmetry, and balance.

2.3.5 Musical form theory

Musical form theory refers to the study of the structural patterns of musical works that form a unified whole and various parts, as well as the systematic exposition of the structural forms, thematic and non thematic composition combinations, and tonal layout of musical works. Initially, the form was discussed as a composition technique. In the 18th century, German composer H.C. Koch's "Composing Guide" elucidated how phrases and segments were composed, how expanded and compressed phrases and segments did not lose balance, and based on aesthetic principles, proposed various patterns and patterns suitable for creative practice. The theory of the composition of musical phrases and the theory of musical motivation in the study of musical forms had a direct impact on H. Riemann.

Composers and theorists at the time had different understandings of the guiding role of musical form in composition. C. Cherny, the author of the Practical

Composing Method Tutorial, believes that form is the norm for composition, and composers compose according to existing genres and forms without the need for originality. A.B. Max, the author of the "Composing Method Tutorial", believes that the form reflects the integrity of a work, and each work must have a beginning and an end, forming a unified whole, so there must be a form. But each work is composed of different types and numbers of paragraphs, combined in different ways. Therefore, the forms used are also different. There are as many musical forms as there are works. He acknowledges that different works may have similarities in form, and the musical form is a pattern summarized from past creative practices, but it should not be blindly applied.

In the 19th century, German music theorist Riemann developed Koch's theory of the composition of musical phrases, believing that the foundation of all musical structures is the motivation of "iambic" (from weak to strong), including one weak beat and one strong beat. The weak beat is from initiation to rise, and the strong beat is from rise to fall. Each motivation is a small fluctuation. Two motives form a festival, and their dynamics are similar to those of motives, that is, the first motivation is from initiation to rise, and the second motivation is from rise to decline. Therefore, a music festival is a higher level fluctuation. Two stanzas form one phrase, which is a higher level of undulation. As the structure expands. Riemann emphasized that the concept of form is subject to the aesthetic principle of "polymorphism and unity", which was further elaborated by German musicologist H. Lechtenstein. His "Formology" includes chapters on "aesthetic perspectives as the basis of music genres and forms", "logic and coherence in music", and so on.

Step by step according to this, forming the entire piece of music. British music theorist E. Prout highly praised Riemann's theory, believing that Riemann was the first person to fully understand the true nature of motivation and recognize that non stress is not related to the previous stress, but to the subsequent stress. Prout wrote "Quti Xue" and "Applied Quti Xue", and in Chapter 3 of "Quti Xue", he elaborated on Riemann's theory of motivation.

Music theorists from the 18th to 19th centuries summarized the commonly used formal structures of various genres of works into various patterns. There are two basic modes, namely two segment and three segment, often referred to as the "song

form". Based on the small forms formed by these two basic modes, various medium and large forms can be formed by using methods such as repetition (reproduction), variation, unfolding, and comparison to develop themes. For example, the compound three paragraph form is composed of two contrasting two or three paragraph forms and the first two or three paragraph form; The variation form is composed of a series of variations based on the theme of a two-part form (occasionally also using a three-part form); The Rondo form is composed of a three part form, a new contrasting part, and a repetition of the opening part; The sonata form is an internal extension of the three part form. The first paragraph develops from a single segment to a presentation part containing two contrasting themes or theme groups that appear on different tonality levels. The second paragraph develops into a part that unfolds the theme, and finally ends with a unified representation part that achieves tonality; Sonata Rondo is a combination of sonata form and Rondo form.

In the works of Riemann and Prout, the study of musical form is no longer simply a compositional technique, but a means of analyzing musical works.

2.3.6 Music History

Music history is a science that studies issues related to the writing of music history and the changing forms of music in the past, such as the evolution, history, and laws of music content and form, as reflected in music works. It belongs to a branch of the entire field of human cultural history research and is a discipline that is parallel to historical studies such as literature, art, and dance.

The research object of music history is the history of professional music, folk music, secular music, and religious music, usually including the following specific content: the musical life and evolution of primitive ethnic groups around the world; The historical and existing music conditions of various ethnic groups and countries; The history of composition methods and theories; The origin, mutual influence, and evolution process of various genres and forms; The historical history and evolution of musical instruments, their performance scores, and performance methods; The historical history of music and instrumental art; The artistic career, style characteristics, and impact on society of composers and performers; The superstructure of society, politics, economy, education, literary and artistic trends, and the influence of ideology on music, as well as the study of music literature from

various eras, and so on. Due to its wide scope, music history is often closely related to other disciplines of musicology. However, the main task of music history is to analyze and study specific historical events, analyze and study the roles played by specific characters and works in chronological order, elaborate on their achievements, make certain evaluations, and attempt to find the laws within them.

Due to different research objects, music history can be divided into world music history and regional music history by region (such as Chinese music history, Latin American music history, European music history, etc.); Divided by era into general history and dynastic history (such as music from the Romantic period, Western modern music, etc.); It can also be classified into professional history studies (such as the history history of piano music, the history history of opera, etc.). It can also be expanded to include the study of music literature history, an introduction to the general principles and research methods of music history, a comparative study of the music history of various countries and ethnic groups, and so on. In short, the entire history of music can be studied comprehensively, regionally, by stages, or by classification.

In the West, research on music history can be traced back to the ancient Greek period. Aristocenos' "Principles of Harmony" provides an introduction to the origin of music and earlier historical materials. Plutarch's "On Music" (approximately 46-120 or 127) provides a comprehensive introduction to ancient Greek music. But the two books are mainly about the narration of music theory and citing the opinions of predecessors, without the historical significance referred to today.

In the Middle Ages, various music works from A.M.S. Poisson's "Principles of Music" in the 6th century until the 14th century largely inherited this tradition, mainly discussing music theory and occasionally involving historical events or memorabilia. Although they can be used as historical materials, they are not music history. In the early Renaissance period, theoretical works by J. Tinkertoris, G. Zalino, V. Galilai, and others began to cite previous music theories and works, and added their own evaluations, demonstrating a concern for history. In 1600, S. Calvisius (1556-1615) of Germany wrote a chapter in his work "Music Practice II" titled "The Origin and Progress of Music", which not only explained the origin of music from a theological perspective, but also praised ancient musicians in chronological order. M. Many

historical events, including stories and legends, have been recorded in works such as Pretorius' *Collected Works on Music* and A. Kiecher's (1602-1680) *'General Theory of Music'*, but they are not chronologically ordered.

The works that can truly be called music history began with W.K. Prinz's (1641-1717) *"A Historical Account of the Noble Art of Singing and Sound"*. The book provides an introduction to the origin and history of music in different historical periods, and provides biographies of major musicians from the Jewish legendary musician Juba to the 17th century in chronological order. Afterwards, a large number of works with a general history nature began to emerge.

Since the first half of the year, attempts have been made to summarize and concentrate various aspects of music, such as J. Mattson's *"The Foundations of Ascending the Dragon Gate"*, which is a biography of musicians- J. Rousseau's *"Dictionary of Music"* and J.B.de Rabod's *"Treatise on Ancient and Modern Music"* are encyclopedia like works. Of note in the second half of the 18th century are the works of C. Bernie and J. Hawkins on the general history of music. The former pays great attention to contemporary music life and focuses on the overall history of European music; The latter focuses on textual research and comparison, and the history of the 17th century is particularly detailed. J. N. Faulkner's general history emphasizes the organic connection between music and culture, especially with other literary works, which belongs to the tradition of the German school.

The focus of music history has shifted to the integration of historical materials, as well as the study of personal biographies and styles of composers, resulting in the establishment of the Bach Society and the Handel Society. Taking Faulkner's biography of Bach as a precursor, many excellent biographies of famous composers emerged, which also led to the editing and publication of complete works such as G.F. Handel, J.S. Bach, L.van Beethoven, W.A. Mozart, F. Schubert, and others. In terms of research ideas, there was a tendency to place composers at the center of history, which was particularly prominent in the general history works of A.W. Ambrose and F.J. Fettis.

Due to the gradual maturity of musicology, professional large-scale dictionaries have also emerged, such as G. Grove's *"Dictionary of Music and Musicians"*, H. Riemann's *"Encyclopedia of Music"*, and A. Laviniak's *"Encyclopedia*

of Music and Dictionary of the Conservatory of Music", all of which belong to this category.

At the beginning of the 20th century, the focus of music history research gradually shifted to the study of style history, tending to explore from the perspective of self-discipline in music. This began with Riemann's "Handbook of Music History", followed by the emergence of "Oxford Music History", J. Combalio's "Music History", H. Krechmar's "Handbook of Style Music History", and so on. In addition, works on dynastic history, professional history, and biographies have also surged.

The history of music ethnology and the study of music history in the West have gradually shifted from "Eurocentrism" to the study of music history for all mankind. This trend has already emerged in Saxophone's "History of Musical Instruments". And W. Viola's "Four eras of music" fully embodies this idea. But currently, the music history of Asia, Africa, and Latin America is still in the stage of gradually deepening research in other countries, except for Japanese scholars who have conducted more research on their own country and the East.

The study of music history in China has a long history. As early as the pre Qin period, various schools of thought had already paid attention to the narration and discussion of music theory and historical materials. In the official history of various dynasties starting from the "Records of the Grand Historian", there are "Music Records" (or "Music Records", "Rites and Music Records", "Lvli Records") that record the evolution, system, music theory, lyrics, etc. of music. In addition, there are records of music in the "Tongdian" (Tang), "Tongzhi" (Song), "Tongkao" (Yuan), as well as "Tanghuiyao", "Songhuiyao Draft", "Jingshi Da Dian" (Yuan), which record the cultural relic system. There are also many historical materials in the genre books, such as "Chuxue Ji" and "Yiwen Lei Ju" from the Tang Dynasty, "Taiping Yu Lan" from the Song Dynasty, "Jingchuan Ba Bian" from the Ming Dynasty, and "Integration of Ancient and Modern Books" from the Qing Dynasty. There are more specialized works, such as Tang Duan Anjie's "Miscellaneous Records of Yuefu", Song Guo Maoqian's "Collection of Yuefu Poetry", Ming Han Bangqi's "Music of Yueyuan", Qing Dynasty's "Justice of Lv Lu", Ling Tingkan's "Examination of the Source of Yan Music", Chen Li's "Unified Examination of Sound and Rhythm", etc.

However, most of them mix the study of law, theory, and historical materials to record.

The true meaning of Chinese music history should be the first Chinese music history written by Bohe at the beginning of this century. Wang Guangqi's "History of Chinese Music" (1934) and Yang Yinliu's "Outline of Chinese Music History" were revised as the "Draft of Ancient Chinese Music History" in 1977.

2.3.7 Chinese Original Ecological Singing Methods

Original ecological singing method, this term is well-known to many people through the China Central Television Youth Song Competition. It includes various types of folk music in China, which are rich and diverse in form. In addition to folk songs, there are also folk opera singing, folk rap singing, etc. Overall, it is the most ethnic and folk singing method without much modification. It is the initial form and origin of ethnic singing method. On the basis of inheriting traditional Chinese singing techniques and drawing on the characteristics of systematic and scientific bel canto singing techniques, the national singing method has been continuously practiced and summarized as a perfect singing method. There are countless connections and significant differences between the two. They also come from the soil of China, and the ethnic singing method has developed from the original ecology, using ethnic music materials and the aesthetic views of the Chinese nation as carriers, and using scientific music methods as means, gradually forming a mature and comprehensive singing system with rich content. In a sense, it can be said that the original ecological singing method also belongs to a type of ethnic singing method. Both have achieved unprecedented history in today's prosperous music industry. With the exchange and exchange of information in the information age, the attention of mainstream media such as CCTV's Qingge Competition has enabled the two long-awaited singing methods to bloom at this time point and demonstrate their unique and vigorous vitality.

Each singing method has irreplaceable cultural and aesthetic values, and is different from other singing methods, just as one culture cannot replace another culture, and it also changes with different regions and stages. With the history of science and the great transformation of the social economy, people's living conditions, lifestyles, ideological concepts, cultural needs, and aesthetic tastes are rapidly

evolving. Therefore, the history of music art should also be combined with the changes of society and the times, as well as the needs of the people. We should promote innovation in various forms, levels, tastes, and singing methods. The original singing style emerged in today's cultural prosperity, and with its unique form, simple emotions, and natural singing style, it has become a product of the times. Some people question the scientific nature of the original singing method. In my opinion, how to understand "scientificity" is the key to the problem. People often use the standards of bel canto singing and the inherent requirements for a certain singing method to measure the "scientificity" of a certain singing method. The original singing method has its own set of music techniques and theories. Maintaining the original flavor, natural and intuitive expression of the styles, characteristics, and lifestyles of various ethnic groups in China's different cultural backgrounds is the unique "scientific nature" of its singing method. You can imagine that if the original singing method is also sung using the theory of bel canto, it will lose its interpretation of our national culture. It also undermines its natural beauty. It's like experiencing Chinese tea ceremony with foreign coffee, but the result is completely different from the desired taste. As a product of China's ethnic culture, the original singing method also has diverse characteristics. China is the country with the largest population and ethnic group in the world. We have 56 ethnic groups, each with their own cultural background such as language, customs, and clothing. They all possess musical art and singing styles in this cultural context, which also makes the original singing method diverse in form and content, with diverse work styles and singing styles. This is something that other singing methods cannot replace. And the original folk songs have great improvisation, short lyrics structure, and are easy to understand. The concise language of music often uses extremely simple music materials to express profound thoughts and emotions. At the same time, the original ecological songs directly express people's pursuit of truth, goodness, and beauty, and pursue the unity of singers without modification. The singing language of the original ecological singing method is the local dialect, with a round and bright singing voice and a beautiful and pleasant melody. This is the charm of the original singing method.

Some characteristics of the singing methods of Chinese original folk songs are based on national language, characterized by lines and partial flavors, rich sound and

emotions, and correct and round pronunciation. In terms of timbre, it is sweet, crispy, straight, moist, and watery. The use of breathing is flexible: it focuses on real sounds, emphasizing "sound, emotion, text, taste, and appearance". It also requires bright timbre, generally advanced sound, and pursues a friendly and natural sound. This style conforms to the Eastern aesthetic consciousness of the Chinese nation and can make people feel more friendly and harmonious.

Primitive ecosystems typically use more authentic sounds (based on local sounds, which are a type of sound primarily pronounced with real sounds, and based on natural sounds). This sound pattern runs through the entire singing range with real sounds. The range is approximately from g to f_2 , and there is no commutation zone or point. This type of voice has the characteristics of high pitched, bold and unrestrained, simple, full, pungent, and rough. Its music state: When making a sound, the music cords are tightened and the two music cords are pulled together, causing overall vibration; The music cords have strong tension, and the tone is adjusted according to the magnitude of the tension. The true sound is mainly a solid vibration that emits strong, bright, and strong sounds. Convenient and comfortable to use in low to medium sound areas, closer to the sound quality of a person's normal speech. Most people have relatively similar music structures in their oral cavity, throat, and nasal cavity, which are large, round, and deep, with natural and good resonance in the oral cavity, nasal cavity, and chest cavity. The original ecological singing method originated from the folk and has long been spread among farmers, boatmen, male servants, shepherds, and women. It reflects all aspects of contemporary life and can be said to be a true portrayal of people's lives in various historical periods.

2.3.8 Folklore

Folklore/folkloristics is a discipline that studies customs and habits, oral literature, traditional techniques, life culture, and their thinking patterns to elucidate the changing significance of these folk phenomena in time and space. Folklore has an interdisciplinary nature. (Zhong Jingwen, 2010) Folklore is closely related to various life phenomena that occur around us. Although people may not necessarily realize how significant their lives are to the entire society, what significance and role they display in daily communication in the dissemination and preservation of culture.

The term 'folklore' was first coined in the UK by British scholar Thompson based on the English term 'Folklore'. Its original meaning was The Lore of Folk, which can be translated as "science about popular knowledge" as a scientific name.

Folklore is a true reflection of the lifestyle of ordinary people. The connotations and forms of food, clothing, housing, transportation, education, and music in daily life, as well as the recording and formation of thoughts, behaviors, rituals, and activities, are all the themes explored by folklore. These established habits and customs are not only the improvement and satisfaction of people's lives, but also an indispensable spiritual pillar for the survival of a nation. Therefore, the understanding and elaboration of folklore, It is a highly valued topic in international academic research today and an urgent responsibility and direction for future researchers. (Zhong Jingwen, 2014)

From an academic perspective, folklore is an interdisciplinary discipline that combines the characteristics of humanities and social sciences. Folklore originated in Europe in the early 19th century. The early representatives of folklore were the Grimm brothers in Germany. However, the term 'folklore' was first proposed by British archaeologist W.J. Thomas in 1846. Prior to this, folklore was referred to as *volkskunde* in Germany, and as Popular Antiquities or Popular Literature in the UK and other European countries. In 1846, Thomas proposed using the term 'folklore' to summarize this emerging discipline in a letter to the magazine 'Athena Temple'. From then on, folklore became popular in Europe.

The field of folklore research has become increasingly extensive over time, and today in some countries it has expanded to encompass all aspects of social life and culture. The content of folklore includes theoretical exploration and interpretation of folk phenomena, research and narration of folk history and folklore history, methodology of folklore, and exploration of theories and techniques for the collection and preservation of folk materials. (Zhong Jingwen, 2009) Specifically, it can be divided into six parts: the principles of folklore - theoretical exploration of the occurrence, history, evolution, nature, structure, function, and other aspects of folk phenomena, including the study of comprehensive and individual issues. Representative works such as (Wu Bing'an: "Principles of Folklore", Shenyang: Liaoning University Press, 2001) Folk History - Exploring and describing the history

of folk customs. Including general history, dynastic history, and specialized history. Representative works such as "The History of Chinese Folk Customs" edited by Zhong Jingwen, Beijing: People's Publishing House, 2008; Folklore - a research method that scientifically records, describes, and presents folk customs within a certain range (such as a certain ethnic group or region). Representative works such as (Tian Chuanjiang: "Folk Records of Hongshanyu Village", Shenyang: Liaoning Culture and Art Audiovisual Publishing House, 1999); History of Folklore Studies - a history of ideas and theories related to folk customs, as well as a history of research. Representative works such as Wang Wenbao's "History of the history of Chinese Folklore", Shenyang: Liaoning University Press, 1987; Folklore methodology - a theory that involves the observation and research of the overall structure of folk customs, as well as the techniques and methods used for specific investigation and organization. Representative works such as Richard Bowman's "Oral Art as a Performance", translated by Andming and Yang Lihui, Guilin: Guangxi Normal University Press, 2008; Informatics - Exploration and discussion of activities related to the acquisition, organization, preservation, and application of folk event materials. Representative works such as "Integration of Chinese Folk Stories", "Integration of Chinese Songs", and "Integration of Chinese Proverbs" (China ISBN Center) by the Editorial Committee of Chinese Folk Literature Integration.

The research methods of folklore have many similarities with those of other humanities. For example, the widely used comparative research method in folklore - the similarities between two ethnic groups - is an important factor that triggers research. For example, in the 19th century, the natural mythology school compared various myths, and even compared the events of the same nation in different histories and places. In the 20th century, the theory and methods of "structuralism" emerged. In 1958, Claude Levi Strauss of France wrote works such as "Structural Anthropology" and "The Structure of Kinship", which used structural methods to explore the phenomena of folk customs. With the continuous history of science, the research methods of various disciplines should tend to be diversified, even folklore is no exception. The research objects of folklore mainly include the following aspects:

(1) Oral folklore: myths, legends, folk tales, fairy tales, proverbs, riddles, tongue twisters, folk songs, epics

(2) Customs and Folklore: Family System, Social System, Marriage, Funeral, Sacrifice, Superstition, Games, Folk Dance, Ethnic Music

(3) Religious Folklore Folk Religion, Buddhism, Taoism, Soul Reincarnation, Monsters, Divination, Witchcraft, Folklore Therapy

(4) Material Folklore: Folk Art, Folk Food, Folk Clothing, Folk Architecture

The earliest folklore in China should be the "Shan Hai Jing", which was written approximately from the Pre Qin to the Western Han Dynasty, which records rich and precious ancient folk customs such as myths, religions, ethnicities, and folk medicine. During the Eastern Han Dynasty, works specifically discussing customs emerged, such as Ying Shao's "General Principles of Customs". During the Wei, Jin, and Southern and Northern Dynasties, there were specialized works that recorded local customs, such as the "Fengtu Ji" by Zhou Chu in the Jin Dynasty and the "Jingchu Suishi Ji" by Zongjin in the Liang Dynasty. Since the Sui and Tang dynasties, there have been more books that fully or partially record customs and folk literature. However, folklore works with modern significance emerged after the New Culture Movement.

In 1920, Peking University established the "Ballad Research Association", and in 1922, it founded the "Ballad" weekly magazine, which first revealed that the purpose of studying ballads was literary and folklore. In early 1928, Sun Yat sen University officially established the "Folklore Society", published folklore journals and books, and held folklore classes, which had a significant impact. In the early 1930s, Hangzhou established the "Chinese Folklore Society", inheriting and developing the academic work of Peking University and Sun Yat sen University in this field. From the 1920s to the late 1940s, some outstanding scholars and works emerged, such as Gu Jiegang's "Study on the Story of Meng Jiangnu", Jiang Shaoyuan's "Hair, Hair, and Claw", Huang Xianfan's "Research on the Spread of Smoking Customs", "Changes in China's Sitting Customs from Ancient to Modern Times", as well as research papers on divine words and legends by Huang Shi and Wen Yiduo. During the Anti Japanese War, under the leadership of the democratic regime in the northwest, the anti Japanese base areas, due to Mao Zedong's advocacy for the popularization of literary and artistic creation and the importance of learning from the inherent folk culture, formed a wave of collecting and applying folk

literature and art in the northwest and expanded to various anti Japanese base areas, injecting new vitality into activities in this area since the May Fourth Movement and forming a new scientific starting point. After the establishment of the People's Republic of China in 1949, the "Folk Literature and Art Research Association" (1950) was established in Beijing to collect, research, and organize teams. Publications such as "Folk Literature Collection" and "Folk Literature" were published, as well as many collections of songs and stories. Since the Third Plenary Session of the Eleventh Central Committee of the CPC in 1978, folklore activities have achieved new and more comprehensive history. Further collection and research work on folk literature and art has been carried out. The Chinese Folklore Society was established in May 1983 in Beijing, and some places have also established folklore groups. Some museums in certain regions have established departments of folklore or opened exhibitions on folklore materials. The cause of Chinese folklore has entered a new period of prosperity.

The origin of the Chinese folklore movement is closely related to the advocacy of Cai Yuanpei, Lu Xun, and others. Cai Yuanpei is a famous democratic revolutionist and educator in China. When he was president of Peking University from 1917 to 1922, he advocated science and democracy, and extensively employed Chen Duxiu, Li Dazhao, Lu Xun, Liu Bannong, progressive scholars and other famous scholars to make Peking University take on a new look. Later, when he was transferred as president of the Central Research Institute, he continued to advocate his progressive ideas, which played an important role in enlightening, guiding and promoting the Chinese folklore movement. During the half century from the 1930s to the late 1970s, scholars such as Lou Zikuang, Deng Shixu, Yang Chengzhi, Yang Kun, and Wang Fenling all conducted phased discussions on the Chinese folklore movement: due to the early writing time, Zheng Shixu was only divided into two periods in 1935 (he referred to it as the "era"), In the seventh year of the Republic of China, Peking University opened up the era of Grass and Lai, and from the 16th to 22nd years of the Republic of China, it was the era of cultivation, sowing, flowering, and fruiting at Sun Yat sen University in Guangzhou. Yang Chengzhi, Lou Zikuang, and Wang Fenling were all divided into three periods: Peking University, Central University, and Hangzhou. Yang Kun wrote in 1948 The "A Brief History of China's

Folklore Movement" can be divided into up to five periods, namely the Ming Dynasty of the origin of Peking University from 1922 to 1925, the heyday of Guangzhou University from 1928 to 1930, the decline of Hangzhou from 1930 to 1935, the revival period from 1936 to 1937, and the "Folklore Research in Beiping in the Last Nine Years" . Only when the Chinese Folklore Movement has developed into a relatively long historical period can we stand at the height of the times to review, sort out, and obtain a more objective and practical staging method.

2.3.9 Linguistics

Linguistics is a discipline that focuses on the study of human language. Its task is to study and describe the function, structure, and historical history of language, reveal the essence of language, and explore the common laws of language. Linguistics is a science that focuses on language as its research object. The object of its research is human language, which is a unique way of communication for humans. It reflects the highly evolved mental abilities of humans at the biological or psychological level, and reflects the progress of human civilization at the social and cultural level. Linguistics aims to study the most fundamental human instinctual language abilities, by analyzing and studying spoken, written, and even sign language, in order to understand the essence of humanity.

In addition to understanding the essence of human language, linguistic research also has various application values. In terms of language education, by understanding the language itself and compiling various dictionaries, grammar books, and textbooks for people to learn the language, it also helps to improve the ability to deal with difficulties and errors encountered in the language learning process. Linguistic theory provides more specific guidance for translation and interpretation in different languages, and also helps to utilize technology for machine translation.

2.4 Research and Document Related

Using the China National Knowledge Infrastructure (CNKI) database, search for keywords such as "Buyi drinking songs, Guizhou Buyi celebratory songs for drinking," "ethnic minority drinking songs," and "drinking songs." More than 50 research articles were found through entries. Through organization, it was found that the research achievements related to this topic in China mainly focus on the overall

research, typological research, and cultural changes of the Buyi ethnic group in Guizhou. However, searching for the keyword "Buyi celebratory songs for drinking" did not find any relevant research results. The relevant research literature is summarized as follows:

2.4.1 Specialized research literature on "Guizhou Buyi ethnic drinking songs"

Li Jichang (2004) explains the concept of Buyi liquor songs, saying that liquor songs are also known as liquor ceremony songs and liquor order songs. Buyi people gather with family and friends and hold banquets to entertain guests during festivals, weddings, funerals, congratulations, and daily welcoming and sending off activities. In such occasions, there is often a combination of wine and song, and a mixture of wine and song becomes a magical cultural carrier of affinity and cohesion. This kind of occasion is often a grand gathering of singers from all walks of life, where they meet each other with songs and toast each other with wine, greet each other, discuss and praise each other, and even showcase their singing talents. At the climax, the offerings are intertwined, and the singing voice fluctuates. People integrate into the intoxication of wine and song, and list the types of Buyi people's wine songs one by one, such as the song of welcoming guests into the village, the song of filling cigarettes and pouring tea, celebratory songs for drinking, the song of urging wine, the song of thanking wine, the song of making a plate, the song of pairing children, and the song of midnight oil. And a simple cultural and musical analysis was conducted on songs such as 'Guests Come from a Long Distance', 'Tonight the Moon is Bright and Bright', 'Wine in the Cup', and 'Don't Disregard My Wine as Bad'. Among them, singing the song of filling cigarettes and pouring tea, the song of making a plate, the song of couplets, and the night song are only expressions of etiquette in actual ceremonial occasions, without the participation of toasting activities. Strictly speaking, they are not considered as the toasting songs referred to in this article.

Zhang Yongji (1999) focuses on the Buyi drinking songs in Huaxi District, Guiyang City. The article states the classification of Buyi folk songs, stating that they can be divided into categories such as "Labor Song", "Political Song", "Ritual Song", "Life Song", "Love Song", "Historical Legend Song", and "Children's Song". Among various categories of folk songs, they are further divided into numerous subcategories. In terms of the "Liquor Song" in the "Ritual Song", they can be divided into more

than ten types. For example, the "Liquor Song" sung during the wedding ceremony includes "Opening the Door Song", "An Table Song", "Bench Song", "Chopsticks Song", "Jiehuo Song", "Pouring Wine Song", "Toast Song", "Praise Song", "Thank You Song", and "Staying in the New Daughter-in-law Song", among others. These songs are sung in Buyi and Chinese on specific occasions, and examples are given to illustrate the various songs in the wine songs mentioned above through folklore interpretation. Similarly, these songs are all sung in the wedding etiquette program, and some of them do not involve toasting activities.

Shen Qian (2007) explores the blending forms of Buyi drinking songs and Buyi etiquette from three aspects: the main content, manifestations, and social functions, in order to further understand Buyi culture and promote the comprehensive history of society in Buyi areas. The article states that the Buyi people are a rice farming ethnic group, The ancestors belonged to the ancient "Baiyue" system, mainly engaged in agriculture. Buyi people are warmly hospitable, Good at singing, often with wine and song, Song and wine are inseparable. Therefore, wine plays a very important role in the daily life of the Buyi people. Buyi people like to entertain guests with wine, No matter how much alcohol the guests drink, as long as the guests arrive, They all prioritize wine and are called 'welcoming wine'. When drinking, use a bowl instead of a cup, and instruct to guess boxing and sing. These phenomena have rich etiquette culture and profound social functions. From the perspective of etiquette, there are few studies on the Buyi people's drinking songs, and there are even fewer issues to investigate in this article. In terms of content, the Buyi ethnic drinking songs are divided into four categories: wedding drinking songs, welcoming drinking songs, festival drinking songs, and funeral drinking songs. As for Buyi wedding songs, there are many specific rituals and singing to complete the process from young men and women singing and getting to know each other, to proposing marriage, taking candy, walking, financial gifts, reporting the next day, opening a red wine, and sitting at home. The etiquette of singing generally includes: chopsticks song, table song, family recognition song, entrance song, wedding cry song, plate song, family song, kitchen song, etc; The welcome wine song says that the Buyi ethnic group is enthusiastic and hospitable. Whenever a distinguished guest comes to the village, a major event is held to sing and welcome them. For example, the village elders organize villagers to wear

Buyi ethnic costumes, dance dragons, lion dances, play trombones, and play zodiacs, and beat gongs and drums. Buyi girls pour homemade glutinous rice wine from bamboo wine cups, Singing Buyi folk songs and ancient songs, welcome guests to the front line of the village. In general, at the welcoming scene, dragons and lions roll, trombones and suona are played high, gongs and drums are noisy, and salutes are thunderous. Buyi girl sings and dances, raises a bamboo wine glass to toast the guests, and the atmosphere is very lively. Festival drinking songs refer to the Maple Leaf Festival on February 3rd or March 13th every year. Many Buyi people use various plant pigments such as maple leaves to dye glutinous rice into various colors. When making flower glutinous rice to entertain guests and distribute it to family and friends, it is necessary to sing songs to greet and bless each other. Funeral wine songs are the funeral rituals of the Buyi ethnic group, which follow strict procedures and are presided over by Bumou to sing related funeral wine songs. For example, when the deceased enters the coffin, they sing the "Entering the Coffin Tune", when they stand up, they sing the "Setting Up the Banner Tune", when their son-in-law offers sheep, they sing the "Offering the Sheep Tune", when their descendants offer their vegetarian meals, they sing the "Offering the Vegetarian Rice", when mourning, they sing the "Crying and Telling Tune", and before their funeral, they sing the "Open Road" and when they are buried, they sing the "Burial Tune".

From a classification perspective, the above are all important etiquette and customs of the Buyi ethnic group, but some have little to do with drinking songs and are somewhat farfetched. For example, the agenda of the Buyi ethnic wedding, many of which do not involve toasting activities. In the funeral ceremony of the Buyi ethnic group, the Mo Gong (the host of the Chaodu Undead) sang a solemn and solemn Mo Gong tune during the Chaodu Undead, which is far from being related to drinking songs. The following article uses folklore research methods to analyze the relationship between wine songs and etiquette defined by the author, as well as the social function of wine song etiquette.

Wang Xinghu (2013) was conducted in Guiyang City, Guizhou Province, covering the scope of night banquet drinking songs. The entire article provides an interpretation and analysis of the etiquette and customs, strict procedures, complex content, diverse forms, and traditional cultural and artistic expressions of the Buyi

ethnic group at night banquets. It is hoped that the Buyi people will recognize the social role and function of the banquet process, which can stimulate wisdom, demonstrate profound knowledge, educate ethnic people, enhance ethnic emotions, form a national spirit of unity and mutual assistance, and strengthen national cohesion. Firstly, a description was given of the night banquet procedures and the content of the wine song. It was stated that in the most grand night banquet activities of the Buyi ethnic wedding in Guiyang area, singing was required in the corresponding agendas such as guests and hosts having a night snack, setting up chairs and tables, burning incense and candles, praising cups and pots, praising others with humility and praise, gathering roots and asking for good fortune, collecting flowers and loving flowers, congratulating and sending flowers, starting a study, asking for words and praises to the host, drinking orders, and round treasures. Then, the strict etiquette procedures and scientific expression of meaning were summarized and sorted out for the night banquet; The content is cumbersome and both refined and popular are appreciated; The characteristics of diverse forms and integration of rap and singing. And dozens of Chinese words were used to briefly describe the music of wine songs, such as: dinner wine songs generally use a major tone, which can be said to be a "wine song tone". This tone can be flexibly used in narrative, toasting, welcoming and seeing off guests, and reasoning, etc. The range is generally only five degrees, and when sung in public, it is more serious and appears stable and calm. Moreover, during the singing process, both Chinese and Buyi language can be used to sing, forming two language singing styles: Ming Ge (sung in Chinese) and Tu Ge (sung in Buyi language), enriching the expression of wine songs. Finally, the etiquette of drinking and singing at night banquets has the function of expressing emotions and expressions; This article summarizes the functions and significance of night banquets from three aspects: enhancing national emotions, strengthening the cohesion of national unity and mutual assistance, stimulating intellectual competition, demonstrating profound knowledge, and educating the people of our own ethnic group. From the article, it can be seen that most of the stages of the banquet are not attended by toasting activities, and this article focuses on the study of banquet etiquette rather than music.

In summary, the wine songs mentioned in the above article mostly refer to songs sung in various etiquette and customs activities of the Buyi ethnic group (commonly known as "eating wine" in China). This is a traditional Chinese etiquette and music system that "etiquette and music must be used together", meaning that whatever kind of etiquette is used to express it, which has been passed down to the Buyi region and carried and developed by the Buyi people. Although Guizhou is located in the southwest border, The place where the Buyi people live is far from the Central Plains and the Central Plains, but from the perspective of etiquette and customs culture, this is in line with the great tradition of China as a country that emphasizes etiquette and customs. However, after analysis, it was found that the wine songs mentioned in the above article only have two elements: etiquette and songs in many occasions, without the participation of toasting activities. This definition of the scope of wine songs is broad, vague, and inaccurate. At the same time, there were no articles that described the historical history of Buyi drinking songs and analyzed their musical characteristics found in the online search, which is why the author wants to study this article.

2.4.2 The Narration of Drinking Songs in Relevant Research Literature on "Buyi Folk Songs"

In Luo Jia (2013) "Jiuge" is only a small part of the research object in the article. Luo Jia only used a small paragraph to state that "Jiuge" is the most active song in the production and life of the Buyi ethnic group, with rich content, and all use songs to represent impromptu expressions of etiquette, and said that "Jiuge" is related to alcohol, One type is songs related to social life related to alcohol, and a brief analysis was conducted on the mode, rhythm, melody, and other aspects of the relevant songs.

Wei Jiayan (2012) drinking songs are classified as folk songs. Only one song is listed in the paper to illustrate the smooth melody, few big jumps, and rich recitation characteristics of drinking songs. For understanding wine songs, this can only be considered a few words.

In Li Hui (2013) when classifying Buyi folk songs in Guiyang City, the Buyi liquor songs were ranked alongside narrative songs, love songs, and sacrificial songs as the first level of classification of Buyi folk songs. A paragraph was used to explain

the definition, scope, usage of folk occasions, and content of Buyi liquor songs, List some of the lyrics of wine songs to analyze their social and cultural functions, in order to illustrate the warm and hospitable national character of the Buyi people.

In Tan Wen (2021) it is interesting that he borrowed the European music classification system and classified Guizhou Buyi folk songs into indoor and outdoor songs based on different singing locations. The following is the classification: Buyi people are all rich in life style, and they like to express life and emotions through singing, In daily communication, I also like to add some singing to better express the intimacy between friends. This ethnic characteristic has gradually formed a diverse form of singing over a long period of historical history. Generally, we divide Buyi folk songs into indoor songs and outdoor songs based on different singing locations.

As the name suggests, indoor singing is performed indoors. This form of song is commonly seen during gatherings with friends and families, where emotions are exchanged with intimate people through singing. This form of folk song can be further divided into two more detailed categories - "banquet singing" and "noisy home". The first form of singing is usually used when large family gatherings or when neighbors hold banquets. The general rule is for two people to sing in groups, with one person being the main singer and the other helping the lead singer with some tones and notes. Except for the singing rules on the surface, girls and boys are generally not allowed to sing in pairs. When welcoming guests, the singing style of "making trouble at home" is often used. The Buyi people are warm and hospitable, simple and kind-hearted. No matter which family in the village has visitors, a grand event will be held in the evening, and young people from the nearby Buyi ethnic group will be invited to sing folk songs to welcome the guests. 'Naojia' is a unique lifestyle habit of the Buyi ethnic group, reflecting the kindness and hospitality of their people (Huang Yiren, 1981).

It goes without saying that outdoor singing refers to singing outdoors, where the location and form of singing are more free and flexible than indoor singing. It can be sung in fields, paths, mountains, and forests, as well as in major traditional festivals of the Buyi ethnic group. Outdoor songs are an important carrier for Buyi men and women to express their love for each other. Young men and women often express their love through folk song duets when going up the mountain, and the

quality of their singing is also an important criterion for young men and women to choose their loved ones. This custom has gradually become a special way of communication for Buyi men and women. This kind of classification is somewhat intentional, but it feels a bit far fetched. When classifying Buyi ethnic songs in Guizhou, classify and describe Buyi drinking songs alongside narrative songs, ancient love songs, and ritual songs.

The top ten literary and artistic integrated chronicles of China are a vast project of Chinese culture in the 20th century. The "Integration of Chinese Folk Songs (Guizhou Volume)" compiled by the National Editorial Committee for the Integration of Chinese Folk Songs is only a small part of its achievements. The "Integration of Chinese Folk Songs (Guizhou Volume)" has gone through a full 15 years of investigation, excavation, organization, and publication. It includes a total of 1572 folk songs of various ethnic groups in various counties and cities in Guizhou Province, of which 183 Buyi ethnic songs are included. It is introduced according to seven categories: wave whistle songs, mountain songs, wine songs, narrative songs, funeral songs, sacrificial songs, and children's songs. The included Buyi toast songs are 36 and presented in simplified notation. This is a precious collection of data that provides a source of information for many researchers.

Mr. Zhao Kun & Wu Qilu & Chen Liangming(1988), compiled by is a collection of Buyi drinking songs written by the author for over a year to rescue, collect, translate, and organize ancient books of ethnic minorities in Guiyang. The preface states that the Buyi people are enthusiastic and hospitable, treating guests with wine and toasting with songs. Jiuge is a song sung by the Buyi people at banquets such as welcoming guests, festivities, and festivals, where guests mainly engage in traditional activities of toasting with songs. It is a rich and colorful poem of the Buyi people and a cultural and artistic crystallization passed down from generation to generation through oral creation. Moreover, the mountains, rivers, villages, and villages of the Buyi ethnic group have nourished the hearts of millions of people. The Buyi drinking songs reflect the noble sentiments, sincere emotions, and national style of the Buyi people. The Buyi people's drinking songs have a civilized, polite, lively form, beautiful and touching lyrics, harmonious and pleasant tones, and involve many disciplines such as history, geography, folk customs, literature, philosophy,

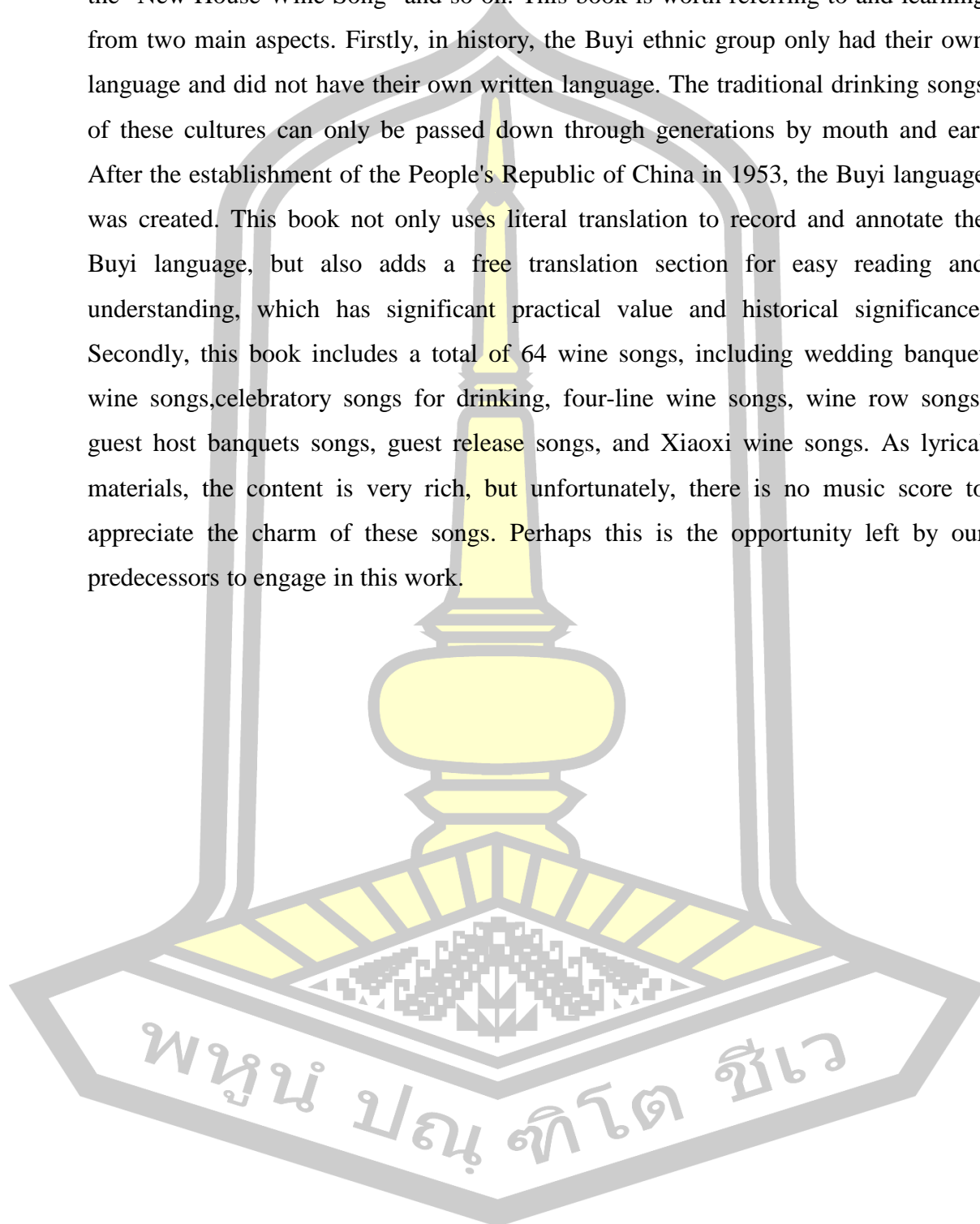
linguistics, ethnology, etc. It can be said that the collection of "Buyi People's Drinking Songs" can provide valuable historical materials for the research of these disciplines. The book includes more than 100 wine songs in three categories: welcome songs, toast songs, and wine song. Among them, celebratory songs for drinking has 73 songs, which occupy a relatively large space (the book has 205 pages, and toast songs have 149 pages). Although this book does not have much content, as first-hand information, it is relatively detailed and classified clearly, making it a rare reference book for research purposes. Unfortunately, the book only has text and no music scores. To conduct good research on celebratory songs for drinking, we must follow the footsteps of our predecessors, conduct field investigations on the front line, and master first-hand information in order to truly carry out relevant research.

The book "Buyi Drinking Songs" (published by Guizhou People's Publishing House in Guiyang in February 1988) collected and organized by Yang Youyi is a collection of Buyi songs collected by the author who has worked in the Buyi region for more than 30 years. It includes more than 100 types of songs, including persuasion songs, elderly songs, engagement songs, reception songs, carrying songs, starting room songs, and thank-you songs. It is obvious that this collection is actually more suitable to be called Ritual Songs, as only a small part of it belongs to celebratory songs for drinking.

The book "Buyi Drinking Songs" (Qianxinchu 2005 No. 443 internal information), compiled by the Guiyang Municipal Bureau of Ethnic and Religious Affairs and the Guiyang Buyi Studies Research Association, should be a collection of drinking ceremony songs from its content. This book is classified based on the customs of the Buyi people in ancient times when they held festivities. If the banquet is held for three or four days, that is, the first day is the "welcome day", the second day is the "dinner day", the third day is the "nonattendance day", and the fourth day is the "drop off day". Every day, different content of wine songs are sung, and during the day, four lines of wine songs are sung. At night, adult companions sing "big songs" and "long songs" in Buyi language. Often, after the host finishes singing a song, the guest responds with a song, like reciting a poem.

Usually, when holding a wedding banquet, one should sing the "Wedding Banquet Wine Song"; When giving birth to a child and hosting a full moon banquet,

one should sing the "Little Joy Wine Song"; To build a new house, one should sing the "New House Wine Song" and so on. This book is worth referring to and learning from two main aspects. Firstly, in history, the Buyi ethnic group only had their own language and did not have their own written language. The traditional drinking songs of these cultures can only be passed down through generations by mouth and ear. After the establishment of the People's Republic of China in 1953, the Buyi language was created. This book not only uses literal translation to record and annotate the Buyi language, but also adds a free translation section for easy reading and understanding, which has significant practical value and historical significance. Secondly, this book includes a total of 64 wine songs, including wedding banquet wine songs, celebratory songs for drinking, four-line wine songs, wine row songs, guest host banquets songs, guest release songs, and Xiaoxi wine songs. As lyrical materials, the content is very rich, but unfortunately, there is no music score to appreciate the charm of these songs. Perhaps this is the opportunity left by our predecessors to engage in this work.



CHAPTER III

Research Methodology

This study employed both qualitative and quantitative research methods. The researchers conducted field investigations at the research site and collected relevant information through on-site observations, interviews, questionnaires, and other methods. The specific situation is as follows:

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of time
- 3.2 Research Process
 - 3.2.1 Selected of site
 - 3.2.2 Selected of key informant
 - 3.2.3 Selected of songs
 - 3.2.4 Research tools
 - 3.2.5 Date Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data analysis
 - 3.2.8 Data Presenting

3.1 Research scope

3.1.1 Scope of Content

This article utilizes the theories and research methods of musicology, music education, music history, ethnomusicology, ethnology, and other related disciplines. Based on the research results and relevant historical literature of Buyi folk songs, combined with the daily habits of the Buyi people, a careful analysis is conducted to determine that the content of this study is the expression of blessings by the Buyi people in various ceremonial and social occasions and social interactions. Songs sung while toasting and promoting ethnic culture during stage performances. Due to the fact that the Buyi people sing celebratory songs for drinking in their customs and daily interactions, firstly, the melodies in different regions are different and numerous,

and secondly, there are many songs produced by improvisation and lyric writing under the same melody, which change constantly, making it impossible to count their quantity. However, based on their singing occasions, social functions, etc., the classification and representative songs of the Buyi ethnic group's celebratory songs for drinking are summarized as follows:

Table 1. Classification of Buyi ethnic group's celebratory songs for drinking

Category	Performance occasions	Social function	Creative situation	quantity	Representative works
Etiquette and Customs	Etiquette and Customs Occasions	Expressing etiquette	Lyrics improvisation	Unable to count	1.Zhi ke diao
					2.Deep and Meaningful Love
Social interaction	Reception of distinguished guests	Social toasting	Lyrics improvisation	Unable to count	1. A glass pf fine wine to serve guests
					2.Wishing you success step by step
Stage	Stage performance	Promote culture	Dedicated songwriter	More than 100 songs	1.Buyi toast song in wangmo county
					2.Dang meng

Source:Jie liu (Dec,2023)

The first category of ceremonial songs for drinking is to select two representative songs for music characteristics analysis. The first one is the Buyi language song "Zhi ke diao" sung by Buyi villages in Guanling County and Zhenning County of Anshun City during welcoming guests and toasting in customs; The second song is the Buyi language song "Deep and Meaningful Love" sung during wedding ceremonies in Xingyi City and Anlong County along the Nanpan River in Qiannan Prefecture.

The second type of social celebratory songs for drinking is to select two representative songs for music characteristics analysis. The first one is a Chinese song

called "A glass of fine wine to serve guests" sung during social toasts in the economically and culturally developed areas of Huaxi and Wudang districts in Guiyang, as well as in counties and cities such as Huishui, Guiding, and Longli in Qiannan Prefecture; The second song is a Buyi language song called "Wishing You Success Step by Step" sung by the Buyi village in Ceheng County, Qiannan Prefecture, which is relatively closed in terms of economy, transportation, and information, and has a strong Buyi culture.

The third type of stage is celebratory songs for drinking. Two representative songs were selected for music characteristics analysis. The first one is a Buyi language song called "Buyi toast song in Wangmo County", which was created by the Wangmo County Musicians Association and performed the most on stage in Wangmo County, Qiannan Prefecture, where the Buyi ethnic customs are very rich. It has now been widely sung among the people; The second song is composed by renowned composer Wu Lianggang from Guizhou Province, with lyrics written by Tian Agang, former chairman of the Qianxinan Prefecture Federation of Literary and Art Circles. It is the most frequently performed and widely sung Buyi language song "Dang meng" in Guizhou Province.

Therefore, the scope of this study is as follows:

3.1.1.1 The historical development process of the three types of celebratory songs for drinking in the Buyi ethnic group

3.1.1.2 music characteristics analysis of three representative celebratory songs for drinking in the Buyi ethnic group

3.1.2 Scope of time

3.1.2.1 The time range for studying the cultural songs for drinking of the Buyi ethnic group: more than 1000 years ago, there were customs and rituals for cultural songs for drinking from December 2022 to December 2022, with a wide span of time and a long history.

3.1.2.2 Author's research plan time frame:

From September to October 2023, conduct field investigations on the celebratory songs for drinking of the Buyi ethnic group at the research site.

In November 2023, the field survey materials were sorted out, relevant historical materials were consulted, and a research report was written.

From December 2023 to January 2024, complete the research report on celebratory songs for drinking of the Buyi ethnic group in Guizhou Province, China.

3.2 Research Process

3.2.1 Select of site.

The selected research site is the transmission location of the representative songs to be analyzed, including Guiding County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province; Ceheng County, Xingyi City, and Wangmo County of Qianxinan Buyi and Miao Autonomous Prefecture; Buyi ethnic village in Guanling County, Anshun City.

The selected key information providers are folk singers, inheritors, and songwriters who will perform representative songs to be analyzed. They are:

3.2.2 Select of key informant.

- 1) Wu Fajian, Director of the Anshun Cultural Museum. Male, Buyi.
- 2) Li Chaolan is a villager from Lvyin Village, Dingxiao Town, Xingyi City, Qiannan Prefecture, Guizhou Province. Female, Buyi ethnic group, born in February 1971, awarded the Buyi gold medal in China in 1990. Famous folk singer of the Buyi ethnic group in Guizhou Province.
- 3) Luo Lanfen is a villager from Yinzhai Village, Panjiang Town, Guiding County, Qiannan Prefecture, Guizhou Province. Female, Buyi ethnic group, born in May 1972, is a provincial-level inheritor of Buyi folk songs in Guizhou Province, an intangible cultural heritage project.
- 4) Huang Chengzhen is a villager from Nafu Village, Zhelou Street, Ceheng County, Qiannan Prefecture, Guizhou Province. Female, Buyi ethnic group, born in December 1968, is a national inheritor of the intangible cultural heritage project Buyi Opera and a well-known folksinger of the Buyi ethnic group in Guizhou Province.
- 5) Wang Xiuzhi is a villager from Xintun Village, Xintun Town, Wangmo County, Qiannan Prefecture, Guizhou Province. Female, Buyi, born in June 1984, is a well-known Buyi singer in Xintun Village.
- 6) Wu Lianggang, a retired employee of the Cultural and Broadcasting Bureau of Qiannan Prefecture, Guizhou Province. Male, Han ethnicity, born in October 1958, composer, composed the Buyi toasting song "Dang meng".

3.2.3 Select of songs

Is improvisational singing or not? Is sing during the ceremony or not? Is use Buyi language and Han language or not?

3.2.4 Research Tools

1) Field observation: refers to directly participating in village production, life, and related folk cultural activities at the Buyi ethnic group's celebratory songs for drinking research site, and engaging in immersive experiences. This method can provide researchers with a profound understanding of the living environment, musical characteristics, and personal situation of the Buyi ethnic group's celebratory songs for drinking.

2) Interview: Conduct interviews with key information providers closely related to the Buyi ethnic group's celebratory songs for drinking. Through interviews, first-hand information can be collected, which can capture the historical development, musical characteristics, and related personal experiences and stories of the Buyi ethnic group's celebratory songs for drinking, enriching a comprehensive understanding of the Buyi ethnic group's celebratory songs for drinking.

3) Questionnaire: A survey was conducted on folk singers, singing enthusiasts, and inheritors in Buyi villages to address the challenges faced by the Buyi ethnic group in terms of celebratory songs for drinking. By analyzing the responses to the questionnaire, it is helpful to explore how this type of song can be protected and inherited in its historical development, and to grasp the future history vision and trends.

3.2.5 Data Collecting

1) Conduct field investigations at the research site to obtain first-hand information on the singing of Buyi toast songs and related materials such as audio, video, and text;

2) Read and sort out relevant books on musicology, music anthropology, ethnomusicology, music history, and music form, as well as literature, historical materials, and papers on Buyi celebratory songs for drinkings, to provide detailed theoretical support for research;

3) By contacting and interviewing personnel from the cultural department of the local government, inheritors of intangible cultural heritage of Buyi folk songs, well-known Buyi singers, and villagers, we aim to understand the usage and stage performances of Buyi celebratory songs for drinkings in folk customs, laying a necessary interview foundation for supplementing field research materials and conducting in-depth research on the musical characteristics and cultural connotations of Buyi celebratory songs for drinkings.

3.2.6 Data Management

I have digitally classified and organized the research data related to this topic, named the relevant file names, and backed up and stored them on my mobile hard drive and Baidu Cloud Drive for future research purposes.

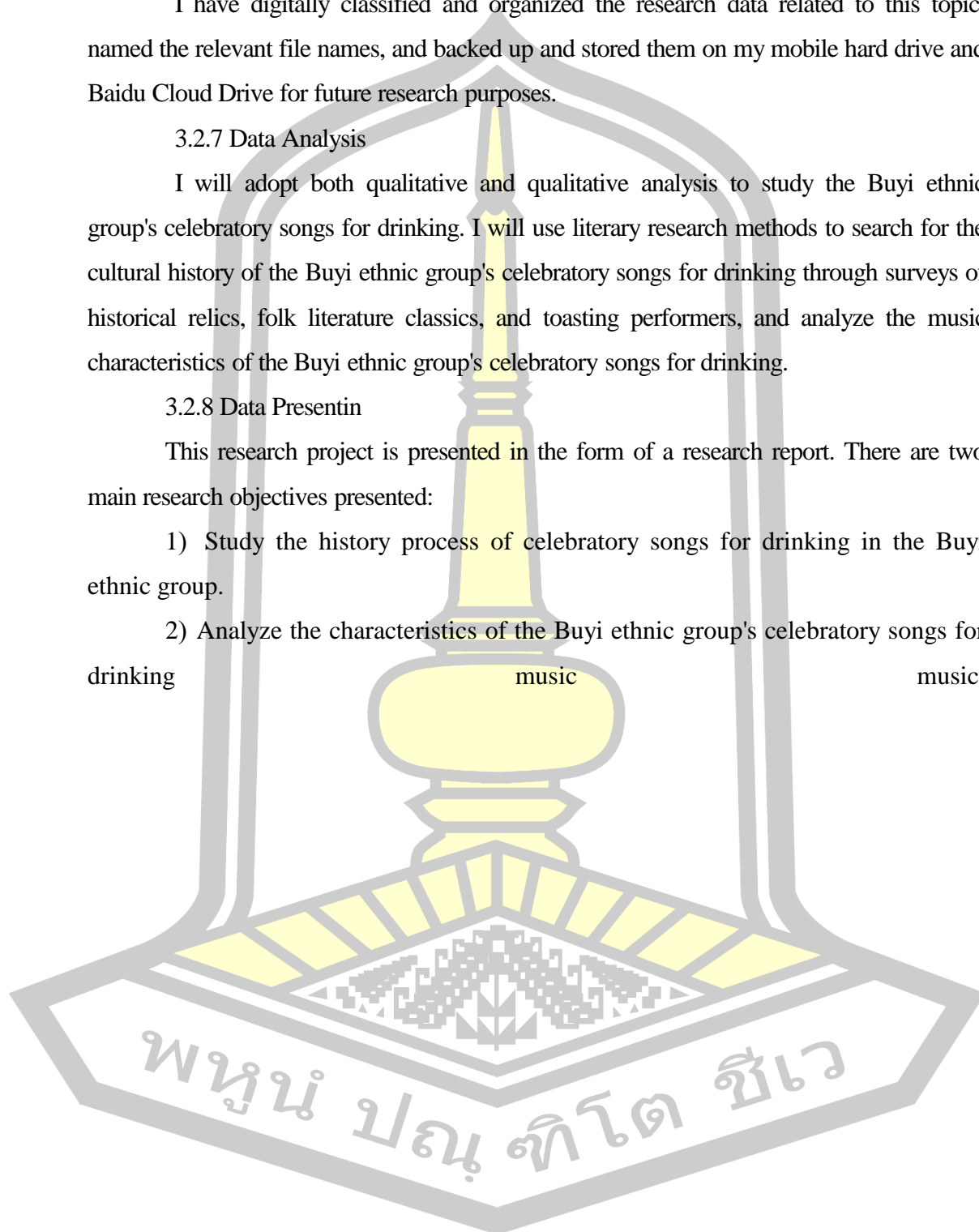
3.2.7 Data Analysis

I will adopt both qualitative and quantitative analysis to study the Buyi ethnic group's celebratory songs for drinking. I will use literary research methods to search for the cultural history of the Buyi ethnic group's celebratory songs for drinking through surveys of historical relics, folk literature classics, and toasting performers, and analyze the music characteristics of the Buyi ethnic group's celebratory songs for drinking.

3.2.8 Data Presentation

This research project is presented in the form of a research report. There are two main research objectives presented:

- 1) Study the history process of celebratory songs for drinking in the Buyi ethnic group.
- 2) Analyze the characteristics of the Buyi ethnic group's celebratory songs for drinking music.



CHAPTER IV

The History of the celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China

In China, there has been a saying throughout history that "without wine, there is no feast", which means that whether it is weddings, funerals, weddings, or various social activities, as long as everyone sits together to eat, there must be wine, which can be called a standardized banquet - a banquet. In Guizhou Buyi minority areas, where people hold banquets and attend weddings, they are called to eat wedding wine (Chinese: chijiehunjiu), birth ceremony is called to eat full moon wine (Chinese: chimanyuejiu), new residence ceremony is called to eat chilixinfangjiu (Chinese: chilixinfangjiu), funeral ceremony is called to eat Baijiu (Chinese: chibaijiu), etc. Therefore, in many documents about Buyi folk songs in the past, all songs produced in various customs are often attributed to "drinking songs". This understanding of "wine songs" is vague, broad, and inaccurate. The evolution and inheritance of social functions in its history are summarized as follows:

4.1 From the Western Zhou Dynasty to the Song Dynasty (AD275-AD1024).

4.2 From the Song Dynasty to the founding of the People's Republic of China(AD1024-AD1949).

4.3 From the founding of the People's Republic of China to The early stage of reform and opening up (AD1949-AD1999).

4.4 From the early stage of reform and opening up to resent year(Since1999).

4.1 From the Western Zhou Dynasty to the Song Dynasty (AD275-AD1024)

In the long history of China, the history of wine culture is closely linked to written records. As early as the Yin and Shang dynasties over 3000 years ago, pictographic characters about wine appeared in oracle bone inscriptions, indicating that wine culture has been formed in China for a long time. 1900 years ago during the Eastern Han Dynasty, Xu Shen recorded in "Shuowen Jiezi": "In ancient times, Shaokang made brooms and sorghum wine. Shaokang, also known as Du Kang." It is said that the ancestor of wine making, Du Kang, was revered as the god of wine by

later generations, and his name also became a representative of the wine industry. The Buyi people, as an ancient ethnic group in southwestern China that planted rice early, have a long history of using rice to make rice wine. In their "Mojing", which transcends the dead, they recorded the process and ceremony of brewing wine, and also worshipped Du Kang as the god of wine.

During the Western Zhou Dynasty more than 2400 years ago, King Wen of Zhou implemented the ritual and music system. As the essence of food, wine was endowed with sacred symbolic significance. In sacrificial activities, wine is used as a sacrifice to express reverence for the gods. This wine festival culture has been passed down for thousands of years, and to this day, it still maintains the custom of reciting and worshipping scriptures, and offering wine and water in the worship activities of the Buyi ethnic group. The unilateral implementation of sacrificial rituals by people toasting and praising songs to gods can be considered as the predecessor of the research object in terms of time and social function, and is not within the scope of this article. It will not be further elaborated in the following text.

More than 2200 years ago, the Qin Dynasty opened the "Wuchi Road" (an important transportation route for the imperial court), and the Han Dynasty built the "Nanyi Road". The civilization of the Central Plains (which was the core area of China's territory several hundred years ago, including present-day Shaanxi, Shanxi, and Henan provinces) continued to infiltrate with the influx of troops and commercial travelers, breaking the relatively closed situation of the Southwest Yi region (including most of present-day Guizhou province). From then on, the influence of the Central Plains on the economy and culture of the Southwest ethnic region deepened with the strengthening of political rule by various dynasties, and cultural exchanges between them became closer. However, Guizhou was a border area under central management at that time, with towering mountains and sparse administrative institutions. There were many ethnic groups and the economy and culture were backward, making it difficult to effectively control. Therefore, the state adopted a "jimi" policy (similar to the current ethnic regional autonomy policy), which was managed by local officials. Although all ethnic areas were within the scope of national management at that time, most areas still maintained the original customs and lifestyles of each ethnic group. The Buyi ethnic group is a relatively open and

studious group among the many indigenous peoples in Guizhou. In order to implement the ritual and music system, the Buyi ethnic group naturally developed customs such as toasting and singing ceremonial songs for drinking in important rituals such as weddings, funerals, and weddings.

More than 1100 years ago during the Tang and Song dynasties, the prosperity of poetry, songs, and prose provided cultural soil for the history of the Buyi ethnic etiquette and customs, including ceremonial songs for drinking. The Buyi ethnic folk songs incorporate elements of Tang and Song poetry, not only opening a window for the Buyi ethnic group to learn Chinese through singing mountain songs, but also adding singing forms and content, making some mountain songs that are often accompanied by toasts and impromptu duets due to expressing etiquette closer to life, with sincere emotions.

According to Zheng Qiao's "Tongzhi" in the Song Dynasty, "the combination of ritual and music must be used. If ritual is not music, it cannot be used, and if music is not ritual, it cannot be used.". "The combination of ritual and music" is a musical concept expressed in the Chinese ritual and music system, which is a significant difference in social function between Chinese music and Western music. Nowadays, in the Buyi ethnic area of Guizhou, there are regulations on the use of music and etiquette in most customs. For example, during a Buyi wedding, when a girl leaves her parents and sets off from home, the drummer plays the suona tune "Go Out Diao", and when the bride and groom pay their respects, they play the "Baitang Diao". The cultural songs for drinking of the Buyi ethnic group refer to the songs used by the Buyi ethnic group to express greetings and blessings while toasting at weddings, birthday ceremonies, and birth ceremonies. This is in line with the Chinese customs and music. In other words, the traditional Chinese concept of ritual and music has strengthened the position of ritual songs for drinking in the Buyi ethnic customs.



Figure 4. Sing ceremonial songs for drinking, welcome guests to the village, drink blocking wine

Source: JieLiu (Sept, 2023)

4.2 From the Song Dynasty to the founding of the People's Republic of China (AD1024-AD1949)

During the Song and Yuan dynasties, ci and qu underwent significant history. Since the Ming Dynasty, movements such as the "northward expedition to the south" and "northward migration to fill the south" have led to the continuous integration of the Central Plains civilization into Guizhou with the influx of a large number of armies and people. The Buyi ethnic area has undergone profound cultural changes. During this period, the ceremonial songs for drinking of the Buyi ethnic group were further enriched and developed. Especially with the introduction of poetry, lyrics, and songs, new creative inspiration has been provided for the history of Buyi ethnic folk songs. It has become a customary practice for the Buyi people to express respect and blessings to participants through singing and toasting during important ceremonies such as weddings, birthday ceremonies, and birth ceremonies. These songs reflect their acceptance and integration of Central Plains culture. During this period, the ceremonial songs for drinking of the Buyi ethnic group gradually formed their own unique style and form. The content of the song involves various aspects such as agricultural production, social etiquette, seasonal festivals, ethics and morality, and has become an important part of the Buyi culture. These songs have been passed

down from generation to generation in the village, becoming symbols of the common memory and cultural identity of the Buyi people.



Figure 5. Li Chaolan and other folk singers sing ceremonial songs for drinking at the Buyi wedding to offer wine to the groom and bride

Source: JieLiu (Sept, 2023)

4.3 From the founding of the People's Republic of China to The early stage of reform and opening up (AD1949-AD1999)

In 1949, the People's Republic of China was established, and people of all ethnic groups in the country have become masters. In the following 30 years, the people of the whole country united to carry out socialist construction, and as a result, various ethnic groups united and interacted more and more frequently. Especially since the reform and opening up in 1978, officials in various regions of Guizhou began to hold festival cultural tourism activities such as "Buyi March 3rd", "Buyi June 6th", "Miao Sister Festival", "cauliflower festival", and "peach blossom festival" based on the history concept of "cultural platform, economic performance". With the support of various factors, Buyi villages have become increasingly involved in social exchanges. During this period, due to social interaction needs, the Buyi ethnic group became an important way to greet and entertain distinguished guests by singing and toasting to express greetings and blessings. Due to the improvisation of lyrics based on the guest's situation, and the simple melody, this type of song is easy to sing. For a while, the social celebratory songs for drinking that were sung during social activities

quickly spread in Buyi ethnic areas, becoming a major highlight and selling point for showcasing ethnic culture.

Due to the fact that hosting cultural and tourism festivals has become a major official tool to promote rapid economic and social history, during this period, regardless of the county, township, or village, as long as the cultural and tourism festival is held, a stage will be set up to hold a wonderful cultural performance. In general, a performance must not only have a clear theme, but also include programs showcasing local ethnic groups. In response to this, various regions have specially created some highly expressive and ornamental stage celebratory songs for drinking for stage performances. This type of song, like many modern songs, has a fixed melody and lyrics, one song after another, with a standardized musical structure, beautiful melodies, and a strong infectious power. This is fundamentally different from the folk custom of improvising and singing based on emotions, as well as the social celebratory songs for drinking, in terms of content and form. Most of these creative songs are catchy and once released, they will quickly be liked by many people and widely sung among the public, transforming into social celebratory songs for drinking. After the song "Dang meng" (composed by Wu Lianggang and written by Tian Agang) spread among the people, many people believed that this song was a traditional folk song, not created. From this evaluation, it appears that this is the best evaluation of this song creation.

4.4 From the early stage of reform and opening up to resent year(Since1999)

In the 21st century, with China's accession to the WTO, Buyi ethnic villages have further integrated into the trend of the times. The rise of the wave of working has led most young people in villages to go out to work in the eastern coastal areas. Due to the influence and impact of external culture, the Buyi people's sense of identity with local culture gradually decreases. For example, due to a lack of understanding, they subjectively believe that the etiquette and customs of celebratory songs for drinking are not pleasant to listen to and actively discard them, posing unprecedented challenges to the inheritance of traditional etiquette and customs of celebratory songs for drinking. However, since 2005, the country has attached great importance to the protection of intangible cultural heritage, which has helped the people regain their

cultural confidence and gradually restored and inherited the traditional etiquette and customs of some villages, such as celebratory songs for drinking. As folk singer Li Chaolan said, in recent years, the local Buyi people have been consciously and actively restoring traditional wedding customs. Due to the limited number of people who can sing ceremonial songs for drinking, folk singers are often too busy.

At this stage, with the rapid history of communication, integration, and close interaction among various ethnic groups, as well as the tourism industry, many Buyi villages often have guests to receive. However, due to the decreasing number of people who can improvise lyrics and sing, when toasting and singing social celebratory songs for drinking in social activities, they have to become relatively fixed in terms of lyrics and music. Depending on the changes in the guest's identity, only a few keywords need to be changed. For example, if the host is a leader, in the lyrics, only the singing object is changed to "leader", and the incoming friends are changed to "friend". This template based lyric writing has caused songs to lose their original sincere emotions and infectiousness, greatly reducing their sense of respect and interactivity. The history of social celebratory songs for drinking is facing a gradual decline.

At present, China is in the era of 5G big data. Short video platforms such as Tiktok, WeChat video number, Kwai have expanded the propaganda window of Buyi culture. In other words, stage celebratory songs for drinking have expanded with more display platforms, which will stimulate more music enthusiasts and creators to create stage celebratory songs for drinking. In the future, there will definitely be more and better stage celebratory songs for drinking works produced. However, some stage celebratory songs for drinking, such as Buyi toast song in Wangmo county and Dang meng, quickly became popular among the public due to their catchy and easy to sing characteristics, and naturally transformed into social celebratory songs for drinking. Unfortunately, the lyrics and music of this song are fixed, lacking the agility and sincerity of improvising songs.



Figure 6. Screenshot of the song "Dang meng" broadcasted on China CCTV Music Channel (performed by the foreign "Five Continents Singing" group)

Source:<https://tv.cctv.com/>

In summary, the historical history of the Buyi ethnic group's ceremonial songs for drinking has gone through several stages, from the solemn and solemnity of only sacrificial, toasting, and praising songs, to the richness and diversity of ceremonial and ceremonial songs for drinking, and then to the rise and popularity of social and stage ceremonial songs for drinking. Currently, the three types of Buyi ethnic group's ceremonial songs for drinking coexist in Buyi regions with different social functions. This not only reflects the inheritance and history of Buyi culture, but also reflects the historical context of China's multicultural integration. Summarize the situation. See the table below. In the context of the new era, how to protect and inherit these precious cultural heritage has become a thought-provoking issue.

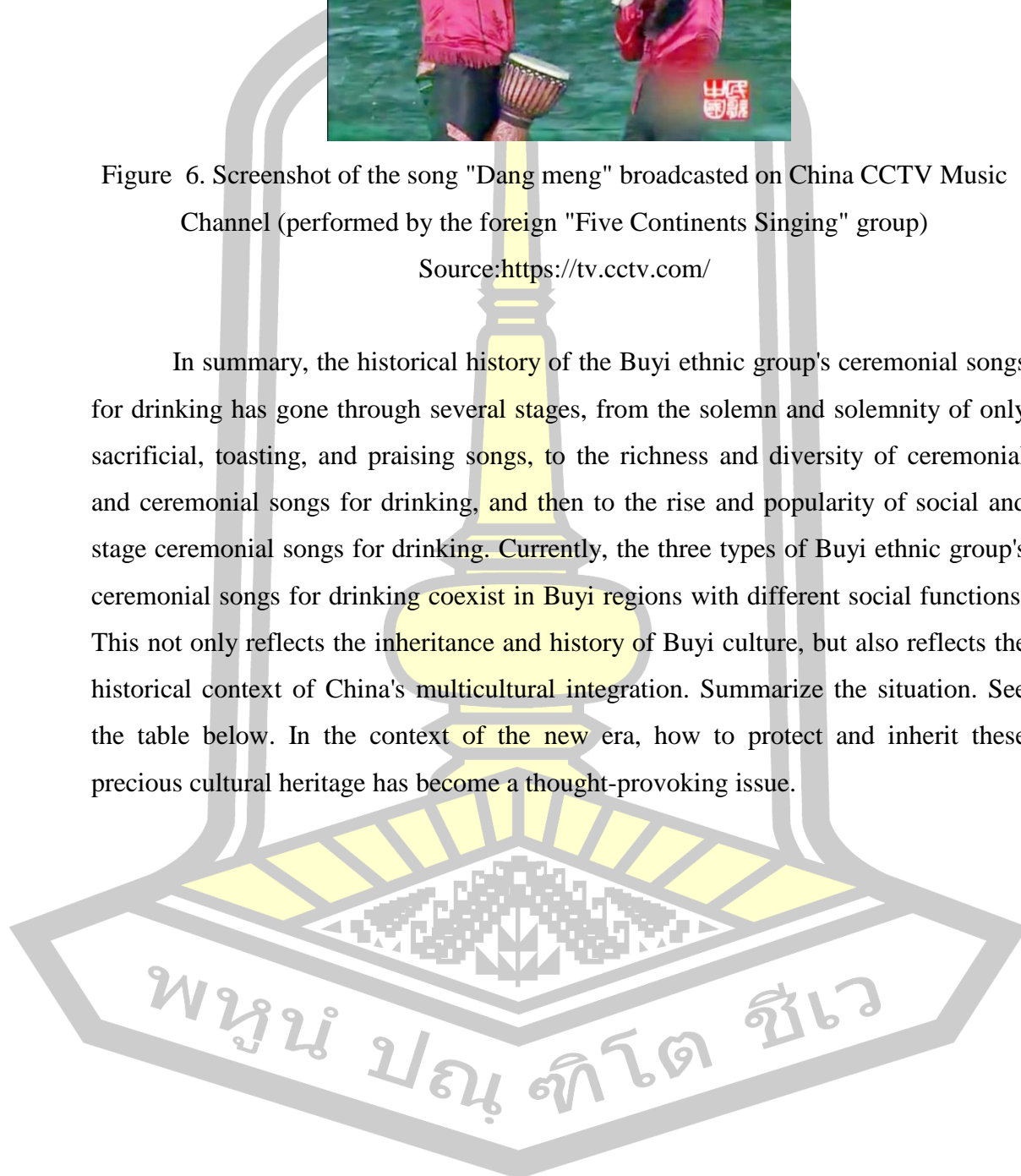


Table 1. Historical development of Buyi ethnic group's celebratory songs for drinking

Number	time	historical process	History
1	More than 1,000 years ago	From the written records of wine to the prosperity of poetry and songs	It started as a wine-sacrifice culture, and the Buyi customs of celebratory songs for drinking gradually expanded from their origin.
2	1000-1949	The civilization of the Central Plains continues to integrate into the Buyi area of Guizhou	The Buyi ethnic customs and celebratory songs for drinking have been enriched
3	1949-1999	From the founding of New China to reform and opening up	Social celebratory songs for drinking and stage celebratory songs for drinking emerged and became popular.
4	Since 2000	Buyi villages have integrated into the history of the times and been influenced by foreign culture	The inheritance of traditional customs and celebratory songs for drinking is beginning to face challenges. Social celebratory songs for drinking decline. Part of the stage celebratory songs for drinking popular.

Source:Jie liu (Dec,2023)

พหุ มั บณ จั โด ชี เว

CHAPTER V

The music characteristics of celebratory songs for drinking by the Buyi Ethnic Group in Guizhou Province, China

The Buyi people's wine culture for thousands of years has given birth to various celebratory songs for drinking with rich content. These songs accompany the production and life of the Buyi people and provide them with rich emotional and entertainment values. According to its social function, performance occasion, and other elements, ceremonial songs for drinking can be divided into three categories:

- 5.1 Ceremonial songs;
- 5.2 Social songs;
- 5.3 Perform songs;

5.1 The music characteristics of Ceremonial songs

"Zhi ke diao" is a widely circulated ritual song for drinking in the villages of the Buyi ethnic group in Guanling County, Anshun City, Guizhou Province, Qinglong County, and Pu'an County in Qiannan Prefecture, China. Some people also refer to it as the Panjiang minor tune. Zhike, also known as the general manager, is a person invited by a Buyi village to organize and implement the entire ceremonial event agenda, entertain guests, and other related affairs. Generally, a person from a village or ethnic group who is highly respected, has a wide network, can speak the Tao, understands etiquette and reason is appointed. Key information provider Wu Fajian said that there is a legend that there is a "bell" called Zhike hanging at the gate of the Buyi ethnic village where it is passed down. Usually, when people from other villages come to the village as guests, they will first sound a "bell and drum tune" to notify the villagers when they arrive at the village gate. After hearing the sound, the village's "informant" will hold a wine tray and bring along the people who can sing "Zhi ke diao" to the village gate to place a blocking wine to welcome the guests. Guests who want to enter the village must first sing to the "knowledgeable guest" and drink "stop door wine" before entering the village. In general, guests first sing: I heard that your family is doing business today. We are poor relatives and don't have anything to

bring, we only come to ask for a drink. On behalf of the host, the knowledgeable guest replied, "The guest has come a long way and has worked hard. There is not much good wine to entertain you, only a cup of tea to treat you to.". After several rounds of singing, until both parties recognize that the etiquette has been expressed, the host politely invites the guest into the room. Nowadays, although there is no "bell" at the entrance of Buyi villages, the custom of welcoming guests and singing "Zhi ke diao" has been passed down to this day. The music singing characteristics of "Zhi ke diao" are analyzed as follows:

Zhike Song

知客调

Folk Songs of the Buyi Ethnic Group in Guanling, Guizhou Province

$\text{♩} = 65$

布衣当吧都 今搜岩奥 劳奥杂 吗哟 吗哟 吗哟走
 bu yi dang ba dou jinsou yanao lao ao za ma yo ma yo ma yo zou

8 Fine

都吗走都 格都灯弹 答应波修 吗岩蒙根 捞 格都弹
 dou ma zou dou ge dou dengatan da yin bo xiu ma yan meng gen lao ge dou atan

15

答应波修 吗岩蒙根 捞 冷当根当 冷当根 纵几织
 da yin bo xiu ma yan meng gen lao len danggengdang len dang gen zong ji zhi

21 D.S.

杯拢布 纵几织 杯拢布 咯布 咯
 bei long bu zong ji zhi bei long bu lo bu lo

The main idea of the lyrics:

我们客人到门口，
 主人拿酒拿茶来迎接，
 出来，出来迎接我们，
 迎接我们。
 我们吹拉弹唱一起来你家吃酒，
 我们吹拉弹唱一起来你家喝茶。
 坐上凳子坐到桌前，
 祝福亲戚老人，
 祝福亲戚老人，
 老人。

Our guests go to the door,
 The host welcomed him with wine and tea,
 Come out, come out and welcome us,
 Welcome us.
 Let's play, play, and sing together to have a drink at your house,
 Let's play, play, and sing together to have tea at your house.
 Sitting on the chair and in front of the table,
 Blessing relatives and elderly people,
 Blessing relatives and elderly people,
 Elderly people.



Figure 7. Zhike Song

Source: Jie liu (Dec, 2023)

1) Lyrics (poetry): "Zhi ke diao" is a ceremonial song for drinking sung in Buyi language. The lyrics of the entire song consist of 5 sentences: (See Figure 8)

Our guests arrive at the door,
The host welcomed us with wine and tea,
Let's play, play, and sing together. Let's have some wine and tea at your house,

Sitting on a stool in front of a table,
Blessing relatives and elderly people.

Buyi language lyrics do not emphasize rhyme like Chinese. Generally, Buyi language emphasizes the perfect combination of its own language tone and music when sung, which is a major characteristic of Buyi language songs. When singing this song, repetitive techniques are used to emphasize the lyrics, turning the second sentence into three small sentences (A1, A2, A3), the third sentence into two small sentences (B1, B2), and the fifth sentence into three small sentences (C1, C2, C3), expanding the entire song into the following 10 sentences, making emotions strong and sincere:

Our guests go to the door
Host greets with wine and tea(A1)
Come out, come out and welcome us(A2)
Welcome us(A3)
Let's play, play, and sing together to have a drink at your house(B1)
Let's play, play, and sing together to have tea at your house(B2)
Sitting on a stool and at a table
Blessing relatives and elderly people(C1)
Blessing relatives and elderly people(C2)
Elderly people(C3)

Through singing, the Buyi people express their sincere and implicit appreciation for etiquette and customs, as well as their sincere blessings to each other.

Zhike Song

知客调

Folk Songs of the Buyi Ethnic Group in Guanling, Guizhou Province

♩ = 65

A1 **A2** **A3** Fine

布衣当吧都 今搜岩奥劳奥杂吗哟 哟哟 哟哟走都 哟走都
 bu yi dang ba dou jin sou yan ao lao ao za ma yo ma yo ma yo zou dou ma zou dou

B1 **B2**

格都灯弹答应波修吗岩蒙根捞 格都弹答应波修吗岩蒙根咱
 ge dou deng atan da yin bo xiu ma yan meng gen lao ge dou atan da yin bo xiu ma yan meng'gen zan

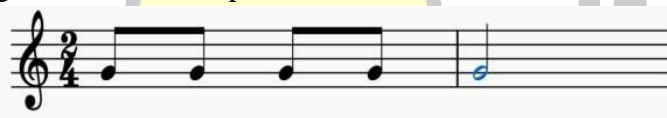
C1 **C2** **C3** D.S.

冷当根当冷当根 纵几织杯拢布 纵几织杯拢布 咯布咯
 len dang geng dang len dang gen zong ji zhi bei long bu zong ji zhi bei long bu lo bu lo

Figure 8. Schematic diagram of the repetition of lyrics in "Zhike Song"

Source: Jie liu (Dec, 2023)

2) Rhythmic patterns: This song has a smooth rhythm, mainly consisting of eight notes, and then falls on a long half note to complete a sentence before proceeding further. for example:



The music melody is in harmony with the rhythm and phonetic changes of the Buyi language. In order to make the lyrics clear, the music rhythm also changes accordingly. A rhythmic combination of the first sixteen to eight or the first eight to sixteen has emerged, making the lyrics sound strong narrative and infectious in a smooth expression. for example:



3) Melody structure: The musical structure of this song is as follows:

Table 2. Analysis of the Melody Structure of "Zhike Song"

structure	binary form							
period	A			B				
phrase	a	b	b ¹	c	c ¹	d	e	e ¹
Number of sections	2	3	4	4	4	3	2	3
bar line	1-2	3-5	6-9	10-13	14-17	18-20	21-22	23-25
mode	F-gong C-zhi mode(Chinese pentatonic mode)							
beat	2/4							
speed	80 beats per minute							

Source:Jie liu (Dec,2023)

This song is the F-gong C-zhi mode in the Chinese pentatonic mode, which is equivalent to F major, but unlike Western modes, the ending sound of the song falls on the dominant sound C. The scale is sol la do re mi sol. The main song of section A consists of three phrases, corresponding to the Buyi language lyrics: "When our guests arrive at the door, the host comes out with wine and tea to welcome us, comes out to welcome us, welcomes us.". From a syntactic perspective, the combination of phrases in section A is irregular, and it is unreasonable to explain it using Western compositional theory. If sentence a is a 2-bar sentence, the ending sound falls on the re sound (equivalent to the possessive sound) in an open style, and the lyrics indicate that one is a guest identity, with the meaning of greeting and greeting. Sentence b consists of three bars, with the ending sound falling on the sol sound (equivalent to the tonic), expressing the host's grand welcoming ceremony for the guests. Following this, Sentence b¹ is a supplementary sentence consisting of three bars and one bar, with the corresponding lyrics repeated twice, providing a good emphasis. The ending sound falls on the sol sound, once again expressing the guest's gratitude and affirmation for the host's grand ceremony.

The chorus in section B consists of 5 musical phrases, with c and c1 repeatedly emphasizing that they came to have wine and tea. The ending of the sentence falls on the re note, preparing the music for further history. The d sentence serves as a transitional sentence, while the music and Buyi language in the e and e1 sentences are closely intertwined. The repeated emphasis expresses that one of the main purposes of the entire ritual activity is to bless relatives and the elderly. The whole song well interprets that the Buyi people are a nation that values etiquette and hospitality.

This song expresses language through singing, like speaking. The whole song revolves around the re tone, with small fluctuations, only up and down within a range of 9 degrees. When singing, the entire song is very soothing, and each section falls on the sol tone (the main voice, also the lowest), giving people a very stable and down-to-earth feeling. Due to the catchy melody of the song, it is usually sung along with the audience on site, which has unconsciously inherited the Buyi culture through etiquette and customs.

4) Aesthetic of music: This song often includes accompaniment such as the moon qin, xiao tube, erhu, etc. in customs and etiquette, and is sung by multiple people in unison, making it sound very rich. This soothing rhythm and melodious melody plays in the Buyi Village by the mountains and waters, like a spring breeze brushing against the face, refreshing the heart and soul. This type of music is also a true reflection of the gentle and elegant national character of the Buyi ethnic group.

There is another song "Deep and Meaningful Love" is a ceremonial song for drinking that is popular in Buyi villages in Xingyi City and Anlong County, Qiannan Prefecture, Guizhou Province, along the Nanpan River. It is sung in Buyi language. The analysis of the music characteristics of this song is as follows: (See Figure 9)

Deep and Meaningful Love

情深意长

Buyi Ethnic Folk Songs in Xingyi City, Guizhou Province

$\text{♩} = 110$

哎 哟 友 啊 友 哎 哟 哦 计 呀 劳 利 劳 嗷 呆 利 上 来 嘞
 ai yo you a you ai yo o ji ya lao li lao ao dai li shang lai le

友 么 啊 友 利 呃 劳 利 劳 嗷 相 利 嘞 朵 啊 哦 计 啊 劳 利 劳 嗷 德 计 比 呀
 you mo a you li e lao li lao ao xiang li le duo a o ji a lao li lao ao de ji bi ya

嗷 利 劳 嗷 计 劳 第 计 肖 朵 啊 劳 利 劳 嗷 德 计 表 啊 劳 利 劳 嗷 利 绕 利 计
 ao li lao ao ji lao di ji xiao duo a lao li lao ao de ji biao a lao li lao ao li rao li ji

肖 朵 啊 嗷 劳 道 东 第 然 嘞 友 莫 啊 友 利 啊 任 劳 道 东 利 计 肖 朵 啊
 xiao duo a ao lao dao dong di ran le you mo a you li a ren lao dao dong li ji xiao duo a

呃 道 东 嘞 计 为 第 啊 啊 然 东 利 计 弯 肖 朵 啊 啊 劳 东 嘞 计 弯 毛 啊
 e dao dong le ji wei di a a ran dong li ji wan xiao duo a a lao dong le ji wan mao a

哦 绕 东 利 弯 肖 依 嘞 耶
 o rao dong li wan xiao yi luo ye

The main idea of the lyrics:

朋友啊
 这是我们酿的米酒
 尊敬的客人啊
 今天来到我们布依寨做客
 我们用米酒招待你们
 吃了我们的米酒
 我们的友情天长地久
 吃了我们的米酒
 我们的友谊情深意长

Friend
 This is the rice wine we brewed
 Dear customer
 Today I came to our Buyi Village as a guest
 We will entertain you with rice wine
 Eating our rice wine
 Our friendship will last forever
 Eating our rice wine
 Our friendship is profound and meaningful



Figure 9. Deep and Meaningful Love

Source: Jie liu (Dec, 2023)

1) Lyrics (poetry) characteristics: The lyrics of this song are in Buyi language. Key information provider Li Chaolan said that Buyi language has its own rhythmic beauty, and after being translated into Chinese, it does not have the original artistic conception and beauty. This is also the main reason why they have always

insisted on singing in Buyi language and are immersed in it. But in order to clarify the content of the lyrics, they wrote the general idea of the lyrics according to their explanation, which they believed was more appropriate for the Buyi language expression of this song:

Friend
 This is the rice wine we brewed
 Dear customer
 Today I came to our Buyi Village as a guest
 We will entertain you with rice wine
 Drinking our rice wine
 Our friendship will last forever
 Eating our rice wine
 Our friendship is deep and Meaningful Love

From the perspective of form and content, this lyric is more like a modern poem. The use of homemade rice wine by the Buyi people to entertain guests has always been the highest honor of the Buyi people. The lyrics start with the rice wine served on the table, welcoming guests to their homes, inviting them to drink, and finally elevating the topic. The Chinese pronunciation of the last word of "mi jiu" and "tian chang di jiu" (meaning eternal) is associated, indicating that drinking rice wine means long-lasting friendship. From the final expression of the lyrics, it can be seen that singing is full of emotion and poetry, highlighting deep friendship and wishing friendship to last forever. It showcases the Buyi ethnic character of valuing emotions and righteousness, and being warm and hospitable.

2) Rhythmic patterns: Similar to the previous "Zhi ke diao", this type of ceremonial songs for drinking emphasizes the expression of lyrics. In order to make the audience hear the lyrics clearly, each phrase has a relatively stable rhythm during the process, with one Buyi syllable corresponding to an eighth note. If a sentence is long, add a few more eighth notes accordingly. The sixteenth notes appearing in the music score are the result of a tone change in a certain Buyi syllable, forming the first eight to sixteen, first sixteen to eighth rhythm pattern, which is the meaning of language, not the result of music. Only at the end of each musical sentence can it be transformed into a highly concluding binary note and related variants. During field

research, researchers also found that there is no strict time limit for the speed and pauses between phrases when singers sing. They express the true feelings of the Buyi ethnic group freely based on their emotions and emotions during singing.

3) Melody structure: The melody of this song belongs to the ancient tune of the Buyi ethnic group. In the Buyi villages where it is passed down, this melody can be used to sing various ancient songs, ritual songs, and songs such as "Langshao" (meaning to find friends and fall in love in Buyi language). The analysis of the musical structure is as follows:

Table 3. Analysis of the Melody Structure of "Deep and Meaningful Love"

structure	One stage formula							
period	A							
phrase	a	a ¹	a ²	a ³	a ⁴	a ⁵	a ⁶	a ⁷
Number of sections	2	3	2	3	3	4	3	3
bar line	1-2	3-5	6-7	8-10	11-13	14-17	18-20	21-23
mode	E-gong g-jiao mode(Chinese pentatonic mode)							
beat	4/4							
speed	110 beats per minute							

Source:Jie liu (Dec,2023)

From a tonal analysis, this song belongs to the E-gong g-jia mode of the Chinese pentatonic mode, with a minor color. The scale of the entire piece consists of 5 notes, la do re mi sol, which is equivalent to an E-major scale without fa and xi. The range is not wide, only 7 degrees. The entire piece is in a section style, with each line starting from the lowest C note and gradually rising, reaching the highest B note during the progression centered on the E note, and then gradually descending. Except for the second line, each line falls on the palace E note, and finally on the corner (i.e. the tonic) G note. The melody diagram of each line becomes an irregular upward

curved arc, which makes people feel that each line is extremely similar in the auditory sense, giving people a sense of landing stability and repetitive expectation.

4) Aesthetics of music: This song has a smooth melody, regular rhythm, and sounds like it is spoken with delicate emotions. Moreover, a phrase is constantly changing and repeatedly expressed, which has a strong infectiousness. In actual singing, it can firmly attract the audience to listen carefully to the content of the song, so that singing this type of ritual song can inspire and educate the public. The ending of the song is on the sound of "jiao" and "g", with an open ending that perfectly aligns with the lyrics "Our Friendship Deep and Meaningful Love", which is the expectation for a beautiful friendship, giving people a sense of imagination and outlook for a better future.

5.2 The Music characteristics of Social songs

Social songs are songs that the Buyi people sing when they receive relatives and friends during daily interactions and festivals, and when toasting each other.

"A glass of fine wine to serve guests" (Figure 9) is a social celebratory song for drinking sung in Chinese during social activities, which is popular in Huaxi District, Bai Yun District, Wudang District, Guiyang City, Guizhou Province, as well as in Guiding County, Longli County, Huishui County, and other areas of Qiannan Prefecture.

From a regional perspective, the spread of "A glass of fine wine to serve guests" is located in the central part of Guizhou Province, close to the provincial capital Guiyang City, with a relatively developed economy and culture. From a historical perspective, the ancestors of the Buyi ethnic group in these areas were mostly descendants of immigrants who migrated from the north and Central Plains to Guizhou during the Hongwu period of the Ming Dynasty in China, during which troops from northern China were mobilized to conquer the southwestern region. Their ancestors came to Guizhou not only with advanced agricultural production technology, but also with mountain songs sung in Chinese. According to incomplete statistics, there are over 20 melodies of mountain songs circulating in the Buyi ethnic area of Guizhou. Although these types of mountain songs have different melodies, their lyrics are improvised and are all Chinese five character and seven character

poems. The melodies are beautiful, easy to learn and remember, and have always been a carrier for the Buyi people to learn Han knowledge, deeply loved by the Buyi people.

In Guizhou, there is generally no saying that anyone composed traditional folk songs sung by the Buyi ethnic group, because the melody was created by ancient people and passed down from hundreds to thousands of years. Each melody usually has a fixed name, called Qupai (in Chinese it is called qu pai, and now some are called ci pai). For example: huan xi sha; Shua hai er; Qing yuan chun and others are all names of Qupai. In the ancient Chinese concept, a tune could generate countless songs by filling in lyrics, and confirming a song was not judged by melody, but by a single lyric, that is, a single lyric is called a song. This is still the understanding in Chinese folk culture, so it is impossible to count how many such songs there are. The Buyi people pay attention to the expression of lyrics when singing, and the melody is just a carrier for expressing the lyrics. Usually, what song to sing needs to be agreed upon first, and improvised lyrics can be used. The song "A glass of fine wine to serve guests" has relatively fixed lyrics (i.e. lyrics with no actual meaning): sha la la de yangliuhua la de shui, (See A. in Figure 10), so people refer to the tune as "sha la la". The music characteristics of this song are analyzed as follows:

A glass of fine wine to serve guests

一杯美酒敬客人

Buyi Ethnic Folk Songs in Guiyang City, Guizhou Province

$\text{♩} = 100$

一杯美酒慢慢斟(嘛)斟杯(哩)美酒敬客人(呀)
yi bei mei jiu man man zhen ma zhen bei li mei jiu jin ke ren ya

沙啦啦的杨柳哗啦啦的水客人喝了这杯酒(嘛)
sha la la de yang liu hua la la de shui ke ren he la zhe bei jiu ma

荣华(哩)富贵万年春(呀)沙啦啦的杨柳哗啦啦的水
rong hua li fu gui wan nian cun ya sha la la de yang liu hua la la de shui

The main idea of the lyrics:

Slowly pour a glass of fine wine
Pour a glass of fine wine to serve guests
(Shalala's willows are splashing water)
The guest drank this glass of wine
Glory, wealth, and prosperity for thousands of years in spring
(Shalala's willows are splashing water)



Figure 10. A glass of fine wine to serve guests

Source: Jie liu (Dec, 2023)

1) Lyrics (poetry): "A glass of fine wine to serve guests" is a four sentence seven character poem. According to the analysis of the pronunciation and tone of the poem, its level and tone rhymes represent the ups and downs of the tone, which is a reflection of the beauty of traditional Chinese poetry rhythm. Due to the emphasis on clear pronunciation of the lyrics in Buyi folk songs, the melody of the music will be influenced to a certain extent and become popular. Its markings are as follows (○ represents flat, △ represents oblique):

English/Chinese	Chinese Pronunciation
Slowly pour a glass of fine wine	
一杯美酒慢慢斟,	yi bei mei jiu man man zhen,
○○△△△○○	
Pour a glass of fine wine to serve guests	
斟满美酒敬客人。	zhen man mei jiu jin ke ren.
△△○○△△○	
The guest drank this glass of wine	
客人喝了这杯酒。	ke ren he le zhe bei jiu,
△△○○△△△	
Glory, wealth, and prosperity for thousands of years in spring	
荣华富贵万年春。	rong hua fu gui wan nian chun.
○○△△△○○	

From the perspective of rhyme, the last character of the first, second, and fourth sentences of this lyrics is pronounced "en", which fully conforms to the rhyme rules of ancient poetry. This rhythmic structure is often integrated with the "starting and ending" musical form, forming a unique musical structure in traditional Chinese folk songs. Rhythm is a standard for both singing parties to determine the winner in the social duet of the Buyi ethnic group. If someone improvises lyrics that do not rhyme or rhyme incorrectly, they will be drunk. This has added a lot of fun to social duet singing about celebratory songs for drinking. In the evolution of history, due to the influence of dialects, "A glass of fine wine to serve guests" added ma, li, and ya

mood contrast words (See B. in Figure 11) in the lyrics during singing, giving this song a strong Guizhou Buyi flavor, strong local characteristics, and recognizability.

A glass of fine wine to serve guests
一杯美酒敬客人

Buyi Ethnic Folk Songs in Guiyang City, Guizhou Province

A.

B.

$\text{♩} = 100$

一杯美酒慢慢斟(嘛)斟杯(哩)美酒敬客人(呀)
yi bei mei jiu man man zhen ma zhen bei li mei jiu jin ke ren ya

5
沙啦啦的杨柳哗啦啦的水客人喝了这杯酒(嘛)荣华(哩)富贵
sha la la de yang liu hua la la de shui keren he la zhe bei jiu ma rong hua li fu gui

10
万年春(呀)沙啦啦的杨柳哗啦啦的水
wan nian cun ya sha la la de yang liu hua la la de shui

Figure 11. Lyrics in "A glass of fine wine to serve guests"

Source: Jie liu (Dec, 2023)

2) Rhythmic patterns : In order to make the lyrics clear to the audience, each character in this song should occupy an eighth note duration when singing. However, due to the changes in Chinese phonetic tone, some lyrics have to sing two notes within an eighth note duration, causing the rhythm to change to "first eight and then sixteen", "first sixteen and then eight", "four sixteenth notes", and so on. From the perspective of the entire piece, a rhythmic pattern is formed where the upper and lower sentences correspond (See A. in Figure 11). At the same time, after every two sentences, a more compact rhythmic pattern is added, mainly consisting of sixteenth notes with dots (See B. in Figure 12), which breaks the rigid rhythm of the previous and subsequent sentences. The relaxation is moderate, making the song full of vitality and energy, becoming lively and lively.

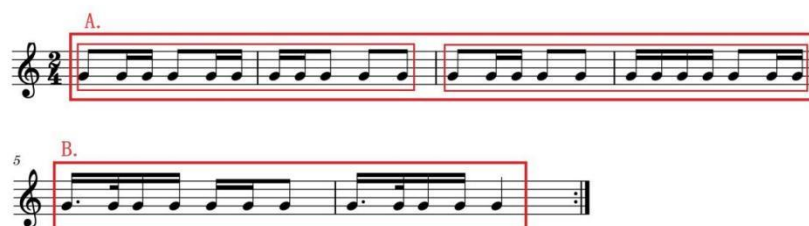


Figure 12. Rhythmic Analysis of "A glass of fine wine to serve guests"

Source:Jie liu (Dec,2023)

3) Melody structure: The melody structure of this song is analyzed as follows:

Table 4. Analysis of the Melody Structure of "A glass of fine wine to serve guests"

structure	One stage formula					
period	A					
phrase	a	b	c	a ¹	b ¹	c ¹
Number of sections	2	2	2	2	2	2
bar line	1-2	3-4	5-6	7-8	9-10	11-12
mode	F-gong C-zhi mode(Chinese pentatonic mode)					
beat	2/4					
speed	100 beats per minute					

Source:Jie liu (Dec,2023)

"A glass of fine wine to serve guests" is the F-gong C-zhi mode in the Chinese pentatonic mode, equivalent to F major. The whole piece is in a single section, with 3 sentences above and 3 sentences below, totaling 12 bars. The ending sound of sentence a falls on the dominant sound d, giving people a sense of anticipation. The ending sound of sentence b falls on the tonic C, and in order to develop downwards, the melody immediately rises, crossing 4 degrees from the d note to the beginning of sentence g. Due to the fact that sentences a and b are the main

expressions, in general, when leading a group, the audience will spontaneously sing the complement of sentence c together, which plays a good role in setting off the atmosphere. The melody scale of the entire song is sol la do re mi with 5 notes. Sentence a starts with the main note sol, goes up to the highest note mi, and then goes down to the main note re to end. Sentence b starts with the highest note mi, gradually goes down to the main note sol and ends. Then, through the transition sound la, it naturally transitions to sentence c, which creates an atmosphere and harmonizes the song structure. In addition, it actually leaves time for the singer to improvise the following two lyrics, This treatment of the phrase reflects the wisdom of the Buyi people.

4) Aesthetic of music: Although this song consists of several simple phrases, the regular and soothing rhythm and melody arrangement from the top and bottom lines, as well as the addition of dotted sixteenth notes, give the entire song a lyrical expression and a cheerful mood, which meets people's aesthetic needs. It is also a multi person choir, which sounds pleasant and interactive. Due to its catchy, beautiful and simple melody, strong musicality and narrative, this song is deeply loved by people and widely sung in various regions.

There is also a representative work of social songs called "Wishing you success step by step" (Figure 13). It is a social celebratory song for drinking created by Huang Chengzhen, a nationally recognized inheritor of Buyi Opera and a well-known folk singer of the Buyi ethnic group, in the intangible cultural heritage project of Ceheng County, Guizhou Province. Key information provider Huang Chengzhen said that in the past decade, Ceheng County has held the Buyi Culture Year event every year, and now more and more tourists are visiting Ceheng. According to the etiquette and customs of the Buyi ethnic group, when guests come to the Buyi village, we must toast them and sing celebratory songs for drinking to bless them when they enter the village and have a meal. In order to do this job well, over the past decade, she has created more than ten Buyi ethnic celebratory songs for drinking and taught many local people. Among them, "Wishing You Success Step by Step" is the most widely sung song, and its music related characteristics are analyzed as follows:

Wishing you success step by step

祝你步步高

Huang Chengzhen wrote lyrics
Huang Chengzhen composed music

$\text{♩} = 80$

卜 赛 耶 卜 赛 呀 伙 都 比 啵 骂 雄 赛 兮 伙 都 比 啵 吗 雄 蒙
bu sai ye bu sai ya huo dou bi long ma xiong sai xi huo dou bi long ma xiong meng

骂 密 然 骂 糖 迷 然 糖 骂 密 然 骂 嘿 糖 迷 然 糖 蒙 卜 赛 兮 喂 了 啦
ma mi ran ma diang mi ran diang ma mi ran ma hei diang mi ran diang meng pu sai xi geng liao la

蒙 卜 赛 兮 喂 了 嘞 了 嘞 祝 你 步 步 高 更 上 一 层 楼
meng bu sai xi geng liao le liao le zhu ni bu bu gao geng shang yi ceng lou

骂 密 然 骂 糖 迷 然 糖 骂 密 然 骂 嘿 糖 迷 然 糖 蒙 卜 赛 兮 喂 了 啦
ma mi ran ma diang mi ran diang ma mi ran ma hei diang mi ran diang meng pu sai xi geng liao la

蒙 卜 赛 兮 喂 了 嘞 了 嘞 欧 欧
meng bu sai xi geng liao le liao le ou ou

The main idea of the lyrics:

贵客呀贵客呀	Your esteemed guest, your esteemed guest
欢迎走进布依寨	Welcome to Buyi Village
欢迎走进布依寨	Welcome to Buyi Village
没有好茶好饭招待你	No good tea or food to entertain you
没有好茶好饭招待你	No good tea or food to entertain you
布依米酒敬贵客	Buyi rice wine to honor distinguished guests
布依米酒敬贵客	Buyi rice wine to honor distinguished guests
祝你步步高	Wishing you success step by step
更上一层楼	Take it to the next level
没有好茶好饭招待你	No good tea or food to entertain you
没有好茶好饭招待你	No good tea or food to entertain you
布依米酒敬贵客	Buyi rice wine to honor distinguished guests
布依米酒敬贵客	Buyi rice wine to honor distinguished guests
Ou~Ou~	Ou~Ou~



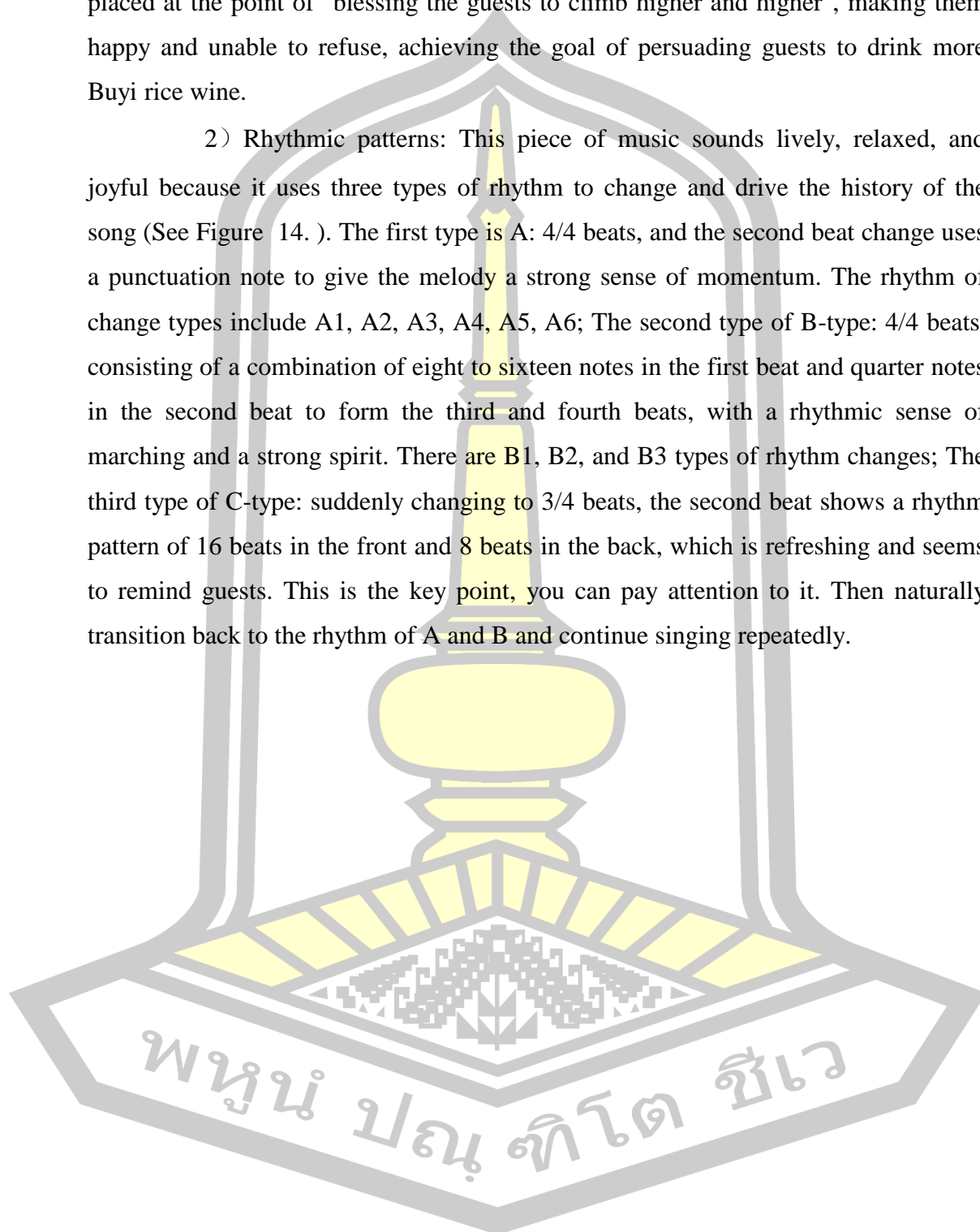
Figure 13. Wishing you success step by step

Source: Jie liu (Dec, 2023)

1) Lyrics (poetry): "Wishing You Success Step by Step" is a song sung during daily social toasting. The lyrics and language are relatively simple, just like greeting guests and speaking naturally and casually. When singing, the singer emphasizes the warm welcome and respect for the guests by using the technique of

repeating the lyrics. As the high pitched singing progresses, the lyrics are finally placed at the point of "blessing the guests to climb higher and higher", making them happy and unable to refuse, achieving the goal of persuading guests to drink more Buyi rice wine.

2) Rhythmic patterns: This piece of music sounds lively, relaxed, and joyful because it uses three types of rhythm to change and drive the history of the song (See Figure 14.). The first type is A: 4/4 beats, and the second beat change uses a punctuation note to give the melody a strong sense of momentum. The rhythm of change types include A1, A2, A3, A4, A5, A6; The second type of B-type: 4/4 beats, consisting of a combination of eight to sixteen notes in the first beat and quarter notes in the second beat to form the third and fourth beats, with a rhythmic sense of marching and a strong spirit. There are B1, B2, and B3 types of rhythm changes; The third type of C-type: suddenly changing to 3/4 beats, the second beat shows a rhythm pattern of 16 beats in the front and 8 beats in the back, which is refreshing and seems to remind guests. This is the key point, you can pay attention to it. Then naturally transition back to the rhythm of A and B and continue singing repeatedly.



Wishing you success step by step

祝你步步高

Huang Chengzhen wrote lyrics
Huang Chengzhen composed music

The musical score is written in 4/4 time with a tempo of 80. It consists of 13 measures. The lyrics are in Chinese and Pinyin. The score is divided into sections labeled A, B, C, A1, A2, A3, A4, B1, B2, B3, A5, and A6, which are highlighted with red boxes. The lyrics are as follows:

卜 赛 耶 卜 赛 呀 伙 都 比 啵 骂 雄 赛 兮 伙 都 比 啵 吗 雄 蒙
 bu sai ye bu sai ya huo dou bi long ma xiong sai xi huo dou bi long ma xiong meng

骂 密 然 骂 糖 迷 然 糖 骂 密 然 骂 嘿 糖 迷 然 糖 蒙 卜 赛 兮 喂 了 啦
 ma mi ran ma diang mi ran diang ma mi ran ma hei diang mi ran diang meng pu sai xi geng liao la

蒙 卜 赛 兮 喂 了 嘞 了 嘞 祝 你 步 步 高 更 上 一 层 楼
 meng bu sai xi geng liao le liao le zhu ni bu bu gao geng shang yi ceng lou

骂 迷 然 骂 糖 迷 然 糖 骂 迷 然 骂 嘿 糖 迷 然 糖 蒙 卜 赛 兮 喂 了 啦
 ma mi ran ma diang mi ran diang ma mi ran ma hei diang mi ran diang meng bu sai xi geng liao la

蒙 卜 赛 兮 喂 了 嘞 了 嘞 欧 欧
 meng bu sai xi geng liao le liao le ou ou

Figure 14. Rhythmic Analysis of "Wishing you success step by step"

Source: Jie liu (Dec, 2023)

3) Melody structure: This song is a song created by folk singers based on their personal experiences. Although there is no theoretical composition knowledge to support its creation, the song is down-to-earth, simple and orderly, and highly popular among the masses. It is worthy of careful analysis and learning. The analysis of its musical structure is as follows:

Table 5. Analysis of Melody Structure of "Wishing you success step by step"

structure	One stage formula							
period	A							
phrase	start	a	b	c	d	b ¹	c ¹	end
Number of sections	1	2	2	2	2	2	2	1
bar line	1	2-3	4-5	6-7	8-9	10-11	12-13	14
mode	G-gong D-zhi mode(Chinese pentatonic mode)							
beat	4/4	4/4	4/4	4/4、 5/4	3/4	4/4	4/4、 5/4	4/4
speed	80 beats per minute							

Source:Jie liu (Dec,2023)

This song is the G-gong D-zhi mode in the Chinese pentatonic mode, with a major color and a structure of a single section. The scale is sol la do re mi sol, with a range of 8 degrees, and the melody is melodious and graceful. Except for the sentence ending on the dominant A to express blessings, every other sentence ends on the tonic D, feeling solid and steady. The "bu sai ya" in the first section of the song is the introduction to greet each other, and the roar "ou! Ou!" in the last section is to boost emotions and invite everyone to drink together. This initial response has a strong sense of participation and interactivity. The middle 12 bars are the main part of the song, and each phrase has 2 bars. Each 2 phrase is either repeated or strictly repeated in the music progression. This approach not only facilitates the following and singing when multiple people sing together, but also plays a good emphasizing role in the content expressed by the lyrics. At the end of sentence c, an additional ending sound "liao le" was added, making this section a 5/4 beat. This is the natural and sincere expression of the creator's tone. When singing, not only does it not feel stiff, but it also makes people feel natural and smooth, with a humorous atmosphere. The lyrics of the D line are "Wishing you success step by step, taking it to the next

level", which means wishing for another great achievement. Due to the melody obeying language expression, this line has become 3/4 beats, very compact, making people feel that blessings are very warm and sincere. Finally, sentences b1 and c1 return to the theme, singing the phrase "We don't have any good tea or food to entertain guests, only Buyi rice wine to serve guests" again, ending on the main voice D. Finally, inviting everyone to shout "ou ou" together, accompanied by laughter and encouraging guests to drink together, sincerely expressing the respect and blessings of the Buyi people to their guests, and showcasing the rich cultural characteristics of the Buyi people.

4) Aesthetics of music: "Wishing you success step by step" is a song with simple lyrics, beautiful melody, light and lively rhythm, and catchy, which is a true expression of the warm hospitality of the Buyi people. Through the song, we can feel the passionate and heroic national character of the Buyi people, as well as their pursuit and longing for a beautiful and happy life.

5.3 The characteristics of Performance songs


Performance songs refer to toast songs sung on stage by the Buyi people to promote Buyi culture. Buyi toast song in Wangmo County is a stage musical song for drinking created by the Wangmo County Musicians Association (all members are Buyi ethnic group). Wangmo County in Qiannan Prefecture is currently an area in Guizhou Province where the Buyi culture is well preserved and the Buyi culture is rich. Since 2008, the government of Wangmo County has been relying on the national intangible cultural heritage protection project, the Buyi traditional festival "March 3rd", to hold large-scale ethnic cultural tourism events every year. This song was born more than 10 years ago to promote Buyi culture on the stage of festive events. So far, "Buyi toast song in Wangmo county" has been performed by various sectors of local society on various stages in the form of solo, ensemble, choir, etc. for no less than 1000 times. It has now become a commonly used social celebratory songs for drinking in daily social activities in the local area. From this, it can be seen that singing "Buyi toast song in Wangmo county" in Buyi language has strong regional and ethnic recognition, and it can be said that it has now become a business card for

Wangmo County's external promotion. The analysis of its music related characteristics is as follows:


Buyi toast song in Wangmo County
望漠敬酒歌

Collective Creation by Wangmo County Musicians Association

$\text{♩} = 100$



11
21
31
39
47

唻呀 黑堂绕敬老罗 老妮老号代马上阿嘞
yiya hei tang rao jing lao luo lao ni lao hao dai ma shang a le

老妮老号杨马鹏阿嘞 鸿多挖多崖 万派德辉梅 喃德西林当汗
lao ni lao hao yang ma peng a le hong duo wa duo ya wan pai de hui mei nan de xi lin dang han

哈乜嘿 都摆伦 都摆伦 澳利捞西班 澳利捞哪播 论奔更哪买
ha mie hei dou bailun dou bailun ao li lao xi ban ao li lao lang bo lun beng geng na mai

论赛烫哪梦 敬虾老当风 挪 蒙盘更迷 端挪 敬虾老当逢挪
lun sai tang na meng jing xia lao dang feng nuo meng pan geng mi duan nuo jing xia lao dang fen nuo

蒙盘更迷 端挪 权蒙更戈飞 挪 利辽博几修挪 利挪利挪
meng pan gen mi duan nuo quan meng geng ge fei nuo li liao bo ji xiu nuo li nuo li nuo

D.C.

利几 修挪 利挪利挪利几 修挪
li ji xiu nuo li nuo li nuo li ji xiu nuo

The main idea of the lyrics:

唻呀！客人到了，我们敬上酒
酒是农家苞谷酒，
酒是农家高粱酒。
农忙天刚晓，
妈起早薅秧。
薅到午时日当头，
汗珠呢，
大如豆，大如豆。
好曲出好酒，
好甬酒长流。
胜过桂花香，
甜过甘蔗糖。
酒杯敬到手啊，
你就得喝酒哟。
酒杯敬到手呀，
你一定喝酒哟。
劝你喝个醉呀，
好运满山寨哟。
劝你喝个醉呀，
大家好万年哟。
好呀好呀好万年哟。

Eh, when the guests arrive, we offer a toast
Wine is a farmhouse grain wine, isn't it
Wine is a type of sorghum wine from rural areas
The busy farming day just dawned
Mom, get up early and pick up seedlings
Harvest until noon when the sun is shining
Sweat beads, um
As big as a bean, as big as a bean
Good wine yeast produces good wine
The distilled liquor roasted in a good steamer flows long
Better than the fragrance of osmanthus
Sweet than sugarcane sugar
Here's the wine glass in my hand
You have to drink alcohol
Here's the wine glass in my hand
You must be drinking alcohol
I suggest you get drunk
Good luck fills the mountain fortress
I suggest you get drunk
Hello everyone, ten thousand years
Good, good, good, good for thousands of years



Figure 15 Buyi toast song in Wangmo County

Source: Jie liu (Dec, 2023)

1) Lyrics (poetry): The lyrics of this song are short and concise, and the content is rich. It is divided into four parts. The first part consists of three sentences,

telling the story of the wine served to guests, which is Baogu wine and sorghum wine. The second part consists of four sentences. It is said that the wine they drink is the result of mothers working hard in the fields from morning to night, and they put in hard work and sweat. They use soybeans as a metaphor to describe and sing about the flowing beads of sweat, which is deeply moving. The third part consists of four sentences, praising the wine brewed by the Buyi people as being sweeter than sugarcane and more fragrant than osmanthus flowers. The fourth part consists of 8 sentences. As the topic changes, we respectfully advise the guests to drink alcohol and wish them good luck and long-lasting friendship after drinking the wine from the Buyi family. From the content analysis, this lyrics are more like a life epic, telling the story of the Buyi people, who have a thousand year old agricultural civilization, as a hardworking, confident, friendly, kind, enthusiastic and open nation.

2) Rhythmic patterns: After analysis, it was found that the rhythm design arrangement of this song, created by professional musicians, is very exquisite and clever (see Figure 16): the rhythm type mainly develops from two rhythm type matrices, first with the A rhythm type in sections 7-10 (a total of 4 bars), and develops into four repeated rhythm types in sections 11-14, 14-17, 19-22, 23-24. The second is the B-rhythm type in sections 25-28, which consists of 4 sections, and has developed into 5 repetitive rhythm types in sections 29-48. These two rhythm patterns are like seeds, constantly changing or repeating to drive the song to progress and develop well.



Figure 16. Analysis of the Rhythm Characteristics of "Buyi toast song in Wangmo County"

Source:Jie liu (Dec,2023)

3) Melody structure: This creative song is in the C-gong a-yu mode of the Chinese pentatonic mode, with minor colors. The analysis of modal structure is as follows : (See Table 6 and Figure 17)

Table 6. Analysis of Melody Mode Structure in "Buyi toast song in Wangmo County"

structure	binary form						
period	A				B		
phrase	start	a	b	c	d	d ¹	end
Number of sections	6	8	10	8	8	8	5
bar line	1-6	7-14	15-24	25-32	33-40	41-48	49-53
mode	C-gong a-yu mode (Chinese pentatonic mode)						
beat	2/4						
speed	100 beats per minute (Adagietto)						

Source: Jie liu (Dec, 2023)

The scale of the song is la do re mi sol la, with a range of 10 degrees. The structure is a two-part musical form, with Section A consisting of an introduction at the beginning and three phrases: a+b+c. The 7th to 10th bars of the A phrase represent the creative motivation M of the entire piece. While maintaining a consistent style and without significant changes in rhythm, the A and B phrases were developed through repeated changes such as melody translation and contraction; Using the 8th to 9th bars in the phrase a as seed N, the phrase c was created through variations such as repetition and projection. On the basis of synthesizing the materials from section A, section B naturally connects section A by changing the rhythmic pattern of repeated c phrases, and then introduces new materials to create its own seed material (creative motivation) P. Then, through reverse progression, projection, translation, repetition and other variation techniques, it develops and creates d and d1 phrases. The entire song is accompanied by a six bar introduction at the beginning and a final five bar ending, creating a well-organized and self-contained melody structure.

Buyi toast song in Wangmo County

望谟敬酒歌

Collective Creation by Wangmo County Musicians Association

$\text{♩} = 100$

哟呀 黑 堂 绕 敬 老 罗
yiya hei tang rao jing lao luo

M. N.
老 妮 老 号 代 马 上 阿 嘞 老 呢 老 号 杨 马 鹏 阿 嘞
lao ni lao hao dai ma shang a le lao ni lao hao yang ma peng a le

15
鸿 多 挖 多 崖 万 派 德 辉 梅 喃 德 西 林 当 汗 哈 也 嘿
hong duo wa duo ya wan pai de hui mei nan de xi lin dang han hamie hei

23
都 摆 伦 都 摆 伦 澳 利 捞 西 班 澳 利 捞 哪 播
dou bai lun dou bai lun ao li lao xi ban ao li lao lang bo

29 P.
论 奔 更 哪 买 论 赛 烫 哪 梦 敬 虾 老 当 风 挪 蒙 盘 更 迷 端 挪
lun beng geng na mai lun sai tang na meng jing xia lao dang feng nuo meng pan geng mi duan nuo

37
敬 虾 老 当 逢 挪 蒙 盘 更 迷 端 挪 权 蒙 更 戈 飞 挪 利 辽 博 几 修 挪
jing xia lao dang fen nuo meng pan geng mi duan nuo quan meng geng ge fei nuo li liaobo ji xiu nuo

45 D.C.
利 挪 利 挪 利 几 修 挪 利 挪 利 挪 利 几 修 挪
li nuo li nuo lu ji xiu nuo li nuo li nuo li ji xiu nuo

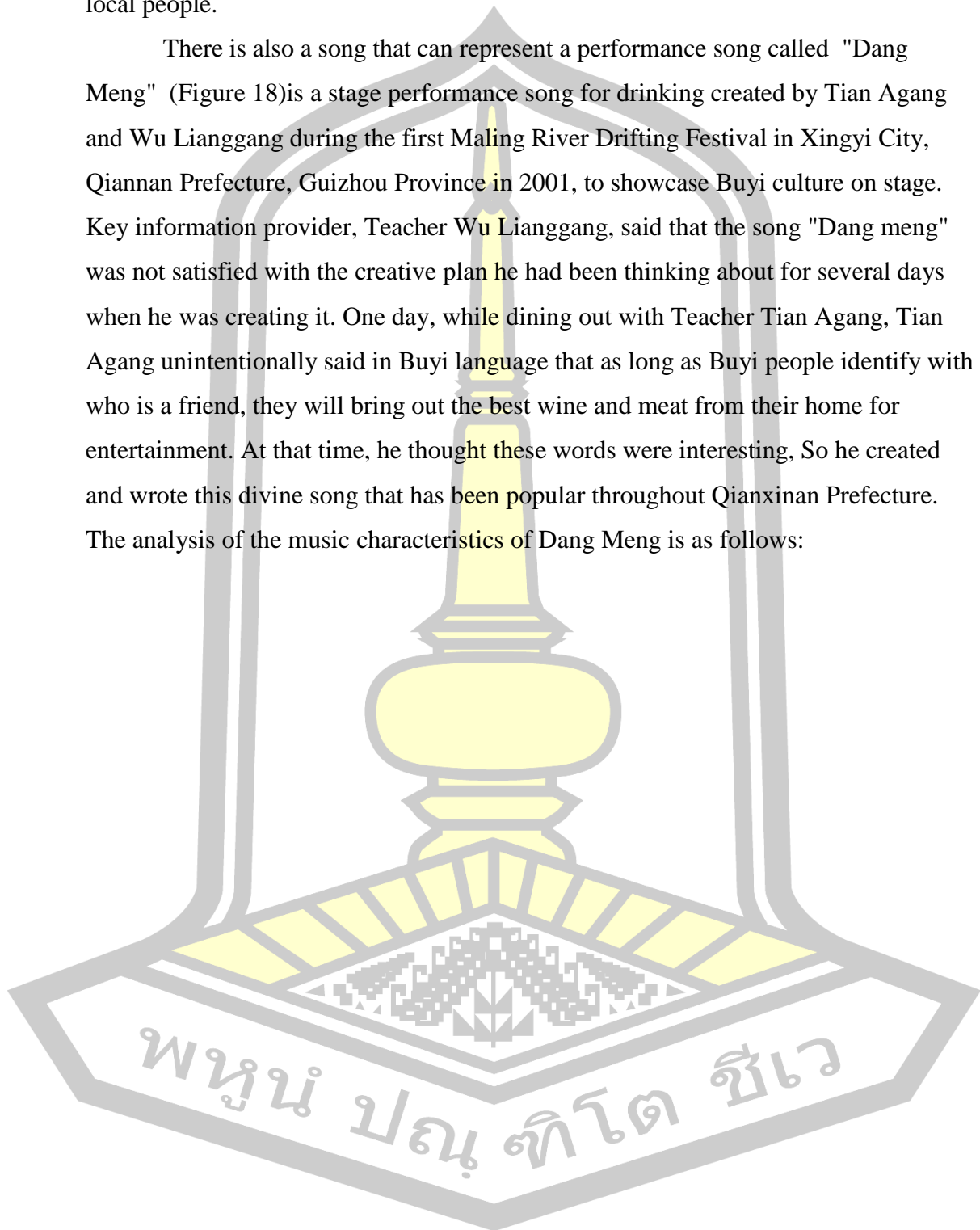
Figure 17. Analysis of the Creative Motivation for "Wangmo's Toast Song"

Source: Jie liu (Dec, 2023)

4) Aesthetics of Music: The lyrics of "Buyi toast song in Wangmo county" reflect the hard work of the Buyi people in the field and brewing rice wine during the agricultural civilization era, the confidence and praise of tasting fine wine, and the heroic enthusiasm of encouraging guests to drink. It has a magnificent and picturesque beauty like a national epic. The music creation is based on the local Buyi folk songs of Wangmo. The melody is close to life, the melody is beautiful, the rhythm is light, and it fits well with the Buyi language lyrics. The singing is smooth and can express the inner voice of the Buyi people. The high degree of compatibility between the lyrics and music of this song, namely the perfect combination of form

and content, is the real reason why this song was quickly accepted and sung by the local people.

There is also a song that can represent a performance song called "Dang Meng" (Figure 18) is a stage performance song for drinking created by Tian Agang and Wu Lianggang during the first Maling River Drifting Festival in Xingyi City, Qiannan Prefecture, Guizhou Province in 2001, to showcase Buyi culture on stage. Key information provider, Teacher Wu Lianggang, said that the song "Dang meng" was not satisfied with the creative plan he had been thinking about for several days when he was creating it. One day, while dining out with Teacher Tian Agang, Tian Agang unintentionally said in Buyi language that as long as Buyi people identify with who is a friend, they will bring out the best wine and meat from their home for entertainment. At that time, he thought these words were interesting, So he created and wrote this divine song that has been popular throughout Qianxinan Prefecture. The analysis of the music characteristics of Dang Meng is as follows:



Dang meng

当 蒙

Composed by Wu Lianggang
Tian Agang wrote the lyrics

$\text{♩} = 130$

mf

伙 当 摆 呀 留 当 摆 呀 昂 央 留 当 摆 呀 伙 当 摆 呀 昂
huo dang bai ya liu dang bai ya ang yang liu dang bai ya huo dang bai ya ang

8

央 利 老 利 罗 伙 利 豪 利 老 利 罗 虾 利 豪
yang li lao li luo xia li hao li lao li luo xia li hao

13

f 豪 也 更 罗 也 更 老 也 更 飞 飞 飞 飞
hao ye geng luo ye geng lao ye geng fei fei fei fei

cresc.

22

飞 飞 飞 飞 飞 飞 飞 飞 飞 飞 代 耶
fei fei fei fei fei fei fei fei fei dai ye

The main idea of the lyrics:

兄弟姐妹们来了很高兴， Everyone is very happy to be here,
酒好肉好饭也好， Wine is good, meat is good, rice is good,
饭也吃酒也喝肉也吃， We eat both wine and meat.
来，我们一起喝酒， Come, let's drink together,
喝到尽兴为止。 Enjoy ourselves until we have the best time.



Figure 18. Dang meng
Source: Jie liu (Dec, 2023)

1) Lyrics (poetry). The lyrics are simple and straightforward, and the song can be repeated repeatedly, making it easy for people to remember the song, which is also the key to its easy dissemination.

2) Rhythmic patterns: When creating this song, in order to give it a traditional Bouyei flavor, the practice of one syllable corresponding to an eighth note was still retained, and the rhythm was adjusted to conform to the expression habits of the Bouyei language. (See Figure 18) For example, the "ang yang" at the end of the first and second phrases (translated in Chinese as "happy"), according to the speaking habit of "happy", the two syllables need to pause and speak separately. Therefore, during the creation process, one syllable occupies one half note (i.e. one measure),

making the phrases have a strong sense of pause and truly expressing the meaning of happiness. The 13th to 24th bars are a major highlight of creative innovation in rhythm. Firstly, from the c sentence of the 13th to 18th bars, the same rhythmic changes with dots are repeated to promote the history of the song; The second is the 19-24 bars in sentence d, which breaks the norm by singing the word "fei" (meaning "drunk" in Chinese translation). By changing from a quarter note to a quarter note and from a quarter note to an eighth note, the rhythm is tightened, creating an illusion that the song is getting faster and faster, thereby driving the song forward and quickly reaching its climax.

Dang meng
当 家

Composed by Wu Lianggang
Tian Agang wrote the lyrics

$\text{♩} = 130$

mf

伙 当 摆 呀 留 当 摆 呀 昂 央 留 当 摆 呀 伙 当 摆 呀 昂
huodang bai ya liudang bai ya ang yang liudang bai ya huodang bai ya ang

8

央 利 老 利 罗 侠 利 豪 利 老 利 罗 虾 利 豪
yang li lao li luo xia li hao li lao li luo xia li hao

13 **c. (13-18)** **d. (19-24)**

f

豪 也 更 罗 也 更 老 也 更 飞 飞 飞 飞
hao ye geng luo ye geng lao ye geng fei fei fei fei

22

飞 飞 飞 飞 飞 飞 飞 飞 飞 飞 飞 代 耶
fei fei fei fei fei fei fei fei fei fei fei dai ye

Figure 19. Rhythm Analysis of the Song "Dang meng"

Source: Jie liu (Dec, 2023)

3) Melody structure: This song is the C-gong a-yu mode in the Chinese pentatonic mode, equivalent to a minor, with a structure of one section, a scale of la do re mi sol la, and a range of 10 degrees. The analysis of melody structure is as follows: (See Table 7)

In the passage, sentences a and a1 are repeated and varied. In sentence B, using the unity of rhythm, repeat the same lyrics in four bars to express recognition of the quality of wine, meat, and rice. In sentence c, repeat it three times through two bar changes, expressing in a progressive manner that rice needs to be eaten, meat needs to be eaten, and wine needs to be drunk. When the highest note g of the entire song is reached, turn to sentence d. The d-line is the highlight and soul phrase of the entire song, in which the 19-24 bars only use one dominant e to sing the word "fei", and move forward through rhythmic contractions until it stops on the dominant a in the 25-27 bars, fully in line with the expression intention of the song's "getting drunk and having fun". The entire song is mainly progressive, with a smooth melody and a rhythm that breaks through conventions through staccato and contraction, achieving a major breakthrough in the creative method of "new bottled old wine" for the newly created Buyi ethnic song.

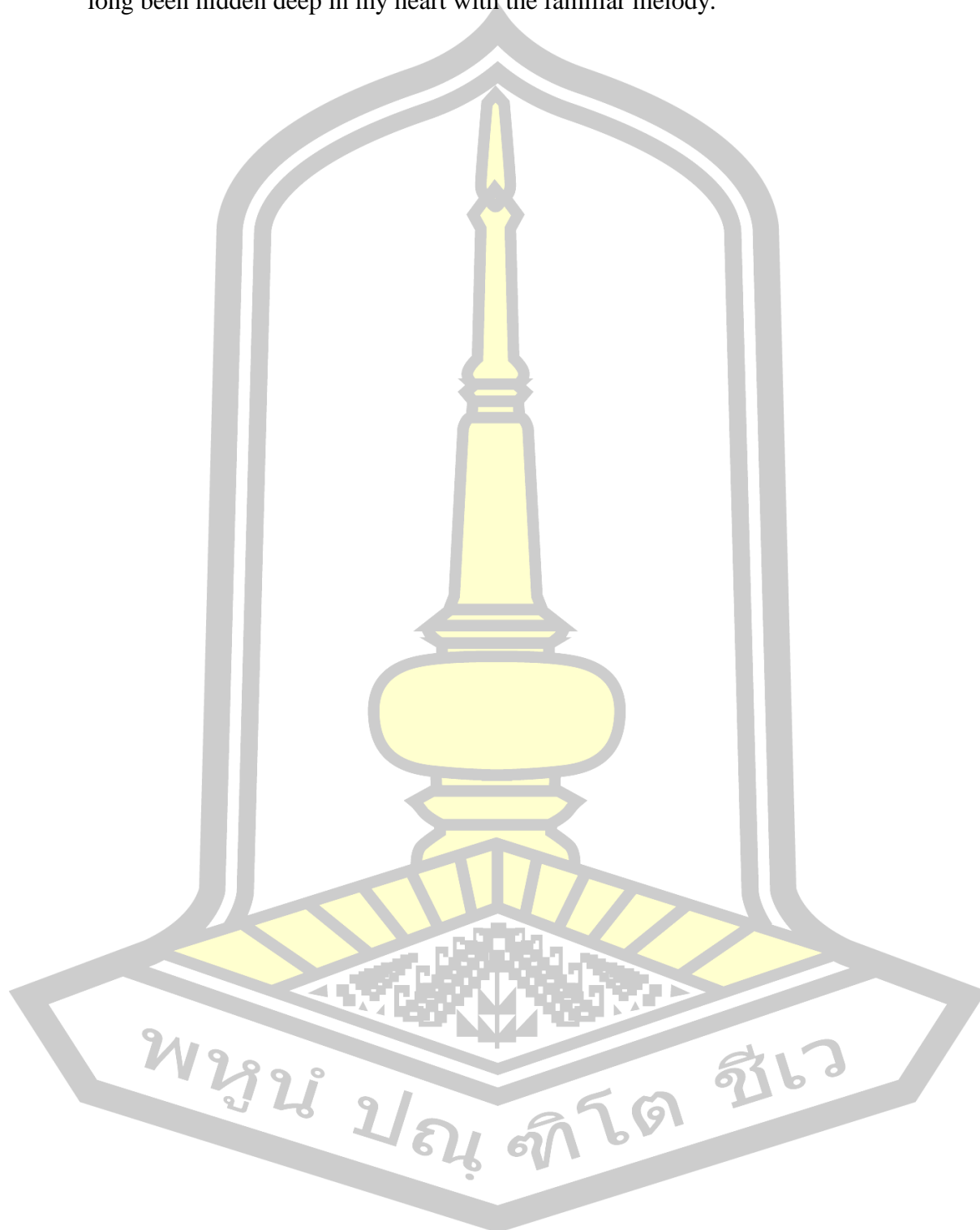
Table 7. Analysis of Melody Structure in "Dang meng"

structure	One stage formula						
period	A						
phrase	a	a1	b	c	d		
Number of sections	4	4	4	6	8		
bar line	1-4	5-8	9-12	13-18	19-27		
mode	C-gong a-yu mode(Chinese pentatonic mode)						
beat	2/4	2/4	2/4	2/4	2/4	2/4	2/4
speed	130 beats per minute						

Source:Jie liu (Dec,2023)

4) Aesthetics of music: The song "Dang Meng" originated from life, and when sung, it expresses the essence of life itself, with a strong sense of life and interactivity. In southwestern Guizhou, the song "Dang meng" has been passed down for nearly 20 years and has already integrated into the hearts of every person in southwestern Guizhou. No matter where they go or are, as long as they hear this song, they always remember the rice, wine, and mountains and rivers of their hometown. As

long as you sing this song, you will be full of confidence. As for homesickness, it has long been hidden deep in my heart with the familiar melody.



CHAPTER VI

Conclusion, Discussion, and Suggestions

6.1 Conclusion

6.1.1 The historical history of the Buyi ethnic group's celebratory songs for drinking.

The cultural songs for drinking of the Buyi ethnic group, as an important component of their culture, have undergone a historical evolution from traditional customs to the coexistence of social and stage performances. The first type of ceremonial songs for drinking originated from thousands of years of tradition, mainly expressing toasting customs on important occasions such as weddings, funerals, and weddings, carrying the function of imparting knowledge and cultural inheritance. However, these types of songs are currently facing difficulties with inheritance. The second type of social celebratory songs for drinking originated in the 1950s, used for toasting and greeting in social activities, creating an atmosphere through improvised singing, but also facing inheritance issues. The third type of stage, celebratory songs for drinking, was created in the 1980s and 1990s to promote Buyi culture. It has a sense of time and stage expressiveness. Although it lacks the agility of improvisation, innovative expression makes it a new form of cultural inheritance.

6.1.2 Characteristics of the Buyi ethnic group's celebratory songs for drinking

The Buyi ethnic group's celebratory songs for drinking have their own unique features in terms of lyrics, rhythm, music form, and musical aesthetics. The lyrics of both ritual and social songs are improvised, with Buyi language emphasizing meaning expression and Chinese emphasizing rhyme. Social lyrics are simple and direct, while stage lyrics are easy to understand and resonate with. In terms of rhythm, the language of ritual and social songs is obvious, while the rhythm of stage songs is innovative and varied. In terms of music format, all three types of songs adopt the Chinese pentatonic mode. The ceremonial and social categories are mostly in a single section, with a gentle melody, while the stage category has a large fluctuation in melody and strong expressive power. In terms of music aesthetics, etiquette and customs

emphasize emotional expression and knowledge inheritance; social interaction emphasizes interaction; and stage emphasizes formal beauty and infectiousness.

6.2 Discussion

6.2.1 The historical development of the Buyi ethnic group's celebratory songs for drinking. According to Sun Qian (2021) and "Integration of Chinese Folk Songs (Guizhou Volume)" (1995), the conclusion drawn by researchers is that the historical development of the Buyi ethnic group's celebratory songs for drinking is basically consistent with the historical development of Buyi folk songs. At present, research on the cultural songs for drinking of the Buyi ethnic group mainly focuses on the content and social functions of various wine songs in customs and rituals. There is still a lack of literature on the historical development of the Buyi ethnic group's celebratory songs for drinking. This study conducted in-depth research on this aspect.

6.2.2 music celebratory songs for the drinking characteristics of the Buyi ethnic group. According to Li Jichang (2004), the classification of the Buyi ethnic group's celebratory songs for drinking can be divided into three categories based on their singing occasions and social functions, in combination with their historical development. This is different from the classification methods of other researchers. For example, Shen Qian (2007) said that it can be divided into four categories: wedding wine songs, welcome wine songs, holiday wine songs, and funeral wine songs, which is basically consistent with Wang Xinghu's (2013) viewpoint. At present, there is no research on the characteristics of music celebratory songs for drinking in the Buyi ethnic group. Researchers conducted in-depth and systematic research on the lyrics, rhythm, melody, and aesthetics of Buyi ethnic music celebratory songs for drinking, showcasing the characteristics and charm of Buyi ethnic music celebratory songs for drinking.

6.3 Suggestions

6.3.1 This study conducted an in-depth study on the historical development of celebratory songs for drinking among the Buyi ethnic group in Guizhou and analyzed the music of representative songs. It is recommended that more researchers in the

future pay attention to and conduct in-depth research in this field to enrich and improve relevant academic research.

6.3.2 It is recommended to establish a research and practice platform for Buyi ethnic cultural songs for drinking on campus. Through conducting relevant research and inheritance activities, it can enhance the identification of Buyi youth with their own ethnic culture and stimulate their enthusiasm for consciously inheriting their own culture.

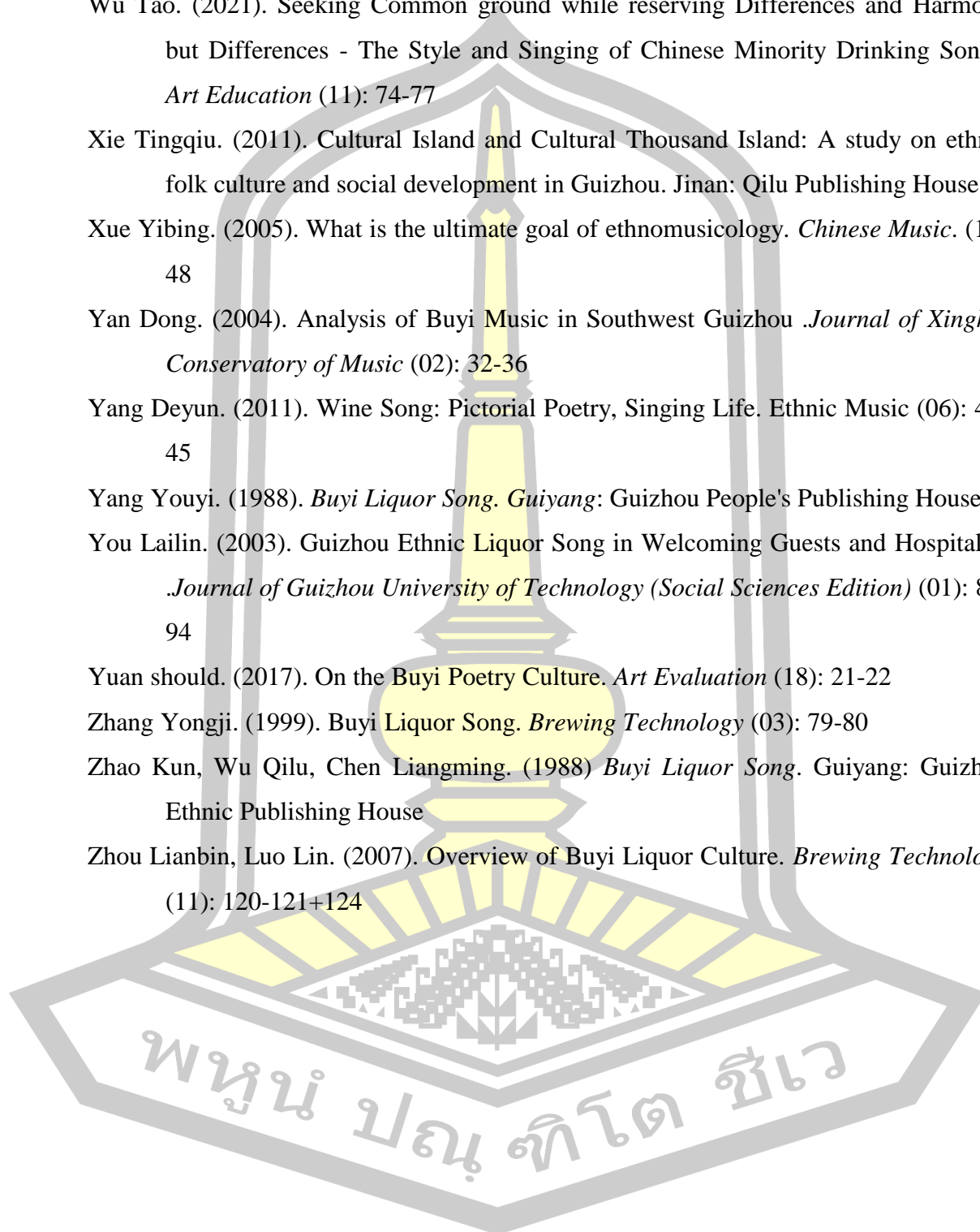


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