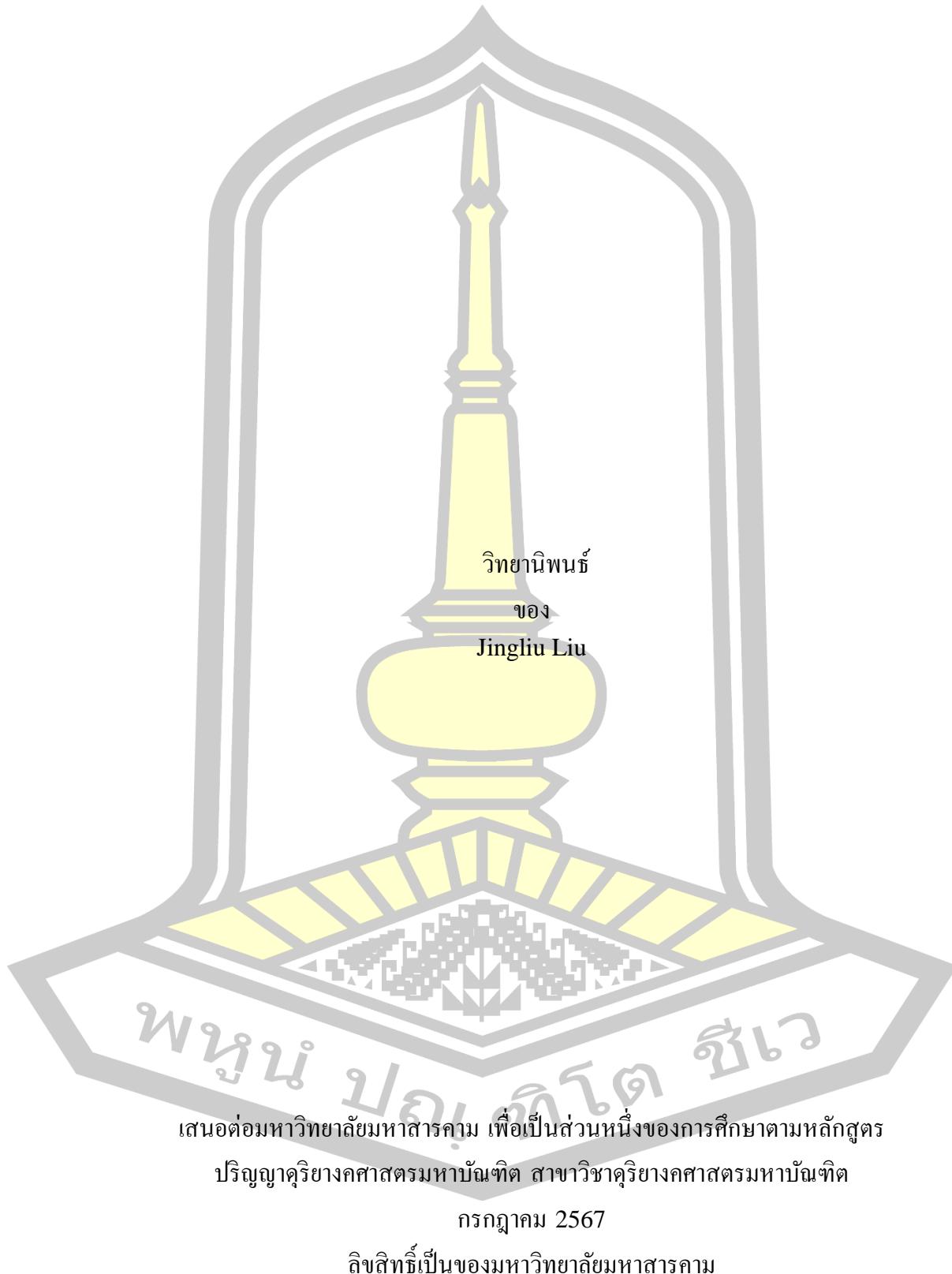
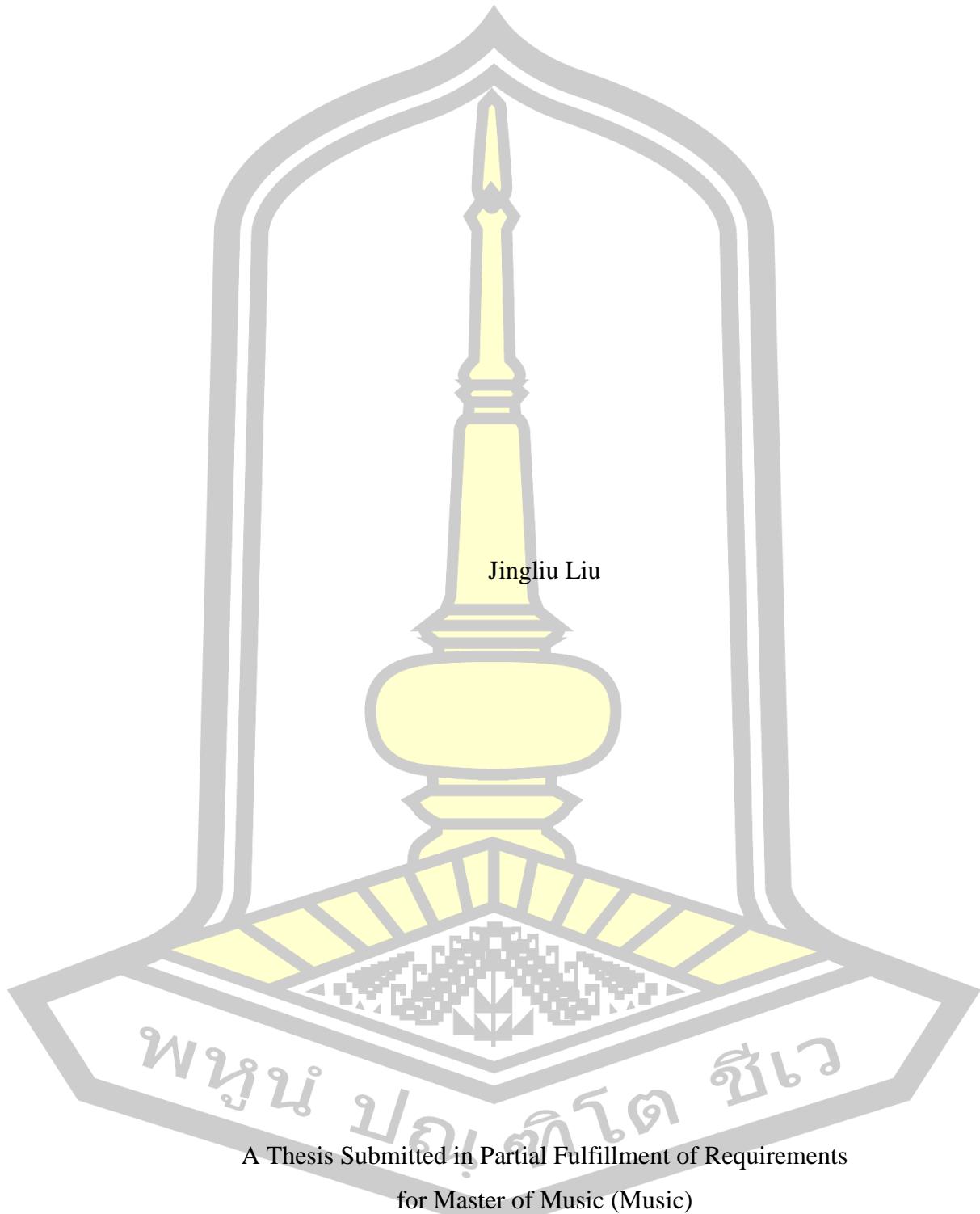


เพลงพื้นบ้าน "ເຟືອນສາມງວດ" ຂອງໜະຜ່າຊົງ



Folk Song “Fwen Sam Ngued” in Zhuang



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

July 2024

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

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ABSTRACT

This thesis takes folk song Fwen sam ngued of the Zhuang ethnic group in Pingguo Prefecture, Guangxi Zhuang Autonomous Region, China, as the object of study, with the following objectives: 1) studying the vocal characteristics of Fwen sam ngued; 2) studying the relationship between text and vocal 3) studying the cultural change of fair song. This thesis utilizes the theories and methods of ethnomusicology, prosody, syntax, semantics and social memory to discuss, study and describe fieldwork data and related materials.

Focusing on the above research objectives, this thesis has achieved the following research results: 1) Fwen sam ngued takes the Haleu tune as the basic tune, but the tune is not absolutely standardized; 2) Fwen sam ngued has its own unique lyrics structure, in which the five-word and four-line style is the most common, and it has become the most common framework for constructing the lyrics of Fwen sam ngued; Fwen sam ngued has its own unique rhyme scheme, i.e., the foot-waist rhyme scheme. And it is known through comparative studies that it is the inheritance of the ancient rhyme culture of the Tai-Kadai language family, rather than the result of cultural contact and cultural borrowing, and its unique syntactic pause structure is subjected to semantics and syntax, which together with vocables make the tune more distinctive; 3) The song fair culture of Fwen sam ngued has not died out, it has only changed in form, because its core elements and core values have not changed.

In addition, Fwen sam ngued has become a target of China's intangible cultural heritage in terms of its important academic value, unique musical value and important cultural value, and has become a target of China's intangible cultural heritage in terms of its focus and development.

Keyword : Fwen sam ngued, Zhuang minority, Vocal characteristics, Lyrics structure, Rhyme scheme, Cultural change, Song fair

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In July 2022, I was 38 years old. I started my master's degree in Thailand at the age of 38 and graduated at the age of 40, which is definitely too old in China, but I chose to continue my education for two realistic reasons: firstly, I still have some dreams and beliefs in my heart; and secondly, I want to look for a little bit of future because I'm quite stupid.

I have loved the Zhuang (Raeuz) language and writing since I was a child of age 13, and I have been immersed in it for a long time, and then I got involved in the language and culture of the Tai-Kadai ethnic groups, including translating and researching folk songs, as well as composing new songs in the Zhuang language, I have been involved in it. In 2009, my good friend, Mr. Lu Yi (Daeg It), and I started to collaborate on the first Zhuang song, which is the Zhuang version of the Internationale, and we have been immersed in the creation of new songs in Zhuang language for nearly seven or eight years since then. Since then, nearly seven or eight years we have been immersed in the creation of new songs in the Zhuang language, at that time I was young, simple head, the purpose of this is very simple, that is, I want to let the Zhuang language also have popular songs, Zhuang language can be with the help of popular songs to be able to a greater space for survival. 2017 winter, I helped Ms. Lin Zhi to go to the Napo County of Guangxi, Funing County of Yunnan and other places back to visit the Zhuang singers for collecting lyrics, this engaged in this work to get me to the research work of the Zhuang folk songs up.

In the past 15 years, from 2009 to 2024, I have written dozens of Zhuang songs in collaboration with my friends, published two books on Zhuang folk songs and two compilation albums of Zhuang songs, which is also a normal reason for choosing to do a master's degree in musicology.

I would like to express my sincerest gratitude to my advisor Dr. Suthasinee Theerapan for her care and guidance during my study and thesis writing in Thailand, and I am touched by her enthusiasm and help. I would also like to thank the faculty members of the Thesis Defense Committee, who are Dr. Thanaporn Bhengsri, Defense Chairman, Associate Professor Jatuporn Seenuang, Defense Member, and Associate Professor Narongruch Woramitmaitree, Defense Member, for their kind guidance. I will

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I want to thank my dad and mom for their love and understanding and wish them a long and healthy life. Also thank my brother Mr. Liu Jingzhou.

There are many more to thank, too many to list here, but in short, thank you all. Finally, thank you to the Mahasarakham University and to the College of Music.

Graduating at the age 40, not by thing happy, to the oneself is not sad, thankful for all people and all that I have done, and taking things in stride.

G

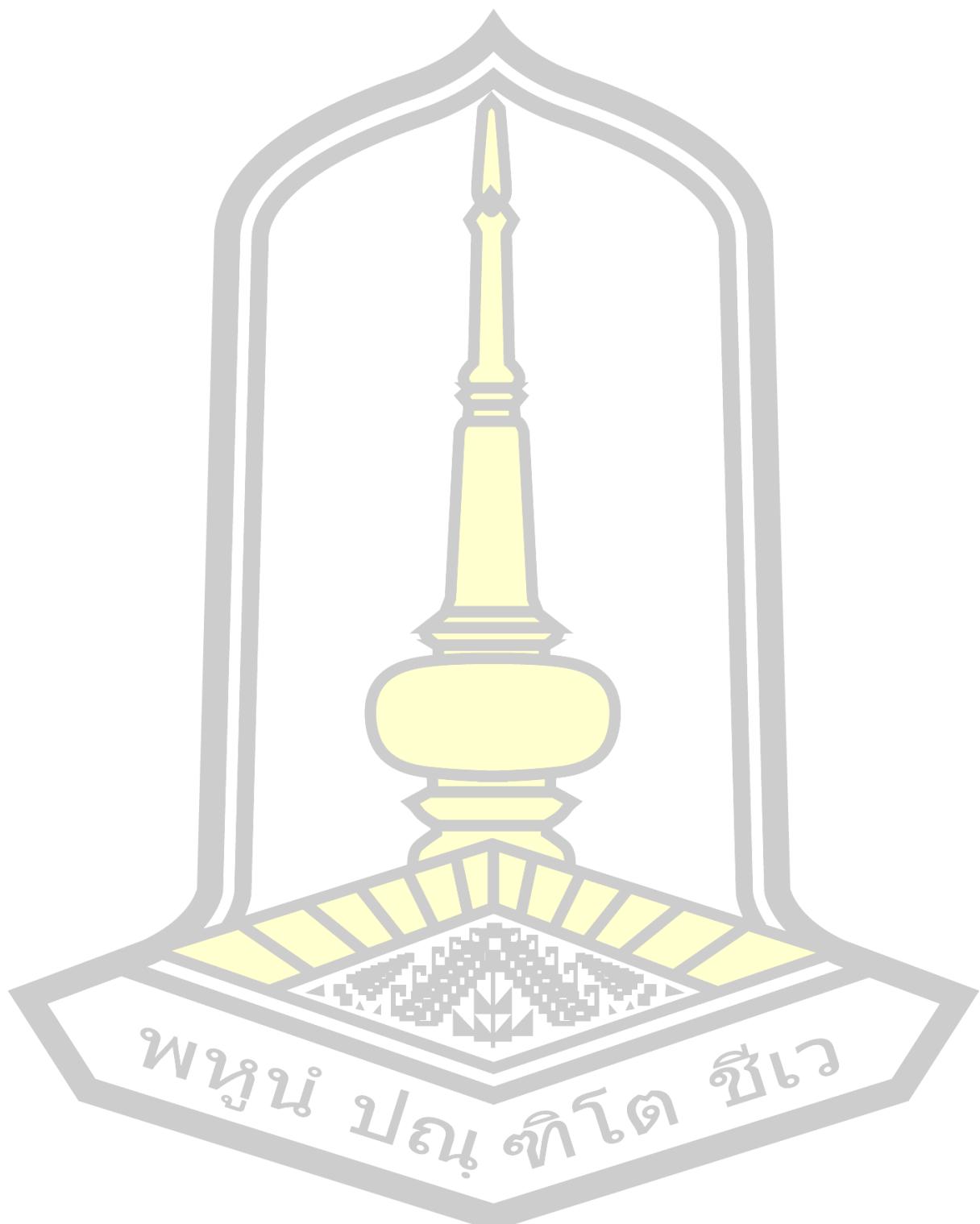
Jingliu Liu



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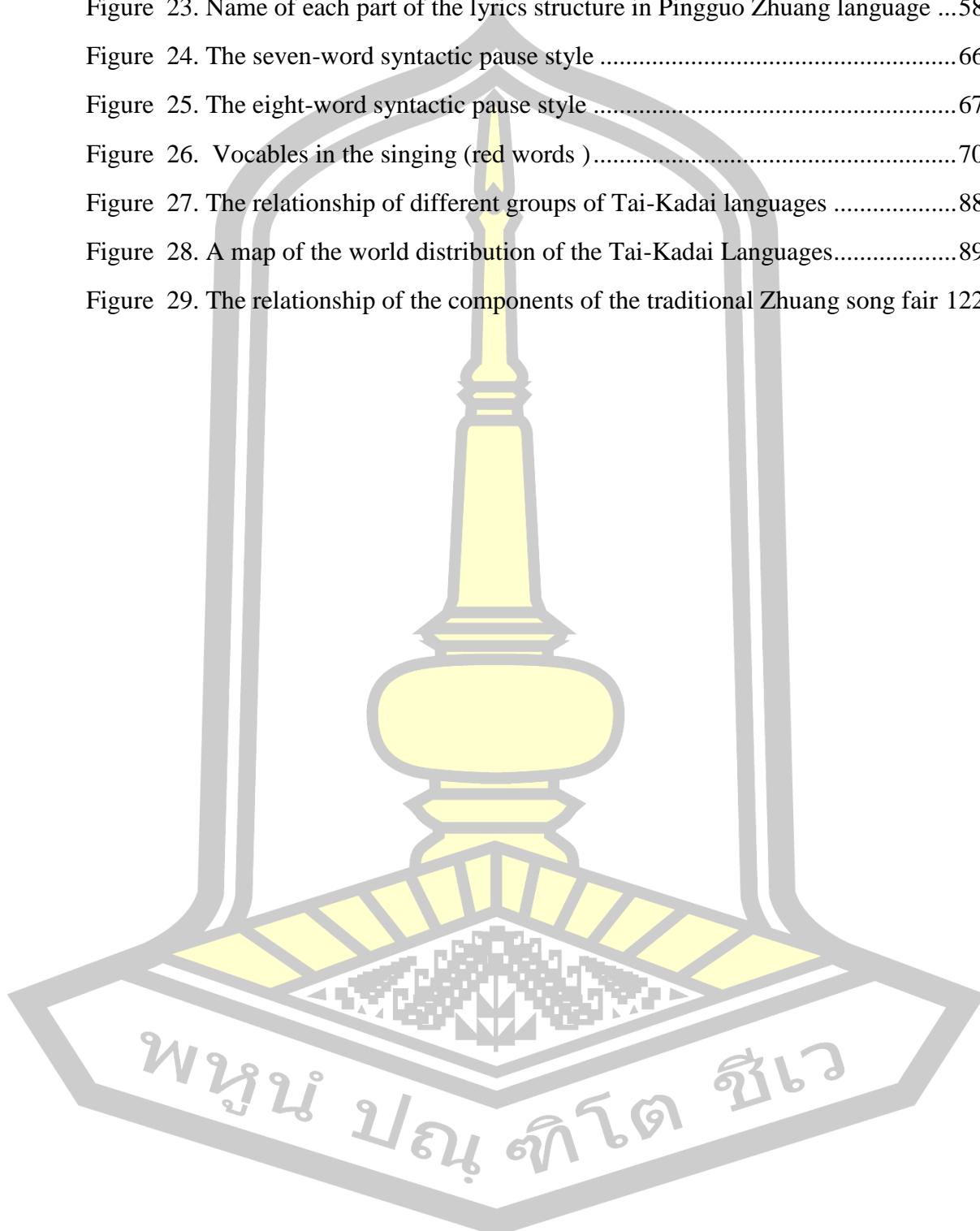
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Fwen sam ngued [fu:n¹ θa:m¹ ɲu:t⁸] is one kind of folk song of Zhuang minority, and it is a general name including lyrics, melody and tune, which is a fixed name. It mainly distributed in Pingguo Prefecture and Tiandong County of Guangxi Zhuang Autonomous Region, China. There are some fixed Ancient Zhuang Characters for writing the song name in the song text, which is written as 坂三月 (Huang, 2018). In the past, it was mainly transmitted by manuscripts of the Ancient Zhuang Characters.

In Zhuang language, fwen [fu:n¹] means song or folk song, sam ngued [θa:m¹ ɲu:t⁸] means March that is the third lunar month of the year, so Fwen sam ngued means the folk songs about the things of the lunar March (Luo, 2008). For example, In the book Fwen sam ngued published by Hantian Luo in 2008, there are about 716 songs collected, among which there are 378 songs about the lunar months of February and March, which account for 52.7% of the whole book, thus naming the whole song text after the third month of the lunar calendar. At the same time, the third lunar month is the beginning of spring, in this season, spring flowers bloom, everything recovers, festivals are the most frequent, ancestor worship begins, spring plowing starts, people sing for love, and thus this is the reason why the whole set of songs was named Fwen sam ngued.

In addition, we can also get a preliminary understanding of some situation of Fwen sam ngued from the following aspects:

In terms of the length of the lyrics, Fwen sam ngued is a set of songs, namely a long song composed of hundreds of short songs of different content. In the traditional duet of Fwen sam ngued, both male and female singers have to sing from the first song to the last song to finish the whole song. Therefore, from the Zhuang's own point of view, Fwen sam ngued is a long song (Nong, 2006).

In terms of the number of the songs, in Guangxi, the number of short songs in

the different manuscripts of Fwen sam ngued is not the same. According to the collection of *Liu Songs of Pingguo County-Long Songs* edited by Minjian Nong and Zhibiao Tan, a total of 543 short songs are collected.

In terms of the content of the lyrics, the theme of Fwen sam ngued is spring scenery, spring farming and spring love these three parts, including making friends, picking flowers, playing spinning top, picking wild vegetables, sowing, the March Festival, carrying manure, cicadas crying, dozing in Spring, falling in love in Spring, asking for plows, raising seedlings, weeding, worship, the autumn harvest, the twelfth lunar month, the lunar first month and etc.. The time in the whole song begins from the second and the third month of the Chinese lunar calendar, continues to the twelfth month in the order of the month, and finally ends with the content of the first month of the next year (Luo, 2008).

In terms of the purpose of singing, male and female singers through singing about wearing flowers, picking wild vegetables, festivals and talking about farming and other content, to enhance the understanding of each other, in order to leave a good impression on each other, if they are interested in each other, they will fall in love with each other; if they aren't interested in each other, then they will leave each other after singing to find another person. Therefore, love is the most important purpose of singing Fwen sam ngued (Huang, 2018).

In terms of the places of singing, the traditional singing places of Fwen sam ngued are all outdoors, such as fields, hills, forests and riversides, namely the haw fwen [haw¹ fw¹:n¹] that held by the Zhuang people in the open air and means song fairs, and the 歌圩 (gē xū) that recorded in Chinese and also means song fairs (Huang, 2018). However, with the development of modernization and the need of performances and performances, the singing places of Fwen Sam ngued has also changed. In addition to singing in the traditional singing fairs, it can also be sung in the offices, classrooms, conference rooms, studio rooms, theatres, and even mobile phones.

In terms of the type of the tune, Fwen sam ngued belongs to a duet folk song, it just need two groups of singers, that is, two male singers form a group, and two female singers form another group. Within each group of singers, one sings treble, and

one sings bass. From the beginning to the end of singing, the content of the lyrics can change, but the tune can't change, just only one. The most commonly used tune for singing Fwen sam ngued and the songs sung with this tune are called fwen by the Zhuang people in most areas of Pingguo Prefecture, but Chinese folk music academic circles named it 哈嘹 (*hā liáo*) tune in Chinese according to the ha leu [ha⁰ leu⁰] sound in the songs (Nong, 2006).

In terms of the academic and government creation, it belongs to the Liaoge songs category as far as Chinese terminology and Chinese ethnomusicology research circles. Liaoge is a Chinese term defined by contemporary Chinese academic circles, which is a general term for including tunes and lyrics. From the perspective of tunes, it is a general term of folk songs including different tunes, such as Ha Liao, Sige Liao, Chang Liao, Dige Liao, Nahai Liao, Yi'er Liao, Yoyi Liao and Jiu Liao (Nong, 2004). According to the research results of different scholars, Liaoge songs in Pingguo contain different tunes. For example, Huang (2018) believes that in addition to the above tunes, there are also Du Liao, Yao Liao and new Kaha Liao.

Fwen sam ngued has many important research values. First of all, because the important point of Fwen sam ngued is the March Festival (Ciengsam Festival in Zhuang, Sanyuesan Festival in Chinese), the traditional season of singing is also in the third lunar month, therefore, the study of Fwen sam ngued, can provide people to explore the origin and customs of the March Festival of Zhuang with rich analysis materials; secondly, because the singing content of Fwen sam ngued is mainly love except for folklore, so the study of Fwen sam ngued has an important reference value for the study of the traditional love and marriage culture of Zhuang; thirdly, because the content of Fwen sam ngued sings from the second or third lunar month of this year to the first month of the second year, this also has a profound inspiration for the study of the special ancient calendar of Zhuang; fourthly, another important content of Fwen sam ngued is ancestor worship and song fair, nowadays, great changes have taken place in the society, therefore, the study of Fwen sam ngued also has a very important reference value for the study of the traditional belief culture change and traditional song fair culture change.

Fwen sam ngued, as one kind of long traditional folk song of Zhuang in

Pingguo, was studied by scholars in the past under the overall framework of Liaoge Songs that is a Chinese term. Some scholars only study its literariness, others only study its tune and melody, but no one have studied it comprehensively from the aspects of vocal, lyrics, language and cultural comparition.

From the above imformation, the study will use the interdisciplinary research method, from the theory of applied ethnomusicology, the method of fieldwork, the method of prosody, the method of Gelv, semantics, syntax, the comparative method, and so on, to comprehensively study the vocal characteristics, the relationship between text and vocal including the lyrics structure and the rhyme scheme and the cultural change of song fair of Fwen Sam ngued.

1.2 Research Objectives

- 1.2.1 To analyze the vocal characteristics of Fwen sam ngued.
- 1.2.2 To study the relationship between text and vocal of Fwen sam ngued.
- 1.2.3 To investigate the cultural change of song fair of Fwen sam ngued.

1.3 Research Questions

- 1.3.1 What is the vocal characteristics of Fwen sam ngued?
- 1.3.2 What is the relationship between text and vocal including the lyrics structure and the rhyme scheme of Fwen sam ngued?
- 1.3.3 What is the cultural change of song fair of Fwen sam ngued?

1.4 Importance of Research

- 1.4.1 We can know the vocal characteristics of Fwen sam ngued.
- 1.4.2 We can know the relationship between text and vocal of Fwen sam ngued.
- 1.4.3 We can know the cultural change of song fair of Fwen sam ngued.

1.5 Definition of Terms

- 1.5.1 Fwen sam ngued is referred to a transliteration of Zhuang, which means the song about the things of the lunar March and sung by Zhuang ethnic group in Pingguo Prefecture, Guangxi Zhuang Autonomous Region, China.

1.5.2 Zhuang minority is referred to China's most populous ethnic minority, belongs to the Tai-Kadai language family and resides mainly in China's Guangxi Zhuang Autonomous Region, Yunnan Province, Guangdong Province and Guizhou Province, as well as in northern Vietnam. There are many self-names within the Zhuang. The Zhuang have their own language and script.

1.5.3 Leu Song or Liaoge Song is referred to a modern Chinese term name of Zhuang folk song is mainly distributed in Pingguo area and Tiandong these two prefectures, which is named 嘹歌 (*liáo gē*) in Chinese Characters. And it is composed of many kinds of folk songs with different tunes. In the past, these folk songs had no unified title, but some common features, that is, they all have a dragging sound with the vocable leu [leu⁰].

1.5.4 Gelv is referred to a transliteration of Chinese, and it's the conventions regarding set number of words and lines, choice of tonal patterns and rhyme schemes for various types of classical Chinese poem.

1.5.5 Pingze is referred to a transliteration of Chinese, Ping and ze are the tones of words used in Chinese poetry. Ping means flat, and ze means oblique (technical term for classical Chinese rhythmic poetry).

1.5.6 Song fair is referred to a folk custom entertainment that Zhuang people gathering to sing folk songs for courtship, friendship or recreation. It's called haw fw en [haw¹ fw:n¹] or hae fw en [hai¹ fw:n¹] in Pingguo Zhuang language, in Chinese, it's called “歌圩(*gē xū*)”.

1.5.7 Culture change is referred to the change in the culture of an ethnic group caused by the development within the ethnic society or due to contact between different ethnic groups.

1.5.8 The vocal characteristics of folk song Fwen sam ngued is referred to scale and range, melody, mode, musical form, rhythm and voice.

1.5.9 The relationship between text and vocal of folk song Fwen sam ngued is referred to the lyrics structure, syntactic pauses, vocal structure, and rhyme scheme in the text.

1.5.10 Vocal is referred to a type of singing performed by one or more singers,

either with instrumental accompaniment, or without instrumental accompaniment, in which singing provides the main focus of the piece. Vocal music typically features sung words called lyrics. Vocal in Fwen sam ngued refers to an unaccompanied two-part singing form sung by men and women.

1.5.11 The cultural change of song fair of Fwen sam ngued is referred to the current situation, deconstructing the components of the Zhuang song fair and comparing the traditional Zhuang song fair and the present Zhuang collective singing activities from the perspective of social memory theory.

1.6 Conceptual Framework

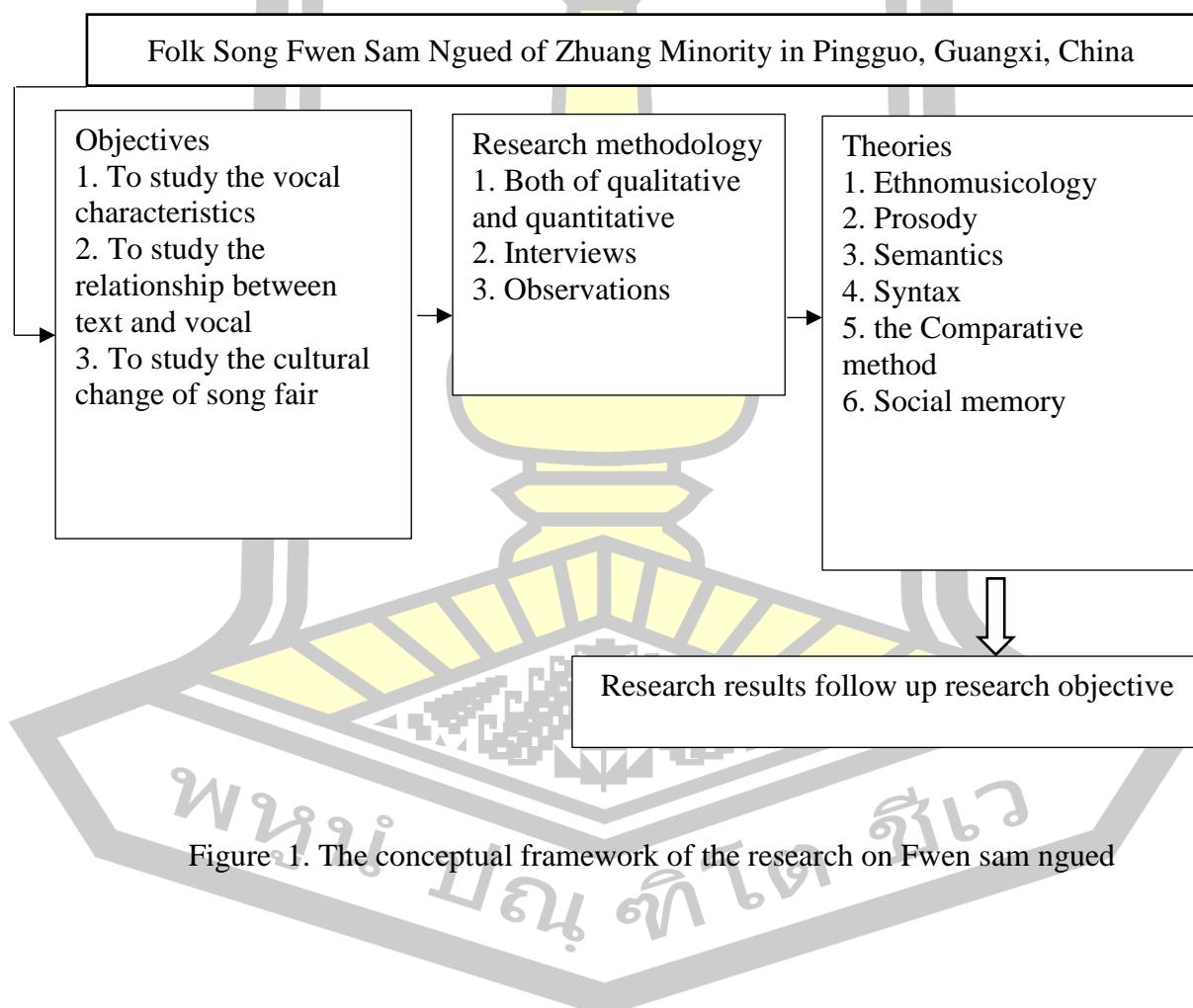


Figure 1. The conceptual framework of the research on Fwen sam ngued

CHAPTER II

LITERATURE REVIEW

In this study about Fwen sam ngued in Zhuang, the researcher reviewed the relevant literature and previous studies to obtain the most comprehensive information available for this study. The study reviewed the following topics:

- 2.1 General knowledge about Pingguo Prefecture in Guangxi Zhuang Autonomous Region of China.
- 2.2 General knowledge about Zhuang minority and its language.
- 2.3 General knowledge about Folk song of Zhuang.
- 2.4 Melody in the language.
- 2.5 The theories used in this research.
- 2.6 The document and research related.

2.1 General Knowledge About Pingguo County in Guangxi Zhuang Autonomous Region of China

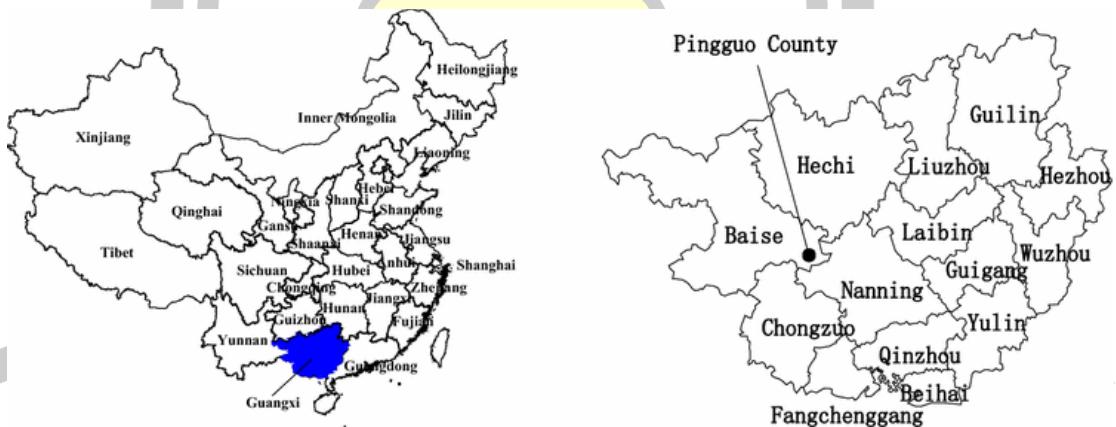


Figure 2. A location map of Pingguo Prefecture
Source: https://www.researchgate.net/figure/Location-and-administrative-map-of-Pingguo-County_fig1_323527655 (2023)

Pingguo Prefecture is located in the southwest of Guangxi Zhuang Autonomous Region, and in the middle reaches of Youjiang River, with a total area of 2485 square kilometers, urban area of 33.1 square kilometers. The terrain of Pingguo is high north and low south, the south and north are low mountains and hills, the

middle is karst landform, the climate belongs to the subtropical monsoon climate, here is long summer, short winter, strong light, abundant heat, abundant rainfall, the annual average temperature of 21.5°C (Pingguo goverment website: <http://www.pingguo.gov.cn/>, 2023)

Pingguo urban area is 118 kilometers away from Nanning City where is the capital of Guangxi Zhuang Autonomous Region, 129 kilometers away from Baise City, near Wuming County and Mashan County in the east, Long'an County and Tiandeng County in the south, Tiandong County in the west, and Bama Yao Autonomous County and Dahu Yao Autonomous County in the north ((Pingguo goverment website: <http://www.pingguo.gov.cn/>, 2023).

Pingguo was removed from the county as a city on December 26, 2019, and officially established on May 18, 2020, now it is a county-level city which is under the direct management of the Guangxi Zhuang Autonomous Region goverment and in effect managed by Baise City goverment. There are 9 towns and 3 townships with 183 administrative villages (communities) here, they are as follows:

Table 1. The towns and townships of Pingguo Prefecture

No.	English	Chinese	Pinyin	Zhuang
Towns				
1	Matou	马头	<i>mǎ tóu</i>	Max daez
2	Xin'an	新安	<i>xīn ān</i>	Sinh nganh
3	Taiping	太平	<i>tài píng</i>	Haw venj
4	Guohua	果化	<i>guǒ huà</i>	Haw ngauz
5	Sitang	四塘	<i>sì táng</i>	Seiq dangz
6	Bangxu	榜圩	<i>bǎng xū</i>	Haw bangj
7	Jiucheng	旧城	<i>jiù chéng</i>	Haw singz
8	Pozao	坡造	<i>pō zào</i>	Haw saej
9	Fengwu	凤梧	<i>fèng wú</i>	Haw nguz
Townships				

10	Haicheng	海城	<i>hǎi chéng</i>	Naz haij
11	Liming	黎明	<i>lí míng</i>	Haw laez
12	Tonglao	同老	<i>tóng lǎo</i>	Haw laux (Doengh laux)

Pingguo Prefecture mainly has Zhuang, Han and Yao three minority groups. According to the statistics at the end of 2010, the total population of Pingguo is 507,820. Among them, the Zhuang population is 458,506, accounting for 90.3% of the total population; Han population is 27,8180, accounting for 5.5% of the total population; Yao population is 21,4140, accounting for 4.2% of the total population, and 83 of other ethnic groups (Guangxi Counties' Economy website: <http://www.gxcounty.com>, 2023)

2.2 General Knowledge about Zhuang Minority and Its Spoken and Written Language

Zhuang is the most populous ethnic minority with a population of nearly 20 million in 56 minorities of China, mainly distributed in Guangxi Zhuang Autonomous Region, Yunnan, Guizhou, Guangdong, Hunan and Sichuan provinces (Zhang et al., 1999), as well as some nothern and northwestern provinces of Vietnam.

According to the statistics at the end of 2010, Pingguo County has a total population of 507,820 people, among which the Zhuang population is 458,506 people, accounting for 90.3% of the total population, so Zhuang is the most numerous in Pingguo (Guangxi Counties' Economy website: <http://www.gxcounty.com>, 2023).

Zhuang has many local names called by itself, including Boux Raeuz [pou⁴ yau²; pu⁴ zau²; phu³ lau²] (our people), Boux Cuengh [pou⁴ eu:¹ŋ⁶; pu⁴ tsu:¹ŋ⁶; phu³ tsu:¹ŋ⁶] (people named cuengh), Boux Yaej [pou⁴ jai³; pu⁴ ?jai⁴; phu³ jui³] (people named yaej), Boux Daez [pou⁴ tai²; pu⁴ tai²; phu³ tai²; phu³ thai²] (people named daez), Boux Noengz [pou⁴ noŋ²; pu⁴ noŋ²; phu³ noŋ²] (people named noengz), Boux Doj [pou⁴ to³; pu⁴ to³; phu³ tho³] (native people), Boux Yang [pou⁴ ?ja:¹ŋ¹; pu⁴ ?ja:¹ŋ¹; phou³ ?ja:¹ŋ¹] (people named yang), Boux Min [pou⁴ min¹; pu⁴ min¹; phou³ min¹] (people named min), Boux Mbanj [pou⁴ ?ba:n³; pu⁴ ?ba:n⁴; phu³ ?ba:n³] (village people), Boux

Rungh [pou⁴ yuŋ⁶; pu⁴ lun⁶; phu³ lun⁶] (people of mountainous region), Boux Manz [pou⁴ ma:n²; pu⁴ ma:n²; phu³ ma:n²] (people named manz), etc (Zhang et al., 1999).

Zhuang in Pingguo mainly called themselves as Boux Doj, Boux Mbanj and Boux Rungh.

Zhuang language is a cross-border language, belongs to the Tai language branch of the Kra-Dai language family, formerly known as Tai-Kadai, mainly distributed in China, as well as Lang Son, Cao Bang, Thai Nguyen, Tuyen Quang, Ha Giang, Yen Bai, Lao Cai and Quang Ninh some provinces of Vietnam. In Vietnamese Zhuang language is called Tay language and Nung language for the southern Zhuang dialect, which is written Daez [tai²] and Noengz [noŋ²] in Zhuang, and called Giay and Bo Y for the nothern Zhuang dialect, which is written Yaej [?jai⁴] and Boux Yaej [pu⁴ ?jai⁴] in Zhuang. According to the previous opinions of linguists, Zhuang language is composed of two main dialects, the northern Zhuang and the southern Zhuang. These two dialects are then further divided into 12 subdialects (Guangxi Minorities Language and Scripts Work Commission, 2004), and Bouyei and Zhuang are the same language from the cultural origin .

Zhuang in Pingguo belongs to the Yongbei subdialect of the northern Zhuang dialect.

Zhuang has its own written systems, including ancient one and modern one. The Ancient Zhuang characters are mainly created by the creation and the elements of Chinese characters, they are called Saw Ndip [θau¹ ?dip⁷] in Zhuang, which mean raw writting, and 古壯字 (gǔ zhuàng zì), 方块壯字 (fāng kuài zhuàng zì) or 壮族土俗字 (zhuàng zú tǔ sú zì) in Chinese, which mean ancient Zhuang writting, square Zhuang writting like Chinese characters or local Zhuang writting. At present, the legal writting system of Zhuang is Zhuang romanization spelling system as provided by law, which was created in the 1950s and officially used in the all Zhuang regions by Central Goverment of China in 1957. The modern Zhuang spelling system is called Saw Raeuz [θau¹ yau²] or Saw Cuengh [θau¹ eu:ŋ⁶] in Zhuang, which means the writting of ourselves or the writting of Zhuang people (Zhang, et al., 1999).

The Zhuang writting systems used in this research are Ancient Zhuang Characters and modern Zhuang romanization script.

2.3 General Knowledge about Folk Song of Zhuang

Zhuang folk songs are mainly found in the Zhuang region of China, including the Guangxi Zhuang Autonomous Region, Yunnan Province, Guizhou Province and Guangdong Province, as well as in the northern part of Vietnam. Zhuang folk songs are mainly sung in Zhuang and Chinese dialects, with Zhuang being the main language carrier. There are two forms of Zhuang folk songs: the oral form, which has no written records, and the text form, which uses ancient Zhuang characters to record the lyrics.

People can get an overview of Zhuang folk songs in the following ways:

In terms of the names, the Zhuang folk songs, which are called differently by people in different Zhuang dialect areas, are mainly called fwen [fu:n¹], sei [θei¹], ga [ka¹], beij [pei³] and lwenx [lu:n⁴], among which fwen and beij only exist in the northern dialect areas of the Zhuang language; sei, ga and lwenx only exist in the southern dialect areas of the Zhuang language. Of these five types of Zhuang folk songs, except for ga, which is sung in the Pinghua dialect of Chinese, the other four are sung in the Zhuang language (Huang, 1990).

In terms of the history, there are many descriptions of the Zhuang singing custom in ancient Chinese books, for example, in the *Taiping Huanyu Ji* written in the Northern Song Dynasty about 1,000 years ago, there is a record: "The Zhuang people choose a good day to worship the gods during the ripening season of the rice, and then the men and women gather to sing". About 800 years ago, during the Southern Song Dynasty, Zhou Qufei wrote *Lingwai Daida*, which also said: "According to the custom of the Jiaozhi region, during the third day of the third month of the lunar calendar, men and women gather, stand in two lines, and then sing while throwing balls made of silk threads of various colors, thus falling in love." These ancient records reflect that the custom of Zhuang singing has a very long history.

In terms of the subject matter, Zhuang folk songs cover all aspects of the traditional life of the Zhuang people, including labor songs, agricultural songs, seasonal songs, historical songs, story songs, love songs, marriage songs, songs for teaching children, educational songs, praise songs, songs for welcoming guests, songs for sending guests away, songs for honoring the old, songs for honoring the wine, songs for entertaining people, songs for ceremonies, songs for customs and nursery

rhymes, and so on, which are too numerous to be counted. (Bai, 2009)

In terms of the genre, Zhuang folk songs have different forms in terms of the number of lines and the number of words in different places, including a single number for one line, an even number for one line, two or three lines for one song, and dozens of lines for one song. Among them, in terms of the number of words, most of them are 5 words for one line or 7 words for one line, and then the form of 4 lines to form a song is the most common (Huang, 1990). In addition to the number of words and lines, the lyrics of Zhuang folk songs also follow the rules of rhyme and Pingze, fwen, beij and lwenx is in the form of foot-waist rhyme scheme, and sei and ga is in the form of foot-foot rhyme scheme.

In terms of the musical characteristics, the tunes and vocal characteristics of the Zhuang folk songs are very different from one place to another, and the forms are colorful and diverse, and the characteristics are usually used for songs of narrative style in a flat tune, songs used to express joyful emotions in a happy tune, and songs used for rituals in a sad tune (Huang, 1990). Another characteristic of Zhuang folk songs is the rich and active tunes, singing methods are diverse, whether it is solo, lead, or chorus, ensemble, in the performance of a unique. The traditional tunes of the solo (single-voice) Zhuang folk songs vary greatly from place to place. Some are loud and clear, some are smooth and fluent, and some are like chanting. The polyphonic (multi-voice) songs of the Zhuang people are mostly duet (two-voice) ensembles or choruses combined with the same voice. The Zhuang folk songs are often in the Zhi or Gong mode.

In terms of the seasons and festivals, the song fairs are held in the Zhuang region every year on such important days as the Spring Festival, the third day of the third month of the lunar calendar, the fourth day of the fourth month of the lunar calendar, and the fifteenth day of the eighth month of the lunar calendar. At that time, young men and women from all directions gather to sing songs in pairs (Luo, 2009). In the past, the most important time for the Zhuang people to sing is during the third day of the third month of the lunar calendar, because the lunar month of March is the spring plowing season, in this time people in addition to the need to sacrifice to the gods in order to get a good wind and rain, a good harvest, people are also in the fields to the song, not only to eliminate fatigue, but also through the song to choose a

spouse, they believe that the lunar March of the year is the growth of all things are good, but also a good time to multiply the human race (Huang, 2018).

Zhuang folk songs are an important part of the traditional culture and music culture of the Zhuang people, and some of these categories have become China's national intangible cultural heritage, such as the Napo Zhuang folk songs and the Zhuang Leu songs. Zhuang folk songs have made their own contribution to the inheritance of traditional Zhuang culture, the cohesion of national strength and the education of future generations, and still play their unique cultural role for the progress and development of society in the new era.

2.4 Melody in the Language

Every language is characterised by specific musical elements, which we call prosody (Kathleen, 2021). Prosody, in simple terms, is the combination of intonation (melody) and rhythm.

All languages in the world use melody in speech, primarily via rises and falls of the pitch of voice. Such pitch variation is pervasive, offering a wide spectrum of nuance to sentences—different meanings or feelings.

For example, there are 6 tones in the Central Thai language: mid level tone, low falling tone, mid falling tone, high tone, high-falling tone, and rising tone. These tones can be written into music notations as shown in the diagram below.

Table 2. The relationship between the Central Thai tones and the melodies

Pitch							Remark
Word	kha ຄາ	kha ຈ່າ	kha ຄ່/ໜ້າ	kha ຄະ	kha ຄ້າ	kha ໝາ	Long vowel
Meaning	get stuck	galangal	value /servant	Ok/yes	trade	leg	
Tone level	mid	low	mid-fall	high	high-fall	rising	

Source: Jarernchai Chonpairot (2024)

The relationship between music and language has long fascinated thinkers and researchers. Although music and language differ in how they are expressed, they share some basic neural circuits and processing mechanisms. Since Plato's time, the relationship between music and language has attracted interest and debate from a wide range of thinkers (Aniruddh D., 2007). Recently, scientific research on this topic has been growing rapidly, as scholars from diverse disciplines including linguistics, cognitive science, music cognition, and neuroscience are drawn to the music-language interface as one way to explore the extent to which different mental abilities are processed by separate brain mechanisms.

The relationship between language in the lyrics and vocal of the Fwen sam ngued folk song will be studied in the thesis.

2.5 The Theories Used in This Research

2.5.1 Ethnomusicology

Ethnomusicology is the study of music in its social and cultural contexts. Ethnomusicologists examine music as a social process in order to understand what music is and what it means to its practitioners and audiences. Ethnomusicology is highly interdisciplinary (Society for Ethnomusicology of Indiana University, 2023).

2.5.2 Prosody

Prosody is the patterns of rhythm and sound used in poetry. Prosody, the intonation, rhythm, or “music” of language, is an important aspect of all natural languages. Prosody can convey structural information that, at times, affects the meaning we take from a sentence. (Bolinger, 1983; Ladd, 1992). The study of prosody, which pertains to the melody, intonation, stress, and rhythm of speech, is closely linked to the study of rhyme. Rhyme is one of the key elements of prosody, as it helps to create a musical and rhythmic effect in language as well as convey meaning and emphasis in speech.

2.5.3 Semantics

Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker might want them to mean on a particular occasion. This technical approach is concerned with objective or

general meaning and avoids trying to account for subjective or local meaning. Linguistic semantics deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language (Yule, 2005).

2.5.4 Syntax

Syntax refers to "the whole system and structure of a language or of languages in general, usually taken as consisting of syntax and morphology (including inflections) and sometimes also phonology and semantics." It includes the syntax, but it's not limited to that. The syntax of a language is also referred as, "the arrangement of words and phrases to create well-formed sentences in a language." (Muin, 2001)

2.6 The Document and Research Related

2.6.1 A Literature Review of the Research on Fwen Sam Ngued as Separate Chapter

The research on Fwen sam ngued, no matter from the perspective of vocal, or from the perspective of interdisciplinary research, it is still blank. Fwen sam ngued, it is usually considered by experts and scholars as a part of Liaoge Songs and a part of the five Liaoge Songs. Minjian Nong collected it in the *Collection of Long Songs*, and Hantian Luo used it as a separate book. At present, the sorting and research, experts and scholars usually only focus on the Zhuang translation and English translation. The translation books in Zhuang script mainly include *Leu Songs of Pingguo Area—Long Songs of Minjian Nong and Zhibiao Tan*, and *Leu Songs of Pingguo County·Long Songs of Hantian Luo*; the translation books in English mainly include *Liao Songs of Pingguo Zhuang—Songs of March* (2010) and *Liao Songs of Pingguo Zhuang—Songs of March* (2011) translated by Yanyan Zhou and others, Bing Chen's *English Translation of Pingguo Zhuang Liao Songs—Songs of March* (2022). The English editions are translated based on Hantian Luo's books, involving only in the translation, it does not involve research on the aspects of vocal, culture and the relationship between vocal and language.

2.6.2 A Literature Review of the Historical Origin of Liaoge Songs

The concept of Liaoge Songs is a new cultural product, it's a newly-coined Chinese term, there is no uniform name in Zhuang language, however, as the Chinese

term “Liaoge (嘹歌 *liáo gē*)” has been vigorously promoted by the government, schools, universities, experts, TV stations and other forces, some Zhuang people also began to create a Zhuang word fwen liuz or fwen liux according to the Chinese word Liaoge to call all the Zhuang folk songs with the end sound of leu in the territory of Pingguo, Tiandong and some areas. For example, in his book the *Leu Songs of Zhuang Minority in Pingguo*, Hantian Luo’s translation is fwen liuz, and Guoguan Huang’s translation is fwen liux in his book *Introduction of Leu Songs*. But this name is still a large part in the folk part of the Zhuang ordinary people can’t understand. In general, what people usually call Liaoge actually contains its tune part and the lyrics part, namely the vocal part and the literary part.

As for the historical source of Leu songs, Minjian Nong believes that there are generally three thinkings, they are:

The first thinking is named after the ending sound of leu.

The second thinking is named after the Zhuang word liuh (play, have fun), like the ending sound leu.

In the third thinking, experts and scholars believe that ancient Chinese documents called the ancestors of the Zhuang people 僚 (*liáo*), a sound like the end sound leu, hence the name.

But Hantian Luo thinks there are five thinkings, his views in addition to the same as Minjian Luo, there are:

The fourth thinking is named after the Zhuang word liuz (spread, transmission)”, like the ending sound leu.

The fifth thinking is that the Zhuang people in Pingguo and Tiandong called themselves 僚 (*liuz*), and the Zhuang word liuz (we, us) was like the ending sound leu.

In addition, Guoguan Huang’s views are the same to Minjian Nong in his book *Introduction of Leu Songs*.

2.6.3 A Literature Review of the Collection of Leu Songs

The collection and arrangement of Leu Songs can be traced back to the 1960s. First, in 1993, Yaoguang Huang took Leu Songs from Tiandong County as the collection and sorting objects, with Ancient Zhuang Characters *Zhuang Folk Songs*

Ancient Books Integration—Love Song (1) Leu Songs; second, *Leu Songs Series of Pingguo*, edited by Minjian Nong and Zhibiao Tan in 2004; third, according to the materials provided by Pingguo singer Shaoming Tan, *Leu Songs Series of Pingguo* was translated by Hantian Luo and published in Chinese and Zhuang romanization script in 2008; and forth, based on the series, *Leu Songs of Zhuang Minority in Pingguo* was translated and published in English by the Ethnic culture translation research team of Baise University in 2012 (Li, 2021).

2.3.4 A Literature Review of the Tunes of Leu Songs

Scholars have generally noticed the regional characteristics and ethnic characteristics of Leu songs, on the basis of the fieldwork, continue to dig deep into the artistic characteristics of Leu songs from the professional perspective of musicology and aesthetics, Xue Bai's paper *The Structure Chain of Pingguo Leu Songs Music and the Generation process of The Transformation* through two paths: the reverse analysis from the table to the inside and the simplified reduction and the forward analysis generated by the inside table and the transformation, summarize the biaxial relationship between change and invariance contained in the construction process of Leu lyrics, and, on the basis of this biaxial relationship, from the deep level of cultural background, the middle level of semantic generation and the surface level of sound conversion, summarize the structure system of Pingguo Leu Songs. Xiaoqin Bai's paper *Singing Characteristics and Formal Beauty Characteristics of Leu Songs* analyzes and summarizes the singing characteristics of Leu Songs from the aspects of language characteristics, breathing methods and the application of resonance, and summarizes the formal beauty characteristics of Leu Songs from the three aspects of song structure, multi-sound combination and tone pattern. Meng Jin's paper *Research on the Traditional Tunes and Musical Characteristics of Leu Songs of Zhuang Minority* makes a systematic analysis and study on the six existing traditional vocal tunes and their vocal characteristics of Leu Songs of Zhuang.

2.6.5 The Deficiency of the Current Research

For the research of Fwen sam ngued, observed in the whole Leu Songs system, the current research of experts mainly has several deficiencies:

First, there are some problems on the tune names, because Liaoge is a new Chinese term, is including a combination of tunes and text unity, so the names of the

original folk tunes are named in Chinese, so in the folk, lots of local Zhuang people think from the perspective of their native language, there are no unified tune names, also can't understand these imitation names from Chinese translation. For example, in the paper *Consolidation and Transboundary: the Modern Reconstruction of Zhuang Liaoge Songs* (Li, 2011), the main tune of Liaoge is recorded as fwen hah (哈嘹), fwen dij gez (迪咯嘹), fwen swq gez (斯咯嘹) and fwen raez (长嘹), etc, these tunes names should be studied again, because there are no such names in the folk; *The Social Identity Construction of Pingguo Zhuang Liaoge Songs Master in Social Transformation—Taking Musician Huang as a Case* (Jiang & Pu, 2015) records the main tunes names exactly the same as Li, which is worth discussing. The main reasons for these problems are the fieldwork and language, so the methods of language is very necessary and important in vocal research.

Second, there are some problems with the translation, because the translator does not understand Zhuang spoken or written language, therefore, there will be some mistakes when translating the Zhuang texts. For example, in Bing Chen's *English Translation of Pingguo Zhuang Liao Songs—Songs of March* (2022), the ngieg (dragon, crocodile) are all written as ngieng, it's because the translator can't understand Zhuang language, and Hantian Luo's original book is also accidentally written as ngieng. Therefore, it is very meaningful to strengthen the interdisciplinary cooperation and strengthen the help of language for vocal research.

Third, as for the historical origin cause of Leu Songs, scholars mainly guess from the similarity of sound, and do not use the method of historical linguistics and interdisciplinary research to solve the problem. Therefore, there are great hidden dangers, which we need to solve further.

Fourth, about the problem of singing and teaching of Fwen sam ngued, all the current researches don't summarize the rules and the relationship between singing and language from the perspective of language and vocal, if don't summarize the problems of lyrics stucture, rhyme scheme, syntactic pauses scheme and vocables, so for inheritance and teaching the folk songs of Zhuang language, including Fwen sam ngued, there are great obstacles.

CHAPTER III

RESEARCH METHODOLOGY

The study collected texts, books, consulted online materials, incorporated them into my study, and conducted interviews with the musicians or singers of Fwen sam ngued in Pingguo Prefecture, Guangxi Zhuang Autonomous Region, China. The program is divided into: document data collection, on-site data collection, data summary, data application and demonstration.

This part includes the following basic points:

3.1 Research Scope

- 3.1.1 Scope of content
- 3.1.2 Scope of research site
- 3.1.3 Timeline of research

3.2 Research Process

- 3.2.1 Key informants
- 3.2.2 Research tools
- 3.2.3 Data collection
- 3.2.4 Data management
- 3.2.5 Data analysis
- 3.2.6 Data presentation

3.1 Research Scope

3.1.1 Scope of Content

The primary topics of the study are

- 3.1.1.1 Studying the vocal characteristics.
- 3.1.1.2 Studying the relationship between text and vocal.
- 3.1.1.3 Studying the cultural change of song fair.

3.1.2 Scope of Research Site

The research site of the study is Pingguo Prefecture, Guangxi Zhuang Autonomous Region, China.

3.1.3 Timeline of research

The whole time range of the study is from July 2022 to October 2023.

3.2 Research Process

3.2.1 Key Informants

Key informants are: Guoguan Huang, Chunjian Li.

Research site: Pingguo Prefecture, Guangxi Zhuang Autonomous Region, China.

The criteria for selecting key informants:

He or she was born and grew up locally in Pingguo Prefecture.

He or she knows the culture development of Fwen sam ngued folk song.

He or she is famous and has many years of experience in singing Fwen sam ngued folk song.

He or she is the representative inheritor of intangible cultural heritage project—Fwen sam ngued folk song.

(1) Guoguan Huang



Figure 3. Guoguan Huang (the left man)

Source: Jingliu Liu (2023)

Male, born in 1958, Zhuang minority, hometown Longlai Village, Matou Town, Pingguo Prefecture. He is a musician and singer of Leu Songs, a member of Chinese Folk Literature and Art Association, a president of Pingguo Leu Songs of Zhuang Association, and a representative inheritor of intangible cultural heritage at autonomous region level for Ancient Zhuang Characters. He can write the Ancient Zhuang Characters and the Zhuang romanization script, he has been sung Fwen sam ngued for 30 years, and has been engaged in the research of Leu Songs for more than 20 years, and now he has completed five manuscripts, such as *Charm of Leu Songs*, *Structures of Leu Songs*, *Leu Songs of Zhuang Folk Medicine*, *Introduction of Leu Songs* and *Some Works of HUANG Guoguan Huang*.

(2) Chunjian Li



Figure 4. Chunjian Li (the left man)

Source: Jingliu Liu (2021)

Male, born in 1988, Zhuang minority, hometown Sitang Town, Pingguo City. He is a singer of Leu Songs, a vice president of Pingguo Leu Songs of Zhuang Association, and a representative inheritor of intangible cultural heritage at autonomous region level for Leu Songs of Zhuang Minority. He can write the Zhuang romanization script, and he has been learned and sang Fwen sam ngued folk song for 15 years.

3.2.2 Research Tools

The research objectives will be studied through maps, tables, diagrams, questionnaires and IPA (International Phonetic Alphabet).

3.2.3 Data Collection

First, I collected related research books, articles and other research materials to collect the research data needed for reference through the library and the Internet;

Second, I interviewed musicians and singers through the fieldwork, collect ancient texts, in order to collect the lyrics and words that need to be translated and analyzed;

Third, I recorded sounds and make videos of Fwen sam ngued, in order to collect the sound and singing data that need to be analyzed.

3.2.4 Data Management

I get the first-hand data of the research through the fieldwoek, which must be effectively classified.

(1) To translate Ancient Zhuang texts into Zhuang ramanization script and IPA, and translate them into English.

(2) To edit pictures and videos gotten from the fieldwork.

(3) To record the audios of the field experiments into text data and picture data for lyrics structure, rhyme and pause analysis.

(4) To build my own database, including sounds, videos texts, pictures and others, and classify the obtained data effectively.

3.2.5 Data analysis

The vocal characteristics are studied through the theories of ethnomusicology.

The relationship between text and vocal is studied through the theories of prosody, syntax and Gelv, which includes lyrics structure and rhyme scheme.

The cultural change of song fair is studied through the theories of social memory.

3.2.6 Data Presentation

Chapter 1 Introduction

Chapter 2 Literature Review

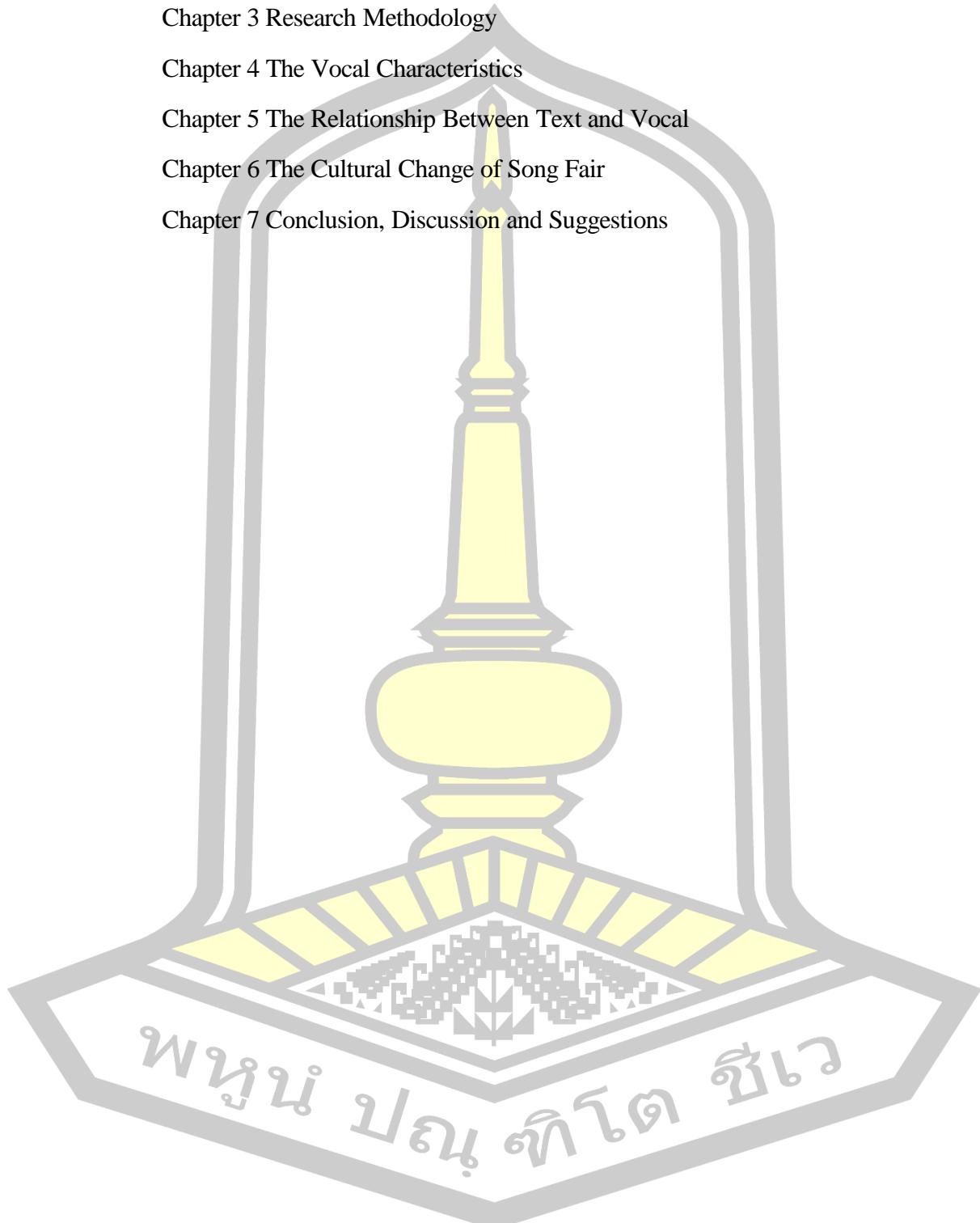
Chapter 3 Research Methodology

Chapter 4 The Vocal Characteristics

Chapter 5 The Relationship Between Text and Vocal

Chapter 6 The Cultural Change of Song Fair

Chapter 7 Conclusion, Discussion and Suggestions



CHAPTER IV

THE VOCAL CHARACTERISTICS OF FWEN SAM NGUED

The traditional tune of Fwen sam ngued is the Haleu tune, this chapter focuses on the analysis about the vocal characteristics of folk song Fwen sam ngued of Zhuang minority in Pingguo Prefecture.

4.1 The Tune

4.1.1 The cultural context of the tune

4.1.2 Basic tune

4.2 The Vocal Characteristics

4.2.1 Scale and range

4.2.2 Melody

4.2.3 Mode

4.2.4 Musical form

4.2.5 Rhythm

4.2.6 Vocal style

4.3 The Tune Variants

4.4 Conclusion

Fwen sam ngued is a combination of two parts, the lyrics and the tune; it is called a song because of the tune, and if it loses the tune, it loses its qualification as a song. Its music is the carrier of its poetry, and without the musical part, the content of the long and wonderful poem can hardly be passed down to this day. (Zhou, 1997). Therefore, an exploration of the musical knowledge of Fwen sam ngued is the most basic need to study Fwen sam ngued from a musical perspective.

By analyzing both the field materials and the reference materials, this study will summarize the laws related to the vocal characteristics of the Fwen sam ngued, so as to fully understand the general overview of the basic tunes of the Fwen sam ngued, and to accumulate materials on the vocal characteristics of the Fwen sam

ngued culture for a more in-depth study of the Fwen sam ngued culture in the future.

4.1 The Tune

4.1.1 The Cultural Context of the Tune

When singers sing Fwen sam ngued, they will use a fixed tune, and this tune is generally the Haleu tune.

The Haleu tune of the Zhuang people is mainly found in Pingguo Prefecture of the Guangxi Zhuang Autonomous Region of China. According to the Chinese ethnomusicology research community's classification method, it belongs to one of the tunes of the Haleu Songs of Zhuang. Nowadays, Chinese ethnomusicology, government, schools and media use the Chinese term Haleu to refer to it in a general way, and Haleu is the name of a tune because the songs sung in this tune have a Haleu ending at the end of the phrase, hence the name. Haleu is the name of a tune because the songs sung in this tune have the final note Haleu at the end of the phrase.

In the cognition of the Zhuang people, they regard different tunes of Leu Songs as different kinds of folk songs, and there are different names for the same tunes in different places, including Haleu tunes, which have their own proprietary names and do not have a unified name with other kinds of Leu Songs.

The folk songs sung in the Haleu tune are called fwen [fwen¹] in most parts of Pingguo, and the original meaning of fwen is song, folk song, because the most commonly sung and known tune for local people is the Haleu tune, which is the song known to the local community, and therefore, without clarification, the song that is perceived by local people is the Haleu tune. Haleu is the song known to the local community and therefore, without explanation, the song that the local people believe is the Haleu tune. However, in some townships where other tunes are sung, such as Chami Town, the Haleu tune is called fwen dinj [fwen¹ tin³], which means a short song, because the Haleu tune sung in places such as Matou Town has a shorter melody, a shorter rhythm, and is shorter in length than the tunes sung in places such as Chami Town.

Haleu tune is the most widely sung tune in Pingguo with the largest population, accounting for roughly 60% of Pingguo's Leu Songs tunes. (Huang, 2018)

The Haleu tune is mainly distributed in lots of villages of Pingguo Prefecture, such as Xinxu Village, Pao Lie Village, Taiping Village and Buyang Village in Taiping Town; such as Burong Village, Narong Village, Nalong Village and Shanying Village on the north bank of the Youjiang River (Right River) in Guohua Town; and such as Longlai Village, Natang Village, Jiuping Village, Yalong Village and Liansha Village in Matou Town. With the convenience of transportation, people in Pingguo Prefecture and even other towns in Tiandong County and other counties are getting closer and closer to the people who sing Haleu tunes above, so they also start to learn to sing Haleu tunes, and the new places where they learn to sing Haleu tunes are Boli Village and Dalong Hamlet in Anma Village on the south bank of the Youjiang River, and Tanglian Village, Gunian Village, Neihong Village and other places on the the north bank of the Youjiang River and the border with Xinxu Village.

Table 3. Traditional villages in Pingguo where the Haleu tune is practiced

No.	Town	Villages (community)
1	Taiping	Xinxu, Baolie, Taiping, Buyang, Yanshan, Gu'an and Longzhu
2	Guohua	Burong, Narong, Nalong and Shanying
3	Matou	Longlai, Natang, Jiuping, Yalong, Liansha, Tongren, Nali, Leigan, Longju, Chengdong, Chaoyang, Jiangbin, Xinxing and Chengbei

In ancient times, there were stricter rules about the occasions and places where Fwen sam ngued could be sung. According to Huang Guoguan's opinion, although Fwen sam ngued now belongs to the series of daytime songs, according to his recollections of his childhood, all of Fwen sam ngued was sung at night. Therefore, according to Huang Guoguan's opinion, Fwen sam ngued should have belonged to the night songs in the past, so it had to be sung indoors. Indoor is a formal occasion for singing night songs. The contents of night songs sung indoors were generally more subtle, and thus were considered to be orthodox love songs for young men and women, and the audience could include parents, siblings, and other relatives. Daytime

songs, on the other hand, are more open in content and therefore need to be sung away from the elderly and relatives, and outdoors away from the village, such as in the mountains, the woods, or in the fields.

Nowadays, Fwen sam ngued has broken the time habits and singing functions of the past, and is no longer used as a way to fall in love, but has been transformed into a material for recreation and entertainment, and there is no longer a limit to when and where it can be sung, so Fwen sam ngued appears more often during the daytime in a variety of public venues and among the people of the Song fairs.



Figure 5. The outdoor environments and singing forms of Fwen sam ngued
Source: Jingliu Liu (2023)

Songs sung in the Haleu tune are usually performed by two men and two women in pairs, i.e., in the form of a male duet and a female duet in turn, with or without an audience being unimportant. But there are less common pairings, such as three or four male singers with four or five female singers, or four or five male singers with two male singers, and so on, in which more than two people, either together as singers or simply as singers, i.e., as people who teach the singers the words, are involved in the pairing, and there is never a male singer with two female singers, or two male singers with one female singer, or one male singer with one female singer, or one male singer with one female singer. one female singer, or one male singer to one female singer, because the Haleu tune is a two-voice folk song, and if there is only one person in one of the groups, it is impossible to form a two-voice group, and therefore the singers cannot have a normal duet as long as one of the voices is

missing.

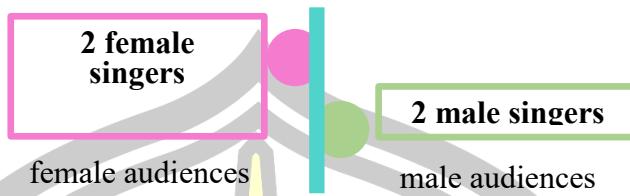


Figure 6. The position schematic diagram of singers of Haleu tune

Source: Jingliu Liu (2023)

The most prominent feature of the Haleu tune used for the singing of Fwen sam ngued is the duet. The treble and bass voices sing in harmony. Among singers of the same gender, the treble voice plays the role of a leader and is relatively melodic, while the bass voice needs to be adjusted to the treble voice and is therefore relatively less melodic. The diatonic nature of the Haleu tune of Fwen sam ngued makes its musical aural effect richer, higher and more appealing.

To summarize, the most frequently used tunes of Fwen sam ngued are determined by the regional characteristics of the tunes, and the Haleu tune is the most widely sung tune in Pingguo Prefecture, so it is natural that Fwen sam ngued is most frequently sung in the Haleu tune. Understanding and summarizing the basics of the Haleu tune lays a foundation of cultural background for us to further analyze the musical structure of Fwen sam ngued.

4.1.2 Basic Tune

The Haleu tune is the most commonly used tune for singing Fwen sam ngued. When I went to Pingguo to record the 24 songs of Fwen sam ngued by 14 singers, it's found that the tunes sung by different singers, or even the same singers in different time periods and under different circumstances, are not a fixed tune, that is to say, the tunes are not standard tunes that are set in stone. The phenomenon presented by the singers is that, in addition to the same starting and ending notes, the rest of the melodic forms are not the same. That is to say, when the same singer sings the same phrase, at different times, under different circumstances, or with different partners, the singer's interpretation of certain melodic forms is not the same. It is also possible for a

singer to change certain melodic notes when singing the same phrase, at different times, in different situations, or with different partners.

The first phrase of the piece is led by a high single voice (treble or soprano), with a loud and clear voice, and the second and third phrases are sung by two voices together. The whole piece consists of three phrases, and from the point of view of compositional techniques, in terms of composition, it belongs to the abc-type musical structure, with smooth development and strong presentation. The musical material of each phrase is developed from the material of the first phrase by means of free variations, and the ending tone of each phrase is on the main tone sol, which is extremely stable and the music performance is enthusiastic and lively.

In short, this means that in Zhuang folk songs, the tunes sung by Zhuang singers do not have a fixed, standardized tune, but are only sung under a fixed melodic framework and general format, and the melodic notes in the middle can be slightly changed according to the singers' own habits and memories, their partners' specific circumstances and habits, and different situations and times, and thus have a rich variety of free variants. Folk singers' changes to the frame tunes vary from person to person, there is no absolute reference standard or data standard, as long as their changes do not go beyond the range of the frame, for example, they do not use the Fa, Si, and beyond the Mi-Re range (Zhou, 1998), then it is all within the normal range of changes. Such changes are subtle for the singer, but normal for both the singing partner and the listener, because within their perception, the tune does not change anyway, and sounds the same.

Taking my recording of Fwen sam ngued with the seven-word pause style as an example of the Haleu tune, a framework of tunes obtained is as follows:

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ

BAE GOENG ROX YOUQ MEH

(Are You At Husband's Or Mom's)
One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by LIN Zhi

Translation by LIU Jingliu

Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Riverside Park, Guangxi, China

The musical score consists of three staves of music in G clef. The lyrics are written in Zhuang characters and Pinyin below the notes. The lyrics are as follows:

1. (her hwr her) gyaj raemx sam cib ngeih (lor) gyaj reih (ler har)

2. (mair her) seiq cib (her) ngoenz (her leur)___

3. youqrantz mazyoux (hoir) doengz (ler) bae goeng rox (hor) youq (her) meh (her leur)

Meaning:
Thirty three days water rice grows
Forty days dry rice grows
Are you at home my friend
Are you at husband's or mom's

Figure 7. The basic tune of Haleu tune

Source: Jingliu Liu (2023)

The study concludes that, there are several main reasons for the formation of such only flexible framework tunes in Zhuang folk without absolute standard tunes:

(1) The content of the lyrics takes precedence, and the tune serves the content of the lyrics. In Zhuang folk, speaking in song was a way of life in the past, i.e., using music to convey information about various aspects of life, so the information conveyed by the lyrics is the first and the core part of the whole song, while the tunes are decorative to the lyrics, which makes the lyrics melodious, so that they can

express and obtain the information better with the aid of music. Therefore, the melody is in a subordinate position to the lyrics, and people are more inclusive of the tune when they get the information of the lyrics, and even if the tune has some changes under the frame tune, people will not take it as an important thing because the content of the lyrics is the first thing.

(2) There is no notation or specialized music score, and the teaching and acquisition of tunes rely on the experience and memory accumulated through self-study, teacher-training and oral transmission. In Zhuang folk songs, there is no specialized sheet music for the tunes of folk songs. From the existing data, it seems that Zhuang folk music has not formed its own way of notation, so it is impossible to record and preserve tunes with specialized notation symbols; instead, it relies on the way of passing on by word of mouth and the way of teaching through memories and experiences, so that the teaching and spreading of tunes are all the same under different circumstances in different times, with different groups of people, with different teachers, at different places, in different environments, and in different sentiments. Therefore, in different times, different people, different teachers, different places, different environments, and different emotions, the teaching and dissemination of tunes may derive new elements and produce new forms.

(3) The purpose of singing is to adapt to the needs of all aspects of life, and singing was a form of emotion and communication in the past. Since ancient times, the Zhuang folk had the habit of singing songs, so it was called sea of songs. In the past, the contents of singing were all-encompassing, including love, marriage, friendship, labor, education, festivals, rituals, entertainment and other aspects of life, which were the reflection of life and the need for feelings, not for stage performances and pleasing people, or for academic researches, so folk singing activities in a free, easy, flexible and natural state, so there is no standard fixed dead tunes does not affect the expression of people's feelings.

(4) Singers and listeners are practitioners of singing, but at the same time they are also ordinary people in life itself, who do not have the so-called specialized abilities of music education. In folk music, singers are ordinary people, almost all of them were peasants in the past times, the vast majority of them do not have the ability to listen to, recognize and memorize sounds in the context of modern music

education, and they rely more on their own memories and experiences in the use, teaching and singing of tunes, so it is a reflection of the objective situation that new forms are produced under the original framework of tunes.

In summary, by observing and analyzing the Haleu tune, the most commonly used tune of Fwen sam ngued, it is clear that its basic tune is framed and not absolute and standardized; it is possible to vary some of the melodic tones within reason, resulting in a rich variety of variants that are also not fully quantifiable.

4.2 The Vocal Characteristics

4.2.1 Scale and range

Haleu tune itself is not a fixed pitch limit, even the same singer, each time the singing of the fixed tone due to personal mood, situation, voice conditions and changes, so the range of the problem described in this thesis is only for the singing notation of this fieldwork.

The notation of the recordings of the singers shows that the basic composition of the scales is as follows:

Name of tune	Scale formation
Haleu	

Figure 8. The scale formation of Haleu tune

Source: Jingliu Liu (2023)

As can be seen above, the range of Haleu tends to be between the D Gong system and the A Gong system, and the specific range of the G Zhi pentatonic scale is that from the lowest tone to the one-lined octave c1, and from the highest tone to the one-lined octave d2, which shows that the range of its scale is not too wide, and it is more suitable for the repeated and continuous singing of the human voice.

The characteristics of the scale are basically based on the conjunct of the first

picture, which is more euphemistic with a lot of melodic ornaments, and the scale step of stem is dominated by the conjunct of the second picture.

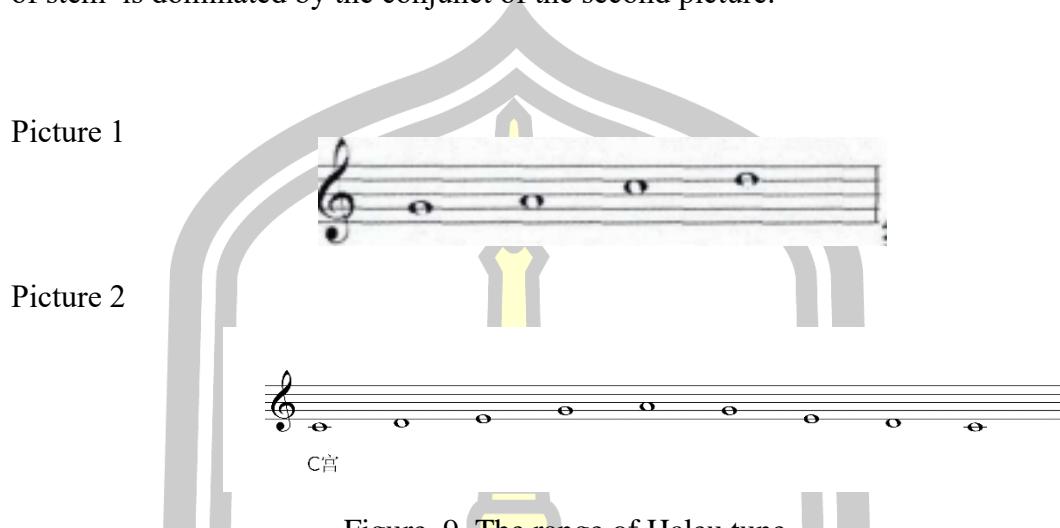


Figure 9. The range of Haleu tune

Source: Jingliu Liu (2023)

4.2.2 Melody

The upper and lower voice parts of the Haleu tune are composed of two separate melodies, which are independent of each other and have a close inner connection.

The characteristic pitch and typical melodic features of the Haleu tune can be summarized as follows:

For the monophonic aspect of the phrase, the movable-doh of characteristic melody is like this picture below:

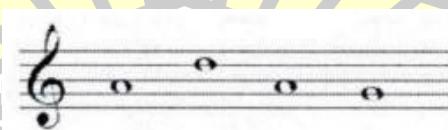


Figure 10. The movable-doh of characteristic melody of Haleu tune

Source: Jingliu Liu (2023)

The first phrase consists of a leading characteristic melody with a single weak starting dd, and coda is Sol. When the lead verse ends, another voice begins to enter in the second phrase, and the two voices are echoing each other, speeding up and proceeding together to the end of the phrase (coda), and the coda is also Sol. It's like the figure below, and the red boxes in the sheet music represent the codas of the phrases.

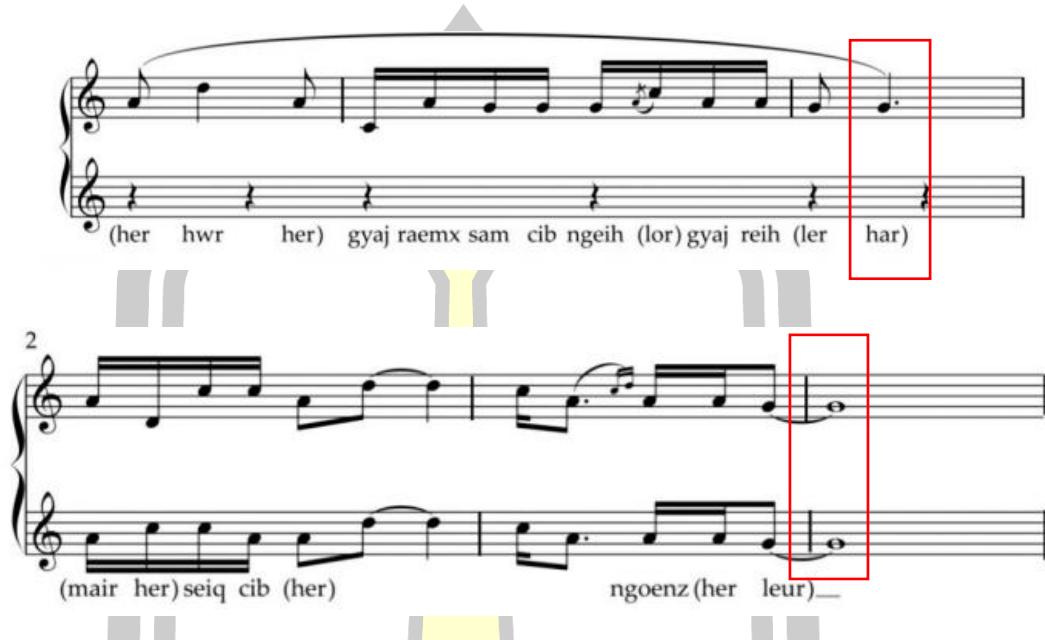


Figure 11. The melody of the first and second phrases of Haleu tune

Source: Jingliu Liu (2023)

When entering in the third phrase, the two voices are echoing each other, continuing to speed up, and the coda is also Sol. It's like the figure below, and the red boxes in the sheet music represent the codas of the phrases.



Figure 12. The melody of third phrase of Haleu tune

Source: Jingliu Liu (2023)

As for the ending, in the singing of the singers at the end of the phrase, they

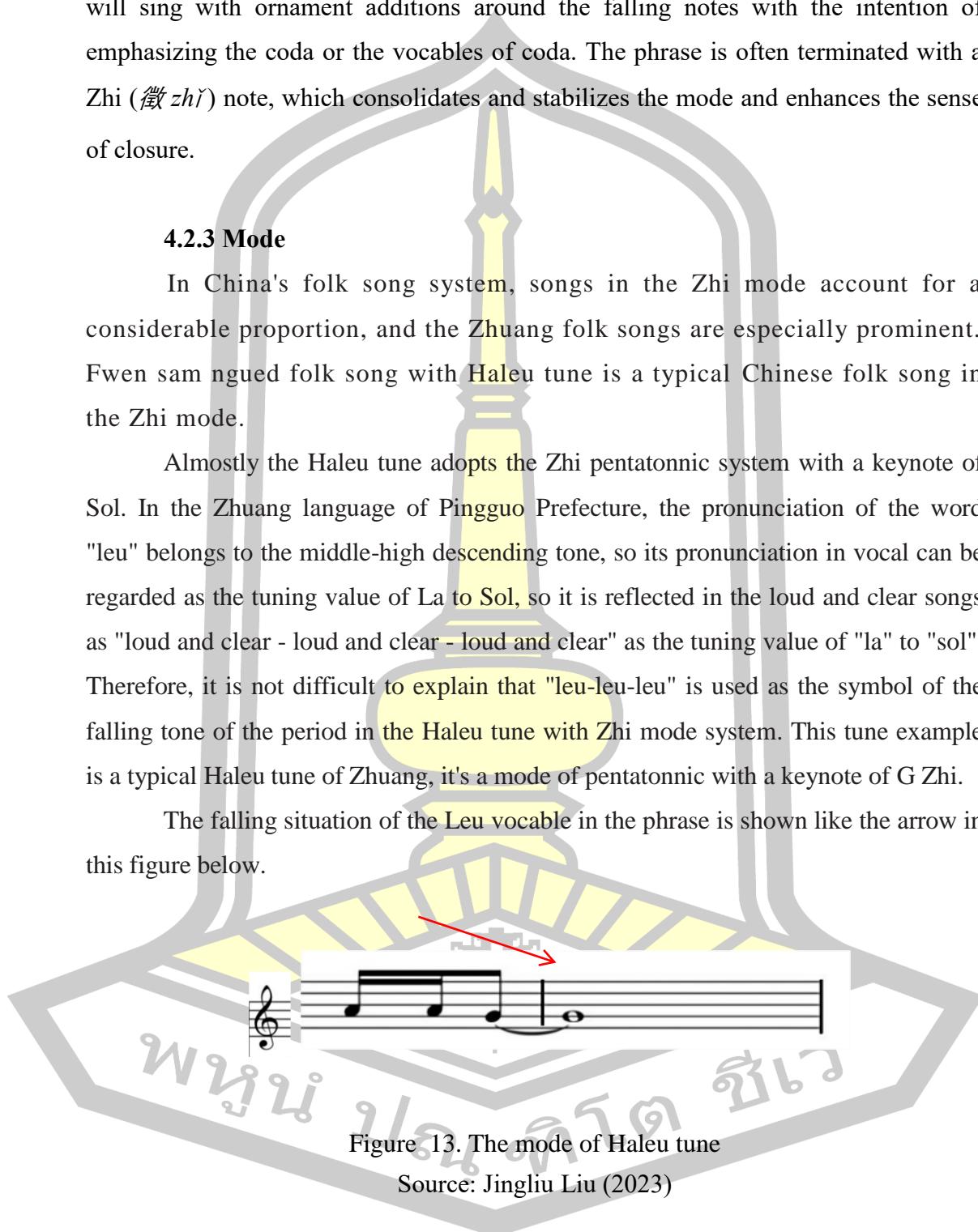
will deliberately emphasize the value and dynamics of the vocable of "leu", or they will sing with ornament additions around the falling notes with the intention of emphasizing the coda or the vocables of coda. The phrase is often terminated with a Zhi (徵 zhǐ) note, which consolidates and stabilizes the mode and enhances the sense of closure.

4.2.3 Mode

In China's folk song system, songs in the Zhi mode account for a considerable proportion, and the Zhuang folk songs are especially prominent. Fwen sam ngued folk song with Haleu tune is a typical Chinese folk song in the Zhi mode.

Almostly the Haleu tune adopts the Zhi pentatonic system with a keynote of Sol. In the Zhuang language of Pingguo Prefecture, the pronunciation of the word "leu" belongs to the middle-high descending tone, so its pronunciation in vocal can be regarded as the tuning value of La to Sol, so it is reflected in the loud and clear songs as "loud and clear - loud and clear - loud and clear" as the tuning value of "la" to "sol". Therefore, it is not difficult to explain that "leu-leu-leu" is used as the symbol of the falling tone of the period in the Haleu tune with Zhi mode system. This tune example is a typical Haleu tune of Zhuang, it's a mode of pentatonic with a keynote of G Zhi.

The falling situation of the Leu vocable in the phrase is shown like the arrow in this figure below.



4.2.4 Musical Form

The sense of pause and end in the melodic progression, the formation of

pauses or period, and the unity and contrast between phrases and periods are closely related to, firstly, the five-word-four-line lyrics of the Haleu tune itself and the large number of "leu" vocal that fill it; and secondly, the coda falling tones of mode, rests and infinitely fermatas often appear as markers for the pauses in the phrases.

The basic structure of Haleu tune is the basic form of upper and lower phrases, and according to the lyrics, the melody of the upper and lower phrases is repeated or varied many times. Therefore, it can be said that the musical form of the music of the Haleu is a frame-type melodic structure of variable length in which the upper and lower phrases are repeated according to the length of the lyrics.

Table 4. The musical form analysis of the example Bae Goeng Rox Youq Meh

Section	1	2	3
Phrase	1-3	4-6	7-12
From	A	B	C

The example of the Haleu tune in the thesis has the form of "introduction-elucidation-transition-conclusion", which consists of three phrases to form a piece of music.

4.2.5 Rhythm

Although the rhythm of the Haleu tune are relatively simple and do not change much, but in general, because the singers will be free to lengthen or expand the periods and phrases according to the change of their own breath in the process of singing, its expression is closer to the natural state of the language.

The meter of the Haleu is mostly in 2/4, and the basic notes such as the half note, quarter note and eighth note are used in a large number of variations. The rhythmic patterns of Haleu are as follows:

$$2/4 \text{ x x x} | \text{xx xx} | \text{x -} ||$$

At the part of " x - " in the end of the phrase, most of them choose to sing it

with free fermata, which makes the Haleu tune as a whole present a rhythmic type that is tight at the front and loose at the back, which also reflects the regional and individualized vocal characteristics of Zhuang folk songs.

According to the analysis of notation, the rhythmic characteristics of the Haleu tune are summarized as follows:

Table 5. The rhythmic characteristics of the Haleu tune

Tune	Meter	Tempo	Ornaments (Location)	Mordent (Location)	Infinite fermata Symbols
Haleu	2/4	70	3 times (in the phrases)	2 times (in the phrases)	6 times (in beginning and coda)
Rhythmic pattern					

Under the influence of specific natural environment and production and life style, its cultural psychology and thinking mode gave the flexible and changeable rhythmic vocal character to the Haleu tune, which is in line with the vocal characteristics of ancient folk songs. In the process of singing, people are in a natural state, not too anxious, and they express and interpret their feelings through the form of vocal; at the same time, when communicating and exchanging with each other, they also give each other a certain space for thinking and answering. From this, we can see that the songs of Haleu tune has an important connection with the local Zhuang people's culture, character, language, habit and so on.

4.2.6 Vocal Style

The Haleu tune belongs to the duet tunes, and the duet usually consists of a group of two males and a group of two females, and then the two groups of male and female singers sing in antiphonal style, with one question and one answer. In both male and female groups of singers, there is a treble voice and a bass voice, respectively, by one person in the team, and then form a duet. The main reason for the formation of this form of duet rather than mixing is that the folk are good at using the

same tone color duet or chorus, and it is also related to the physiological characteristics: men and women are physiologically different, with different ranges, so that, according to the mixed chorus in the natural range, the distance between the voice types will be too large, which will produce the effect of gap separation, while the chorus of the same tone color will not have such a phenomenon. (Fan, 1994).

The treble voice type of the duet is called fwen gyaeg [fɯ:n¹ tɕak⁸] by the Zhuang folk singers of Pingguo, fwen [fɯ:n¹] means song, and gyaeg [tɕak⁸] literally means curved, twisted, irregular, because for singers, the treble voice is more curved and varied. gyaeg is the equivalent of 高 (gāo, treble) in the Chinese word for 高声部 (gāo shēng bù, treble voice), and treble in the English word for treble voice, so the direct translation of fwen gyaeg means a song with a curved and compact voice. In charge of singing the treble voice, it is called dawz gyaeg [taɯ² kjak⁸] in Pingguo Zhuang; for the bass voice, the singers call it fwen soh [fɯ:n¹ θo⁶], and soh [θo⁶] means straight, flat, because for singers the the bass voice is relatively straight and stable. Soh is the equivalent of bass in the Chinese word for 低声部 (dī shēng bù, bass voice) and bass in the English word for bass voice, so the direct translation of fwen soh means a song with a straight and slow voice. In charge of singing the bass voice, it is called dawz soh [taɯ² θo⁶] in Pingguo Zhuang.

Haleu tune can be analyzed that the relationship between the treble (high) voice and bass (low) voice of Haleu tune is a relationship of leading singing and following singing, and the relationship between the voices is a kind of echoing, heterophonic, polyphonic, harmonic relationship derived, expanded from the main melody. This is explained below:



Figure 14. The voices of Haleu tune

Source: Jingliu Liu (2023)

It is sung with the treble (high) voice entering first and taking the lead for the whole piece, with a higher range and simplicity.

The lead line is the first of the three phrases, which opens the door to the theme. At the end of the lead line, the bass (low) voice enters the melody, echoing and continuing the melodic ideas of the lead line, and the whole section is sung in a single breath.

The singers are divided into treble (high) and bass (low) parts according to their ranges and the understanding they have developed over time.

The pitch, melody and rhythm of the bass (low) part of the voice are mostly expressed as changes, meandering and development of the treble (high) part of the material, maintained synchronized time or staggered time, and its regularity is formal or added ornaments. The bass (low) voice is mostly subtly changed by changes of the treble (high) voice. This is typical of polyphony with the relationship that the subject is related to the countersubject.

4.3 The Tune Variants

Fwen sam ngued sung by Haleu tune, because of the different ways of syntactic pauses by the folk, and the flexibility of the singers' singing, so the same tune will have certain random differences, even the same way of syntactic pauses, the same tune in a different time period, in different environments, or different singers'

singing situation will show certain random differences. These random differences in the same basic framework of the tune form are each other as variants.

The forms of syntactic pause in the Haleu tune are five-word pause style, seven-word pause style, and eight-word pause style, with seven-word pause style being the most prevalent, and the specific forms of syntactic pauses will be analyzed in the Chapter V.

In this chapter, the musical characteristics of Haleu Tune of Fwen sam ngued are specifically analyzed using the song BAE GOENG ROX YOUQ MEH with the seven-word pause style as a song example, where this chapter will also use the song example with the same seven-word pause style, as well as the song example with the five-word pause style and the song example with the eight-word pause style as materials for a an analysis of randomized variants of Haleu tune of Fwen sam ngued in a generalized manner, thus giving an overview of the variants of the Haleu tune.

The 1st example: LWG MEH MBWK GEN DINJ.

This example is in the Haleu tune with the seven-word pause style, which is still in Chinese pentatonic scales, is in the c Gong G Zhi mode, with the tonic and the coda falling on the Sol, and consists of three phrases. This song example of Haleu tune with seven-word pause style is in 2/4, with a large number of variations of the basic notes such as the quarter note, the eighth note, and the sixteenth note, and is sung in duet form, with a solo entry in the first phrase, and then a duet singing beginning in the second phrase. The sheet music is shown in the figure below, and the red boxes in the sheet music represent the codas of the phrases.

LWG MEH MBWK GEN DINJ

(I'm A Girl With Short Arms)

One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by LIN Zhi

Translation by LIU Jingliu

Singers: LI Chunjian, MA Fuyou, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Fwenliux Song Association, Guangxi, China

3

(herhwr her) lwg (her)meh mbwk genj dinj (lor)mbouj (her)ndaej (har)

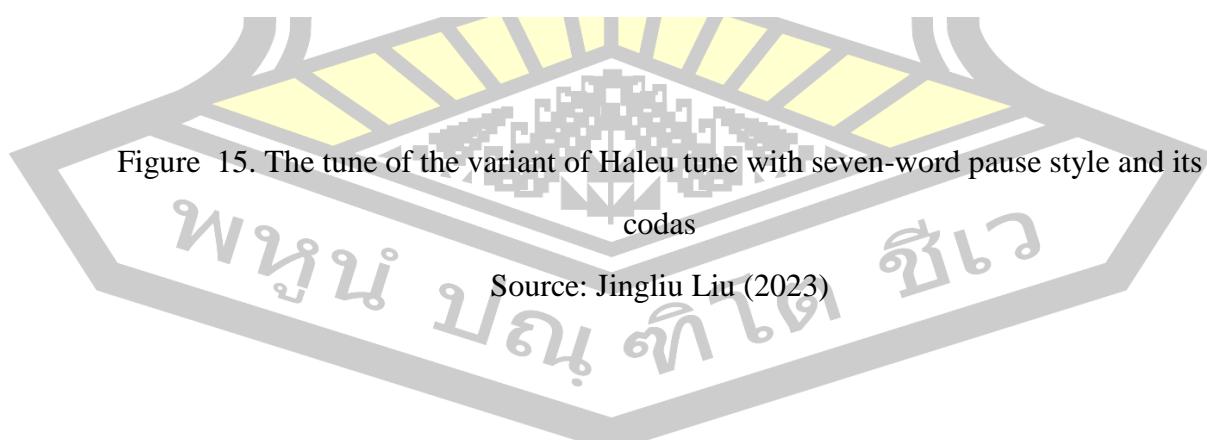
2

(her) ingi nywj (her) nda (her) leur)

3

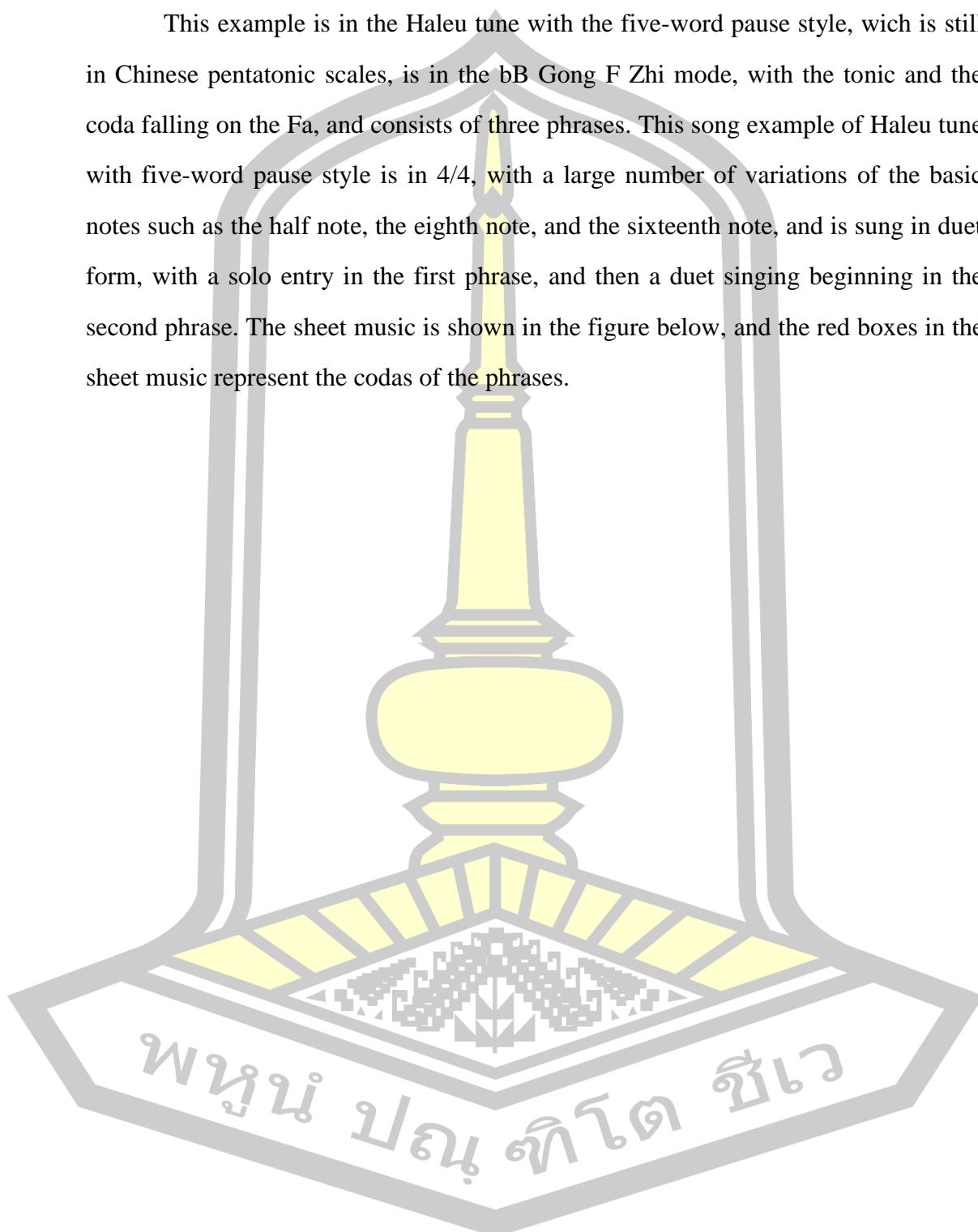
beix rox saw rox(hoir) sa (ler)cingq (her)ndaej daz (har) bae (har)gongq (eur)

Meaning:
I'm a girl with short arms
I can't lean on the Nda grass
You're very smart
So you can lead us in song



The 2nd example: SEI GAX FWEN SAM NGUED.

This example is in the Haleu tune with the five-word pause style, which is still in Chinese pentatonic scales, is in the bB Gong F Zhi mode, with the tonic and the coda falling on the Fa, and consists of three phrases. This song example of Haleu tune with five-word pause style is in 4/4, with a large number of variations of the basic notes such as the half note, the eighth note, and the sixteenth note, and is sung in duet form, with a solo entry in the first phrase, and then a duet singing beginning in the second phrase. The sheet music is shown in the figure below, and the red boxes in the sheet music represent the codas of the phrases.



SEI GAX FWEN SAM NGUED

(Start Singing Lunar March Songs)
One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by LIN Zhi

Translation by LIU Jingliu

Singers: LI Chunjian, MA Fuyou, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Fwenliux Song Association, Guangxi, China

The musical score consists of three staves of music in G clef, 4/4 time, and a key signature of one flat. The lyrics are written below the notes. Red boxes highlight specific notes in the first, third, and fourth measures of each staff.

1
(her hwr her) raep (her)co - enz neix (lor)raeuz caiq

3
(har her) hawj coenz (her) moq (her leur)

4
raezcaiqdoqcoenz (har)ndei (har)sei gax fwensam (her) ngued(her leur)

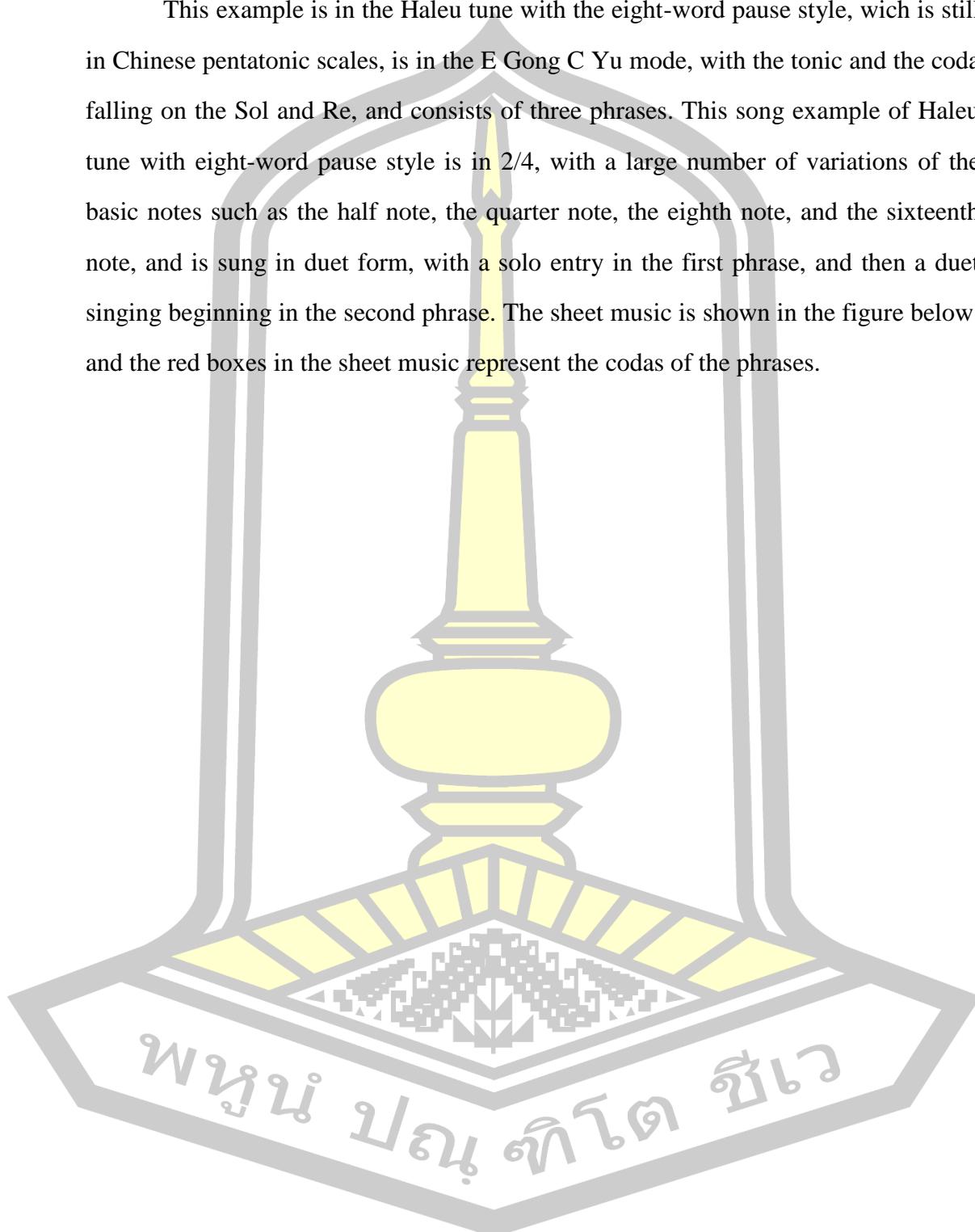
Meaning:
This song is over now
Let's make a new song
Let's make a good start
And start singing lunar March songs

Figure 16. The tune of the variant of Haleu tune with five-word pause style and its codas

Source: Jingliu Liu (2023)

The 3rd example: SEIZ LAWZ RAEN BAEZ NGEIH.

This example is in the Haleu tune with the eight-word pause style, which is still in Chinese pentatonic scales, is in the E Gong C Yu mode, with the tonic and the coda falling on the Sol and Re, and consists of three phrases. This song example of Haleu tune with eight-word pause style is in 2/4, with a large number of variations of the basic notes such as the half note, the quarter note, the eighth note, and the sixteenth note, and is sung in duet form, with a solo entry in the first phrase, and then a duet singing beginning in the second phrase. The sheet music is shown in the figure below, and the red boxes in the sheet music represent the codas of the phrases.



SEIZ LAWZ RAEN BAEZ NGEIH

(When Can We Meet Again)

One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by HUANG Guoguan

Translation by LIU Jingliu

Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Riverside Park, Guangxi, China

$\text{♩} = 68$

4

8

12

16

Meaning:
Now I'm leaving you
I feel so sad
I'm leaving you, my girl
I don't know when we'll meet again

Figure 17. The tune of the variant of Haleu tune with eight-word pause style and its codas

Source: Jingliu Liu (2023)

The main similarities and differences between the five-word pause style, seven-word pause style and eight-word pause style in the Haleu tune are:

Common points: all three of them have the same point with the eighth note and quarter note as the main point, the rhythm is more or less the same, the tune is more or less the same, therefore, for the Zhuang folk singers and the audience, the changes within a certain range are considered to belong to the same tune, only that the notes appear at different frequencies.

Differences: the meter is usually 4/4 in the five-word pause style, and 2/4 in both the seven-word pause style and the eight-word pause style; the tonic is usually on the Fa in the five-word style, Sol in the seven-word pause style, and Sol and Re in the eight-word pause style.

The reasons for these differences are due to the syntactic pause styles of phrases. Different syntactic pause styles will have certain subtle effects on the singer in terms of breath, pitch and rhythm, and so on, thus resulting in a variety of free variants of the tonic, and these changes also have to do with the singer's personal habits, styles, states and moods, as well as a variety of external environmental factors.

4.4 Conclusion

The singing of Fwen sam ngued has its own common tunes, with the Haleu tune being the most common. In folk, the Haleu tune is the most widely distributed and sung tune in the Zhuang area of Pingguo, belonging to the duet, which is sung in pairs by a male team and a female team of four singers.

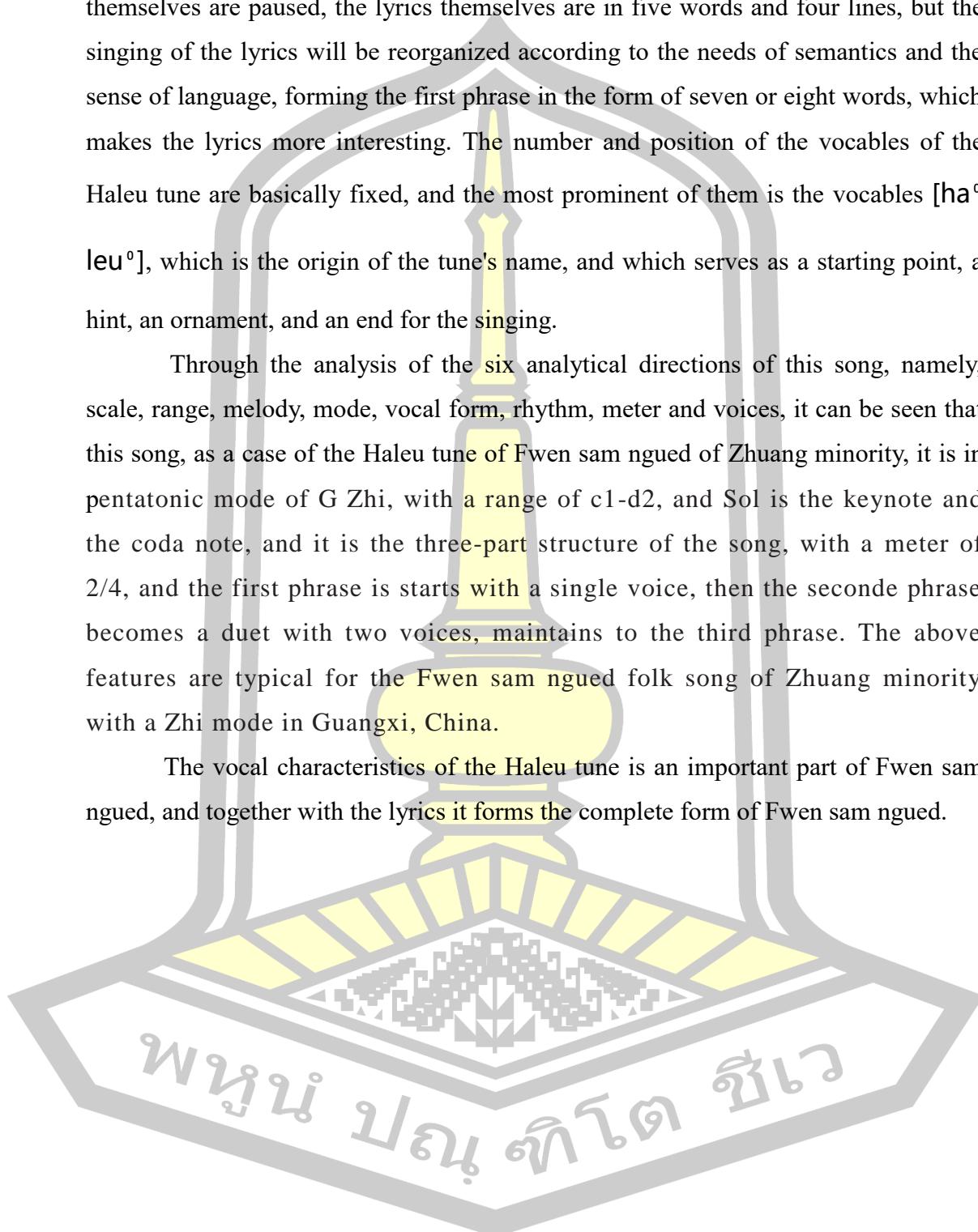
One of the most important characteristics of the Haleu tune is that it does not have an absolutely standardized tune, but rather has a basic tune passed down from history, which is inherited from the singers' memories and experiences, and on which many unquantifiable variations may arise according to the singers' habits, time, place, and circumstances. On this basic tune, there are many variations that cannot be

quantified according to the singer's habits, time, place, and circumstances, but these variations do not exceed a reasonable range and still belong to the category of

basic tunes. The way the lyrics are paused is different from the way the lyrics themselves are paused, the lyrics themselves are in five words and four lines, but the singing of the lyrics will be reorganized according to the needs of semantics and the sense of language, forming the first phrase in the form of seven or eight words, which makes the lyrics more interesting. The number and position of the vocables of the Haleu tune are basically fixed, and the most prominent of them is the vocables [ha⁰ | leu⁰], which is the origin of the tune's name, and which serves as a starting point, a hint, an ornament, and an end for the singing.

Through the analysis of the six analytical directions of this song, namely, scale, range, melody, mode, vocal form, rhythm, meter and voices, it can be seen that this song, as a case of the Haleu tune of Fwen sam ngued of Zhuang minority, it is in pentatonic mode of G Zhi, with a range of c1-d2, and Sol is the keynote and the coda note, and it is the three-part structure of the song, with a meter of 2/4, and the first phrase is starts with a single voice, then the seconde phrase becomes a duet with two voices, maintains to the third phrase. The above features are typical for the Fwen sam ngued folk song of Zhuang minority with a Zhi mode in Guangxi, China.

The vocal characteristics of the Haleu tune is an important part of Fwen sam ngued, and together with the lyrics it forms the complete form of Fwen sam ngued.



CHAPTER V

THE RELATIONSHIP BETWEEN TEXT AND VOCAL OF FWEN SAM NGUED

This chapter focuses on the relationship between text and vocal of folk song Fwen sam ngued of Zhuang minority in Pingguo Prefecture, which includes two questions of lyrics structure and rhyme scheme.

- 5.1 Lyrics Structure
- 5.2 Syntactic Pauses
- 5.3 Vocabular Structure
- 5.4 Rhyme Scheme
- 5.5 Conclusion

5.1 Lyrics Structure

The lyrics structure of Fwen sam ngued belongs to the poetic style. The lyrics structure mainly contains two aspects of relationship, namely horizontal relationship and vertical relationship. The horizontal relation refers to the chapter structure of the lyrics and the vertical relation refers to the syntactic structure of the lyrics. Here, I examines both the number of sentences and the number of words in a sentence, because they are the basic frameworks that constitute the lyrics, and singers are required to fill in and teach the lyrics in strict accordance with the fixed frameworks, as well as the listeners are required to understand the structure of the lyrics day by day to understand what the singers are singing. In the following, I analyze the captured lyrics of Fwen sam ngued and summarizes the lyrics structure.

Example 1

Singers: men (Recorded by Jingliu Liu, 2023)	
Zhuang written language	
	raep coenz neix
	raezu caiq hawj coenz moq
	raezu caiq doq coenz ndei
	sei gax fwen sam ngued
IPA	Meaning of words
γap ⁷ con ² nei ⁴	① Stop, a song, a quantifier used with poems and songs, this stop, a song, a quantifier used with poems and songs, this
γau ² ea:i ⁵ haw ³ con ² mo ⁵	② we, again, give to, a song, new
γau ² ea:i ⁵ to ⁵ con ² ?dei ¹	③ We, again, make, a song, good
θei ¹ ka ⁴ fu:n ¹ θa:m ¹ γu:t ⁸	④ find, sing, song, three or the third, month
	停止首这
	咱们再给首新
	咱们再接首好
	寻觅唱歌三月
Meaning of lyrics	
English	Chinese
This song is over now	这首完
Let's make a new song	咱再唱一首
Let's make a good start	咱再接一首
And start singing lunar March songs	咱唱三月歌

This song example, with four lines, has three words in the first line and five words in each of the other three lines.

Example 2

Singers: women (Fwen sam ngued, by Hantian Luo, 2008)		
Zhuang written language		
	ndit liz linz dinz cauh rongz laj raemh caemh naj reih naj naz mbouj raen raz ok rog	
IPA		Meaning of words
?dit ⁷ li ² lin ² tin ² ea:u ⁶ yo:n ² la ³ yam ⁶ sam ⁶ na ³ yei ⁶ na ³ na ² ?bou ³ han ¹ ya ² ?o:k ⁷ yo:k ⁸	① sunshine, sunny ② wasp, make, nest, above, shade ③ together, front, field, front, rice field ④ not, see, you or me, exit, out 阳光 明媚的样子 黃蜂 造 巢穴 下面 荫 共同 前 旱地 前 水田 不见 你 出 外	
Meaning of lyrics		
English	Chinese	
It's sunny today Wasp's built in the shade We are in the same field But my lover's not going out	天晴朗 黃蜂造荫巢 同地头田头 不见哥外出	

This song example, like example 1, also has four lines, with three words in the first line and five words in each of the other three lines.

Example 3

Singers: women (Recorded by Jingliu Liu, 2023)	
Zhuang written language	
<p>lwg meh mbwk genj dinj mbouj ndaej ing nywj nda beix rox saw rox sa cingq ndaej daz bae gonq</p>	<p>Meaning of words</p> <p>① child, female, woman, arm, short ② not, can, lean, grass, name of a kind of grass ③ brother, know, book, know, paper ④ thus, can, lead, go, first</p> <p>孩子 母亲 女人 手臂 短 不得 靠背 草 背带 哥 懂 书 懂 纸 才 得 带领 去 先</p>
Meaning of lyrics	
English	Chinese
<p>I'm a girl with short arms I can't lean on the Nda grass You're very smart So you can lead us in song</p>	<p>阿妹手臂短 无法倚达草 阿哥见识广 才能先领歌</p>

This song example, with four lines, has five words in each line.

Example 4

Singers:Women (Fwen Sam ngued, by Hantian Luo, 2008)	
Zhuang written language	
<p>daengz ndwen ngeih ngeih caet</p> <p>daengx vunz daet mbaw raeu</p> <p>mwngz miz baz bae aeu</p> <p>mbaw raeu daengz ranz gonq</p>	<p>到达月二二七</p> <p>全人剪叶枫树</p> <p>你有妻去要</p> <p>叶枫树到家先</p>
Meaning of words	
<p>taŋ² ?dɯ:n¹ nɛi⁶ nɛi⁶ caet⁷</p> <p>taŋ⁴ wun² tat⁷ ?baɯ¹ yau¹</p> <p>mɯŋ² mi² pa² pai¹ ?au¹</p> <p>?baɯ¹ yau¹ taŋ² ya:n² ko:n⁵</p>	<p>① arrive, month, two or the second, two, seven</p> <p>② all, person, shear, leaf, maple tree</p> <p>③ you, have, wife, go, get</p> <p>④ leaf, maple tree, arrive, house, first</p>
Meaning of lyrics	
English	Chinese
<p>Lunar February the 27th comes</p> <p>All families pick maple leaves</p> <p>Your wife help you picking</p> <p>Back home with maple leaves first</p>	<p>到二月廿七</p> <p>家家摘枫叶</p> <p>你有妻去要</p> <p>枫叶先到家</p>

This song example, like example 3, also has four lines, each with a total of five words.

It can be seen that there are two types of lyrics structures in Fwen sam ngued, namely the quatrain with five characters to a line and the three-five-character quatrain (a quatrain in which the first line has three words, and the other lines are all five words for each). Their common feature is that they have four lines, but the difference

is that there are lines that are all five-character, and there are lines where the first line is three-character and the others are five-character. And every two lines can be used as a section, i.e. a song can be divided into an upper section and a lower section. By analyzing the above two examples, the two structure charts of the lyrics of Fwen sam ngued and their position in the sheet music can be summarized as follows.

SEI GAX FWEN SAM NGUED

(Start Singing Lunar March Songs)

One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by LIN Zhi

Translation by LIU Jingliu

Singers: LI Chunjian, MA Fuyou, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Fwenliux Song Association, Guangxi, China

the 1st phrase

(her hwr her)raep (her)co -enz neix (lor)raeuz caiq

3 words

5 words (1)

(har her)hawj coenz (her) moq (her leur)

5 words (2)

raeuzcaiqdoqcoenz (har)ndei (har)sei gax fwensam (her) ngued(her leur)

Meaning:
This song is over now
Let's make a new song
Let's make a good start
And start singing lunar March songs

Figure 18. Structure of the three-five-character in the sheet music with 5 words syntactic pause structure in singing

Source: Jingliu Liu (2023)

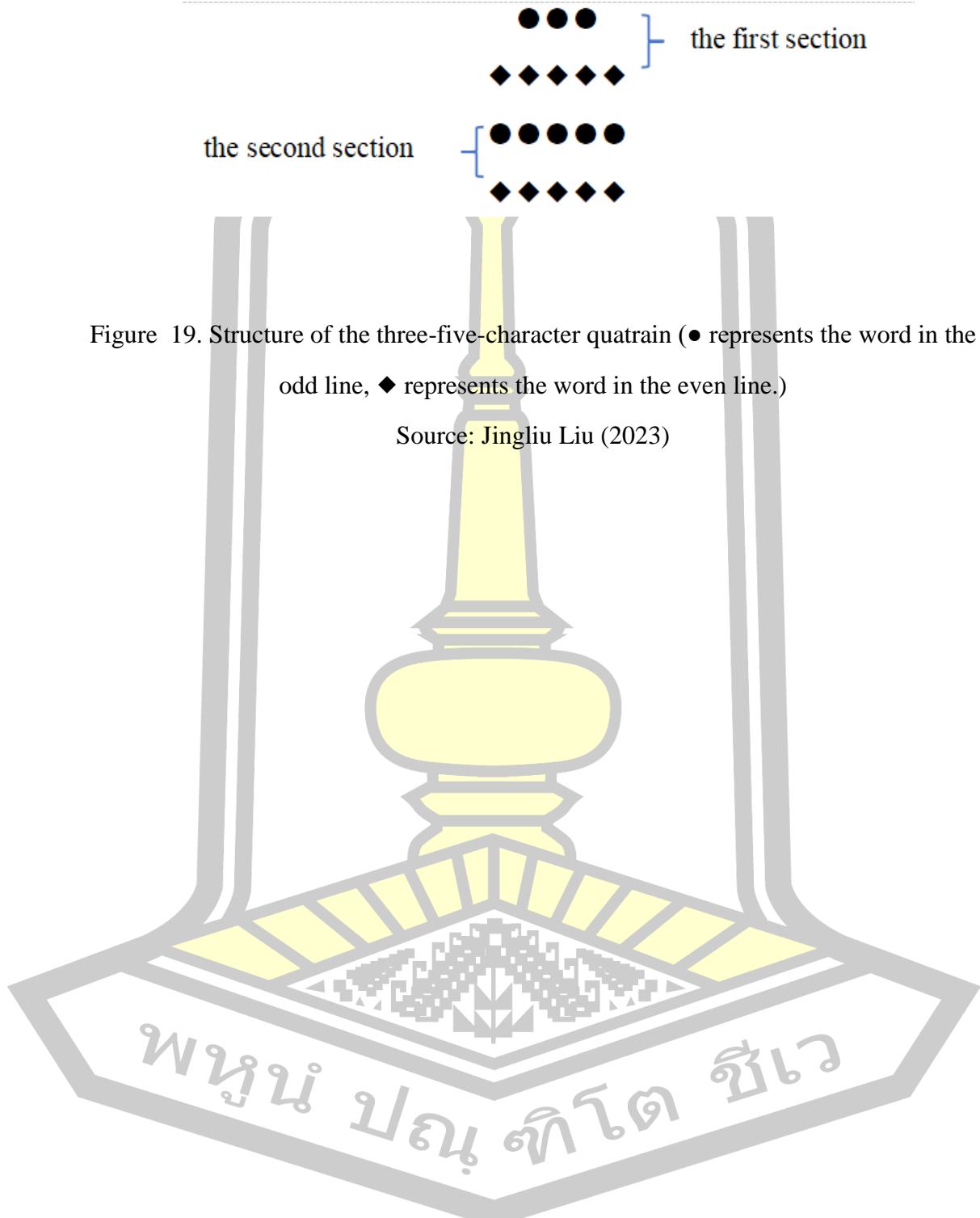


Figure 19. Structure of the three-five-character quatrain (● represents the word in the odd line, ◆ represents the word in the even line.)

Source: Jingliu Liu (2023)

BAE GOENG ROX YOUQ MEH

(Are You At Husband's Or Mom's)
One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian
Music collection by LIN Zhi

Translation by LIU Jingliu

Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Riverside Park, Guangxi, China

The musical score consists of three staves of music in G clef. The lyrics are written below the notes, separated by vertical bar lines. Syntactic pauses are indicated by horizontal brackets of different colors: a green bracket labeled 'the 1st phrase' covers the first five words; a red bracket labeled '5 words' covers the second five words; a blue bracket labeled '5 words (1)' covers the third five words; a blue bracket labeled '5 words (2)' covers the fourth five words; and a blue bracket labeled '5 words (3)' covers the fifth five words. The lyrics are as follows:

the 1st phrase

(her hwr her) gyaj raemx sam cib ngeih (lor) gyaj reih (ler har)

5 words

5 words (1)

(mair her) seiq cib (her) ngoenz (her leur)___

5 words (2)

5 words (3)

youq ranz maz youx (hoir) doengz(ler) bae goeng rox(hor) youq(her) meh(her leur)

Meaning:
Thirty three days water rice grows
Forty days dry rice grows
Are you at home my friend
Are you at husband's or mom's

Figure 20. Structure of the five-character in the sheet music with 7 words syntactic pause structure in singing

Source: Jingliu Liu (2023)

SEIZ LAWZ RAEZ NGEIH

(When Can We Meet Again)

One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Music collection by HUANG Guoguan

Translation by LIU Jingliu

Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Riverside Park, Guangxi, China

♩ = 68

the 1st phrase (1)

5 words

5 words (1)

5 words (2)

the 1st phrase (2)

1 4 8 12 16

(her hwr) her) seized neix byag liux youx (lor)
 youq viengh lawz (her) her) mbouj (her)
 baenz (her leur) byag mwngz bae liux
 (har)ngaenz (har) seized lawz (har) raez baez (her)
 ngeih (her leur)

Figure 21. Structure of the five-character in the sheet music with 8 words syntactic pause structure in singing

Source: Jingliu Liu (2023)

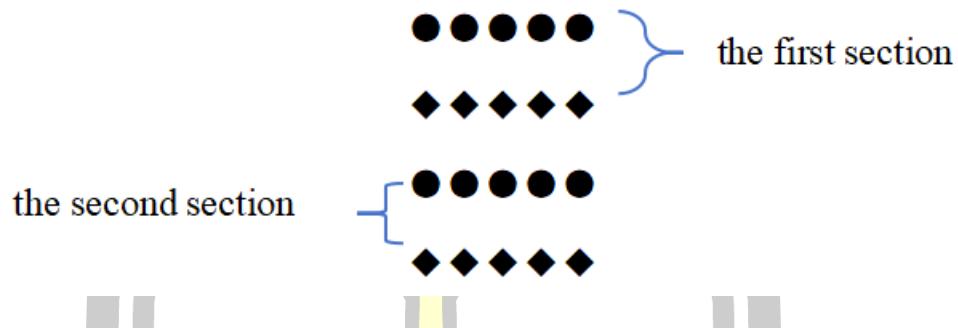


Figure 22. Structure of the five-character quatrain

Source: Jingliu Liu (2023)

Through fieldwork, it was learned that Pingguo Zhuang has its own specialized name for each part of the lyric structure. In Fwen sam ngued, a song, i.e., a complete part made up of four lines of lyrics, is called coenz [con²] in Pingguo Zhuang, it's a native word to the Zhuang language, which varies in its lexical meaning in different dialects, in some places denoting a sentence, in others a discourse, etc, its ancient Zhuang character is 命.; each line of the lyrics, no matter how many words, is called gawq [kai⁵/kaw⁵], which is a loanword from the ancient Chinese language, originally meaning sentence, its Chinese character is 句; and every word in a sentence is called cih [ci⁶], which is a loanword from the ancient Chinese language and originally means word, its Chinese character is 字. Therefore, according to the perception of Pingguo Zhuang, the syntactic structure of a song is X cih ndaej gawq ndeu [X ci⁶ ?dai³ kai⁵ ?deu¹] , X gawq ndaej coenz ndeu [X kai⁵ ?dai³ con² ?deu¹], i.e., X words make a sentence, X words make a song. In Fwen sam ngued, the number of X's in terms of the number of words and the number of sentences is called haj [ha³] and seiq [θei⁵] in Pingguo Zhuang language, meaning five and four, respectively.

Through the analyzing of the lyrics structure summarized in some examples such as 1) *Sei Gax Fwen Sam Ngued* (*Starting singing lunar March songs*) in the three-five-character of the sheet music with 5 words syntactic pause structure in singing, 2) *Bae Goeng Rox Youq Meh* (*Are you at husband's or mom's*) in the five-character of the sheet music with 7 words syntactic pause structure in singing and 3) *Seiz Lawz Rox Baez Ngeih* (*When can we meet again*) in the five-character of the sheet music with 8 words syntactic pause structure in singing, this chapter summarizes the Zhuang names of each part of the lyrics structure as follows

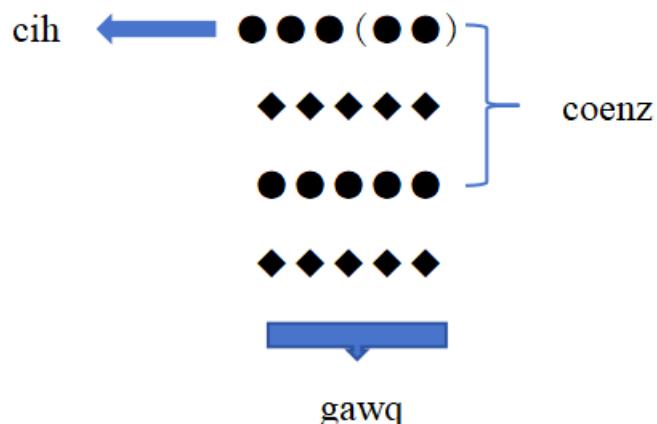


Figure 23. Name of each part of the lyrics structure in Pingguo Zhuang language

Source: Jingliu Liu (2023)

Table 6. Zhuang names for each part of the lyrics structure

No.	Zhuang name	IPA	Chinese character or Ancient Z. character	Meaning
1	cih	ɛi ⁶	字	a word in a line (sentence)
2	gawq	kai ⁵ or kaw	句	a line (sentence) in a song

		5		
3	coenz	son ²	嗨	a complete song

In several kinds of Fwen sam ngued editions, such as the one of Guangxi Zhuang Autonomous Region Minority Ancient Books Rationalization and Publication Planning Office (1993), the one of Nong (2006), the one of Luo (2008), and the handwritten copy of Guoguan Huang, etc., I chose Hantian Luo's as an example, and count the number of the above two lyric structures as a way to find out the main lyric structures. By counting the 716 songs included in Hantian Luo's (2008), it can be seen that there are 98 four-line songs with the three-word-first-line, accounting for about 13.7% of all songs. Therefore, it can be seen that the five-word-four-line style is the main form, because this style lyrics structure in the whole Guangxi Zhuang Autonomous Region is incomparable to other forms of lyrics in different counties in terms of its wide distribution, great influence and long history. (Huang, 1983) This can be seen by looking at Zhuang folk songs from other parts of Guangxi.

Example 5

Introduction to the Songs of the Zhuang Ethnic Group, by HUANG Yongcha, 1983

Distribution range: Pingguo, Mashan, Wuming, Du'an, etc., Guangxi Zhuang Autonomous Region

Zhuang written language

vunz doek duh baenz duh
raeuz doek duh baenz gaeu
vunz bae youx dox aeu
raeuz bae youx dox ndaq

IPA

wun² tok⁷ tu⁶ pan² tu⁶
yau² tok⁷ tu⁶ pan² kau¹
wun² pai¹ jou⁴ to⁴ ?au¹

Meaning of words

- ① people, fall or plant, bean, to be, bean
- ② we, fall or plant, bean, to be, vine
- ③ people, go, make friends, each other, get



γau ² pai ¹ jou ⁴ to ⁴ ?da ⁴	(4) we, go, make friends, each other, curse 人掉、种豆子成豆子 咱们掉、种豆子成藤 人去恋爱相互要 咱们去恋爱相互骂
Meaning of lyrics	
English	Chinese
Other people plant beans and get beans We plant beans but get vines People fall in love when they meet each other We curse each other when we meet each other	人种豆得豆 咱种豆得藤 人恋爱相爱 咱恋爱互骂

As can be seen from the example, the lyric structure of this folk song is also five words and four lines. This folk song is widely distributed in various counties of the northern Zhuang dialect along the Hongshui River (Red River) in Guangxi, so it can be considered that the lyric structure with five words and four lines is widespread in the northern Zhuang dialect area.

Example 6

Classic Love Songs of the Zhuang, by LIU Jingliu, 2019 Distribution range: Longmen, Fulong and Changming townships in Daxin County, Guangxi Zhuang Autonomous Region.
<p style="text-align: center;">Zhuang written language</p> <p style="text-align: center;">gaeq haen vamz daih it ciengx bit mbouj baenz gaeq biemq raen nuengx sau ndei go gag maez sim daeuz</p>

IPA	Meaning of words
kai ⁵ khan ¹ wa:m ² tha:i ⁶ ?et ⁷ sw:iŋ ⁴ pet ⁷ ?bo ⁵ phin ² kai ⁵ phi:m ⁵ han ¹ nɔŋ ⁴ t'a:u ¹ ?dai ¹ ko ⁵ ha:k ⁷ mai ² t'am ¹ tau ²	① chicken, (cock) crow, sentence, auxiliary word for ordinal numbers, one or first ② feed, duck, not, to be, chicken ③ see or look, see, little brother or sister, girl, nice ④ older brother, by oneself, be interested in, heart, heart 鸡 啼 句 第 一 养 鸭 不 成 鸡 看 见 妹 姑 娘 好 哥 独 自 迷 心 头
Meaning of lyrics	
English	Chinese
The cock crows the first time I can't turn a duck into a chicken I see how beautiful you are dear girl I'm already in love with you	鸡叫第一次 养鸭不成鸡 看见妹漂亮 哥心里着迷

This song is also in five words and four lines, distributed in the southern Zhuang dialect area, indicating that in the southern Zhuang dialect area, the folk song with five words to a line is also distributed.

Table 7. Distribution of Fwen sam ngued folk song with three-word in the first line

No.	page	Quantities	No.	Page	Quantities
1	33	2	16	103	2
2	34	2	17	131	3
3	35	1	18	132	1

4	36	4	19	133	1
5	37	4	20	134	3
6	38	3	21	135	4
7	39	2	22	136	2
8	52	1	23	137	1
9	53	1	24	138	1
10	58	2	25	140	2
11	59	4	26	149	2
12	60	4	27	150	4
13	71	2	28	153	2
14	73	2	29	155	2
15	102	4	30	174	2

(Luo, 2008)

In summary, it can be seen that (1) the lyric structure of Fwen sam ngued has two structures in total, of which the most common is the style with five-word to a line and four lines, which is the same as that of the Zhuang folk songs in the vast majority of places in Guangxi, with a strong consistency; the second is the style with three-word first line and four lines, which account for a relatively small proportion of the songs. (2) The lyrics structure of Fwen sam ngued is relatively simple and clear, with single words in each line.

5.2 Syntactic Pauses

Through research, it has become clear that the structure of the lyrics of Fwen sam ngued is a four-line structure, with the number of words of the first line varying from three to five, with the four-line style of five words predominating. However, in the singing, the pauses are completely different from the four-line style of the lyrics themselves, which is a new pattern that arises from the specific pairing of the Haleu tune.

Through observation and analysis, it can be seen that the syntactic pause structure of the Haleu tune singing is described by the first phrase, and there are three main forms: 5-

word pause style, 7-word pause style, and 8-word pause style.

Meanwhile, when singing in Haleu tune, not only the static lyrics are reorganized to form a new structure, but also the vocables are embedded in the generated new song sentence structure, and these vocables are like rivets, which play a fixed role in the pauses to indicate the boundaries of the pauses. As a result, the pausing of lines in singing produces three results: first, a change in the verse segment of the lyrics; second, a change in the melody of the phrase; and third, a change in the voice of the vocables, etc. These three results of the change of the common on the vocal, singing, semantics and understanding of all aspects of the impact, therefore, pauses in the Haleu tune of the singing plays a very critical role, if you cannot grasp the structure and rules of the pauses, you will not be able to sing Fwen sam ngued, and cannot understand Fwen sam ngued.

Below, the patterns of the three main syntactic pause structures of Haleu tune are summarized like the following table:

Table 8. List of the syntactic pause structure patterns of Haleu tune

No.	Number of word in the 1st line	Syntactic pause structure in singing	The original structure of the lyrics
1	5 words	First line: •●●●● (5 words) Second line: ●●● (har leur) (3 words) Third line: ●●●●●●●●●● (har leur) (10 words)	First line: ●●● Second line: ●●●●● Third line: ●●●●● Fourth line: ●●●●●
2	7 words	First line: ●●●●●●● (7 words) Second line: ●●● (har leur) (3 words) Third line: ●●●●●●●●●● (har leur) (10 words)	First line: ●●●●● Second line: ●●●●● Third line: ●●●●● Fourth line: ●●●●●
3	8 words	First line: ●●●●●●●● (8 words) Second line: ●● (har leur) (3 words) Third line: ●●●●●●●●●● (har leur) (10 words)	First line: ●●●●● Second line: ●●●●● Third line: ●●●●● Fourth line: ●●●●●
Note: • denotes lyrics, denotes pauses in lines			

As can be seen from the above table, the pauses in singing reorganize the original structure of the lyrics in the following patterns: (1) the first two words of the original second line of the lyrics are combined with the three words of the first line to form a new phrase, which becomes a five-word phrase; (2) the first two words of the original second line of the lyrics are combined with the five words of the first line to form a new phrase, which becomes a seven-word phrase; (3) the first three words of the original second line of the lyrics and the five words of the first line are combined to form a new phrase, which becomes an eight-word phrase; (4) the remaining three words of the original second line of the lyrics are then formed into a new phrase of their own and sung in conjunction with the vocables *har leur* [ha⁰ leu⁰]; (5) the original third line of the lyrics and the fourth line of the lyrics are combined to form a phrase with ten words, which becomes the third phrase, and is finally sung with the vocables *har leur* [ha⁰ leu⁰] to close.

There is an important phenomenon here, that is, the first phrase in singing, the reason for pausing into seven or eight words needs to be analyzed. Analysis reveals that there are three main reasons: (1) One is the fixed collocation of two-syllable personal pronouns that appear at the beginning of the original second phrase of the lyrics, such as *youx noix* [jou⁴ noi⁴] (young friend), *youx raz* [jou⁴ ya²] (my friend), *youx goek* [jou⁴ kok⁷] (old friend), *youx ndei* [jou⁴ ?dei¹] (good friend), *youx gim* [jou⁴ kim¹] (a friend as precious as gold), *youx ngaenz* [jou⁴ ?nan²] (a friend as precious as silver), *youx bengz* [jou⁴ pe:n²] (honorable friend), etc., are not allowed to be split, and must maintain their integrity; (2) to ensure the integrity of the meaning of the words and sentences, so as to facilitate the singers and listeners to understand the content of the lyrics; (3) secondly, to avoid ambiguity in the singing content, so as to avoid the singers and listeners to misunderstand the content of the lyrics.

As far as Zhuang is concerned, it belongs to the same analytic language, just like Chinese and Thai, when speaking, words have sounds and sounds have meanings,

so the combination of phonetic units is inevitably influenced by semantics and syntax. (Feng Shengli, 2015) The combination of phonetic units based on semantics and syntax is a case in point, for example, the Chinese phrase 饭堂好, 饭才好 (*fàn táng hǎo*, *fàn cái hǎo* :*the food will be good only if the canteen is good.* *fàn táng* is a word with two syllables that means canteen, and *cái* is an adverb that means...will be (result)...only if (reason)...) cannot be said as 饭/堂好, 饭才/好 (*fàn/ táng hǎo*, *fàn cái/ hǎo*); the Thai phrase ພັກກາດຫວານ ແມ່ຈຶ່ງຫຼື້ອ (*pak⁷ ka:t⁷ wa:n¹, mε:⁶ tewŋ¹ sw:⁴* : *mom will buy it only if vegetable is sweet.* *pak⁷ ka:t⁷* is a word with two syllables that means vegetable, and *tewŋ¹* is an adverb that means...will be (result)...only if (reason)...), cannot be said as ພັກ/ກາດຫວານ ແມ່ຈຶ່ງ/ຫຼື້ອ[*pak⁷ ka:t⁷/wa:n¹, mε:⁶ tewŋ¹/sw:⁴*] (/ denotes pause), because the pauses in them do not follow the units of semantics and syntax, and thus the the combination of syllables broken out is meaningless and is in a natural language that cannot be understood by people. Therefore, the rules of pausing in the Fwen sam ngued in Haleu tune are basically governed by semantics and syntax, and therefore need to follow the completeness and comprehensibility of the meaning of the sentence or word after the pause, so that it can be sung in such a way that it can be sung in a way that it can be accurate and complete in conveying the content of the lyrics and the message of the language.

Below, we specifically analyze the above situation.

Example 1



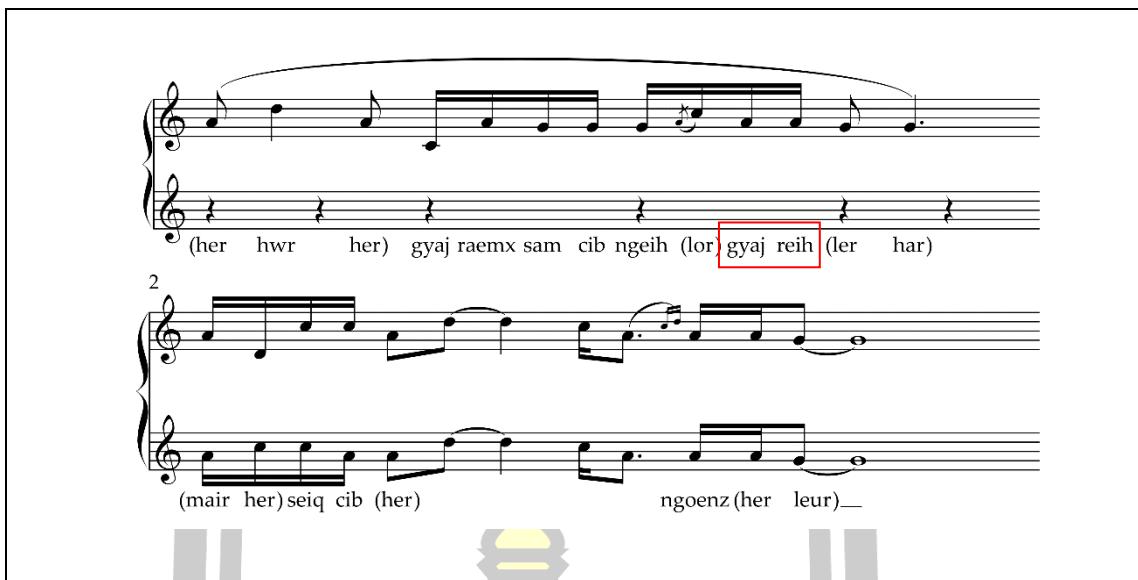


Figure 24. The seven-word syntactic pause style

Source: Jingliu Liu (2023)

The first line of this song example is a seven-word syntactic pause structure, lyrics:

Pause in the first line: (her hwr her) gyaj raemx sam cib ngeih (lor) **gyaj reih** (ler har)|

Pause in the second line: (her) seiq cib (her) ngoenz (her)|

Meaning: Thirty three days water rice grows, forty days dry rice grows.

The first two words of the original second line of the lyrics, gyaj reih meaning seedlings in the dry land, are combined with the first line as a whole to form the first line of the seven-word line form of the singing, which does not destroy the sense and semantics of the first line of the original lyrics, and both the singer and the listeners are able to comprehend the new sentence generated, thus ensuring the completeness of the meanings of the words and the sentence, and therefore the singer would have opted for the seven-word stanza pausing form. If gyaj reih (seedlings in the dry land) and seiq (four) are combined with the first line in the form of three words to form the first line of an eight-word line, the singers and the listeners are less able to understand the meaning of the new sentence, and the singers do not choose such a sentence structure in order to ensure the accuracy and completeness of the meaning of the sentence, as well as to facilitate their own and the listeners' understanding.

Example 2

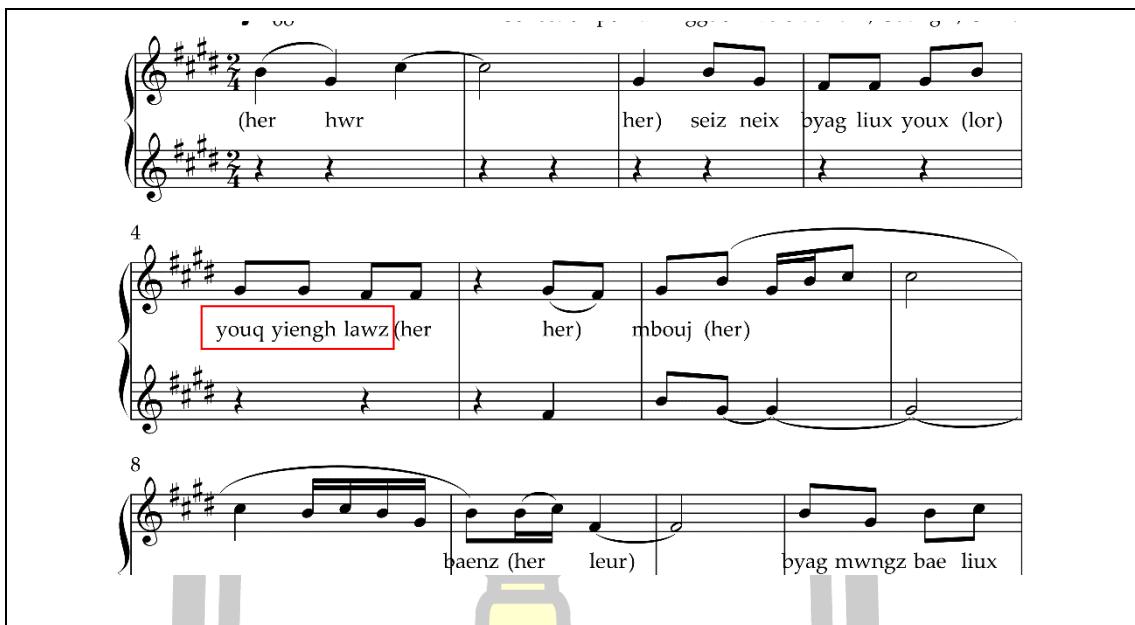


Figure 25. The eight-word syntactic pause style

Source: Jingliu Liu (2023)

The first line of this song example is an eight-word syntactic pause structure, lyrics:

Pause in the first line: (her hwr her) seized neix byag liux youx (lor) **youq yiengh lawz (her)**

Pause in the second line: (her) mbouj (her) baenz (her)|

Meaning: It's hard to be away from you now.

The first three words of the original second sentence of the lyrics, youq yiengh lawz, form a phrase with a complete meaning, meaning the appearance of various situations, which combines with the first line as a whole to form the first line of the eight-word syntactic pause form in singing, which does not destroy the semantics and language intuition of the original first sentence of the lyrics, and both singers and listeners are able to comprehend the new sentence that is generated, thus ensuring the meaning of the words and sentences, the integrity of the words and the meaning of the sentence is guaranteed, so the singer will choose the eight-word syntactic pause form. If only the words youq yiengh become a whole and combine with the original first line to form a seven-word initial line, then the singer and the listener will not be able to understand the meaning of the lyrics because the combination of the two syllables

youq yiengh has no meaning, so as in Example 1, the singer tends to avoid such a syntactic pause structure in order to ensure the completeness of the sentence's meaning and to facilitate understanding by the singers and the listeners.

To summarize, after the lyrics of Fwen sam ngued are combined with the Haleu tune to form a completed singing whole, the syntactic pause structure of the singing will be different from the original syntactic pause structure of the lyrics. However, the rules of pauses in singing are governed by semantic and syntactic constraints, which aim to ensure the semantic integrity and accuracy of sentences and words, otherwise the singing will lose the practical significance of transmitting the content of the lyrics.

5.3 Vocable Structure

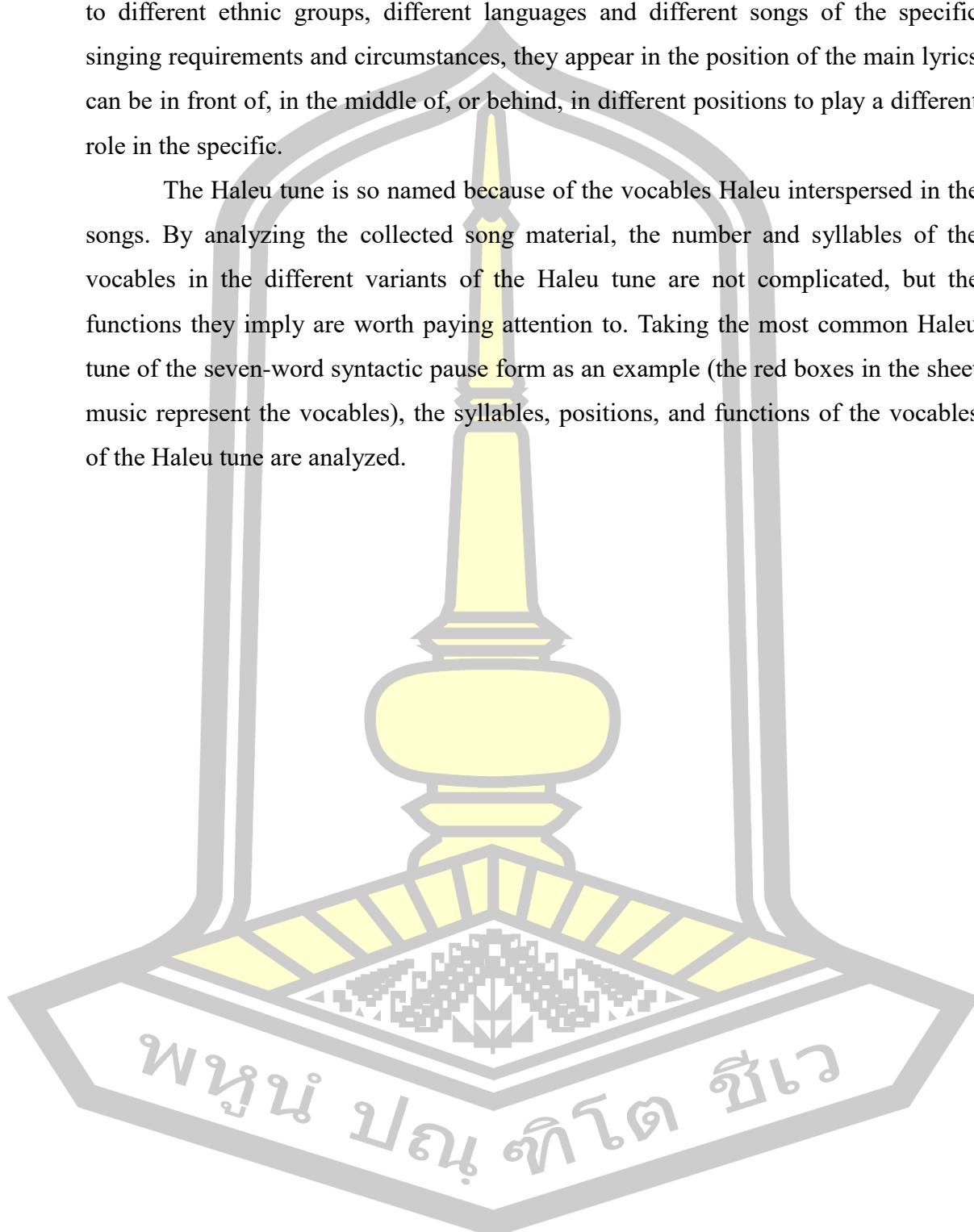
In Zhuang folk songs, in addition to the main body of lyrics and melody, the use of vocables is also an important part of the composition of the characteristics of the folk songs, and even an important influence on the singing and semantic understanding of the folk songs.

In folk songs, in addition to the number of words specified in the format, the words added for the purpose of writing and singing are called vocable. (Luo, 2008) According to the length of the vocables, they can be divided into three categories: vocable syllables, vocable words, and vocable phrases; they can also be divided into five categories according to their parts of speech and performance: modal particle vocable, personal pronoun vocable, onomatopoeia vacable, auspicious vocable, and customary vocable (He, 1980). In short, in songs, vocable is relative to the main word.

Vocables are generally not necessarily related to the main words, nor do they always have a specific meaning. Main words of the lyrics express the thought content of the song, and the vocables in the static time seems to contribute little to the lyrics, but to the actual singing, once and the lyrics with the tune to sing, to become a complete song, it will be able to reflect a variety of functions, and these functions are even the integrity of the singing, national style, regional color and feelings of the performance of the indispensable, and even the lyrics are not able to leave it and even the main lyrics can't be sung without it, so the vocables become an inseparable part of the whole song.

In different folk songs, the position of the vocables is not the same, according to different ethnic groups, different languages and different songs of the specific singing requirements and circumstances, they appear in the position of the main lyrics can be in front of, in the middle of, or behind, in different positions to play a different role in the specific.

The Haleu tune is so named because of the vocables Haleu interspersed in the songs. By analyzing the collected song material, the number and syllables of the vocables in the different variants of the Haleu tune are not complicated, but the functions they imply are worth paying attention to. Taking the most common Haleu tune of the seven-word syntactic pause form as an example (the red boxes in the sheet music represent the vocables), the syllables, positions, and functions of the vocables of the Haleu tune are analyzed.



BAE GOENG ROX YOUQ MEH

(Are You At Husband's Or Mom's)
One of Fwen Sam Nyied Songs of Zhuang Minority

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian
Music collection by LIN Zhi
Translation by LIU Jingliu
Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi
Collection date: February, 2023
Collection point: Pingguo Riverside Park, Guangxi, China



The musical score consists of three staves of music. The lyrics are placed below the staves, with some words highlighted by red boxes. The first line of lyrics is: "(her hwr her) gyaj raemx sam cib ngeih (lor) gyaj reih (ler har)". The second line starts with "(mair her) seiq cib (her)" and ends with "ngoenz (her leur)". The third line starts with "youq ranz maz youx (hoir) loeng zler bae goeng rox (hor) youq (her)" and ends with "meh (her leur)".

Meaning:
Thirty three days water rice grows
Forty days dry rice grows
Are you at home my friend
Are you at husband's or mom's

Figure 26. Vocables in the singing (red words)

Source: Jingliu Liu (2023)

Through analysis, it can be seen that the vocables in the seven-word line of the Haleu tune are all intonational vocables without specific lexical meanings; they include monosyllabic, disyllabic, and tri-syllabic collocations; the locations of interspersed vocables in the songs generally total about 10; ha and he, ha liu, and he liu are supposed to be the variants of the same syllable in different streams of speech.

The placement of the vocables of Haleu tune in the phrases, which the syntactic pause structure is seven-word, is organized as follows:

Table 9. The vocable locations in the seven-word pause style

Written Zhuang (vocables are in parentheses)	Schematic diagrams (indicating main lyrics ●, indicating vocables ○, and circled numbers indicating serial numbers of vocables)
First: (her hwr her) gyaj raemx sam cib ngeih ① (lor) gyaj reih (ler har) / ② ③	First: ○ ● ● ● ● ● ○ ● ● ● ○ ① ② ③
Second: (mair her) seiq cib (her) ngoenz ④ ⑤ (her leur) / ⑥	Second: ○ ● ● ○ ● ○ ④ ⑤ ⑥
Third: youq ranz maz youx (hoir) doengz (ler) ⑦ ⑧ bae goeng (hor) youq (her) meh ⑨ ⑩ (her leur) / ⑪	Third: ● ● ● ● ○ ● ○ ● ● ○ ● ○ ⑦ ⑧ ⑨ ⑩ ⑪
Meaning	
I'm a girl with short arms I can't lean on the Nda grass You're very smart So you can lead us in song	

Table 10. Vocables of the Haleu tune with seven-word syntactic pause structure

No.	Syllables (IPA)	Placement	Function
1	her hwr her [he ⁰ hə ⁰ he ⁰]	The beginning of the first phrase	rise the voice
2	lor [lo ⁰]	After the fifth main word of the first phrase	ornament
3	ler har	After the seven main	ornament

	[le ⁰ ha ⁰]	word of the first phrase	
4	mair her [ma:i ⁰ he ⁰]	In front of the first main word of the second phrase	ornament
5	her [he ⁰]	After the second main word of the second phrase	ornament
6	her leur [he ⁰ leu ⁰]	After the third main word of the second phrase	ornament
7	har or hoir [ha ⁰] or [hoi ⁰]	After the fourth main word of the third phrase	1) Ensure a good sense of language 2) Ensure semantics correctness
8	ler [le ⁰]	After the fifth main word of the third phrase	ornament
9	hor [ho ⁰]	After the eighth main word of the third phrase	ornament
10	her [he ⁰]	After the ninth main word of the third phrase	ornament
11	her leur [he ⁰ leu ⁰]	After the tenth main word of the third phrase	finish the voice

The vocables in the tune of Haleu fully fulfill their auxiliary role in the complete singing, with different positions and syllables serving different functions. Their main features and roles are:

(1) Acts as a starting voice marker and determines the category of the tune. In Pingguo Zhuang, singers call it hwnj sing [hwn³ θiŋ¹], which has a relatively fixed number of syllables, and consists of three syllables, her hwr her [he⁰ hə⁰ he⁰], and

is located in the front of the first phrase. The first is to be able to serve as a call, signaling to the other singers and the audience that the singing has begun; the second is to determine the category of the tune based on the melody of the starting note, thus preparing the other singers for the antiphonal singing.

(2) Acting as a ornament sign and playing various accompanying roles. The vocables in the musical phrases are either short or long, basically monosyllabic, no matter how long or short they are, their position in the Haleu tune cannot be ignored. It can play the role of modulation, connection and glide sound in the musical phrase, and adding the vocables in the natural language lyrics can pause the customary rhythm in the language, add diversified characteristics to the rhythm of the song, and enhance the freshness of the song.

(3) Acting as a sign for the close, signaling the end of the song: the close, which means the ending sound, is called doek cod [tok⁷ əo:t⁸] or doek laeng [tok⁷ laŋ¹] by singers in the Pingguo Zhuang language. Doek [tok⁷] means to drop, to fall, cod [əo:t⁸] means to end, to finish, and laeng [laŋ¹] means behind, and doek cod or doek laeng is the end of the singing, the sound is going to end. The form of this part of the vocables is fixed, and is filled by the two syllables [ha⁰ leu⁰], which may be combined together in some tune variants, or separately located at the front and back of the last main word. When the singer sings the two syllables [ha⁰ leu⁰] at the end of the third phrase, it alerts the other singer and the audience that the song is coming to an end.

(4) Acting as a source of name and becoming the name of the tune. The origin of the Haleu tune is because of the prominent vocables [ha⁰ leu⁰] in the song, and so the Haleu tune was named after the vocables in the folklore.

To summarize, although the vocables in Haleu tune are not part of the main body of the lyrics, they are an indispensable part of the combination of the tune and the lyrics when singing, and they play an important role in singing. If these vocables are deleted from the song, not only will it greatly weaken the song's realization, but also destroy the integrity of the lyrics' structure, and it will even be impossible to sing

the song. Therefore, the study of the vocables in the Haleu tune of Fwen sam ngued will help the overall study of the relational structure of the lyrics and tune of Fwen sam ngued, as well as the teaching and performance of Fwen sam ngued.

5.4 Rhyme Scheme

5.4.1 Rhyme Scheme

There are 6 tones in the Central Zhuang and Pingguo Zhuang languages: mid rising tone, low falling tone, high level tone, mid falling tone, high rising tone and mid level tone.

According to the method for recording tone value that was invented in 1920 by Yuanren Zhao of China—the five level tone mark, these Zhuang tone shapes are described as follows:

Table 11. The tone shapes of Zhuang language

Tone category	1	2	3	4	5	6
Tone value	24	31	55	42	35	33
Tone shape	˨˩	˧˩	˥˥	˧˧	˧˥	˧˧

The pronunciation of the pitch of the 6 tones of Zhuang language is as follows:

The first tone: the mid rising tone, starting at the second level and ending at the fourth level.

The second tone: the low falling tone, starting at the third level and ending at the first level.

The third tone: the high level tone, starting at the fifth level and ending at the fifth level.

The fourth tone: the middle falling tone: starts at the the fourth level and ending at the second level.

The fifth tone: the high rising tone, starting at the third level and ending at the

fifth level.

The sixth tone: the middle level tone, starting at the third level and ending at the third level.

Among these tones, there are 2 rising tones, 2 level tones and 2 falling tones, and the relationship between them and the melody can be represented by different music notations respectively, as shown in the following table.

Table 12. The relationship between the Zhuang tones and the melodies

Pitch							Remark
Word	ka: ¹ ga	ka: ² gaz	ka: ³ gaj	ka: ⁴ gax	ka: ⁵ gaq	ka: ⁶ gah	Long vowel
Meaning	leg	get stuck	kill	trade	galangal	some	
Tone mark	unmarked	z	j	x	q	h	
Tone level	mid rising	low falling	high level	mid falling	high rising	mid level	

Source: Jingliu Liu (2024)

The chapter holds that there is a profound and important relationship between language and vocal, and the study of the relationship between lyrics and vocal can provide practical data for the in-depth study of the relationship between language and melody of Zhuang folk songs, as well as the musical psychological cognition and neural mechanism of Zhuang people.

Tone is an important part of Zhuang language and a key factor of rhyme scheme. The following will make a specific study of rhyme scheme in the lyrics of the Fwen sam ngued folk song.

In Zhuang folk songs, singers tend to pay more attention to the musicality of language than others, and they often use the musicality of language to enhance the emotion and content they want to express. The musicality of language in folk songs includes two factors: sound and rhythm, of which rhyme belongs to the aspect of sound, which includes both rhyming and Ping-ze (平仄).

Rhyme is one of the basic elements in the creation of poetry and folk songs of many countries or minorities, and each country or minority has its own unique or common rhyme, which is one of the distinctive marks that differentiate its own country or its own folk songs or poems from other varieties of literature, and also one of the important factors in the musicality of poetry (He, 1998).

Rhyme is the harmonious feeling of sound, for different languages, the understanding and definition of rhyme are not the same, for example, English belongs to the synthetic language, its understanding of rhyme is generally the same pronunciation of words, (He, 1998) including assonance, consonance, and alliteration and so on. Zhuang, like Chinese and Thai, belongs to the analytic language, where different tones can distinguish different word meanings, so the rhyme of Zhuang folk songs usually refers to the same rhyme.

It believes that there are four main aspects of the role of rhyme in poetry and folk songs: (1) to facilitate memorization and transmission; (2) to enhance the beauty and harmony of the music; (3) to play an emphatic role in the content; (4) to help organize the ideological content of the lyrics and so on.

Rhyming is also limited by tone, i.e., the Ping-ze of rhyming that rhyme with each other should be the same.

Ping-ze is also an important part of the rhyme structure. In Zhuang folk songs, rhyme and Ping-ze are merged into a single, almost indispensable relationship, so they should be unified together for exploration and study. Ping-ze is a term used in Chinese prosody, which is actually a preoccupation with the harmony of tones.

The rule of Ping-ze applies to the poetry and folk songs of languages closely related to Chinese, including Zhuang. According to the theory of Chinese language study, traditional Chinese linguistics divides the Zhuang language into four ancient tone categories, i.e. *Ping* (平), *Shang* (上), *Qu* (去) and *Ru* (入), with *Ping* (平) meaning flat and *Ze* (仄) meaning oblique, referring to the three categories of *Shang*, *Qu* and *Ru*. When it comes to rhyming, the characters of *Ping* can only rhyme with the characters of *Ping*, not with the characters of *Shang*, *Qu* and *Ru*; the characters of *Shang* and *Qu* can rhyme with each other within two tones, but not with the characters of *Ru*; the characters of *Ru* can only rhyme with each other with the

characters of Ru. (Li, 2018)

It is important to note, however, that the understanding of the concepts and rules of Ping-ze is based on inherited historical perceptions of the legacy of historical tones, and does not refer to today's specific tone values.

The main function of the Ping-ze is to alternate the two types of tones, so that the rhyming syllables will have a variety of tones and not be monotonous, thus increasing the rhythm of the poems and folk songs. It can be said that if the rhymes are the only thing that is emphasized and Ping-ze is not, the Zhuang folk songs are not perfect and not smooth and beautiful. (Huang, 1990)

Table 13. Summary table of Ping-ze tones in Chinese traditional poetry

Ping-ze	Ping tones	Ze tones	
Tone category	Ping (or Pingsheng) 平 (平声)	Shang (Shangsheng), Qu(Qusheng) and Ru (Rusheng) 上 (上声) 去 (去声)、入 (入声)	
Meaning	level tones		
Scheme	Ping rhymes with Ping	Shang Qu	Ru
		Shang rhymes with Shang Shang rhymes with Qu Qu rhymes with Qu	Ru rhymes with Ru

Rhyme makes the syllables sound the same or similar, which makes the music harmonious; level and oblique makes the syllables that rhyme with each other unify under the historical law of tones, which makes the pitch rhythmic. Together, rhyme and Ping-ze form a rhyme structure that makes the sound of folk songs harmonious and melodious.

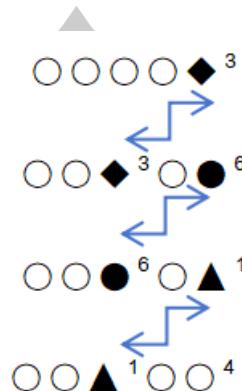
In the following, it will analyze and summarize the rhyme structure of the lyrics of Fwen sam ngued by using the lyrics collected by the field and Hantian Luo's as materials.

Example 1

Men	Zhuang written language		Meaning of words
	ngeih sam ngued bae naj doek cien haj haeux reih doek cien ngeih haeux faen bae lawz haen youx noix		
IPA	ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ tok ⁷ si:n ¹ ha ³ hau ⁴ yei ⁶ tok ⁷ si:n ¹ ŋei ⁶ hau ⁴ fan ¹ pai ¹ law ² han ¹ jou ⁴ noi ⁴	◆ ◆ ● ● ▲ ▲	(1) two or second, three or third, go, front two or second, three or third, go, front (2) fall, thousand, five, rice, dry field (3) fall, thousand, two, rice, seed (4) go, where, see, friend, little 二三月去前 掉千五米旱地 掉千二米种子 去哪里见友幼
Meaning of lyrics			
English	Chinese		
After lunar February and March Sow 1,500 fields of dry rice Sow 1,200 fields of rice Where Can I meet my lover	二三月以后 播千五旱谷 播千二谷种 去哪见情人		

From the above example, we can observe that the last word of the first line of the lyrics and the third word of the second line rhyme with each other, and the tonal correspondence is the third tone to the third tone in Zhuang; the last word of the second line and the third word of the third line rhyme with each other, and the tonal correspondence is the sixth tone to the sixth tone; the last word of the third line and the third word of the fourth line rhyme with each other, and the tonal correspondence is the first tone to the first tone. Meanwhile, the last word of the first verse is in the third tone, and the last word of the fourth verse is in the fourth tone.

The rhyme scheme of the song is summarized below:



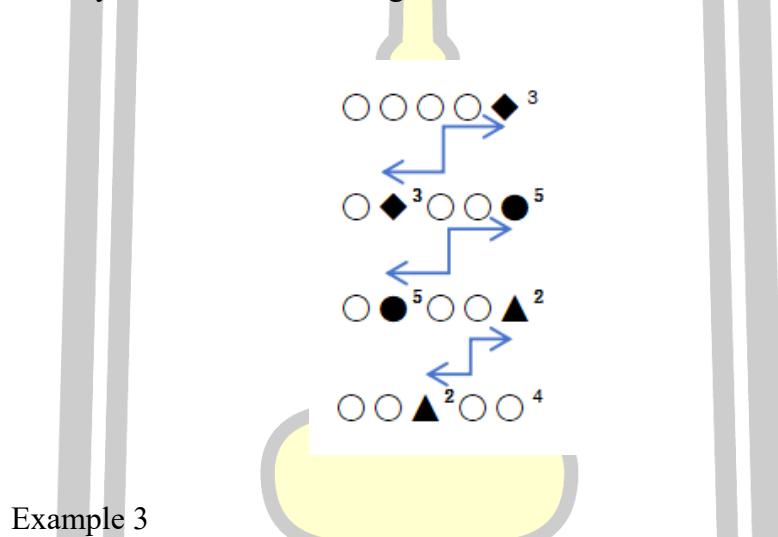
Example 2

Women	Zhuang written language	IPA	Meaning of words
	ngeih sam ngued bae naj doek gyaj lienz doek faiq doek faiq lienz doek camz coj leix nyangz youx noix		
IPA			Meaning of words
η ei ⁶ θa:m ¹ ηu:t ⁸ pa:i ¹ na ³ tok ⁷ kja ³ li:n ² tok ⁷ fa:i ⁵ tok ⁷ fa:i ⁵ li:n ² tok ⁷ ea:m ² eo ³ lei ³ na:ŋ ² jou ⁴ noi ⁴			
\blacklozenge \bullet \bullet \blacktriangle			① two or second, three or third, month, go, front ② fall, rice seedling, and, fall, cotton ③ fall, cotton, and, fall, indigo ④ sure, still, meet, friend, little 二三月去前 掉秧苗连掉棉花 掉棉花连掉蓝靛 肯定还遇见友幼
Meaning of lyrics			
English	Chinese		
After lunar February and March Busy for planting rice and cotton Planting cotton and indigo plant I'm sure I'll meet my lover	二三月以后 插秧种棉花 种棉花蓝靛 定能遇情人		

From the above example, we can observe that the last word of the first line of the lyrics and the second word of the second line rhyme with each other, and the tonal

correspondence is the third tone to the third tone in Zhuang; the last word of the second line and the second word of the third line rhyme with each other, and the tonal correspondence is the fifth tone to the fifth tone; the last word of the third line and the third word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the second tone; the last word of the third line and the third word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the second tone. Meanwhile, the last word of the first verse is in the third tone, and the last word of the fourth verse is in the fourth tone.

The rhyme scheme of the song is summarized below:



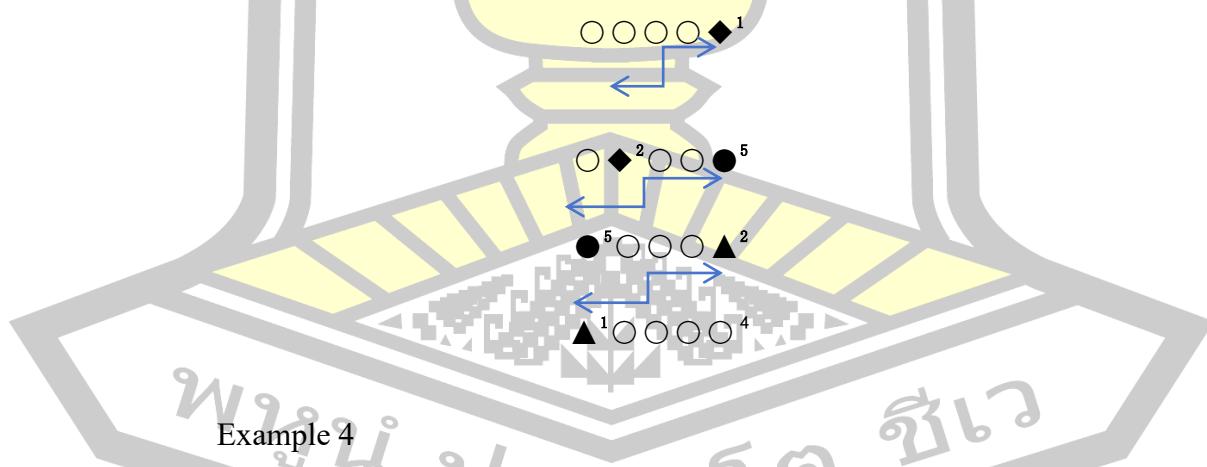
Example 3

Men	Zhuang written language	IPA	Meaning of words
	<p>va maenj hau engq hau va dauz maeq engq maeq maeq mbouj gvaq va dauz hau mbouj gvaq youx noix</p>	<p>wa¹ man³ ha:u¹ ?e:n⁵ ha:u¹ wa¹ ta:u² mai⁵ ?e:n⁵ mai⁵ mai⁵ ?bou³ kwa⁵ wa¹ ta:u² ha:u¹ ?bou³ kwa⁵ jou⁴ noi⁴</p>	<p>① flower, plum, white, more, white ② flower, peach, red like peach, more, red like peach ③ red like peach, not, compare to, flower, peach ④ white, not, compare to, friend, little</p> <p>花 李子 白 更白 花 桃子 桃红 更加 桃红 桃红 不过 花 桃子 白 不过 友幼</p>

Meaning of lyrics	
English	Chinese
Bright white plum blossoms like Bright red peach blossoms like None's so glamorous as peach flowers None's as my lover's skin so fair	李花白啊白 桃花红啊红 不比桃花红 不比情人白

From the above example, we can observe that the last word of the first line of the lyrics and the second word of the second line rhyme with each other, and the tonal correspondence is the first tone to the second tone in Zhuang; the last word of the second line and the first word of the third line rhyme with each other, and the tonal correspondence is the fifth tone to the fifth tone; the last word of the third line and the first word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the first tone; and the last word of the third line and the first word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the first tone. Meanwhile, the last word of the first line is in the first tone, and the last word of the fourth line is in the fourth tone.

The rhyme scheme of the song is summarized below:

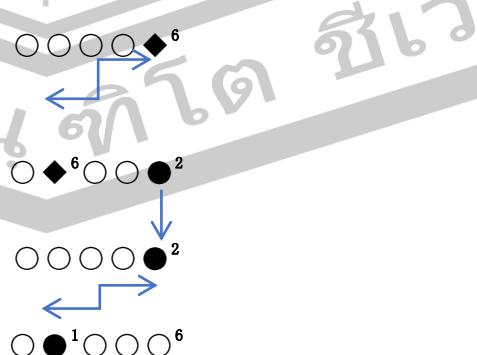


Men	Zhuang written language
	Zhuang written language gyaj raemx sam cib ngeih gyaj reih seiq cib ngoenz youq ranz maz youx doengz bae goeng rox youq meh
IPA	Meaning of words

<p>kja³ yam⁴ θa:m¹ sip⁸ <u>ŋei</u>⁶</p> <p>kja³ yei⁸ θei⁵ sip⁸ <u>ŋon</u>²</p> <p>jou⁵ ya:n² ma² jou⁴ <u>ton</u>²</p> <p>pai¹ kon¹ yo⁴ jou⁵ me⁶</p>	<p>① rice seedling, water, three, ten, two ② rice seedling, farm, four, ten, day ③ in or at, house or home, yes or no, friend ④ go, husband's father, or, go, wife's mother</p> <p>秧苗 水三十二 秧苗 旱地 四十天 在家 吗友 老同 去公公 或去 母亲</p>
Meaning of lyrics	
<p>English</p> <p>Thirty three days water rice grows Forty days dry rice grows Are you at home my friend Are you at husband's or mom's</p>	<p>Chinese</p> <p>禾苗卅二成 旱谷四十天 在家吗老友 去婆或娘家</p>

From the above example, we can observe that the last word of the first line of the lyrics and the second word of the second line rhyme with each other, and the tonal correspondence is the sixth tone to the sixth tone in Zhuang; the last word of the second line and the last word of the third line rhyme with each other, and the tonal correspondence is the second tone to the second tone; the last word of the third line and the second word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the first tone; the last word of the third line and the second word of the fourth line rhyme with each other, and the tonal correspondence is the second tone to the first tone. Meanwhile, the last word of the first verse is in the sixth tone, and the last word of the fourth verse is in the sixth tone.

The rhyme scheme of the song is summarized below:



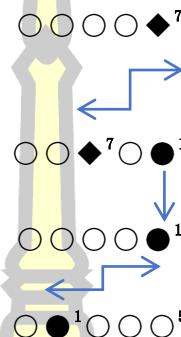
Example 5

Singers: Women (Fwen sam ngued, by Hantian Luo, 2008)	
Zhuang written language	
	daengz ndwen ngeih ngeih caet daengx vunz daet mbaw raeu mwngz miz baz bae aeu mbaw raeu daengz ranz gonq
IPA tan ² ?d̥w̥:n ¹ n̥ei ⁶ n̥ei ⁶ cat ⁷ tan ⁴ wun ² tat ⁷ ?baw ¹ yau ¹ m̥wŋ ² mi ² pa ² pai ¹ ?au ¹ ?baw ¹ yau ¹ tan ² ya:n ² ko:n ⁵	
Meaning of words ① arrive, month, two or the second, two, seven ② all, person, shear, leaf, maple tree ③ you, have, wife, go, get ④ leaf, maple tree, arrive, house, first 到达 月二二七 全人 剪叶 枫树 你有妻去要 叶枫树到家先	
Meaning of lyrics	
English	Chinese
Lunar February the 27 th comes All families pick maple leaves Your wife help you picking Back home with maple leaves first	到二月廿七 家家摘枫叶 你有妻去要 枫叶先到家

From the above example, we can observe that the last word of the first line of the lyrics and the third word of the second line rhyme with each other, and the tonal correspondence is the seventh tone to the seventh tone in Zhuang; the last word of the second line and the last word of the third line rhyme with each other, and the tonal correspondence is the first tone to the first tone; the last word of the third line and the second word of the fourth line rhyme with each other, and the tonal correspondence is

the first tone to the first tone; the last word of the third line and the second word of the fourth line rhyme with each other, and the tonal correspondence is the first tone to the first tone. Meanwhile, the last word of the first verse is in the seventh tone, and the last word of the fourth verse is in the fifth tone.

The rhyme scheme of the song is summarized below:



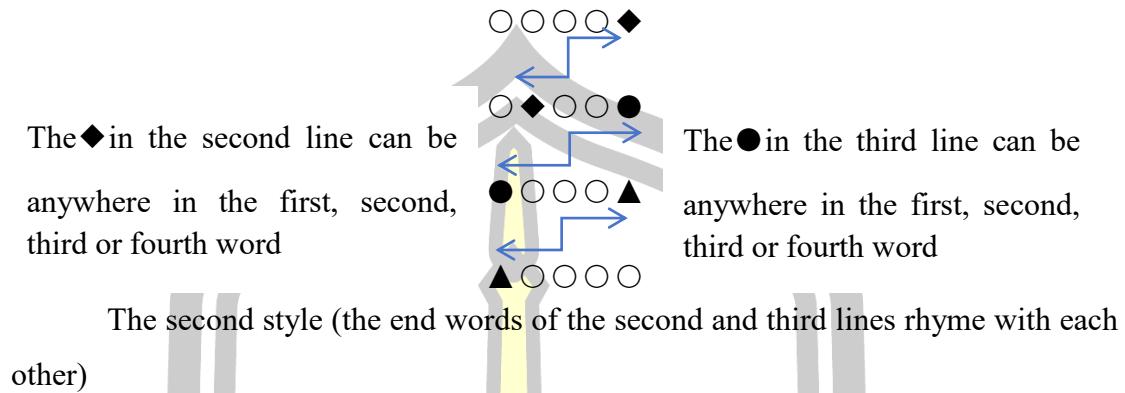
By analyzing the lyrics of Fwen sam ngued in the above quatrains, it is easy to find that there are two forms of rhyme, and what they have in common is that they both rhyme with the foot and waist in the broad sense, that is, the last word of the first line can rhyme with the word in the middle of the next line, which can be the word *waist*, i.e. the second, third and fourth word, or the word *head*, i.e. the first word, in short, all the other words except the last word of the next line can rhyme with them. This word can be *waist*, i.e., the second, third or fourth word, or *head*, i.e., the first word, in short, all other words except the last word of the next line, the first line can rhyme with them.

Therefore, it puts the case of rhyming with the head word into the scope of foot-waist rhyme, i.e., the broad format of foot-waist rhyme.

The difference lies in the rhyming situation of the second and third lines of the lyrics. The last word of the second line of the lyrics in Examples 1, 2 and 3 only rhymes with a word in the middle of the third line, not with the last word, and there are a total of three different rhymes in the whole song; however, the second line of the lyrics in Examples 4 and 5 rhymes with the last word of the third line of the lyrics, and there are only two different rhymes in the whole song.

Below is a chart summarizing the two rhyming styles present in Fwen sam ngued:

The first style (the end words of the second and third lines do not rhyme)



The ◆ in the second line can be anywhere in the first, second, third or fourth word

The ● in the fourth sentence can be anywhere in the first, second, third or fourth word

Moreover, from the point of view of tones, it is not difficult to realize that the tones of two words rhyming with each other will only appear to rhyme between the first and the first tones, or between the first and the second tones, and that the tones within the third to the sixth tones can rhyme with each other, and that the tones within the seventh to the tenth tones can rhyme with each other, rather than between the first tones and the tones within the third to the tenth tones rhyming with each other or between the third to the sixth and the seventh to the eighth tones. There is no rhyme between the first and third to tenth tones, or between the third to sixth tones and the seventh to eighth tones.

This is exactly in line with the requirements of traditional Chinese poetry on the Ping-ze of tones. There are thousands of years of intermingling between Zhuang and Chinese, the language contact is very close, and the law of tones is almost completely in line with the law of tones in Chinese, i.e., it can be analyzed completely in accordance with the eight tones in the ancient four tones of Chinese.

Take Pingguo Xinxu Zhuang dialect as an example, there are 10 tones in Pingguo Zhuang, among which the seventh and ninth tones can be categorized as

Yinru (阴入) tones according to the law of Chinese Ping-ze tones, while the eighth and tenth tones are categorized as *Yangru* (阳入) tones. According to the corresponding law of the development of Zhuang and Chinese tones, the first and second tones of Zhuang belong to Pingsheng (the level tone), respectively *Yinping* (阴平) and *Yangping* (阳平); the third to the tenth tones of Zhuang are Zesheng tones; therefore, the Ping-ze relationship of Zhuang folk songs should be arranged in accordance with the law shared by Chinese and Zhuang. In conclusion, through analysis, we can see that the lyrics of Fwen sam ngued usually conform to the rules of Ping-ze in addition to the rules of rhyme.

Table 14. The relationship of Ping-ze rules between Pingguo Zhuang and Chinese

Ping-ze tones	Pingsheng		Zesheng								
			Un-checked tones						Checked tones		
Tone categories	1	2	3	4	5	6	7	9	8	10	
Tone values	314	42	55	21	35	33	55	35	21	33	
Example words	na ¹	na ²	na ³	na ⁴	na ⁵	me ⁶	tap ⁷	pa:k ⁹	luk ⁸	ka:k ¹⁰	
Tone marks	NO	z	j	x	q	h	-p/-t/-k		-b/-d/-g		
Written Z.	na	naz	naj	nax	naq	meh	daep	bak	lwg	gag	
Meaning	thick	rice field	Face	uncle	Arrow	mother	liver	mouth	child	oneself	
Rhyme rules	The tones within the first and		Un-checked tones with un-checked tones					Checked tones with checked tones			
			The tones within the third,					Tones within the 7th, 8th,			

	second tones rhyme with each other at will.	fourth, fifth and sixth tones rhyme with each other at will.	9th and 10 th tones rhyme with each other at will.
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To sum up, through the analysis, the two rhyme schemes of Fwen sam ngued are summarized, and their main difference lies in the relationship between the end words of the second and third lines. Both rhyme schemes belong to the foot-waist rhyme in the broader sense and conform to the tonal correspondence. The foot-waist rhyme scheme and the clear Ping-ze scheme together form the complete rhyme structure of Fwen sam ngued, which is one of the most shining artistic features of Zhuang folk songs.

5.4.2 Rhyme Origin

From the above analysis, it's shown that the rhyme scheme of Fwen sam ngued is a generalized foot-waist rhyme, i.e., a combination of foot-waist and foot-head rhymes. In most of the northern dialects of Zhuang, where the songs are called *fwen* [fɯ:n¹] and *beij* [peɪi³], and in the southern dialects, where the songs are called *lwenx* [lɯ:n⁴], the rhyme scheme is broad foot-waist rhyme. Therefore, the rhyme scheme of Fwen sam ngued is not an exception or a coincidence, but a native rhyme scheme of the Zhuang folk songs, which is the inheritance of the rhyme scheme of the folk songs of ancient Tai-Kadai languages rather than a result of mutual borrowing, influencing, and acculturation.

Academics have long confirmed that the Zhuang language belongs to the Tai-Kadai language group. The Ka-Kadai (Kra-Dai) language group consists of four major language branches in China, which are the Tai (Zhuang-Dai) branch, the Kam-shui (Dong-Shui) branch, the Hlai (Li) branch and the Kra (Ge-Yang) branch. The people who speak these languages share a common ancestor. These groups are mainly found in China, Thailand, Laos, Vietnam, Myanmar and India, etc. In China, they are mainly the Zhuang (Rau), Buyi (Bouyei), Dai (Tai), Dong (Kam), Shui (Sui), Mulao (Mulam), Maonan, Li (Hlai), Gelao, Laja (Lakkia) and Lin'gao (Be), etc.; in Thailand, they are mainly the Thai, etc.; in Laos, they are mainly the Lao, etc.; in Vietnam, they

are mainly the Tay, Nung, etc.; and in Myanmar, they are mainly the Shan, etc.

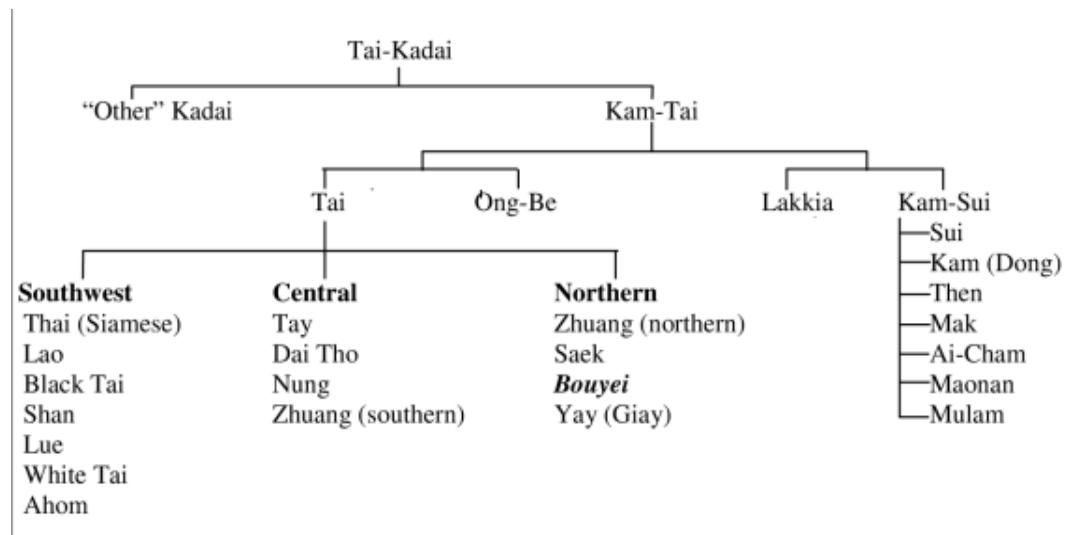
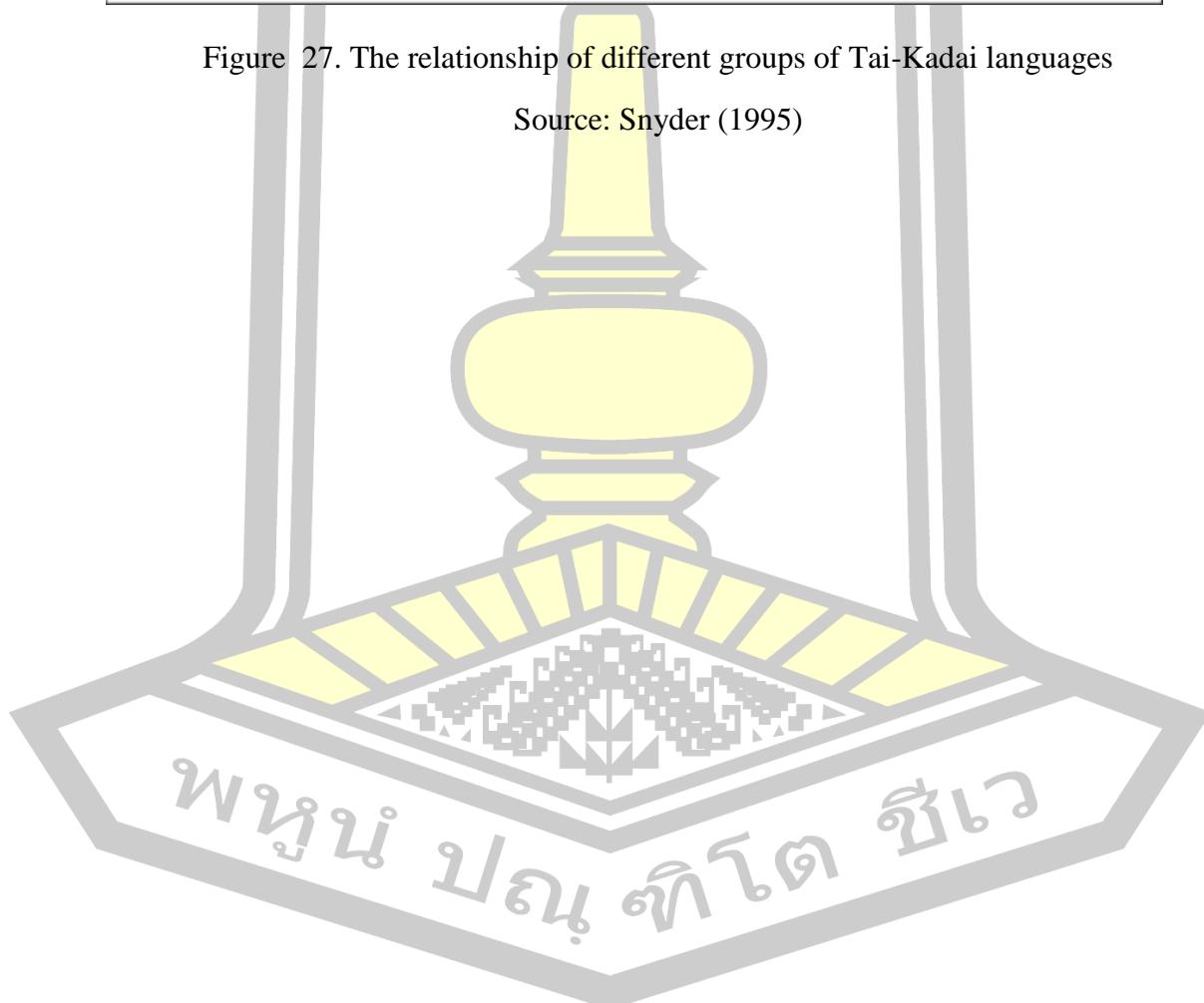


Figure 27. The relationship of different groups of Tai-Kadai languages

Source: Snyder (1995)



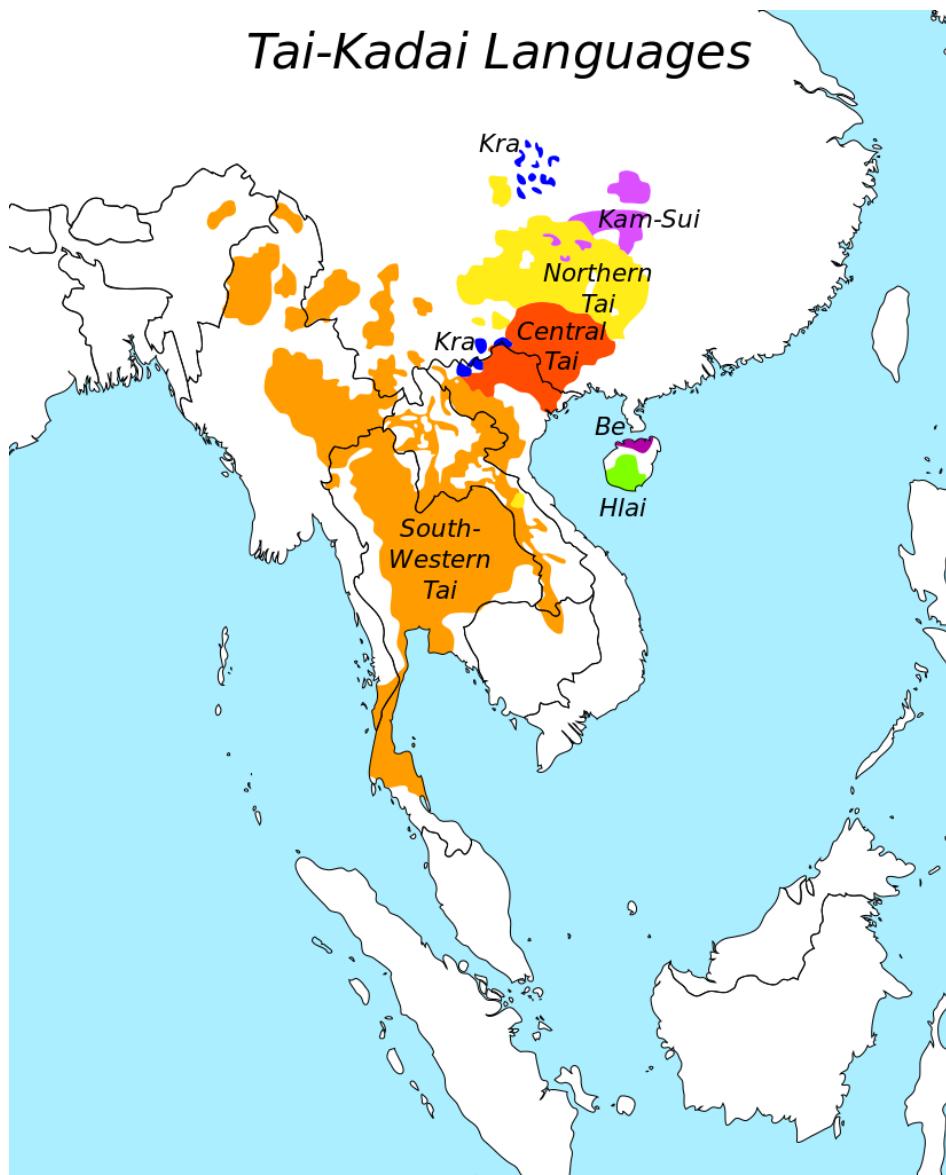


Figure 28. A map of the world distribution of the Tai-Kadai Languages

Source: <https://pi-nu.blogspot.com/2017/07/taikadai-languages.html> (2017)

This study tries to discover the originality of foot-waist rhyme scheme in Zhuang folk songs, including Fwen sam ngued, from the perspective of the whole Tai-Kadai languages and several major languages that are cognate with Zhuang. It will be discussed and studied the comparison between the two parts of the proverbs and the folk songs.

First, the study explores the foot-waist rhyme scheme of the Tai-Kadai peoples from proverbs' perspective.

The proverb is the shortest and most sophisticated of the people's languages, and it has always been one of the treasures of the language of song. (Huang, 1983) In the societies of the Zhuang and other Tai-Kadai speaking peoples, most of the sayings with more than two sentences are composed in the form of foot-waist rhymes, which are used by many singers as the material for composing lyrics, and there are also cases in which the popular lyrics are transformed into the sayings that people like to use in their daily life. In the following, it will be tried to describe some double-sentence sayings of Zhuang with those of other Tai-Kadai ethnic groups, and see how their rhyme scheme really work.

Table 15. The rhyme scheme of proverbs of some languages of Tai-Kadai language family

No.	Language branches	Ethnic groups	Proverbs
1	Tai	Zhuang	<p>Proverb 1 (the northern dialect)</p> <p>?dam¹ ko:n⁵ pan² <u>wan</u>¹ ?dam¹ <u>lan</u>¹ pan² hau⁴</p> <p>Meaning of words</p> <p>to plant, first, to be, barnyard grass to plant, behind, to be, rice</p> <p>Meaning of proverb</p> <p>The first thing planted becomes barnyard grass The latter becomes rice</p> <p>Proverb 2 (the southern dialect)</p> <p>kam¹ nom² pen² <u>ni</u>³ kam¹ <u>khi</u>³ pen² <u>ηxn</u>²</p> <p>Meaning of words</p> <p>grasp, milk, to be, debt grasp, shit, to be, money</p> <p>Meaning of proverb</p> <p>Grasping the breast makes you in debt</p>

			Catching shit makes you rich (Lechery puts you in debt, hard work makes you rich)
	Buyei		<p>Proverb</p> <p>hau⁴ ?di¹ kun¹ ?ja⁵ <u>tak</u>⁷ <u>pjak</u>⁷ ?di¹ kun¹ ?ja⁵ ?in⁴</p> <p>Meaning of words</p> <p>rice, good, eat, hard, to scoop</p> <p>vegetable, good, eat, hard, pick</p> <p>Meaning of proverb</p> <p>Good dinner is hard to cook</p> <p>Good vegetable is hard to pick</p>
	Dai of Xishuangbanna		<p>Proverb</p> <p>xau³ ju⁵ <u>na</u>² <u>pa</u>¹ ju⁵ nam⁴</p> <p>Meaning of words</p> <p>rice, in, rice field</p> <p>fish, in, water</p> <p>Meaning of proverb</p> <p>The rice is in the field</p> <p>The fish is in the water</p> <p>(Each has its own place)</p>
	Dai of Dehong		<p>Proverb</p> <p>ho¹ ?on³ pən⁶ <u>tek</u>⁹ ho¹ <u>lek</u>⁹ pən⁶ ko⁶</p> <p>Meaning of words</p> <p>head, soft, other people, press</p> <p>head, iron, other people, afraid</p> <p>Meaning of proverb</p> <p>If your head is soft, they will press your head</p>

			If your head is hard as iron, people are afraid of you (Weak people are bullied, strong people are scary)
	Thai		Proverb nai ² nam ⁴ mi ² <u>pla</u> ¹ nai ² <u>na</u> ² mi ² kha:u ³ Meaning of words inside, water, have, fish inside, rice field, have, rice Meaning of proverb There is fish in the river There is rice in the field (Have a rich life)
	Lao		Proverb tok ⁷ nam ⁴ ?bo ⁵ <u>lai</u> ¹ tok ⁷ <u>fai</u> ² ?bo ⁵ mai ³ Meaning of words Fall, water, not, flow away fall, fire, not, burnt Meaning of proverb When you fall into the water, you will not be washed away, when you fall into the fire, you don't get burned (Keep your good character in a bad environment)
2	Kam-Sui	Dong	Proverb la:k ¹⁰ ηo ² na:n ² lan ³ <u>pa</u> ¹ la:k ¹⁰ <u>khwa</u> ¹⁴ na:n ² lan ³ peu ² Meaning of words child, shrimp, hard, swallow, fish

			<p>child, dog, hard, swallow, goat</p> <p>Meaning of proverb</p> <p>Small shrimp can't eat big fish, a puppy can't eat a goat</p> <p>(Don't overreach yourself)</p>
	Shui		<p>Proverb</p> <p>ho⁴ ?ŋa¹ ?dai³ <u>ŋa</u>¹ <u>pja</u>¹ to⁶ ?dai³ to⁶</p> <p>Meaning of words</p> <p>to plant, sesame, get, sesame</p> <p>to plant, bean, get, bean</p> <p>Meaning of proverb</p> <p>You get sesame when you plant sesame, you get bean when you plant bean</p> <p>(What you sow, what you reap)</p>
	Maonan		<p>Proverb</p> <p>pa:i¹ to² ka:i⁵ ja:u³ <u>løk</u>⁸ dai³ to² <u>nøk</u>⁸ ja:u³ ta³</p> <p>Meaning of words</p> <p>go, numerical classifier for animals, chicken, inside, coop</p> <p>get, numerical classifier for animals, bird, inside, forest</p> <p>Meaning of proverb</p> <p>Throw away the chicken in the cage Picked up a bird in the woods</p> <p>(The loss outweighs the gain)</p>
3	Hhai	Li	<p>Proverb</p> <p>fun¹ lon¹ gwa¹ ta² <u>hwou</u>³ <u>fou</u>³ kom³ gwa¹ ta² hju:k⁷</p> <p>Meaning of words</p>

			<p>rain, large, to plant, rice field, dry hot, so that, to plant, rice field, puddle Meaning of proverb Dry farm is planted during the rainy season, paddy field is planted in the dry season</p>
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By analyzing the ten languages of the three major language branches mentioned above, it can be clearly found that all of them have the rhyme scheme of foot-waist rhyme, which can be seen that foot-waist rhyme is a rhyme scheme common to the proverbs of the Tai-Kadai ethnic groups.

Next, it will be observed the foot-waist rhyme scheme of Tai-Kadai folk songs from the perspective of folk songs, and looked further to see what kind of new discoveries we can make. First, let's look at a selection of an ancient song of Li people:

Example 1

Folk song of Li (Hlai) language (IPA)	Meaning of words
fa ³ ai ³ tu: ¹ ŋ ² nom ³ fun ¹	sky, reluctant, give, water, rain
zau ¹ ga ¹ ɿen ¹ vu: ¹ k ⁷ <u>la²</u>	remain, we, well or good, do, eat
<u>fa³</u> bu: ¹ n ² ai ³ na ³ fun ¹	sky, very much, reluctant, large, rain
zau ¹ ga ¹ ku ³ gwa ¹ <u>man¹</u>	remain, we, must, plant, sweet potato
gwa ¹ <u>man¹</u> pai ³ pho ³ <u>phe:k⁷</u>	plant, sweet potato, mother,
?wen ³ <u>me:k⁷</u> kom ³ la ² bəw ¹	mountain, high
zau ¹ dew ¹ <u>pəw¹</u> thua ³ <u>ləw²</u>	there is not, meat, so, eat, leaf
zau ¹ na ¹ <u>ku³</u> ?jou ³ <u>ŋai³</u>	remain, carry, go back, tease, child
zau ¹ <u>pai³</u> hei ¹ vu: ¹ k ⁷ <u>an¹</u>	remain, he or him, must, doesn't, cry
vu: ¹ k ⁷ ku ³ <u>vəŋ¹</u> fa ³ <u>ra:n²</u>	remain, mother, go, do, dry rice field
kom ³ ta ¹ da ³ <u>pha:n²</u> ran ¹	do, must, prevent, sky, dry so, not, afraid, hungry, hungry

Meaning of lyrics

God will not give us rain, so that we must make a good life, god really does not want to rain, god doesn't let us can plant sweet potatoes well, the sweet potatoes on the high mountain, without sweet potatoes then we can eat the leaves, take them home to delighted the children, let them not cry, let the mother to plant mountain rice, then we are not afraid of hunger.

The material is taken from *the Collection of Long Discourse Materials in the Li (Hlai) Language* published by the China Minzu University Press (Wen Mingying, Wen Jing, 2009), with individual changes in the citation. By analyzing the above material, we can see that, for example, the last word of the second sentence in the text and the first word of [la²] (eat) and [fa³] (sky) in the third sentence rhyme with each other; the last word of the fifth sentence [phe:k⁷] (tall or high) and the second word of the sixth sentence [me:k⁷] (meat) rhyme with each other; the last word of the sixth sentence [bəw¹] (leaf) and the third word of the seventh line [pəw¹] (go back) rhyme with each other...From this, it can be seen that, in addition to the fact that all the traditional ancient songs of the Li are five-character songs, their rhyme scheme is a clear and generalized scheme of foot-waist rhymes, and they pay attention to the rules of Ping-ze.

The Li call themselves [tai¹/tai⁴], [t¹ai¹], [təai¹], [dai¹], or [thai¹/thai⁴], the self-proclaimed name is still the same as that of the present-day Thai [tha:i¹], Dai [tai²], and part of the Zhuang [dai²/tai²/thai²], who were the earliest pioneers of Hainan Island (Ouyang & and Zheng, 1983), and who, together with the Zhuang, originated from the Ancient Baiyue people. According to the research of archaeologists, as early as 4,000 years ago, when the society of the Li ancestors was probably still in the period of primitive matrilineal communes, equivalent to the Yin and Zhou periods in the mainland China, they crossed southward by boat from the present-day Guangxi and Guangdong on the mainland to today's Hainan Island to live (Guangdong Museum, 1960). Li is the representative language of the Hlai branch of

the Tai Kadai language family, but at the time of the separation of the Li ancestors from the ancient Tai-Kadai language ancestors on the mainland, the mother tongue of the Tai-Kadai language family had not yet produced tones, and the tones of the Li language were developed separately on Hainan Island after the separation of the Li ancestors from the language branches of Tai and Kam-Sui on the mainland, and therefore, at present, only words of the tone A, which is equivalent to the Pingsheng tone of ancient Chinese; the Tai-Kadai language family has the largest number of words in tone A, so Li has more words corresponding to other Tai-Kadai languages (Liang & Zhang, 1996). Separated from their Zhuang ancestors for about 4000 years, the Li ancestors flourished on Hainan Island, where information was relatively closed and there was almost no major communication with the Tai-Kadai groups on the mainland. However, the fact that their self-proclaimed name remains unchanged, and that the lyrics of their folk songs not only have the same sentence scheme, but also have the rhyme scheme of foot-waist rhyme, and that they also pay attention to the rules of Ping-ze after the formation of their respective tones is by no means coincidental, but rather a result of inheriting the rules of lyrics, the aesthetic concepts, and the requirements that have been jointly created by their forefathers from the entire Tai-Kadai language group.

It's taken the folk songs of Kam-Sui branch of Tai-Kadai language family as an example to see what are the characteristics of the folk songs of Kam-Sui language branch with the same origin as Zhuang. Take the part from the Dong folk song *Dong people love singing* as an example:

Example 2

Folk song of Dong (Kam) language (IPA)	Meaning of words
<u>ŋəm²</u> sui ³ ei ¹ wa ¹ pha ¹ tən ² <u>təm⁶</u> tən ³ lak ¹⁰ ɳən ² <u>kəm¹</u> ljaŋ ¹ to ³ a ¹ səm ⁶ ɻən ² səm ⁶ ma ¹ a ¹ men ⁶ <u>to³</u> <u>so⁶</u> əm ⁵ tən ² ɳaŋ ³ juŋ ³ aŋ ¹ ha ² haŋ ¹ tən ² nai ⁶ thaŋ ⁵ maŋ ⁵ <u>ta⁵</u> to ³ i ¹ muŋ ⁴ to ⁵ <u>so⁶</u> wen ⁶ muŋ ⁴ ta ²	Chinese chives, wild chrysanthemum, bloom, flower, full, mountain, valley root, child, people, Kam ethnic group, love, sing, song generation, send, generation, come, song, often, sing

	sound, cover, mountain, grass, loud, big river, river side, mountain, this or here, sing, side, that or there, sing one or a, a person, sing, sound, ten thousand, a person, answer
<p>Meaning of lyrics</p> <p>Wild chrysanthemum blossom all over the hillside, Kam people originally love singing, the Kam songs from generation to generation, singing in the mountains and rivers, singing from this mountain to that mountain, one people ask and ten thousand people will answer. mountains and rivers, singing from this mountain to that mountain, one people ask and ten thousand people will answer.</p>	

This material is taken from the History of Dong Folklore published by the China Minzu University Press (Yang Quan, 1992). By analyzing the above material, we can see that, for example, the last word of the first line of the lyrics in the text [təm⁶] (valley) and the fourth word of the second line [kəm¹] (Kam or Dong) rhyme with each other; the last word of the third line [tə³] (sing) rhymes with the first word of the fourth line [sə⁶] (sound); the last word of the fifth line [tə³] (sing) rhymes with the the fourth word of the sixth line [sə⁶] (sound) rhymes with each other. From the above examples, we can see that Dong folk songs also have the habit of rhyming with the foot-waist rhyme in the broader sense, which is known as the *Gouyun* (勾韵) hook rhyme), i.e., the rhyme of the above line and following line.

In the seven-character folk songs of the Dong, the hook rhyme is used to rhyme with the last syllable at the end of the odd-numbered lines and the first syllable of the first section of the even-numbered lines, or other even-numbered syllables, which is also known as the waist rhyme because it often appears in the middle of the even-numbered lines (Yang, 1992). In the lyrics of the grand songs of Dong, the last syllable of the first line has to rhyme with a certain syllable in the second line, and the syllable at the end of the second line rhymes with a certain syllable in the third line, and so on until the end of a song (Yang et al., 2002). Whether it is a Dong song in the form of seven lines or in the form of a grand song, whether it is an odd-even rhyme or

a chain rhyme, it is a manifestation of the foot-waist rhyme. It is also no coincidence that this rhyme scheme in Dong folk songs is identical to the foot-waist rhyme of Zhuang folk songs.

Next, the folk songs of Shui are combined, which is another important language in the Kam-Sui branch, as an example to see the wide distribution of foot-waist rhymes. The following folk songs of the Shui language in *the Collection of Vocabulary and Common Phrases of the Shui Language* published by Guizhou People's Publishing House (Pan & Wei, 2014) are chosen as examples to be analyzed:

Example 3

Folk song of Shui (Sui) language (IPA)	Meaning of words
zən ¹ kun ² ?ya:u ³ , ju ² ha:u ⁴ pu ⁴ <u>sa:u¹</u>	person, many or much, accompany, I or me, son-in-law, father, you
ju ² <u>a:u¹</u> ?na ² , ti ³ ni ⁴ ta:p ⁷ <u>nam³</u>	I, get, you, small, mother, carry a load, water
ju ² a:u ¹ <u>ham⁶</u> , ti ³ ni ⁴ ?jam ³ <u>?ja¹</u>	I, get, you, small, mother, carry a load, water
?dai ³ ?na ² ma ¹ , la ¹ ?duk ⁷ la:u ³ <u>la:k⁷</u>	I, get, lover, small, mother, dye, cloth
?dai ³ ?na ² thau ⁵ , <u>tsa:k⁷</u> saj ² la:u ³ qhau ¹	get, you, come, get together, hang, thread, clothes
...	...
?dai ³ thau ⁵ <u>ka:n²</u> , ?jau ⁵ ha:u ³ tan ¹ <u>tsjə¹</u>	get, you, come, get together, hang, thread, clothes
<u>mjə¹</u> sa:u ¹ ?nu ⁵ , cən ¹ la:u ³ tau ² <u>zən¹</u>	get, you, arrive, get together, hook, hang, shoes
?dai ³ thau ⁵ <u>tan³</u> , ti ³ khwən ¹ pjen ² <u>lon²</u>	get, you, arrive, house, pour, liquor, come, drink
...	...
get, arrive, house, pour, liquor, come, drink	hand, you, send, to be, one or a, family, people
get, arrive, feeling, some, part, flar, abdomen	get, arrive, feeling, some, part, flar, abdomen

Meaning of lyrics

Dear friends everyone here, I will be a son-in-law, I will marry you, a girl who can carry water, a girl who can dye cloth, I want you, want to make clothes with I want you, want to make clothes with you with the same thread, I want you, want to hang shoes with you with the same hook.... I want you, want to drink with you, you give the liquor to me, we become a family, after I get you, I feel happy and stable.

By analyzing the above material, we can see that, for example, the last word of the first line of the lyrics in the text [sa:u¹] (you) and the second word of the second line [a:u¹] (get) rhyme with each other; the last word of the second line [nam³] (water) and the third word of the third line [ham⁶] (lover) rhyme with each other; the last word of the third line [?ja²] (clooth) and the second word of the fourth line [?ŋa²] (you) rhyme with each other; the last word of the fourth line [la:k⁷] (clothes) and the fourth word of the fifth line [tsa:k⁷] (get together) rhyme with each other...The above examples illustrate that, as in the Dong folk songs, there is a foot-waist rhyme in the Shui folk songs.

In addition, the folk songs of the ethnic groups calling themselves [tai²/tha:i²], i.e., including Thai, Dai, Tay and Zhuang in Xinpíng County, Xishuangbanna Prefecture, Dehong Prefecture of Yunnan Province of China, Chiangmai of Thailand, Lang Son Province of Vietnam, and the Lao calling themselves [la:u²] in Laos are also examples, as seen below.

The material from the Daiya (Tai Ya) [tai² ja⁵] language of Xinpíng County, Yunnan Province is excerpted from *the Tai Ya language of the upper Red River (Honghe River)* published by the Language&Culture Press (Xing Gongwan, 1989).

Example 4

Folk song of Daiya (Tai Ya) language of Xinpíng County (IPA)	Meaning of words
pwot ⁷ pje ² kau ³ lin ⁴ <u>ji</u> ⁵	play (musical instrument), bamboo
pau ⁵ <u>pi</u> ⁵ kau ³ lin ⁴ <u>twan</u> ²	musical instrument, nine, tongue, jade
ka ⁵ ho ¹ məŋ ² <u>tan</u> ² ti ¹ <u>ja</u> ³	blow, flute, nine, tongue, copper
ka ⁵ <u>na</u> ³ va:n ³ tan ² ti ¹ va ¹	walk, head, city or town, be like, enormous implications

	walk, front, village, be like, loud
<p>Meaning of lyrics</p> <p>Playing nine jade spring harmonica, playing nine bronze reed suona; come to the town our music is so amazing, come to the village our music is so loud.</p>	

By analyzing the above material, we can see that, for example, the last word of the first line of the lyrics in the text [ji⁵] (jade) and the second word of the second line [pi⁵] (flute) rhyme with each other; the last word of the second line [twan²] (copper) and the fourth word of the third line [tan²] (be like) rhyme with each other; the last word of the third line [ja³] (enormous implications) and the the second word of the fourth line [na³] (front) rhyme with each other. The above examples show that Xinping Dai folk songs also have foot-waist rhymes, and that the Ping-ze rules are regular.

The material of Xishuangbanna Dai (Tai Lue) is excerpted from *the Collection of Materials on the Languages and Literature of the Tai-Kadai Languages* published by Sichuan Minority Publishing House (The Fifth Research Office of the Institute of Minority Languages of the China Minzu University, 1983), and I has made some changes to the IPA symbols of the relevant materials.

Example 5

Folk song of Daile (Tai Lue) language of Xishuangbanna (IPA)	Meaning of words
se:n ¹ xa:u ⁵ la: ³ ?di: ⁵ <u>ma:</u> ²	sound, news, last, will, come
?ok ⁷ tsa:i ² kwa:ŋ ³ ka ¹ <u>la:</u> ¹ tuŋ ⁶ tse:ŋ ² <u>ha:</u> ²	chest, man, broad, similar, wide field or plain, Chiang Ha (a town name of Chiang Hung City, China)
se:n ¹ xa:u ⁵ <u>la:</u> ³ ?di: ⁵ <u>ma:</u> ²	sound, news, last, will, come
?ok ⁷ tsa:i ² kwa:ŋ ³ ka ¹ <u>la:</u> ¹ na: ² tse:ŋ ² mai ⁵	
se:n ¹ xa:u ⁵ la: ³ ?di: ⁵ ma: ²	

$\eta\gamma:1^8$ ju: ⁵ nam ⁴ ko: ⁴ <u>hε:n¹</u> <u>tε:n¹</u> ju: ⁵ han ² ko: ⁴ kum ³ ...	chest, man, broad, similar, wide field or rice field, Chiang Mai (it is the other old name of Chiang Hung City, China, it's not Chiang Mai of Thailand) sound, news, last, will, come dragon in the water, in or at, water, also, raise one's head wasp, in or at, nest, also, to bow one's head ...
Meaning of lyrics	
I heard that you are coming My heart is as wide as the field of Chiang Ha I heard you are coming My heart is as open as the plain of Chiang Mai The news of the sister's arrival Made the dragon in the water raise its head And the wasps in the nest bow their heads ...	

By analyzing the above material, we can see that the last word [ma:²] (come) of the first line of the lyrics and the fifth word [la:¹] (similar) of the second line rhyme with each other; the last word [ma:²] (come) of the third line rhymes with the fifth word [la:³] (last) of the fourth line, or the sixth word [na:²] (rice field); and the last word [hε:n¹] (raise one's head) of the sixth line rhymes with the first word [tε:n¹] of the seventh line with each other. The above examples show that the foot-waist rhyme also exists in the Daile (Tai Lue) folk songs of Xishuangbanna, and that Ping-ze rules are regular.

The material of Dehong Dai (Tai Nue, Tai Luang or Tai Yai) is also excerpted

from *A Collection of Materials on the Collection of Materials on the Languages and Literature of the Tai-Kadai Languages*, published by Sichuan Minority Publishing House (The Fifth Research Office of the Institute of Minority Languages of the China Minzu University, 1983), and I has made some changes in the IPA symbols of the relevant materials.

Example 6

Folk song of Tai Nue language of Dehong (IPA)	Meaning of words
<p>Man.</p> <p>kau⁶ tsa:i² li⁶ wan² xau³ tsau⁶ thuŋ¹ mau² sip⁷ sɔŋ¹ sa:u² si⁵</p> <p>pi⁶ mau² mu² to⁵ tɔk⁸ tɔk⁸ pen³ la³ tu⁶ hap⁷ hi⁵ m u¹ leŋ²</p> <p>li⁶ mx⁶ xon⁴ tso³ mau² sip⁷ si⁵ sa:u² sɔŋ¹</p> <p>ja:m² mx⁶ teŋ⁶ xun² tsɔn² tsɔn² pi⁶ mau² pa² taŋ² tiŋ⁵ seŋ¹ hɔŋ¹ mau² tɔ⁶ m u¹ ?ɔk⁹ ma² ta:n³</p> <p>Women.</p> <p>li⁶ wan² seŋ¹ la:ŋ² xau³ tsau⁶ thuŋ¹ tsa:i² sip⁷ sɔŋ¹ sa:u² phau⁵</p> <p>ku⁶ mx⁶ ku⁶ to⁶ kɔi² lai³ jem³ ti⁶ laŋ⁶ tan² kau⁵ ha² mɔŋ¹</p> <p>kau⁶ lɔŋ⁴ li⁶ mx⁶ xon⁴ tso³ pi⁶ sip⁷ phau⁵ sa:u² sɔŋ¹</p> <p>tau² se¹ la:i⁶ la:i⁶ sa:i¹ xo² tɔ⁶ mu¹ su⁵ ma² thɔŋ¹ xɔi⁶ hɔi³</p>	<p>Man.</p> <p>I, man, every, day, give, heart, arrvie, you, ten, two, twenty, four</p> <p>older brother, you, hand, knock, sound of beating, plank or board, front, door, close, closeness, not, open</p> <p>Every, day, think back, towards, you, ten, four, twenty, two</p> <p>time, day, top, night, quiet, quiet, older brother, you, carry, arrive, stringed instrument, sound, nice to hear, you, always, not, go out, come, talk</p> <p>Women.</p> <p>every, day, jewel, girl, give, heart, arrive, man, ten, two, twenty, time</p> <p>each, day, each, always, only, get, see or look, place, sit, site, old, you or me or we or us, old</p> <p>I, little sister, every, day, think back, towards, old brother, ten, time twenty, two</p> <p>miss, for, just only, just only, lover, line,</p>

	neck, always, not, to, come, arrive, get together, hang
Meaning of lyrics	
Man.	
I miss you 24 hours a day	
In the stillness of midnight I knocked at your door, but it was shut tight	
I miss you 22 hours a day	
In the quiet middle of the night, I play a nice stringde instrument, but you don't come out to talk to me	
Women.	
I miss you 24 hours a day	
Every day we see the chair we used to sit is in empty there	
I miss you 22 hours a day	
I waiting for you in vain, but I don't know where you are my dear	

By analyzing the above material, we can see that, for example, the last word of the first line of the men's lyrics [sɪ⁵] (four) and the eleventh word of the second line [hɪ⁵] (closeness) rhyme with each other; the last word of the third line [sɔŋ¹] (two) and the thirteenth word of the fourth line [hɔŋ¹] (nice to hear) rhyme with each other. The last word of the first line of the women's lyrics [phau⁵] (time) and the eleventh word of the second line [kau⁵] (old) rhyme with each other, and the last word of the third line [sɔŋ¹] (two) and the eleventh word of the fourth line [thɔŋ¹] (arrive) rhyme with each other. The above examples show that foot-waist rhymes also exist in Dehong Dai folk songs.

The material of Tay in Vietnam is a selection of lyrics of Then [the:n¹] playing and singing, collected by me on January 18, 2018, in Truong Dinh County, Lang Son Province, with information provided by Nguyen Van Bach and Nguyen Van Tho.

Example 7

Folk song of Tay language of Lang Son Province, Vietnam (IPA)	Meaning of words
...	...
diep ⁷ kan ¹ lip ⁷ wan ² ta: ^ŋ <u>ŋan²</u> <u>cau³</u>	love, together with, ten, day, road, still, near or close
bo ⁵ diep ⁷ kan ¹ lən ² <u>taur³</u> lən ² nə ¹ to ⁵ <u>ŋan²</u>	not, love, together with, house or home, under, house, above, all, still, far
<u>kwai¹</u>	love, together with, similar, fish, Cyprinus Carpio, inside, basin
diep ⁷ kan ¹ ton ² pja ¹ <u>nai²</u> tea: ^ŋ <u>a:^ŋ 5</u>	not, love, together with, similar, shrimp, fishbone, inside, deep pool
bo ⁵ diep ⁷ kan ¹ ton ² kuŋ ³ <u>ka:^ŋ 3</u> təha: ^ŋ <u>wan²</u>	love, together with, flat, broad, still, float
diep ⁷ kan ¹ nam ⁴ phiəŋ ¹ pha: ^ŋ <u>ŋan²</u> <u>lɔi²</u>	not, love, together with, whip, buffalo, still, detour
bo ⁵ diep ⁷ kan ¹ nam ⁴ lɔi ¹ wa: ⁱ <u>ŋan²</u> wan ³	love, together with, similar, a cluster of (plants) tall, four, season
diep ⁷ kan ¹ ton ² ko ¹ ləŋ ¹ li ⁵ <u>kwai⁵</u>	not, love, together with, to be, pipe, flute, time, only
bo ⁵ diep ⁷ kan ¹ pan ² pɔŋ ³ <u>pi⁵</u> pai ¹ da: ⁱ ¹	love, together with, water, take.... . in..., sifter, not, slip
diep ⁷ kan ¹ nam ⁴ to ¹ səŋ ¹ bo ⁵ <u>lot⁷</u>	not, love, together with, water, still, splash
bo ⁷ diep ⁷ kan ¹ nam ⁴ to ¹ tsən ³ <u>bjɔk⁷</u> <u>ŋan²</u>	love, together with, water, take.... . in..., sifter, not, scattered
ta: ⁿ ⁶	not, love, together with, water, take.... . in..., basin, still, flow
diep ⁷ kan ¹ nam ⁴ to ¹ səŋ ¹ bo ⁵ <u>la:^ŋ 5</u>	love, together with, piece (of thing), bridge, thread, still, get or can be
bo ⁵ diep ⁷ kan ¹ nam ⁵ to ¹ a: ^ŋ ⁵ <u>ŋan²</u> <u>lai¹</u>	not, love, together with, piece (of thing), bridge, wood or tree, scoop, inside
diep ⁷ kan ¹ ka: ⁱ ⁵ kiu ² <u>mai¹</u> <u>ŋan²</u> <u>dai³</u>	
bo ⁵ diep ⁷ kan ¹ ka: ⁱ ⁵ kiu ² <u>mai⁴</u> tak ⁷ tea: ^ŋ ¹	
...	

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	...
Meaning of lyrics	
...	
<p>If we love each other, it takes ten days to find each other then we feel close</p> <p>If we don't love each other, it's too far away to live near by</p> <p>If we love each other, we are like the carps in the basin</p> <p>If we do not love each other, we are like the old shrimps in the deep pool and never contact</p> <p>If we love each other, we can all swim through the sea</p> <p>If we don't love each other, we can not swim through the narrow river like a whip</p> <p>If we love each other, we are like papayas, all the year round</p> <p>If we don't love each other, we are like the flutes made of rice straw, soon broken</p> <p>If we love each other, when we use a sifter to hold water, water does not leak out</p> <p>If we don't love each other, when we use a flower cup to hold water, the water is splashed out</p> <p>If we love each other, when we use a sifter to fill water, water will not disperse</p> <p>If we don't love each other, when we use a basin to hold water, the water will flow away</p> <p>If we love each other, we can all walk through the very small wooden bridge</p> <p>If we don't love each other, when we walk across the wooden bridge, the wooden bridge will break</p>	
...	

By analyzing the above material, we can see that, for example, the last word of the first line of the lyrics in the text [səaɯ³] (near or close) and the fifth word of the second line [tɯɯ³] (under) rhyme with each other; the last word of the second line [kwaɪ¹] (far) and the fifth word of the third line [nai²] (carp fish) rhyme with each other; the last word of the third line [a:ŋ⁵] (basin) and the sixth word of the fourth

line [ka:n³] (fishbone) rhyme with each other; the last word of the fourth line [waŋ²] (deep pool) and the sixth word of the fifth line [ŋaŋ²] (still) rhyme with each other...The last word of the twelfth line [lai¹] (flow) and the fifth word of the thirteenth line [mai¹] (thread) rhyme with each other, and the last word of the thirteenth line [dai³] (get) and the sixth word of the fourteenth line [mai⁴] (wood or tree) rhyme with each other...The above examples show that foot-waist rhymes are also present in the Tay folk songs of Vietnam, and that the Ping-ze patterns are regular.

Excerpts of Thai folk song material from the northern region of Thailand, known as the Lanna region, are taken from the song *Akhayan Lanna* (Lanna Proverbs), which was included in the album *Folk 1991* by the famous musician Jaran Manopet, who is in Chiang Mai, Thailand. The lyrics were originally recorded in Lanna alphabets and Thai alphabets, and are now transcribed in IPA by me.

Example 8

Folk song of Lanna Thai language of Thailand (IPA)	Meaning of words
sip ⁷ lem ¹ sa:u ² lem ¹ ?bau ⁵ tau ⁶ lem ¹ ?bai ¹ <u>khau³</u>	ten, sharp, twenty, sharp, not, as...as... Sharp, leaf, paddy
sip ⁷ lau ³ sa:u ² lau ³ <u>?</u> bau ⁵ tau ⁶ lau ³ ?də:n ¹ ki:n ¹	ten, liquor, twenty, liquor, not, as...as..., liquor, mooth, the lunar first month or the tenth month in ancient Thailand
sip ⁷ si:n ¹ sa:u ² si:n ¹ ?bau ⁵ tau ⁶ si:n ¹ men ² wa:n ⁴	ten, sound, twenty, sound, not, as...as... sound, insect, cicada
sip ⁷ tsai:n ⁴ sa:u ² <u>tsa:n⁴</u> ?bau ⁵ tau ⁶ tsai:n ⁴ ?e ¹ ra ² wan ²	ten artisan, twenty, artizan, not, as...as..., Erawan (Indra's three-headed elephant)
?a ¹ ju? ⁷ sip ⁷ pi ¹ ?a:p ⁹ nam ⁴ ?bau ⁵ na:u ¹	age, ten, year, swim, water, not, cold
?a ¹ ju? ⁷ sa:u ² pi ¹ ?eu ⁵ sa:u ¹ ?bau ⁵ ka:i ⁵	age, twenty, year, court, girl, not, stack thirty, year, not, tired of, feel sorry for

<p>sa:m¹ sip⁷ pi¹ ?bau⁵ <u>na:i⁵</u> son¹ sa:n¹ si⁵ sip⁷ pi¹ het⁷ <u>ka:n¹</u> mən¹ fa⁴ pha⁵ ...</p>	<p>forty, year, do, job, like, sky, cut open ...</p>
<p>Meaning of lyrics</p> <p>In this world, nothing is as good as the tips of rice leaves Nothing is as delicious as the liquor of the lunar first month Nothing is as loud as the sound of cicadas No elephant is as powerful as the three-headed elephant And when you are ten years old, you are not afraid of the cold when swimming When you are ten years old, you will not be tired when you fall in love When you are thirty years old, you will not regret anything you do When you are forty years old, you will work as fast as lightning ...</p>	

By analyzing the above material, we can see that, for example, the last word of the first line of the lyrics [khau³] (rice) and the fifth word of the second line [?bau⁵] (not) rhyme with each other; the last word of the second line [ki:ŋ¹] (the lunar first month) and the fourth word of the third line [si:ŋ¹] (sound) rhyme with each other; the last word of the third line [wa:ŋ⁴] (cicada) rhymes with the fourth word of the fourth stanza [tsa:n⁴] (elephant); the last word of the fifth line [na:u¹] (cold) rhymes with either the third word of the sixth line [sa:u²] (twenty) or the sixth word of the sixth line [sa:u¹] (girl), and the last word of the sixth line [ka:i⁵] (stack) rhymes with the seventh line of the fifth word [na:i⁵] (tired of) rhyme with each other; the last word [sa:n¹] (feel sorry for) of the seventh line and the fifth word [ka:n¹] (girl) of the eighth line rhyme with each other...The above examples illustrate that foot-waist rhymes are also present in the folk songs of Northern Thailand, and that the Ping-ze patterns are regular.

Excerpts of material in Lao language are taken from the examples of songs

cited in Piyanan Nawakamdee and Thanaboon Sinthorn's collaborative paper, *Poems and Melodies of Lam Khonsawan Performing Arts in Sawannakhet Province, Laos People's Democratic Republic (2020)*. The song examples were compiled and recorded by Prof. Charoenchai Chonphairote, a leading Thai ethnomusicologist, in 2020, and the original lyrics, recorded in Thai and Latin alphabets, are now transcribed into the IPA by me.

Example 9

Folk song of Lao language (IPA)	Meaning of words
<p>khran² nɔ:ŋ⁴ khit⁷ hɔ:t⁸ ?a:i³ hai³ lix:u¹ ?bx:ŋ⁵ ?durŋ¹ ?da:u¹</p> <p>?an¹ wa:⁶ sɛ:ŋ¹ ta:¹ <u>hau²</u> si¹ klo:m⁵ kan¹ ?ju⁵ thy:ŋ² fa:⁴</p> <p>kho:¹ hai³ ?bun¹ pha¹ la:¹ sa¹ ra:ŋ⁴ ne:n² nam² na:u⁴ <u>tɛɔ:ŋ⁵</u></p> <p>pha:² hai³ ?a:i³ le² <u>nɔ:ŋ⁴</u> ?dai³ nɔ:n² so:n⁴ klo:m⁵ kan¹</p> <p>...</p>	<p>very, little sister, think, arrive, older brother, give, to turn the head to look, to gaze dazedly, moon, star</p> <p>item, say, light, eye, we or our, a particle placed at the end of a sentence to emphasize or indicate a request, to comfort, together with, in or at, top, sky</p> <p>to ask for, give, merit, pa-la, build, spouse, lead, bend, gaze</p> <p>carry, give, older brother, and, little sister, get, sleep, complex, to comfort, together with</p>
Meaning of lyrics	
<p>If you miss me please look up to the moon and star Our eye sight will meet each other in the sky Oh, merit, please help us, pulling us getting together Getting you and me being together ...</p>	

By analyzing the above material, we can see that, for example, the last word of

the first line of the lyrics [ʔda:u¹] (star) and the fifth word of the second line [hau²] (we or us) rhyme with each other; the last word of the third line [təo:ŋ⁵] (gaze) and the fifth word of the fourth line [nə:ŋ⁴] (little sister) rhyme with each other...The above examples show that foot-waist rhymes also exist in Lao folk songs.

To sum up, in terms of language, the foot-waist rhyme scheme in the broad sense is widely distributed in the three major language branches of the Tai-Kadai language family, namely, Tai (Zhuang-Dai), Kam-Sui (Dong-Shui), and Hlai (Li), all of which show systematic distribution; geographically, the foot-waist rhyme scheme is not only found in Guangxi Zhuang Autonomous Region, Guizhou Province, and Yunnan Province, but is also found in Thailand, Laos, Vietnam, and Myanmar, where Tai-Kadai groups reside, for reasons of population mobility and ethnic migration. From the point of view of ethnicity, although the Tai-Kadai language group nowadays presents various self-references, its oldest self-reference is [djai*], i.e. 傣, 泰, 岱, 台 and 僮 in Chinese, which is the same as the name of *Dongyi* (东夷) in China's ancient times, i.e. *Yi* (夷). (Luo, 1998) Nowadays, the groups with the largest population of foot-waist rhyme scheme are still called Tai (Thai, Dai, Tay, etc.). It can be seen that the foot-waist rhyme scheme is not unique to modern Zhuang folk songs such as Fwen sam ngued, and Pingguo Prefecture, but is a cultural feature common to the folk songs of the entire Tai-Kadai language group.

The foot-waist rhyme scheme cannot be observed only from the horizontal co-temporal perspective, that is, only from the modern sense of the national self-proclaimed, song species designation to judge its existence and influence, but also from the vertical perspective of the time to analyze its origin and ethnic cultural commonality.

Table 16. Distribution of foot-waist rhyme scheme in three branches of Tai-Kadai language family of China

No.	Language branch	Ethnic group	Distribution	
			There are	There are no

1	Tai (Zhuang-Dai)	Zhuang, Buyi, Dai	yes	
2	Kam-Sui (Dong-Shui)	Dong, Shui, Maonan	yes	
3	Hlai (Li)	Li	yes	

Table 17. Distribution of foot-waist rhyme scheme among Tai-Kadai speaking peoples in various countries

No.	County	Ethnic group	Distribution	
			There are	There are no
1	China	Zhuang, Buyi, Dai, Dong, Shui, Maonan, Li, etc.	yes	
2	Thailand	Thai, etc.	yes	
3	Laos	Lao, etc.	yes	
4	Vietnam	Tay, Nung, Giay, etc.	yes	
5	Myanmar	Shan, etc.	yes	

As early as 5,000 years ago, that is, during the late Neolithic period, the ancestors of the Tai-Kadai language group initially formed three different ethnic groups, namely, the Tai, the Kam-Sui, and the Hlai, and about 4,000 years ago, when the ancestors of the Tai-Kadai language group were still in the primitive matriarchal communes, the Hlai ancestors migrated one after another to the island of Hainan, and at this time, there was also a difference between the ancestors of the Kam-Sui and those of the Tai-Kadai language groups, and then after thousands of years of development, in the Sui-Tang period (600-800 AD), the Kam-Sui ancestors began to migrate northward, that is, along the western Guangdong and eastern Guangxi through Wuzhou along the Guijiang River and the Xunjiang River, gradually spreading out and settling down in today's settlements (Liang & Zhang, 1996). Nowadays, all the Tai-Kadai ethnic groups have the rhyme scheme of foot-waist rhyme, but they have been separated from each other for thousands of years. Although it cannot be said that there has been no contact after the separation, it is quite difficult to re-establish contact and replacement with the Zhuang speaking ethnic group and

the Kam-Sui speaking ethnic group on a large scale, for a long period of time, and with a wide range, if they are in an isolated island like the Li people, or have their own independent political regime like the Thai people. Therefore, it can be assumed that the reason why the foot-waist rhyme exists in most of the Tai-Kadai language groups is the common inheritance of the ancient cultural commonality by the modern groups, and it is possible that the rhyme of foot-waist rhyme was formed in the period when the ancient Tai-Kadai language groups were not yet separated or still in close contact with each other, rather than being a product of mutual contact only later on.

To summarize, after comparing the rhyme scheme of Fwen sam ngued with those of other Tai-Kadai folk songs, it is clear that the foot-waist rhyme scheme of Fwen sam ngued of Zhuang in Pingguo County is not, in my opinion, a result of the mutual contact between Pingguo Prefecture and other regions, or between Fwen sam ngued and other folk songs, but rather a phenomenon of the commonality of rhyme scheme and common linguistic and aesthetic requirements that they have inherited together from their ancestors.

5.5 Conclusion

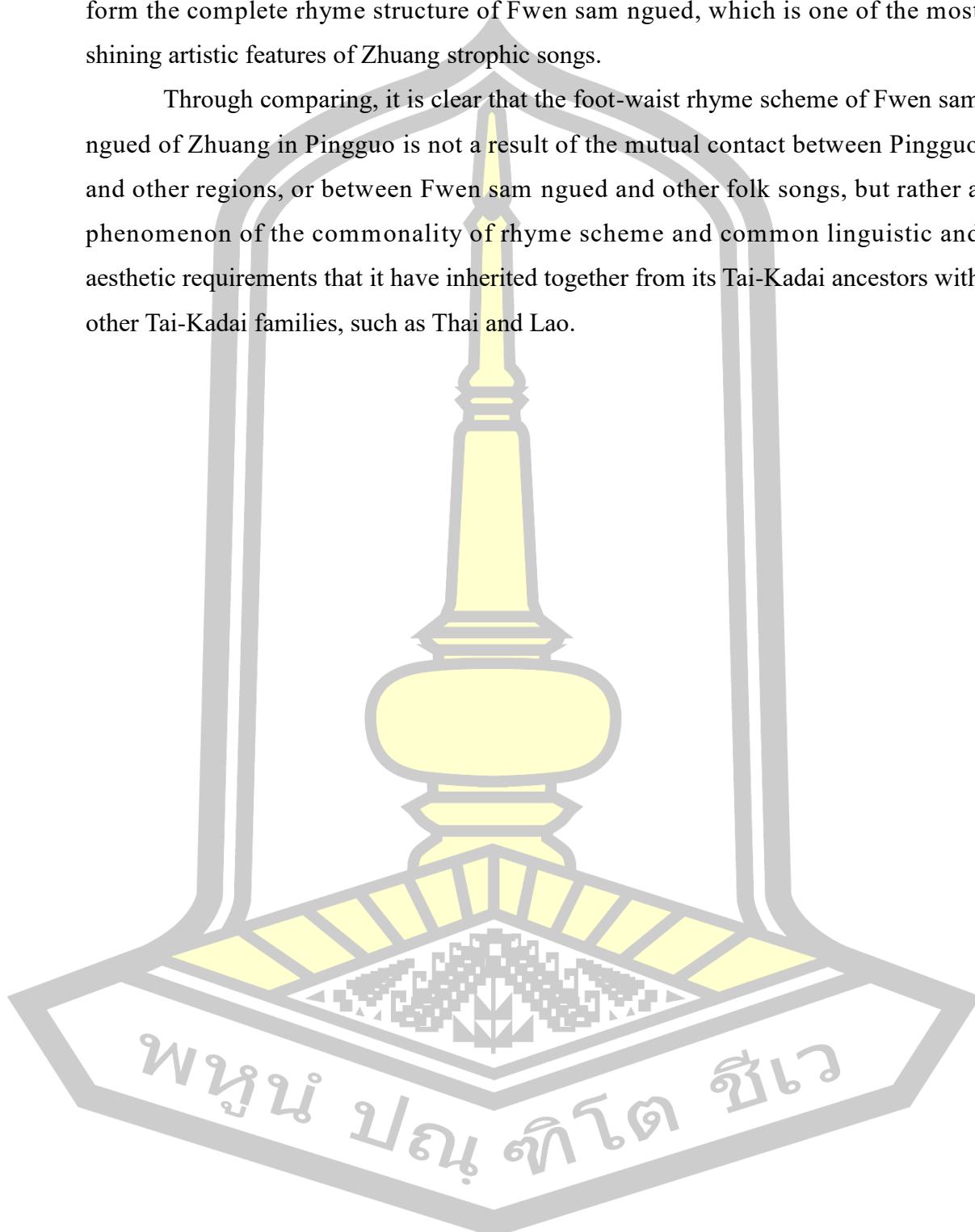
Fwen sam ngued has its own way of construction, i.e. its lyrics structure, and its lyrics structure is a four-line style with five words and a four-line style with three words (in the first line), of which the most common is the four-line style with five-words to a line. The basic elements of lyrics composition are words, syllables, phrases, number of sentences and paragraphs, etc., and are limited by certain characteristics of the song. Lyrics belong to the literary part in folk songs and are also the core part, which is not only the content to be expressed by the songs and singers, but also the treasure house of traditional culture and the mirror of history.

In conclusion, a good study of the lyrics structure of Fwen sam ngued helps us to understand the meaning of the lyrics and analyze the structure of the phrases.

Fwen sam ngued has its own rhyme scheme, and its rhyme scheme is foot-waist structure, including the two rhyme schemes, which are foot-wait style and foot-foot style between the second line and third line, their main difference lies in the relationship between the end words of the second and third lines. Both rhyme schemes belong to the foot-waist rhyme in the broader sense and conform to the tonal

correspondence. The foot-waist rhyme scheme and the clear Ping-ze scheme together form the complete rhyme structure of Fwen sam ngued, which is one of the most shining artistic features of Zhuang strophic songs.

Through comparing, it is clear that the foot-waist rhyme scheme of Fwen sam ngued of Zhuang in Pingguo is not a result of the mutual contact between Pingguo and other regions, or between Fwen sam ngued and other folk songs, but rather a phenomenon of the commonality of rhyme scheme and common linguistic and aesthetic requirements that it have inherited together from its Tai-Kadai ancestors with other Tai-Kadai families, such as Thai and Lao.



CHAPTER VI

THE CULTURAL CHANGE OF SONG FAIR OF FWEN SAM NGUED

This chapter focuses on the cultural change song fair of Zhuang minority. In the long history of China, the Zhuang minority have created their own unique folk song culture and song fair culture. Song fair is an important carrier of Zhuang folk song culture, which has a very important historical status and practical significance in the traditional Zhuang culture. The long history of Zhuang song fair culture has been described and recorded in many Chinese ancient books, such as *Taiping Huanyu Ji* in the Northern Song Dynasty of China about 1050 years ago, *Lingwai Daida* in the Southern Song Dynasty about 850 years ago, *Nanning Prefecture Annals* in the Ming Dynasty about 480 years ago, *Chiya* in the Ming Dynasty about 350 years ago, *Guangdong Xinyu* in the Qing Dynasty about 350 years ago, and *Lingbiao Jiman* about 90 years ago (Qin, 2005). The longstanding Zhuang song fair culture is a reflection of the values and aesthetic concepts of the Zhuang people, but it is undergoing new conditions of historical evolution in today's society, facing great challenges of historical change and will usher in new opportunities for historical and cultural change with the development of China's modernization. The study of the cultural change of the Zhuang song fair in this chapter includes the following aspects:

- 6.1 The current situation and research significance of the Zhuang song fair
- 6.2 Deconstructing the components of the Zhuang song fair from a linguistic perspective
- 6.3 Comparing the traditional Zhuang song fair and the present Zhuang collective singing activities from the perspective of social memory theory
- 6.4 Conclusion

6.1 The Current Situation and Research Significance of the Zhuang Song Fair

Song fair is refer to a folk custom entertainment that Zhuang people gathering

to sing folk songs for courtship, friendship or recreation. It's called "haw fwen [haw¹ f^u:n¹]" or "hae fwen [hai¹ f^u:n¹]" in Pingguo Zhuang language, in Chinese it's called "歌圩 (gē xū)" (Zhang, 2003).

In the past, most song fairs were held during the spring season, such as the third month of the lunar calendar, because this is the season when the weather turns warm, everything recovers, and people's hearts are soothed. People would gather together from all villages at a fixed time during this season to sing, exchange feelings, talk about love and look for love (Qin, 2005). Since the main function of traditional song fairs is to search for love (Pan, 1988), the locations chosen are usually in the wild, such as on a hillside, so as to protect the privacy of young people as they exchange feelings. In the past, song fairs were held under the shade of trees on hillsides, called haw ndoeng [haw¹ ?doŋ¹] (Huang, 2018), which means a fair in the woods, and young people liked to meet at haw ndoeng, and so many places have this form of haw ndoeng .

Through the field research, it can be known there are 17 traditional song fairs with fixed time and place recorded in Pingguo Prefecture, they are Muniang Mountain, Dudu Temple, Yanxian, Guitou Mountain, Anwu, Shanxin, Xinxu, Denglong, Taiping, Boli, Gu'an, Moxu, Yexu, Kaiyan, Laixu and Dengsi-Nada, some of these song fairs have already disappeared, and some of them are still existed, but they are only sometimes organized and sometimes not held.

With the development of the times, the traditional song fair has undergone a lot of changes, resulting in the modern song fair. Between the modern song fair and the traditional song fair, there are mainly the following aspects of difference:

Firstly, because of the needs of the development of the new life in the new era, a number of song fairs with irregular time have been produced. These song fairs are mainly organized by some villages on their own initiative, with irregular time, usually

for the purpose of competitions or publicity, and some villages, in order to continue this practice, will continue to hold them on the same day in the following years after having held them for once, thus forming the song fairs. For example, in Pingguo Prefecture, Duyang Village of Pozao Town, has organized three times spontaneously, Naliang Village of Matou Town, has organized five times, and Buju Village of Taiping Town, has organized three times, and so on.

Secondly, because of the convenience of transportation in the new era, a number of song fairs with new dates and new places have been produced, these song fairs have appeared one after another after 2000, the time of their appearance is only 20 years, they are mainly organized according to the fixed time of the fair held in each town in Pingguo Prefecture, the place of song fairs organized by people's own gatherings, for example, in the center of Pingguo Prefecture it is the Riverside Park, in Taiping Town it is the roadside of Taiping Health Center, in Yexu Town is the Shizi Mountain.

Thirdly, because of the improvement of people's living standards, the contents of traditional song fairs have undergone some changes, and modern song fairs in some places have incorporated many other forms of cultural performances, such as government funding or singers' fund-raising to invite opera troupes to perform, lion teams to lion dance, or the organization of activities such as sparkler-grabbing, embroidered ball-grabbing, and riddle-asking, in order to increase the festive atmosphere.

Fourthly, because of the development of the market commodity economy, the modern song fairs in some places have begun to change to a trading type of market, where traders from different places will gather on the day of song fairs to do business at the location of the song fairs, and even the government will plan the arrangement of the stalls or rent them out to the traders, so these song fairs take on a strong commercial flavor.

Fifthly, because of the great abundance of materials in the new era, the custom

of singers giving gifts to each other in traditional song fairs has basically disappeared. In the past, because of the scarcity of living materials, male and female singers would give each other some daily necessities, for example, the female would give shoes, insoles, and belts, etc., and the male would give towels, hats, cloths, scissors, and candies, etc., but with the era's development, these supplies have become easily available, so in modern song fairs, this custom has gradually disappeared.

Sixth, the social function of the traditional song fair has changed dramatically because of the change in the way people fall in love in the new era. In the past, the main purpose of organizing song fairs was for young men and women to fall in love, while the function of modern song fairs is to continue cultural traditions as well as recreation and entertainment, and the singers sing more for the purpose of passing the time.

In the past, Fwen sam ngued of Zhuang minority in Pingguo Prefecture was mainly spread by song fair.

Song fair is an important part of the traditional cultural life of all Zhuang people, including Zhuang in Pingguo, and it is one of the representative cultural forms of the Zhuang people (Qin, 2005). However, with the process of urbanization, the acceleration of people's life rhythm and the arrival of the Internet and big data era, the form of its presentation has changed dramatically, i.e., the traditional song fair culture of the Zhuang people has undergone a change. It is believed that with the development of the times, the impact of foreign cultures and the diversification of cultural life, the current song fair locations have disappeared one after another, and the traditional song fair culture is facing an endangered situation, and is in urgent need of protection and inheritance (Lu, 2003). For the Zhuang traditional song fair locations have disappeared one after another, that is, the Zhuang song fair has undergone the change of the times, does it mean that the Zhuang song like culture has been in the situation of collapse, or another perspective to observe, the disappearance of the Zhuang traditional song fair locations whether it has its reasonableness, transformation and regeneration, that is, the Zhuang song fair culture seems to be dying out, but in fact it continues to exist in the Zhuang society in another form of

presentation.

This study believes that it is necessary to explore and analyze the above issues in depth. In order to do the above exploration and analysis, this study believes that first of all, it is necessary to systematically analyze the connotation of the Zhuang song fair, i.e., to deconstruct and sort out the core elements of the entire cultural system and cultural ecology that includes tradition, mass, society and synthesis, and at the same time, it is also necessary to stand in the perspective of the developmental viewpoint of the materialistic dialectics to recognize the existence of the song fair culture as a social phenomenon and a musical phenomenon.

This study intends to observe the changes in the cultural phenomenon of song fair from the perspectives of linguistics and social memory theory by analyzing the fieldwork materials and interview reports compiled by the researcher in Guangxi, as well as Pingguo, Nanning, Hechi, Liuzhou, and Baise, and put forward their own reasonable opinions, with a view to providing valuable research theoretical basis and reference texts for the academic community to further explore the development of Zhuang song fair. The use of social memory theory will be the key methodology of this chapter.

6.2 Deconstructing the Components of Zhuang Song Fair from a Linguistic Perspective

Language is a special social phenomenon, a product of many eras, and it changes over time. On the other hand, language can reflect the existence of many societies at that time and in reality, and because "language is an instrument of thought and a medium for the exchange of ideas." (Dai, 2006) Therefore, it is possible to analyze language first-hand to get a glimpse of the worldview of a community or association of people in a given society and the meaning of the "self" of the subjectivity of something they want to express.

This study summarizes and analyzes the names of the Zhuang people in Pingguo Prefecture and other Zhuang dialect groups for song fair, and describes the definitions of the Zhuang song fair in the Chinese context, so as to deconstruct the general components and core elements of the traditional Zhuang song fair as a

dynamic cultural ecosystem.

Different dialect areas of the Zhuang language have different ways of calling song fair, and the study summarizes the main ways of calling it in different places according to the interview and the fieldwork materials in the following table:

Table 18. The names of song fair in the various Zhuang dialects

Zhuang dialect area	Zhuang writing	IPA	Meaning
Pingguo	haw fwen	ha:w ¹ /hai ¹ fu:n ¹	Haw means fair and fwen means song.
Debao, Jingxi, Napo	hangq danq	ha:n ⁵ twa:n ⁵ /ta:n ⁵	Hangq means market and danq means wild meeting place.
Longzhou, Daxin, Pingxiang	roengz doengh	nun ² thuŋ ⁶	roengz means go down and doengh means field.
Tianyang	hwnj gamj	hwn ³ ka:m ³	hwnj means go up and gamj means cave.
Tianlin, Lingyun	haej gamj	hau ³ ka:m ³	haej means go inside and gamj means cave.
Tiandong	ok gamj	?o:k ⁷ ka:m ³	ok means go out and gamj means cave.
Wuming, Du'an, Dahua	haw fwen	ha:w ¹ fu:n ¹	haw means fair, market, and fwen means song.

From the materials in the table, it can be seen that danq (wild meeting place), doengh (field), gamj (cave) and haw (fair) all denote places, also known as fields. By analyzing the Zhuang language expressions, it can be seen that the focus of the

Zhuang society on the act of "gathering and singing" for a long time has been on the field of the act, i.e., the venue where the song fair is held, which indicates that the field is an important component of the traditional Zhuang song fair, which is the same as the Chinese term named "歌圩 (gē xū)", and which literally emphasizes the importance and primacy of the venue, except that the venue of the traditional song fair is shown in the rural environment.

In addition, the act of singing activities in a certain field must require the matching of the corresponding time, and the expression of the year and month in Zhuang language is now commonly used in the traditional Chinese calendar, also called the Xia calendar, the lunar calendar, and so on, so that the circulation and continuity of the time of the traditional Zhuang singing polder can be seen in the Chinese literature. For example, about eight hundred years ago, the Song Dynasty person Zhou Qufei wrote *Lingwai Daiqian*, which described that:

"According to the custom in the Jiaozhi region, during the third day of the third month of the lunar calendar, men and women gather, stand in two lines, and then fall in love by singing songs while throwing balls made of silk threads of various colors..."

Kuang Lu of the Ming Dynasty recorded in the book *Chiya*:

"Zhuang women sing for fun in the spring or fall. The men then go along to join the women in their singing..."

The *Hechi County Annals*, published in the eighth year of the Republic of China, recorded that:

"In the second or seventh month of the lunar year, young men and women of the Zhuang ethnic group go to the countryside to gather and sing and play, and use singing as a way to fall in love..."

It is written in *Lingbiao Jiman* by Liu Xifan, published in the 23rd year of the Republic of China:

"Song fair has two kinds of festival song fair and usual song fair, if people gather to sing at festival time then choose the corresponding festival as the time, if people want to sing at usual time then no fixed time..."

Although the time of the ancient folk singing activities recorded in the above materials can span a thousand years, it is basically the same as the time of the song fair activities held in most places of today's Zhuang society. Nowadays, the Zhuang hold song fairs mostly in the first month of spring, from January to May, and in the fall, between August and September, and in some places they coincide with the traditional festivals of the neighboring ethnic groups, mainly the Han Chinese, such as the second day of February, the eighth day of April, the Zhongyuan Festival (July), the Mid-Autumn Festival (August), the Chongyang Festival (September), and so on (Lu, 2005). The songs held during these festivals are regarded as "festival song fairs," which is "festival song fairs" in Liu Xifan's book. Of course, there are also abundant "temporary song fairs", i.e. (Huang, 2018), "usual song fairs" that are held on any day of the week. By sorting out the time of traditional Zhuang song fairs, it can be seen that the transmission of the time of song fairs has relative continuity and stability, which indicates that time is also an important component of Zhuang song fairs.

In addition, the traditional Zhuang song fair also has certain social functions and behavioral programs. The social functions of song fair, i.e., the subjective and objective purposes expected to be achieved by performing the act, mainly include love, marriage, education, remembrance, praying for blessings, entertainment, competition, and trade, etc., of which love is the most significant and important, as reflected by the fact that "the songs sung in song fair are mainly love songs" (Huang, 1990) and the content of Fwen sam ngued.

The program of song fair, i.e., the standard and format that includes procedures and rituals, is the way in which the members of the society are organized in the song fair. Through the interview, the study summarizes a set of procedures that

have been agreed upon for traditional Zhuang love song, examples of which are given in the table below:

Table 19. The program table of traditional Zhuang love songs

Program	Zhuang language	Aim	Content
1	dox bungq	come across	greet each other
2	dox sawq	temptations	sound out facts
3	dox cam	reply to a question	ask for information
4	dox gyaez	first love	love grows in one's heart
5	dox naek	deep friendship	pour out one's heart
6	dox soengq	pledge one's love	exchange of letters
7	dox mieng	oath of alliance	swear to one another
8	dox daengq	repeatedly advise	exhort one another
9	dox byag	farewell	unwilling to separate

As can be seen from the above table, the singing activity in the traditional Zhuang song fair is a complex but orderly collection of behaviors, which is of great importance as a constraint and guide for people's interactions in the social environment of the era of small farm economy. Therefore, both function and program are organic components of the song fair.

However, regardless of the purpose of organizing song fairs, in the final analysis, it is the human being as the carrier who carries out social activities with singing as the core form and socializing as the core value, i.e., the members of the society use song as the medium to seek, establish, consolidate and maintain the connection between each other, and even extend the connection with the external space. Therefore, singing and socializing together constitute the core elements of song fair. In addition, the human being serves as the carrier of the act, which need not be emphasized in this study here.

To summarize, it can be seen through the narrative in this subsection that the main components of the traditional Zhuang song fair are people, field, time, function and program, and its core form is singing and its core value is communication. This study summarizes the relationship between them in the below figure:

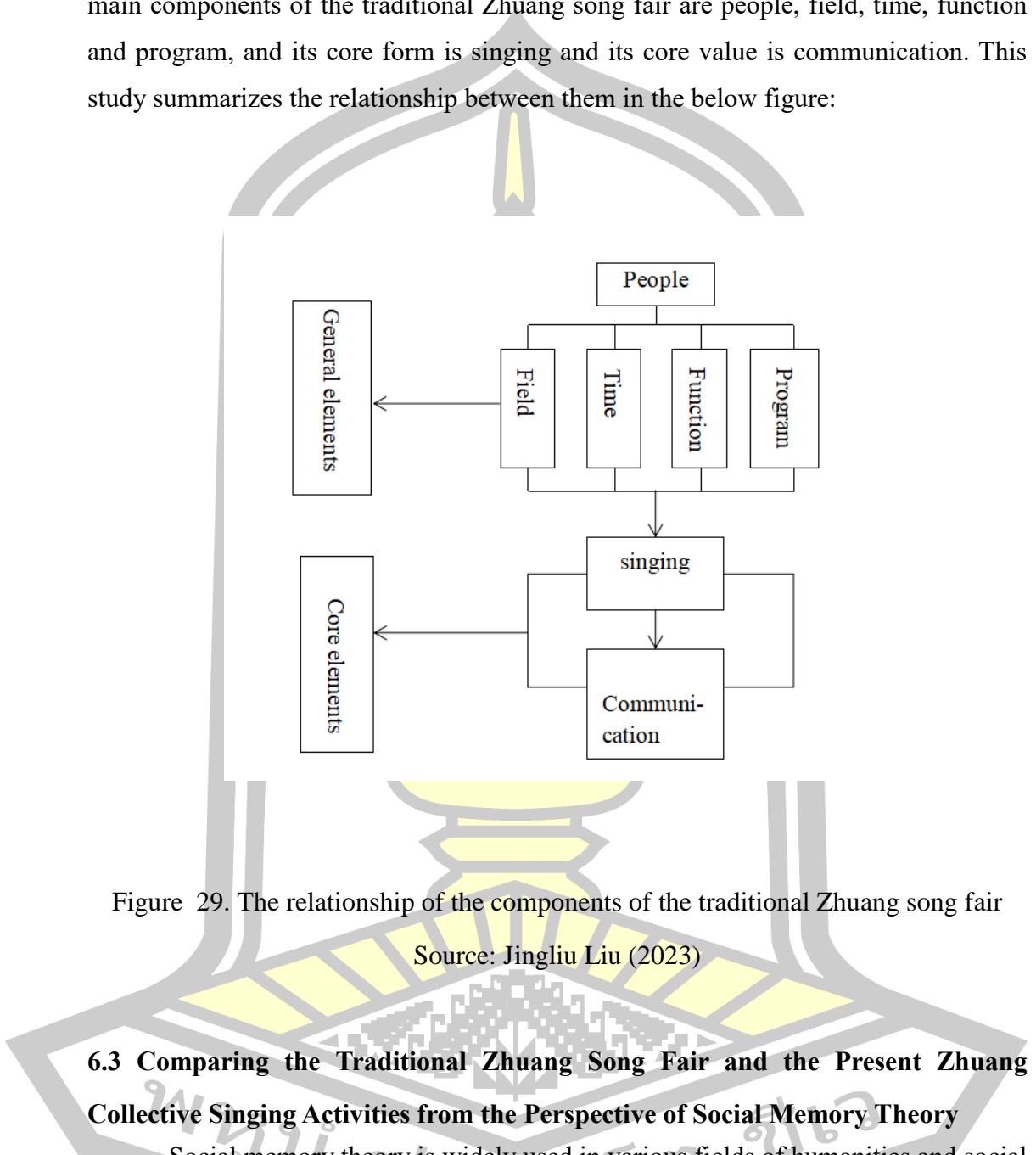


Figure 29. The relationship of the components of the traditional Zhuang song fair

Source: Jingliu Liu (2023)

6.3 Comparing the Traditional Zhuang Song Fair and the Present Zhuang Collective Singing Activities from the Perspective of Social Memory Theory

Social memory theory is widely used in various fields of humanities and social sciences research. In the 1920s, Maurice Halbwachs, a French social psychologist, first put forward the concept of "collective memory" and extended "memory" from psychology to the field of humanities and social sciences research. (Li, 2019) From the 1920s to the present, there are five representative memory theories in circulation, which are Maurice Halbwachs's "collective memory" theory, Aby Warbur's "social

memory" theory, Pierre Nora's "realms of memory" theory, Paul Connerton's "habitual memory" theory, and Jan Assmann's "cultural memory" theory.

Among these theories of memory, this study focuses on applying the "collective memory" theory and the "cultural memory" theory to analyze the materials obtained in the field as well as to describe the traditional Zhuang song fair with the current Zhuang collective singing activities.

Memory is a process that is constantly being constructed within a socio-cultural framework. Therefore, "social framework" has become a key concept in the theory of "collective memory". The "social frame" is a symbolic system in which interactions between members of a society take place, and their modes of thinking and behavioral norms are homogenized in these interactions, which in turn affects their perceptions as individuals and the resulting acts of reminiscence, which shapes their memories as a group. (Halbwachs, 2002) The theory of "cultural memory" is developed on the basis of the theory of "collective memory", which breaks through the theory of "collective memory" and ignores the importance of media in constructing memory. It breaks through the shortcomings of the "collective memory" theory, which ignores the importance of media in the construction of memory, and divides memory into "communicative memory" and "cultural memory", i.e., in addition to memories transmitted orally in daily life, there are also memories transmitted through various mediums such as text, commemorative ceremonies, film and television, stage and social media, and so on, which "modernize the past through social practices from one generation to the next in order to achieve the identity function of recollection." (Assmann, 2015)

The Zhuang song fair is a socio-cultural activity in Zhuang society, and the central form of such activity is singing, which makes it strongly musical. Vocal, on the other hand, "is the expression of the meaning of musical sounds in the course of time. Since time passes instantaneously, the meaning of music is always memory." (Luo, 2013) From this, we can see that the collective singing activities of the Zhuang song fair in the current Zhuang society are also "memory forever", and "memory" is their common feature, and whether such a common feature indicates that there exists between them. With such common characteristics, does it mean that there exists a process and result of transformation and metamorphosis of the field, time, function,

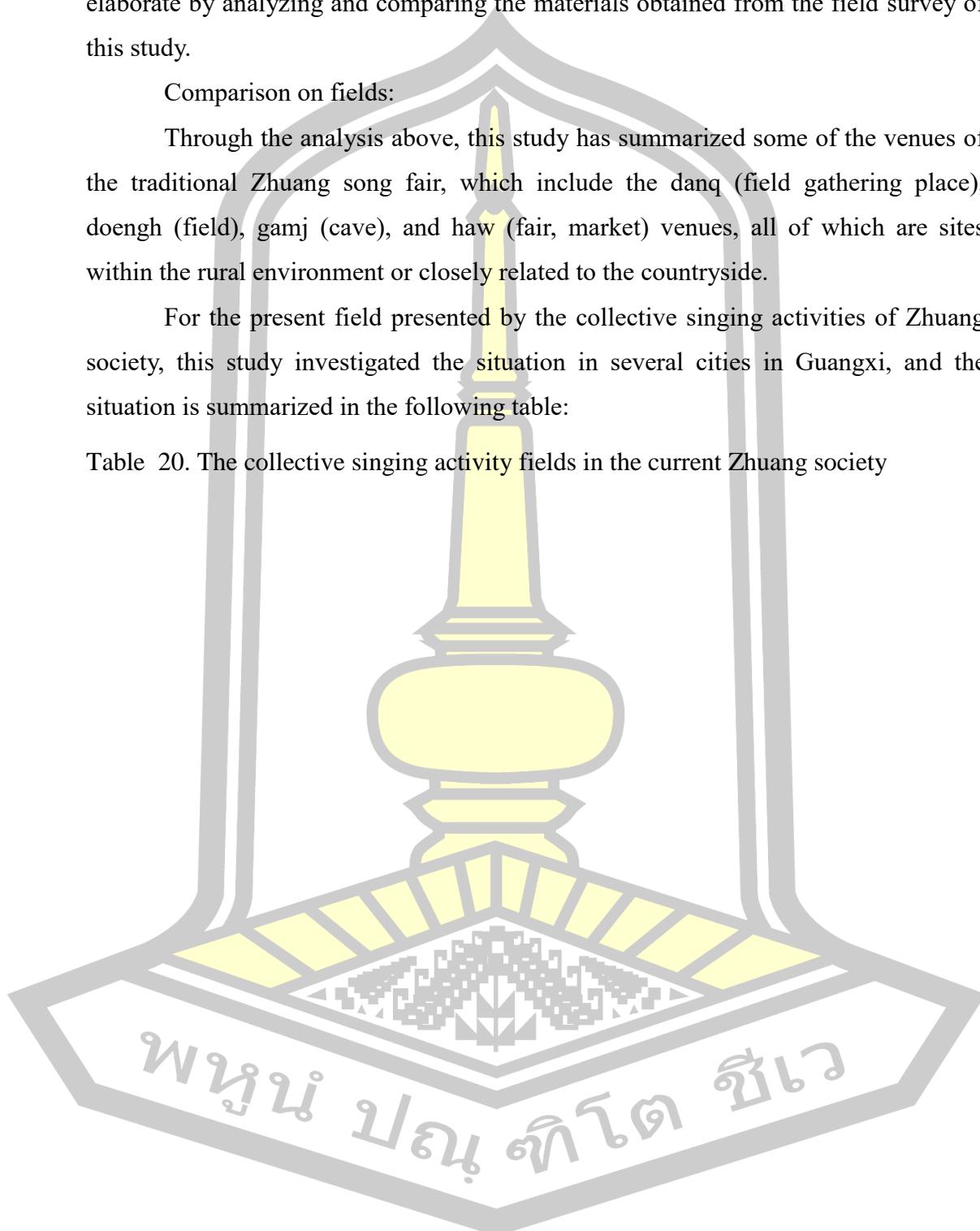
program, core form and core value between them? This study can further analyze and elaborate by analyzing and comparing the materials obtained from the field survey of this study.

Comparison on fields:

Through the analysis above, this study has summarized some of the venues of the traditional Zhuang song fair, which include the danq (field gathering place), doengh (field), gamj (cave), and haw (fair, market) venues, all of which are sites within the rural environment or closely related to the countryside.

For the present field presented by the collective singing activities of Zhuang society, this study investigated the situation in several cities in Guangxi, and the situation is summarized in the following table:

Table 20. The collective singing activity fields in the current Zhuang society



Main activity sites Urban area	Outdoor spaces (daily activities)	Indoor activity spaces (non-daily activities)
Pingguo city district	Riverside Park, Martyrs' Cemetery Park, Matou Town Bus Station, some roadside bus stops, Mingyang Bridge, Mingyang Park	Pinggu Mass Art Museum, Pingguo Fwenleu Heritage Association, Pingguo Intangible Cultural Heritage Protection Center
Baise city district	Forest Park, Riverside Park, Sports Plaza, People's Park	Baise Mass Art Museum, Workers' Cultural Palace of Youjiang District, Baicheng Street Community Literary and Art Group Activity Center, Baise Ethnic Culture Inheritance Center
Hechi city district	Jinchengjiang Park, Riverside Plaza	Hechi Mass Art Center, Hechi Culture Center, Jinchengjiang District Culture Center
Liuzhou city district	Longtan Park, Ma'anshan Park, Riverside Park, Yufengshan Park	Liuzhou Culture and Art Center, Municipal Mass Art Museum

From the above table, it can be seen that the venues for singing activities are all concentrated in the city, including both outdoor and indoor parts, with outdoor areas mainly concentrated in parks and squares where the activity areas are open, and indoor areas mainly concentrated in the activity places of cultural units at all levels under the control of the government. Through comparison, it can be seen that there is a great difference between the venues of traditional Zhuang song fairs and those of current collective singing activities.

In addition to this, people also make much use of social media for song pairing, including the use of cell phones to make phone calls, QQ groups and WeChat groups for collective song pairing behaviors, etc. Although all of these areas belong to the virtual world, they can all be regarded as new venues for collective singing

activities in Zhuang society, as they all have a certain relative independence.

Description on time, function and program:

From the above analysis, it can be seen that the organization of traditional song fairs used to be dominated by "festival song fairs", i.e., the events were held with relative regularity and continuity in most cases.

Referred to the "festival song fair", the collective singing activities concentrated in the city are much freer and more open, and they can be carried out almost anytime, far more frequently than the "temporary song fairs" in the traditional song fairs. Not only is the time more flexible, but also the function and program of the singing activities have changed to a great extent, which can be seen through the interview transcripts compiled in this study, some of which are presented below:

Interview 1:

Interviewee: Huang Guoguan, male, 66 years old, Zhuang minority, retired teacher, representative inheritor of national intangible cultural heritage, secondary school degree, his hometown is Longlai Village, Matou Town, Pingguo Prefecture, began to sing Zhuang songs at the age of 20, and has been singing for more than 20 years in song fairs in Riverside Park and other places.

Interview time: September 8, 2023.

Interview location: Riverside Park, Pingguo city district.

Type of song: Folk songs of Haleu tune.

Singing content: Fwen sam ngued.

Singing time pattern: Daytime and nighttime on weekends or festivals, mostly in the evening. Singers sing on weekends and festivals, including traditional Zhuang festivals, such as the third day of the third month of the lunar calendar, as well as national holidays and New Year's Day.

Number of singers: Usually there are 10-20 teams (usually 2 men and 2 women per team, totaling about 4 people), and more at festivals.

Forms of invitation: Telephone invitation, WeChat invitation, chance encounter.

Purpose of singing: To relieve boredom, to entertain, to teach singing, to teach ancient Zhuang characters, and to collect pictures and video materials needed for intangible cultural heritage preservation work.

Social and family recognition: Almost all singers in Pingguo know him and praise him for his profound knowledge of Pingguo Zhuang folk songs and song fair; his wife is not very supportive of his singing because she thinks that he will meet a lot of female singers when he sings, and therefore it may affect the couple's relationship.

Hope and vision: He believes that at present fewer young people can sing folk songs, although there are some young people singing and learning, but most of them are not familiar with the traditional tunes and can't memorize the traditional lyrics, so he hopes to prepare a set of books on Pingguo Zhuang folk songs for young people to learn to sing folk songs.

Gain: Singing makes him happy and has earned him the title of representative bearer of intangible cultural heritage at the national level.

Interview 2:

Interviewee: Li Chunjian, age 36, Zhuang minority, company employee, representative inheritor of intangible cultural heritage of the autonomous region, university degree, his hometown is Anbang Village, Sitang Township, Pingguo Prefecture, began to learn to sing when he was 20 years old, and has been singing for more than 10 years in the song fairs in the Riverside Park and other places.

Interview time: September 8, 2023.

Interview location: Li Chunjian's home in Pingguo Pingguo city district.

Type of song: Folk songs of Haleu tune.

Singing content: Fwen sam ngued.

Singing time pattern: Most of the singing is done at night, while during the day it is mostly done when he has no work.

Number of singers: Usually there are 10-20 teams (usually 2 men and 2 women per team, totaling about 4 people), and more at festivals.

Forms of invitation: Phone invitations, WeChat invitations, encounters.

Purpose of singing: To relieve boredom, to entertain, to learn to sing, and sometimes to receive certain financial subsidies when invited to perform by the government or some commercial performances.

Social and family recognition: Many old singers in song fairs in Riverside Park know him and praise him for being a diligent young man who learns to sing; his family doesn't oppose him, his wife holds a tolerant attitude towards him singing love songs with other female singers and also sets up a folk song band with him, and his daughter learns to sing Pingguo Zhuang folk songs with him.

Hope and vision: He hopes that Pingguo folk songs can be transformed from the traditional song fair inheritance into a school teaching method to teach traditional folk songs to more children and young people, and he also hopes to teach his own daughters and students.

Gain: Singing makes him happy, and as a result, he has been awarded the title of representative bearer of intangible cultural heritage at the autonomous region level.

Referred to the traditional Zhuang song fair, the time, function and program of collective Zhuang folk singing, as presented in the two interviews above, have all changed. The time has become more flexible and free, and songs can be sung at any time; the program has become simpler, and songs can be sung upon encounter or telephone invitation; and the function has become simpler, and is no longer mainly for the purpose of love and marriage, but more for entertainment and leisure. However, the carriers of the traditional Zhuang song fair in the countryside, the people, are still the same group of people when they are transferred to the towns, so whether they sing collectively in the countryside or in the towns, the core elements of the collective singing, consisting of the core form and the core value, have not changed and are still the same. It is still singing as the core form and communication as the core value. For a comparison of the components of the traditional Zhuang song fair in the countryside and the collective singing activities of the Zhuang folk in the towns, the study

presents the following table:

Table 21. Comparison of the components of traditional Zhuang song fairs in villages and collective Zhuang folk singing activities in towns and cities (● denotes "change", ○ denotes "no change")

Constituent elements Changing situation	Field	Time	Function	Program	Core element
Change	●	●	●	●	
No change					○



Referred to the traditional Zhuang song fair in the village, the components of the collective singing activities of the Zhuang folk in the towns have changed, but the core element of singing for the sake of communication has remained the same. This can be regarded as the "social framework" of the Zhuang society, in which members of the society continue to socialize, thus shaping their memories as a group.

In addition, although many components of the collective singing activities of the Zhuang in the towns are different from the traditional song fair of the Zhuang in the countryside, because of the "cultural memory", people actually "modernize the past through social practices from generation to generation, so as to achieve the identity function of memory". The "cultural memory" is different from that of the traditional Zhuang song fair. This kind of "identification" is in fact the identification with the core elements of traditional song fairs-singing and communication. Therefore, this study has reasons to believe that the collective singing activities of the Zhuang folk in towns and cities are the continuation of the traditional song fairs in villages, and that they are the continuation of the traditional song fairs in villages, and that they are the continuity of the traditional song fairs in the process of change.

6.4 Conclusion

The materialist dialectical view of development holds that the development of things is universal, and that the essence of development is the creation of new things and the extinction of old things, while the direction of the development of things is forward and upward.

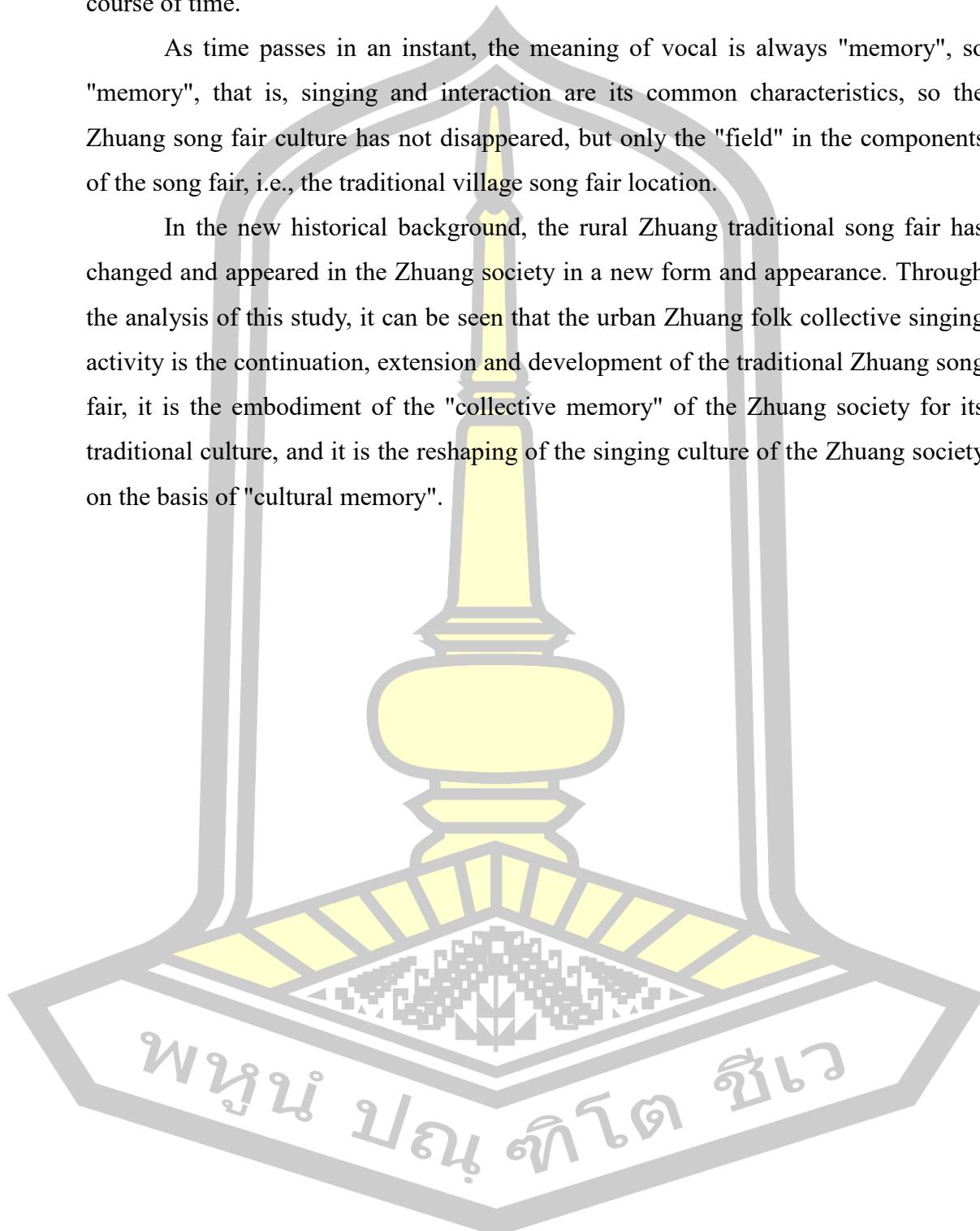
For the development of the traditional Zhuang song fair, this study believes that it is necessary to stand in the perspective of materialist dialectics to understand, the field, time, program and function of the change is only the village of the traditional Zhuang song fair presents a kind of development face, it can be other new forms to continue to exist.

The theory of "cultural memory" suggests that memory exists in the form of "cultural memory", that is, it can be transmitted through various media such as text, memorial form, film, stage and social media, etc. Whether it is a traditional Zhuang song fair in the countryside or a collective singing activity in the towns of the Zhuang, the core form of the event is singing, which is definitely in the category of vocal

activity, therefore "vocal" is the expression of the meaning of vocal sounds in the course of time.

As time passes in an instant, the meaning of vocal is always "memory", so "memory", that is, singing and interaction are its common characteristics, so the Zhuang song fair culture has not disappeared, but only the "field" in the components of the song fair, i.e., the traditional village song fair location.

In the new historical background, the rural Zhuang traditional song fair has changed and appeared in the Zhuang society in a new form and appearance. Through the analysis of this study, it can be seen that the urban Zhuang folk collective singing activity is the continuation, extension and development of the traditional Zhuang song fair, it is the embodiment of the "collective memory" of the Zhuang society for its traditional culture, and it is the reshaping of the singing culture of the Zhuang society on the basis of "cultural memory".



CHAPTER VII

CONCLUSION DISCUSSION AND SUGGESTIONS

There are three objectives for the study:

- to study the vocal characteristics of Fwen sam ngued
- to study the relationship between text and vocal of Fwen sam ngued
- to study the cultural change of song fair of Fwen sam ngued

Based on the information including literature, field data and relevant research methods, the results of this study can be summarized as follows:

7.1 Conclusion

7.1.1 The vocal characteristics of Fwen sam ngued

By analyzing the audio and video of the vocal of Fwen sam ngued obtained from the fieldwork, this study can see that the most common tune used in the singing of Fwen sam ngued is the Haleu tune, which is also the most widely circulated Zhuang folk tune in Pingguo. It has a basic tune structure, which belongs to a duet tune, and is sung by a pair of male singers and a pair of female singers. However, in the actual context of singing, it does not have an absolutely standardized structure, because the folk requirements for tunes are framework rather than absolute, and therefore the tune can have many forms of variation that are not completely quantifiable. These phenomena are determined by the functional and cultural nature of Zhuang folk songs themselves, including the primacy of the lyrics, the mass nature of the singers, and the way the tunes are taught and passed on.

Haleu Tunes also has its own unique vocable structure, the syllables of these vocables, especially the vowel structure in the syllables are basically fixed, among which Haleu is the most significant, which is the core vocable of Haleu Tune. These vocables play the role of naming, starting, decorating and ending of the tune, and at the same time, these vocables supplement and mark the syntactic pause structure,

which makes the position of pauses marked and the sound of the pauses filled in, thus making the vocal more national and regional characteristics.

7.1.2 The relationship between text and vocal of Fwen sam ngued

By studying and analyzing the rhymes of the Fwen sam ngued lyrics obtained from the fieldwork, this study knows that the Fwen sam ngued of Zhuang in Pingguo has its own unique rhyme scheme, i.e., the foot-waist rhyme scheme in the broader sense, of which, it can be divided into two major categories, one of which is that the second and third lines of the lyrics are required to rhyme with foot-foot, and the other is that the second and third lines only rhyme with foot-waist. While rhyming, the tones of the rhyming words must also obey the Ping-ze rules, which is in line with the traditional rhyme scheme of ancient Chinese poetry. The unique rhyme scheme of Fwen sam ngued makes the lyrics poetic and vocal, and easier to memorize, teach and spread.

The unique foot-waist rhyme scheme of Fwen sam ngued is not unique to Pingguo and Fwen sam ngued. Through cross-cultural comparative studies of the rhymes of the Tai-Kadai language family of the Zhuang, Buyi, Dai, Dong, Shui, Maonan, Li, Thai, Lao and Tay ethnic groups in China, Thailand, Laos and Vietnam, it can be seen that all of them have the foot-waist rhyming pattern. Since it has been proved in the academic world that the above mentioned Tai-Kadai language ethnic groups share a common historical and cultural origin, the foot-waist rhyming rules of Fwen sam ngued should be the inheritance of the rhyming rules of the ancient Tai-Kadai language poems and folk songs rather than the result of cultural contact and cultural assimilation.

At the same time, Fwen sam ngued singing has a unique syntactic pause scheme; the syntactic pause structure of Fwen sam ngued singing is different from that of the lyrics when reading, taking the first line of the lyrics as a reference. The syntactic pause structure of singing lyrics is different from that of reading lyrics, as the first line of the lyrics is used as a reference, and there are mainly five-word, seven-word, and eight-word structures, which are subject to syntactic and semantic constraints to ensure that the words of the singing lyrics are consistent with the complete transmission of the message of the lyrics as much as possible, and that there will not be any ambiguity.

7.1.3 The cultural change of song fair of Fwen sam ngued

Through the interviews with the key informants and the field investigation of the current situation of the Zhuang song fair, this study finds that the Zhuang song fair under the system of social memory theory has not died out, because for the development of the traditional Zhuang song fair, this study believes that the change of the field, time, program, and function is only a developmental appearance presented by the traditional Zhuang song fair in the countryside. It can continue to exist in other new forms. Whether it is a traditional village Zhuang song fair or a collective Zhuang singing activity in towns, the core form is singing, which must belong to the category of musical activity, so music is the expression of the meaning of musical sounds in the course of time.

As time passes in an instant, the meaning of vocal is always "memory", and therefore "memory", i.e. singing and interaction, are its common characteristics. Therefore, the Zhuang song fair culture has not disappeared, but only the "field" among the constituent elements of song fair, i.e. the traditional village song fair location.

In the new historical background, the traditional Zhuang song fair in the countryside has changed and appeared in the Zhuang society with new forms and appearances. Through the analysis of this study, it can be seen that the collective singing activities of the Zhuang folk in the city are the continuation, extension and development of the traditional Zhuang song fair, which is the embodiment of the "collective memory" of the Zhuang society for its own traditional culture. It is the embodiment of the "collective memory" of Zhuang society for its traditional culture, and it is the reshaping of the singing culture of Zhuang society on the basis of "cultural memory".

7.2 Discussion

7.2.1 This study combines the published books about Fwen sam ngued and the data obtained from the fieldwork, and utilizes the research theories and methods of semantics and syntax to study the musical structure of Fwen sam ngued, and comes to the following conclusions: Fwen sam ngued is sung mainly in the Haleu tune, which is the most popular tune in Pinguo, and belongs to the duet. The tunes belong to the

framework tunes rather than absolute and standardized tunes, and the syntactic pause scheme of the singing lyrics is different from the situation of lyrics when they are not sung, with the structures of five-word, seven-word, and eight-word words (with the first line as the descriptive object), and the vocables have relatively fixed syllables and positions.

Although some scholars have also studied the above problems, for example, in terms of tunes, Guowen Zhou's (1997) *About Leu Songs* argues that "...it only has a fixed frame there, and the melodic tone in the middle can be changed slightly as you like...", but it does not study the reasons for the formation of this phenomenon, while this study explains the reasons for the emergence of only framed tunes without standardized tunes from the aspects of the primacy of the lyrics, the way of inheritance, the way of notation, the identity of the singers, and the purpose of the singing; in terms of the pause scheme, Xue Bai's (2013) "The Structure Chain of Pingguo Leu Songs Music and the Generation process of The Transformation"...In terms of pauses, Leu songs are different from Han folk songs and most other Zhuang folk songs in that the pause scheme of the lyrics does not correspond to the pause scheme of the melody but rather is staggered." But it does not analyze the causes of pause. This study uses semantics and syntax to address the rules, causes, and purposes of pause scheme of Fwen sam ngued, showing that it is mostly subject to semantics and syntax; in terms of vocables, Xian Huang's (2008) *A Study on Foot-Waist Rhymes and Vocables in Leu Songs* argues that, "on the basis of keeping the basic format unchanged, singers will choose appropriate vocables to sing according to the changes in the language, the needs of the emotion, and the progress of the vocal. The general principles are to use the usual exclamations, to smooth and connect the lyrics before and after, and to sound good and catchy." But it did not summarize the positional structure of vocables, while this study summarizes the positional diagram of vocables and summarizes their functions in singing.

However, due to the limitations of the research experimental conditions, this study did not develop a more in-depth depiction of the relationship between words and songs, such as the depiction of syntactic pause scheme from the perspective of foot; the phenomena the rules of phonetics change of the vocables in the flow of speech; the relationship and mechanism of the mutual constraints between the tones of

Zhuang words and the melody, which can be left until after obtaining more corpus, the theories and methods of semantics, syntax and experimental phonetics will be applied more deeply and further research will be done on the basis of doing experiments so that the study of word-melody relations in Fwen sam ngued can be brought to a more in-depth stage.

7.2.2 Research on the lyrics structure of Fwen sam ngued. This study combines published books and the materials obtained from the field research, and utilizes research methods and theories such as ethnomusicology, Gelv rules of Chinese ancient poems, and comparative research method to study the lyrics structure of Fwen sam ngued, and comes to the following conclusion: the lyrics structure of the Fwen sam ngued belongs to the rhyming style, and the number of its lines is in the form of four, with the vast majority of the words being five-word lines, which is the fixed structure of the Fwen sam ngued, which restricts singers' composition, teaching and singing. Although this type of structure has been described by scholars, for example, Huang Yongcha (1983) said in *An Introduction to the Songs of the Zhuang Ethnic Group*: "The Leu Songs, which are more than 20,000 lines long...are, in terms of their artistic form, composed from beginning to end in the form of a short song with five words and four lines connected in a stanza...This kind of five-word and four-line style is all over the place as far as the vast Zhuang land is concerned." However, Huang Yongcha did not explain the origin of its mechanism.

However, due to the limitation of the condition that there is almost no literature on the theory of ancient poetry in Zhuang, this thesis also does not completely make an in-depth comparison of the relationship between the lyrics structure of Fwen sam ngued and the origin of Chinese five-word jujue poetry, therefore, in the future, it can be combined with the literature on the theory of ancient folk poetry in Thai, a cognate language of Zhuang, so as to make a more in-depth study of the relationship and the origin between Fwen sam ngued and Chinese five-word jujue poetry, so as to enable a more in-depth study of the origin of the lyrics structure of Fwen sam ngued.

7.2.3 Research on the rhyme scheme of Fwen sam ngued. This study combines the published books about Fwen sam ngued and the data obtained from the fieldwork, and utilizes the methods and theories of prosody and comparative research to study

the rhyme scheme of Fwen sam ngued, and comes to the following conclusions: Fwen sam ngued has its own distinctive rhyme scheme, that is, foot-waist rhyme sheme, and Ping-ze pattern, which must be strictly adhered to as the correspondence between the tones of the rhyming words is Ping to Ping and Ze to Ze. Although some scholars have also studied the rhyme of Fwen sam ngued, for example, Guowen Zhou's (1997) *About Leu Songs* argues that "each song of Loud and Clear Songs consists of five words and four lines, and foot-waist rhyme is the main theme"; Xian Huang's (2008) *The Waist-Foot Rhyme and the Vocables of Leu Songs* argues that "Open the texts, Leu songs of Pingguo...are all sung in the Zhuang language, and rhyme with foot-waist rhyme."

However, none of them has been studied in conjunction with the rule of Ping-ze. Rhyme and Ping-ze together can form a complete rhyme scheme of lyrics, so only studying rhyme cannot reveal the complete rhyme scheme of Fwen sam ngued, and the above scholars' studies have not studied the rhyme scheme of Fwen sam ngued from the perspective of cultural comparison. Unlike the previous studies, this study takes rhyme and Ping-ze as a whole, together revealing the complete rhyme scheme of Fwen sam ngued, and analyzes the data of various Tai-Kadai languages using the comparative research method, revealing that the foot-waist of Fwen sam ngued is not a matter of cultural contact and acculturation, but an inheritance of the ancient rhyme scheme of Tai-Kadai.

However, due to the limitations of the corpus and the amount of literature, etc., this study did not conduct an in-depth research on the reasons for the formation of the foot-waist rhyme scheme in Tai-Kadai; therefore, in the future, comparative studies can be conducted in conjunction with a richer and deeper source of information on Tai-kadai, or even the whole of the Austronesian languages, in an attempt to find the reasons for the formation of the foot-waist rhyme scheme in Tai-Kadai.

7.2.4 Research on the cultural change of song fair. Combining fieldwork data and interviewee questionnaires, this study applies social memory theory to study the cultural change of song fair of the Zhuang minority, and came to the conclusion that the song fair culture of the Zhuang has not died out, but has only changed its form. Although there are also scholars who have conducted a great deal of research on the Zhuang song fair, such as Pan Chunjian (1995), who argues that "the modern form of

the song fair is in the same vein as the traditional form of the song fair, but has undergone great changes in its content and form"; and Lu Xiaoqin (2018), who argues that "the holistic conservation of the Zhuang song fair includes the song-singing activities and the environment on which they depend."

However, the above scholars have not conducted analytical studies and comparative studies on the components of traditional Zhuang song fairs and modern singing activities, as well as summarized the core elements and core values of song fair culture. Unlike previous studies, this study uses social memory theory to describe the traditional Zhuang song fair and the modern singing activities in Zhuang towns, deconstructs the main components, core forms and core values of the Zhuang song fair, and explores the idea that the Zhuang song fair has not disappeared, but only changed and shifted in new forms and new ecologies, that is, "the form has changed but the core has not changed".

However, due to the fact that the content of the Zhuang song fair culture is too large, this study did not conduct a comprehensive study of the Zhuang song fair culture, but only studied the cultural change of song fair, with the intention of providing a reference text for the study and development of the Zhuang song fair culture for the academia and other sectors of the society, under the understanding of the developmental view of the materialist dialectics.

7.3 Suggestions

7.3.1 Suggestions for the Further Study

Firstly, increase the attention and investment related to the work of intangible cultural heritage, the digital development and promotion system of Fwen sam ngued folk song will be taken as the objects of the further study. In terms of intangible cultural heritage work, the government and relevant work units should increase the attention and input to Fwen sam ngued folk songs from the aspects of policy, technology, publicity and funds, etc. The content of Fwen sam ngued singing vividly and comprehensively reflects the living traditions, festival customs, production habits, marriage and love wisdom and language charm of the Zhuang people, and it is a treasure trove, mirror and power of the Zhuang people's culture and even the Chinese culture, so increasing the protection and inheritance of Fwen sam ngued is conducive

to the creation of local cultural brands and helps transform intangible cultural heritage into productivity for the benefit of local people.

Secondly, strengthen the educational work related to folk songs in schools, the teaching modes and methods of Fwen sam ngued folk song will be taken as the objects of the further study. Fwen sam ngued is a comprehensive epitome of the cultural history of the Zhuang people and an important part of the essence of China's intangible cultural heritage. Education and children are the most important carriers of cultural inheritance. Therefore, only by strengthening the inheritance work of the schools and the children, we ensure that Fwen sam ngued will be developed in a sustained manner and that the culture and the essence of the folk songs will be further transmission into the future.

7.3.2 Suggestions for the Future

Firstly, the results of this study will be applied to the project of digital construction of Fwen sam ngued folk song, and the construction of cultural resource library and digital museum of Fwen sam ngued folk song will be step up, and its digital development and promotion system will be deeply studied. Cultural resources database and digital museum are one of the most important means to protect and develop ethnic culture and ethnic music in the new era. The government and relevant units should accelerate the data collection and integration of lyrics, tunes, customs and research of Fwen sam ngued, build a platform for displaying, serving and sharing knowledge of Fwen sam ngued cultural heritage, explore the innovative mode of Fwen sam ngued in the era of big data as well as artificial intelligence, and help the digital preservation and creative regeneration of Fwen sam ngued cultural heritage.

Secondly, the results of this study will be applied to the project of international research exchanges of folk songs, and the international academic exchange and cooperative research on the musical origin culture of the ethnics of Tai-Kadai language family will be further developed. According the research of Fwen sam ngued, the cultural characteristics and cultural genes, including the rhyme scheme, discovered, exist not only in the regions of the Zhuang, Buyi, Dai, Dong, Shui, Maonan and Li ethnic groups in China, but also among the Tai-Kaidai ethnic groups in Southeast Asian countries such as Thailand, Laos, Vietnam and Myanmar. As

culture is a bridge of friendship and development and a bond of communication between hearts and minds, strengthening research and cooperation between China and Southeast Asian countries on the characteristics and charms of their common cultures is a good way for cultural mutual trust, cultural intercommunication, cultural co-construction and cultural win-win situation.



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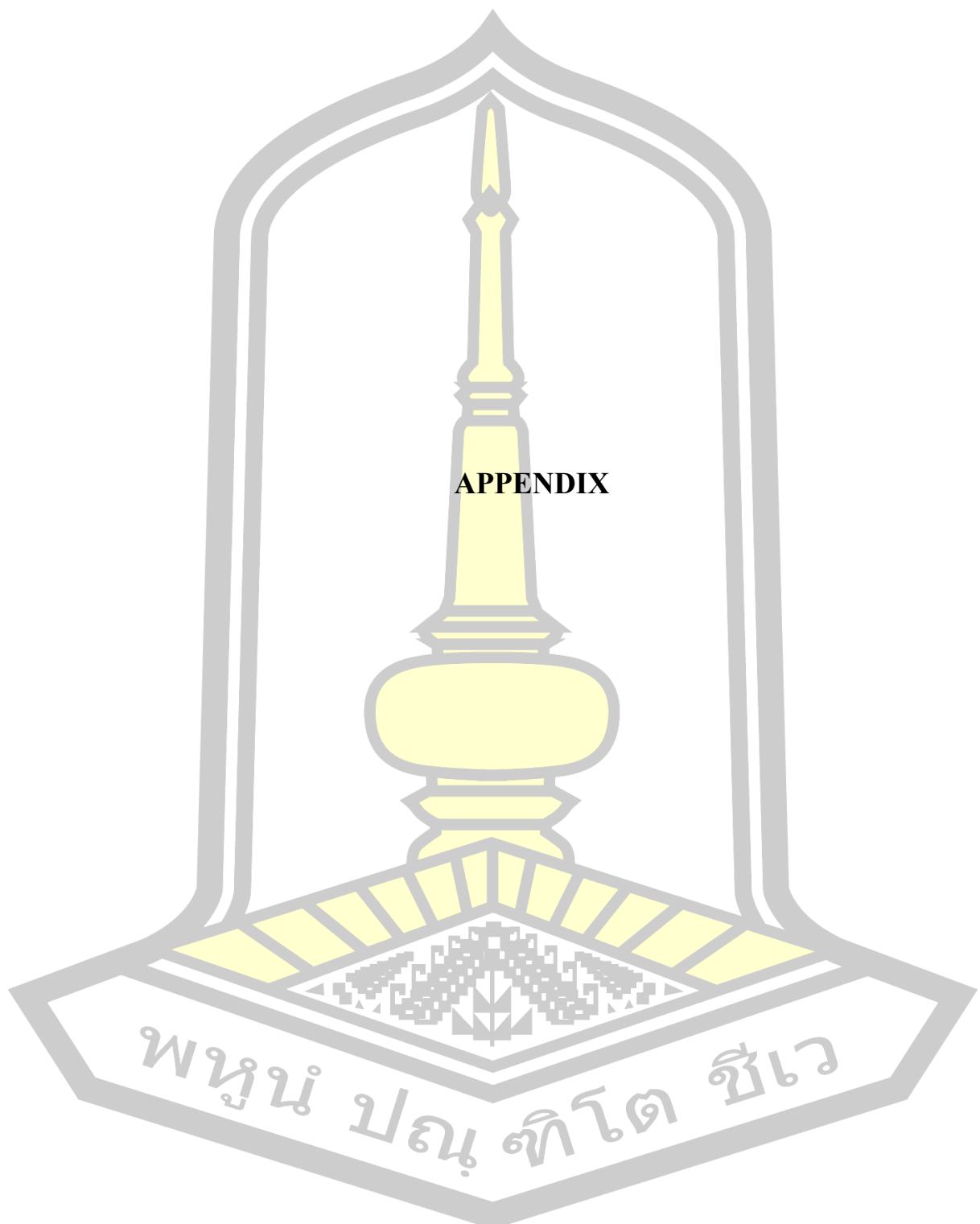
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Appendix I
Information About the Singers of Fwen Sam Ngued Folk Song

No.	Name	Sex	Date of birth	Age	Address
1	Huang Guoguan	male	1958.12.8.	66	Longli Village, Matou Town, Pingguo Prefecture
2	Lu Shunhong	male	1963.2.25	61	Jiabin Community, Matou Town, Pingguo Prefecture
3	Li Chunjian	male	1988	36	Anbang Village, Sitang Town, Pingguo Prefecture
4	Yu Xiankun	male	1966.9.14	58	Linlin Village, Taiping Town, Pingguo Prefecture
5	Huang Yuanfeng	male	1965.2.8	59	Yanshan Village, Taiping Town, Pingguo Prefecture
6	Ma Fuyou	male	1960.6.3	64	Dalu Village, Taiping Town, Pingguo Prefecture
7	Lu Fuixiu	female	1958.9.24	66	Buling Village, Taiping Town, Pingguo Prefecture
8	Liang Ailan	female	1978.4.16	46	Rongjiang Village, Taiping Town, Pingguo Prefecture
9	Huang Xiuzhen	female	1972.12.15	52	Tongmian Village, Taiping Town, Pingguo Prefecture
10	Meng Xiuyi	female	1956.12.10	68	Shanggeng Village, Taiping Town, Pingguo Prefecture



Appendix II
**An Introduction to the Phonetic System of Zhuang Language (Xinxu Village,
Pingguo Prefecture)**

Source: Study of the Dialects of the Zhuang Language (Zhang Junru, Liang Min, Ouyang Jueya, Zheng Yiqing, Li Xulian and Xie Jianyou, Sichuan Minzu Publishing House, 1999).

1. Tones

Tone Category	1 A1	2 A2	3 C1	4 C2	5 B1	6 B2	7 D1-S	8 D2-S	9 D1-L	10 D2-L
Tone Value	314 ˧˩˧	42 ˧˥	55 ˥˥	21 ˨˩	35 ˧˥	33 ˧˧	55 ˥˥	35 ˧˧	21 ˨˩	33 ˧˧
Tone mark	NO	z	j	x	q	h	-p	-b	-p	-b
Word	na ¹ naj	na ² naz	na ³ naj	na ⁴ nax	na ⁵ naq	me ⁶ meh	bak ⁷ baek	pak ⁸ baeg	pa:k ⁷ bak	pa:k ⁸ bag
Meaning	thick	rice field	face	aunt or uncle	arrow	mother	stick	tired	mouth	crazy

2. Syllable Initial Sounds

No.	SIS	WZ	Word	Meaning	No.	声母	WZ	Word	Meaning
		A				.	A		
1	p	b	pai ¹ bae	go	14	l	l	lin ⁴ linx	tongue
2	?b	mb	?bin ¹ mbin	fly	15	ɳ	ny	ɳip ⁸ nyib	sew
3	m	m	ma ¹ ma	dog	16	ɛ	c	ɛat ⁷ caet	seven

4	f	f	fəi ² feiz	fire	17	j	y	ja ⁶ yah	wife or grandma
5	w	v	wa:i ² vaiz	buffalo	18	?j	qy	?ju ¹ qyw	medicine
6	?w	qv	?wuən ³ qvuenj	bowl	19	k	g	kai ⁵ gaeq	chiken
7	pl	bl	pla:i ³ blaij	walk	20	ŋ	ng	ŋa:i ² ngaiz	morning time
8	ml	ml	mla:i ² mlaiz	saliva	21	kj	gy	kjai ¹ gyae	far
9	t	d	tam ⁵ daemq	short	22	kw	gv	kwa ⁵ gvaq	acros or than
10	?d	nd	dai ³ ndaej	can	23	ŋw	ngv	ŋwa ⁴ ngvax	tile
11	n	n	na ² naz	rice field	24	?		?au aeu	get
12	θ	s	θai ³ saej	bowel	25	h	h	ha ³ haj	five
13	r	r	ra:n ² ranz	house					

3. Syllabe Rhymes

No.	SR	WZ A	Word	Meaning	No.	韵母	WZ A	Word	Meaning
1	i	i	pi ⁵ biq	spit	26	om	oem	θom ³ soemj	sour
2	e	e	me ⁶ meh	mother	27	uəm	uem	luəm ¹ luem	python
3	a	a	ma ¹ ma	dog	28	um	um	?um ³ umj	hold in arms
4	o	o	po ⁶	father	29	iən	ien	eiən ²	money

			boh					cienz	
5	u	u	pu ⁶ buh	clothes	30	in	in	rin ¹ rin	stone
6	wi	w	fwi ³ fwj	cloud	31	e:n	en	ke:n ¹ gen	arm
7	əi	ei	fəi ² feiz	fire	32	a:n	an	la:n ¹ lan	grandchild
8	a:i	ai	la:i ¹ lai	many	33	an	aen	?an ¹ aen	a or an
9	ai	ae	?ai ¹ ae	cough	34	o:n	on	no:n ¹ non	worm
10	o:i	oi	?o:i ³ oij	sugercan	35	on	oen	ron ¹ roen	way
11	uəi	ui	tuəi ⁴ duix	bowel	36	uən	uen	ruən ² ruenz	crawl
12	məi	wi	məəi ¹ mwi	bowel	37	un	un	?un ⁵ unq	soft
13	iəu	iu	riəu ¹ riu	laugh	38	əən	wen	?dəən ¹ ndwen	month
14	e:u ¹	eu	me:u ² meuz	cat	39	ən	wn	kun ¹ gwn	eat
15	a:u	au	?da:u ¹ ndau	star	40	iəŋ	ieng	əi:ŋ cieng	the first lunar month
16	au	aeu	?au aeu	get	41	iŋ	ing	liŋ ² lingz	monkey
17	ou	ou	mou ¹ mou	pig	42	e:ŋ	eng	re:ŋ ⁴ rengx	dry
18	aui	aw	hau ³ hawj	give	43	aŋ	ang	?a:ŋ ⁵ angq	basin
19	əm	ew	həəu ¹	street	44	aŋ	aeng	?daŋ ¹	nose

			hew					ndaeng	
20	iəm	iem	tiəm ² diemz	sweet	45	o:ŋ	ong	ho:ŋ ¹ hong	job or thing
21	im	im	?im ⁵ imq	full	46	oŋ	oeng	?doŋ ¹ ndoeng	forest
22	e:m	em	te:m ⁶ demh	mat	47	uəŋ	ueng	kuəŋ ¹ gueng	feed
23	a:m	am	ha:m ³ hamj	cross	48	uŋ	ung	turŋ ⁴ dungx	belly
24	am	aem	ram ⁴ raemx	water	49	məŋ	weng	mwəŋ ¹ mweng	ditch or gutterway
25	o:m	om	ho:m ¹ hom	fragrant	50	uŋ	wng	mwuŋ ² mwngz	you

No.	韵 母	WZ A	Word	Meaning	No.	韵母	WZ A	Word	Meaning
51	iəp	iep ieb	riəp ⁹ riep	bed net	76	o:k og	ok og	?o:k ⁹ ok	exit
52	ip	ip ib	ɛip ⁸ cib	ten	77	ok oeg	oek oeg	kok ⁷ goek	base
53	e:p	ep eb	ne:p ⁷ nep	tweezers	78	uək ueg	uek ueg	puək ⁷ buek	guess a riddle
54	a:p	ap ab	?a:p ⁹ ap	swim	79	uk ug	uk ug	?uk ⁷ uk	brain
55	ap	aep aeb	tap ⁷ daep	liver	80	uək weg	wek weg	pluək ⁹ blwek	dasheen
56	o:p	op ob	ko:p ⁹ gop	to scoop up with the hands	81	uuk wg	wk wg	lwuk ⁸ lwg	child
57	op	oep oeb	kop ⁷ goep	frog					

58	uəp	uep ueb	luəp ⁹ luep	tail drop					
59	up	up ub	ɛup ⁷ cup	kiss					
60	iət	iet ied	tiət ⁷ diet	iron					
61	it	it id	?it it	grape					
62	e:t	et ed	pe:t ⁹ bet	bowel					
63	a:t	at ad	ta:t ⁹ ranz	house					
64	at	aet aed	tat ⁷ daet	cut					
65	o:t	ot od	ko:t ⁹ got	hug					
66	ot	oet oed	rot ⁷ roet	fart					
67	uət	uet oed	tuət ⁹ duet	draw back					
68	ut	ut ud	put ⁷ but	lung					
69	uət	wet wed	luət ¹⁰ lwed	blood					
70	uit	wt wd	mu:t ⁷ mwt	go mouldy					
71	iək	iek ieg	θiək ⁷ sieck	reed					
72	ik	ik ig	kik ⁷ gik	lazy					
73	e:k	ek	he:k ⁹	guest					

		eg	hek						
74	a:k	ak	ma:k ⁹	fruit					
		ag	mak						

		ak	ae ^k	nak ⁷	heavy				
75		aeg	naek						



Appendix III

The International Phonetic Alphabet (revised to 2020)

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2020)

CONSONANTS (PULMONIC) © 2020 IPA

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		t̪ d̪	c j	k g	q ɣ		?
Nasal	m	n̪		n		ɳ	ɲ	ŋ		N	
Trill		B		r						R	
Tap or Flap		v̪		r̪		ʈ̪					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ɟ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɭ							
Approximant		v̪		ɹ̪		ɻ̪	j	w̪			
Lateral approximant				l̪		ɻ̪	ɻ̪	ɻ̪			

Symbols to the right in a cell are voiced, to the left are voiceless. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
ʘ Bilabial	ɓ Bilabial	ʼ Examples:
Dental	ɗ Dental/alveolar	pʼ Bilabial
! (Post)alveolar	ʄ Palatal	tʼ Dental/alveolar
ǂ Palatoalveolar	ɠ Velar	kʼ Velar
Alveolar lateral	ʄ' Uvular	sʼ Alveolar fricative

OTHER SYMBOLS

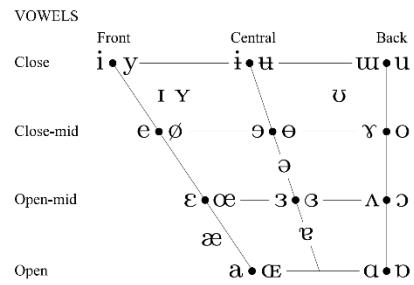
ʬ Voiceless labial-velar fricative	ʬ ʬ Alveolo-palatal fricatives
ʬ Voiced labial-velar approximant	ʬ ʬ Voiced alveolar lateral flap
ʗ Voiced labial-palatal approximant	ʗ ʗ Simultaneous ʃ and χ
ʬ Voiceless epiglottal fricative	
ʗ Voiced epiglottal fricative	Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʬ Epiglottal plosive	ʬ ʬ ts ʬ ʬ kp

DIACRITICS

° Voiceless	n̪	ɖ̪	..	Breathy voiced	b̪	ɸ̪	..	Dental	t̪	d̪
~ Voiced	ʂ	ʈ̪	~	Creaky voiced	b̪	ɸ̪	..	Apical	t̪	d̪
h Aspirated	t̪ʰ	ɖ̪ʰ	~	Linguolabial	t̪	ɖ̪	~	Laminal	t̪	d̪
› More rounded	χ̪	w̪	~	Labialized	t̪ʷ	ɖ̪ʷ	~	Nasalized	ɛ̪	
ጀ Less rounded	χ̪	j̪	~	Palatalized	t̪ጀ	ɖ̪ጀ	~	Nasal release	d̪ጀ	
ጀ Advanced	u̪	v̪	~	Velarized	t̪v̪	ɖ̪v̪	~	Lateral release	d̪l̪	
ጀ Retracted	e̪	ጀ	~	Pharyngealized	t̪ጀ	ɖ̪ጀ	~	No audible release	d̪ጀ	
ጀ Centralized	ɛ̪	~	~	Velarized or pharyngealized	ጀ					
ጀ Mid-centralized	ɛ̪	~	~	Raised	ɸ̪	(ɸ̪ = voiced alveolar fricative)				
ጀ Syllabic	n̪	~	~	Lowered	ɸ̪	(ɸ̪ = voiced bilabial approximant)				
ጀ Non-syllabic	ɛ̪	~	~	Advanced Tongue Root	ɸ̪					
ጀ Rhoticity	ጀ	~	~	Retracted Tongue Root	ɸ̪					

Some diacritics may be placed above a symbol with a descender, e.g. ɻ̪

Typefaces: Doulos SIL (metatext); unitipa (symbols)



SUPRASEGMENTALS

↑ Primary stress	founə trɪʃən
↓ Secondary stress	
‡ Long	e‡
◦ Half-long	e◦
˘ Extra-short	˘
Minor (foot) group	
Major (intonation) group	
˙ Syllable break	ri.ækɪt
˘ Linking (absence of a break)	
TONES AND WORD ACCENTS	
LEVEL	CONTOUR
ጀ or ጀ	ጀ Extra high
ጀ	ጀ High
ጀ	ጀ Mid
ጀ	ጀ Low
ጀ	ጀ Extra low
ጀ	ጀ Rising
ጀ	ጀ Falling
ጀ	ጀ High rising
ጀ	ጀ Low rising
ጀ	ጀ Rising-falling
ጀ	ጀ Global rise
ጀ	ጀ Global fall

Source: Doulos SIL (2023)

Appendix IV

The Lyrics of Fwen Sam Ngued Folk Song

The First Part

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian

Translation by LIU Jingliu

Singers: LI Chunjian, MA Fuyou, LU Guixiu and MENG Xiuyi

Collection date: February, 2023

Collection point: Pingguo Fwenliux Song Association

1 Men	
Ancient Zhuang characters 蠻哎迤 倭収拚哎賴 倭収哎吶佢 细咯返三月	Zhuang written language raep coenz neix raeuz caiq hawj coenz moq raeuz caiq doq coenz ndei sei gax fwen sam ngued
IPA yap ⁷ con ² nei ⁴ yau ² cai ⁵ hau ³ con ² mo ⁵ yau ² cai ⁵ to ⁵ con ² ?dei ¹ θei ¹ ka ⁴ fu:n ¹ θa:m ¹ ηu:t ⁸	Meaning of words ①stop, a song, a quantifier used with poems and songs, this ②we, again, give to, a song, new ③we, again, make, a song, good ④find, sing, song, three or the third, month 停止 首 这 咱们 再 给 首 新 咱们 再 接 首 好 寻觅 唱 歌 三 月
Meaning of lyrics	
English	Chinese
This song is over now Let's make a new song Let's make a good start And start singing lunar March songs	这首完 咱再唱一首 咱再接一首 咱唱三月歌



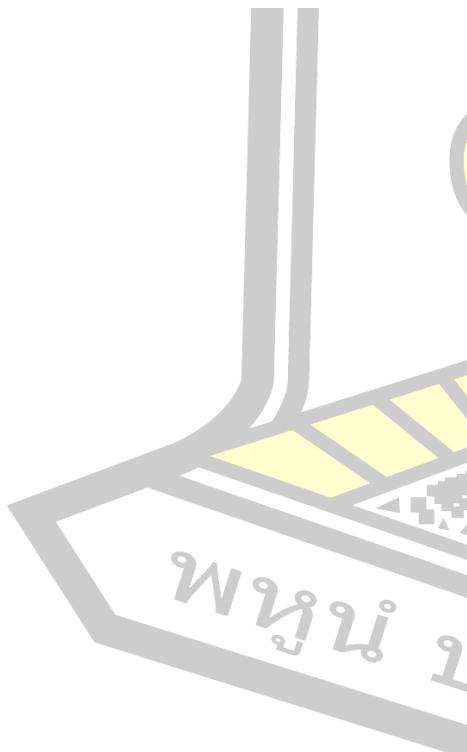
2
Women

Ancient Zhuang characters	Zhuang written language
効馳幅棍撕 否厓映韋襯 屢嬪歡嬪嬪 駢厓撻峩嬪	lwg meh mbwk genj dinj mbouj ndaej ing nywj nda beix rox saw rox sa cingq ndaej daz bae gonq
IPA	Meaning of words
luuk ⁸ me ⁶ ?buuk ⁷ ke:n ¹ tin ³ ?bou ³ ?dai ³ ?inj ¹ n̄w ³ ?da ¹ pei ⁴ yo ⁴ θaw ¹ θo ⁴ θa ¹ çin ⁵ ?dai ³ ta ² pai ¹ ko:n ⁵	(1) child, female, woman, arm, short (2) not, can, lean, grass, name of a kind of grass (3) brother, know, book, know, paper (4) thus, can, lead, go, first 孩子 母亲 女人 手臂 短 不 得 靠背 草 背带 哥 懂 书 懂 纸 才 得 带领 去 先
Meaning of lyrics	
English	Chinese
I'm a girl with short arms I can't lean on the Nda grass You're very smart So you can lead us in song	阿妹手臂短 无法倚达草 阿哥见识广 才能先领歌

3

Men

Ancient Zhuang characters	Zhuang written language
侷袂駢嬪造 侷嬪駢嬪煇 煇惄箇惄睂 想咯返三月	ciuh geq cingq rox cauh ciuh laux cingq rox ceiq ceiq aen gyaep aen liengj siengj gax fwen sam ngued
IPA	Meaning of words
ciu ⁶ ke ⁵ çinj ⁵ yo ⁴ çau:u ⁶ ciu ⁶ lau ⁴ çinj ⁴ yo ⁴ cei ⁵ cei ⁵ ?an ¹ kjap ⁷ ?an ¹ li:ŋ ³ θiŋ ³ ka ⁴ fu:u:n ¹ θa:m ¹ n̄u:t ⁸	(1) all one's life, old, thus, know, make (2) all one's life, old, thus, know, produce (3) produce, a or an, bamboo hat, a or an, umbrella (4) want, sing, song, three or third, month 人生 老 才 懂 造 人生 老 才 懂 制 制 个 斗笠 个 伞 想 唱 歌 三 月
Meaning of lyrics	
English	Chinese
In old times people created Old stuff all hand-made Bamboo hats and umbrellas they had made We want to sing Lunar March songs now	老辈才懂造 先辈才懂制 制斗笠雨伞 想唱三月歌



4

Women

Ancient Zhuang characters	Zhuang written language
召卦鬱鑄造 召姥鬱鑄煖 火盯筭连筹 想咯咁三月	ciuh geq cingq rox cauh ciuh laux cingq rox ceiq ceiq daengz gyaep lienz buengz siengj gax fwen sam ngued
IPA	Meaning of words
① all one's life, old, thus, know, make ② all one's life, old, thus, know, produce ③ produce, arrive, bamboo hat, and, coir raincoat ④ want, sing, song, three or third, month 人生 老 才 懂 造 人生 老 才 懂 制 制 到 斗 笠 连 背 斗 想 唱 歌 三 月	
Meaning of lyrics	
English	Chinese
In old times people created Old stuff all hand-made Bamboo hats and coir raincoat they had made We want to sing Lunar March songs now	老辈才懂得 先辈才懂得 制斗笠背斗 想唱三月歌

5

Men

Ancient Zhuang characters	Zhuang written language
腊腊様蕩胞 腊腊様蕩计 腊二様蕩版 櫻黎蕩卡婧	ndwen lab maex did riengz ndwen cieng maex did geiq ndwen ngeih maex did mbaw go lawz did gax gong
IPA	Meaning of words
① month, the twelfth lunar month, tree, sprout, burgeon ② month, the first lunar month, tree, sprout, branch ③ month, two or second, tree, sprout, leaf ④ used with plants and trees, which, sprout, first 月 腊 树 发 芽 苞 月 正 树 发 枝 枝 月 二 树 发 叶 子 棵 哪 发 先 先	
Meaning of lyrics	
English	Chinese
Trees sprout in the twelfth lunar month In lunar January trees are in bud New leaves grow in lunar February Which is first we want to know	腊月树发芽 正月树发枝 二月树长叶 哪棵先长出

6
Women

Ancient Zhuang characters	Zhuang written language
腊腊様滿牕 腊腊様滿计 腊二様滿牕 樹樓滿卡婧	ndwen lab maex did riengz ndwen cieng maex did geiq ndwen ngeih maex did ndaeu go raeu did gax gonq
IPA	Meaning of words
?dwx:n ¹ la:p ⁸ mai ⁴ tit ⁸ yi:ŋ ² ?dwx:n ¹ ciŋ ¹ mai ⁴ tit ⁸ kei ⁵ ?dwx:n ¹ n̥ei ⁶ mai ⁴ tit ⁸ ?dau ¹ ko ¹ yau ¹ tit ⁸ ka ⁴ ko:n ⁵	①month, the twelfth lunar month, tree, sprout, burgeon ②month, the first lunar month, tree, sprout, branch ③month, two or second, tree, sprout, brugeon ④used with plants and trees, maple, sprout, first 月 腊 树 发 芽 苞 月 正 树 发 枝 枝 月 二 树 发 芽 苞 棵 枫 树 发 先 先
Meaning of lyrics	
English	Chinese
Trees sprout in the twelfth lunar month In lunar January trees are in bud New leaves grow in lunar February Maple the first we all know	腊月树发芽 正月树发枝 二月树长苞 枫树先长出



The Second Part

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian
 Translation by LIU Jingliu
 Singers: HUANG Yuanfeng, YU Xiankun, HUANG Xiuzhen and LIANG Ailan
 Collection date: February, 2023
 Collection point: Pingguo Fwenliux Song Association

7

Men	
Ancient Zhuang characters 二三月 播千五百 播千二 播 黎 族 农 作 业	Zhuang written language ngeih sam ngued bae naj doek cien haj haeux reih doek cien ngeih haeux faen bae lawz haen youx noix
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ tok ⁷ ci:n ¹ ha ³ hau ⁴ yei ⁶ tok ⁷ ci:n ¹ ŋei ⁶ hau ⁴ fan ¹ pai ¹ lau ² han ¹ jou ⁴ noi ⁴	Meaning of words ①two or second, three or third, month, go, front ②fall, thousand, five, rice, field ③fall, thousand, two, rice, seed ④go, where, see, friend, young 二三月去前 掉千五百米旱地 掉千二米种子 去哪里见友幼
Meaning of lyrics	
English	Chinese
After lunar February and March Sow 1,500 fields of dry rice Sow 1,200 fields of rice Where Can I meet my lover	二三月以后 播千五百旱谷 播千二谷种 去哪见情人

8

Women	
Ancient Zhuang characters 二三月 播千五百 播千二 播 黎 族 农 作 业	Zhuang written language ngeih sam ngued bae naj doek cien haj haeux reih doek cien ngeih haeux faen coj leix haen youx noix
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ tok ⁷ ci:n ¹ ha ³ hau ⁴ yei ⁶ tok ⁷ ci:n ¹ ŋei ⁶ hau ⁴ fan ¹ co ³ lei ⁴ han ¹ jou ⁴ noi ⁴	Meaning of words ①two or second, three or third, month, go, front ②fall, thousand, five, rice, field ③fall, thousand, two, rice, seed ④must, still, see, friend, young 二三月去前 掉千五百米旱地 掉千二米种子 肯定还见友幼
Meaning of lyrics	
English	Chinese
After lunar February and March Sow 1,500 fields of dry rice Sow 1,200 fields of rice I'm sure I'll meet my lover	二三月以后 播千五百旱谷 播千二谷种 总能见情人

10 Women	
Ancient Zhuang characters	Zhuang written language
二三月 蔡 颠 季 鞠 连 植 芬 季 芬 连 植 婵 初 理 裳 伎 宗	ngeih sam ngued bae naj doek gyaj lienz doek faiq doek faiq lienz doek camz coj leix nyangz youx noix
IPA	Meaning of words
ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ tok ⁷ kja ³ li:n ² tok ⁷ fa:i ⁵ tok ⁷ fa:i ⁵ li:n ² tok ⁷ ca:m ² co ³ lei ³ na:n ² jou ⁴ noi ⁴	<p>①two or second, three or third, month, go, front</p> <p>②fall, rice seedling, and, fall, cotton</p> <p>③fall, cotton, and, fall, indigo</p> <p>④sure, still, meet, friend, little</p> <p>二 三 月 去 前 掉 秧 苗 连 掉 棉 花 掉 棉 花 连 掉 蓝 靛 肯 定 还 遇 见 友 幼</p>
Meaning of lyrics	
English	Chinese
After lunar February and March Busy for planting rice and cotton Planting cotton and indigo plant I'm sure I'll meet my lover	二三月以后 插秧种棉花 种棉花蓝靛 定能遇情人

11

Men

Ancient Zhuang characters 二三月桺 圣寻朮 圣夫示朮 嘛阿朮	Zhuang written language ngeih sam ngued va vengj youq daeg dengj laeng geiq youq buz seih laeng go caw hoz naek boux wnq
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ wa ¹ we:ŋ ³ jou ⁵ tak ⁸ te:ŋ ³ lan ¹ kei ⁵ jou ⁵ pu ² θei ⁶ lan ¹ ko ¹ çau ¹ ho ² nak ⁷ pou ⁴ ?wn ⁵	Meaning of words ①two or second, three or third, month, flower, Rosa laevigata, ②in or on, the hanging look, back, branch ③in or on, the stable look, back, tree ④heart, neck, heavy, person, other 二三月花 金樱子 在吊挂的样子 后枝条 在稳当的样子 后棵 心脖子重个别的
Meaning of lyrics	
English	Chinese
Rosa laevigata in February and March Hanging from the branches Fruit grows on the branches But its heart loves others	二三月金樱 吊挂在枝头 稳结果树上 心却爱别人

12

Women

Ancient Zhuang characters 二三月桺 圣寻朮 圣夫示朮 嘛阿朮	Zhuang written language ngeih sam ngued va vengj youq daeg dengj laeng geiq youq buz seih laeng go caw hoz naek baz gaeuq
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ wa ¹ we:ŋ ³ jou ⁵ tak ⁸ te:ŋ ³ lan ¹ kei ⁵ jou ⁵ pu ² θei ⁶ lan ¹ ko ¹ çau ¹ ho ² nak ⁷ pa ² kau ⁵	Meaning of words ①two or second, three or third, month, flower, Rosa laevigata, ②in or on, the hanging look, back, branch ③in or on, the stable look, back, tree ④heart, neck, heavy, wife, old or former 二三月花 金樱子 在吊挂的样子 后枝条 在稳当的样子 后棵 心脖子重妻子旧
Meaning of lyrics	
English	Chinese
Rosa laevigata in February and March Hanging from the branches Fruit grows on the branches But it loves its former girlfriend	二三月金樱 吊挂在枝头 稳结果树上 心却爱前任

The Third Part

Words collection by LIU Jingliu, HUANG Guoguan and LI Chunjian
 Translation by LIU Jingliu
 Singers: HUANG Guoguan, LU Shunhong, LU Guixiu and MENG Xiuyi
 Collection date: February, 2023
 Collection point: Pingguo Riverside Park

13

Men	
Ancient Zhuang characters 枷澗三十二 枷型四十耘 圣空麻伎同 否公噜圣驰	Zhuang written language gyaj raemx sam cib ngeih gyaj reih seiq cib ngoenz youq ranz maz youx doengz bae goeng rox youq meh
IPA kja ³ yam ⁴ θa:m ¹ cip ⁸ ηei ⁶ kja ³ yei ⁶ θei ⁵ cip ⁸ ηon ² jou ⁵ ya:n ² ma ² jou ⁴ ton ² pai ¹ kon ¹ yo ⁴ jou ⁵ me ⁶	Meaning of words ①rice seedling, water, three, ten, two ②rice seedling, farm, four, ten, day ③in or at, house or home, yes or no, friend ④go, husband's father, or, go, wife's mother 秧苗 水 三十二 秧苗 旱地 四十天 在家 吗 友 老同 去 公公 或 去 母亲
Meaning of lyrics	
English	Chinese
Thirty three days water rice grows Forty days dry rice grows Are you at home my friend Are you at husband's or mom's	禾苗卅二成 旱谷四十天 在家吗老友 去婆或娘家

14

Men	
Ancient Zhuang characters 枷澗三十二 枷型四十耘 圣空麻伎同 否公噜圣驰	Zhuang written language gyaj raemx sam cib ngeih gyaj reih seiq cib ngoenz youq ranz liux youx doengz mbouj bae goeng nauq leiq
IPA kja ³ yam ⁴ θa:m ¹ cip ⁸ ηei ⁶ kja ³ yei ⁶ θei ⁵ cip ⁸ ηon ² jou ⁵ ya:n ² liu ⁴ jou ⁴ ton ² tou ³ pai ¹ kon ¹ nau ⁵ lei ⁵	Meaning of words ①rice seedling, water, three, ten, two ②rice seedling, farm, four, ten, day ③in or at, house or home, to come to an end, friend, good friend ④not, go, husband's father, no, sure 秧苗 水 三十二 秧苗 旱地 四十天 在家 了 友 老同 不 去 公公 不 咪
Meaning of lyrics	
English	Chinese
Thirty three days water rice grows Forty days dry rice grows I'm at home my friend I'm not at my husband's	禾苗卅二成 旱谷四十天 在家啊老友 没有婆家去

15

Men

Ancient Zhuang characters 二三月 五只报 鸟唤田 鸟唤肥	Zhuang written language ngeih sam ngued bae naj haj duz bauq haj loh loh de ciu ndaem naz ga de ciu daeh bwnh
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ ha ³ tu ² pa:u ⁵ ha ³ lo ⁶ lo ⁶ te ¹ ɔiu ¹ ?dam ¹ na ² ka ¹ te ¹ ɔiu ¹ tai ⁶ pu:n ⁶	Meaning of words ①two or second, three or third, month, go, front ②five, used with birds, tell, five, kind ③kind, that, call, to plant, rice field ④kind, that, call, carry, fertilizer 二三月去前 五只报五样 样那招唤种田 样那招唤运送肥料
Meaning of lyrics	
English	Chinese
After lunar February and March Five birds remind you of five situations The bird calls to plant rice so plant rice The bird calls for the fertilizer and then the fertilizer	二三月以后 五鸟报五样 鸟唤田种田 鸟唤肥运肥

16

Men

Ancient Zhuang characters 二三月 五只报 鸟唤田 鸟唤棉	Zhuang written language ngeih sam ngued bae naj haj duz bauq haj loh loh le ciu ndaem naz ga le ciu doek faiq
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ ha ³ tu ² pa:u ⁵ ha ³ lo ⁶ lo ⁶ le ¹ ɔiu ¹ ?dam ¹ na ² ka ¹ le ¹ ɔiu ¹ tok ⁷ fa:i ⁵	Meaning of words ①two, three, month, go, front ②five, an or a (animal), tell, five, kind ③kind, well, call, to plant, rice field ④leg or kind, well, call, fall, cotton 二三月去前 五只报五样 样咧招唤种田 样咧招唤掉棉花
Meaning of lyrics	
English	Chinese
After lunar February and March Five birds remind you of five situations The bird calls to plant rice so plant rice The bird calls to plant cotton so plant cotton	二三月向前 五鸟报五样 鸟唤田种田 鸟唤棉种棉

17

Men

Ancient Zhuang characters 二三月 蠻 蝶 招 拋 拋 運 送 送 山 谷 山 石 石 山 皇 帝	Zhuang written language ngeih sam ngued bae naj mbungq mbaj ciu daeh bwnh daeh gvaq rungh gvaq bya bae dwk naz vuengz daeq
IPA ŋei ⁶ θa:m ¹ ɲu:t ⁸ pai ¹ na ³ ?buŋ ⁵ ?ba ³ ciu ¹ tai ⁶ puŋ ⁶ tai ⁶ kwa ⁵ yuŋ ⁶ kwa ⁵ pja ¹ pai ¹ tuŋ ⁷ na ² wu:ŋ ² tai ⁵	Meaning of words ①two or second, three or third, month, go, front ②butterfly, urge, carry, fertilizer ③carry, to, mountainous region, hill ④go, apply, fertilizer, king or emperor 二三月去前 蝴蝶招唤运送肥料 运送过山谷过石山 去施肥田皇帝
Meaning of lyrics	
English	Chinese
After lunar February and March Butterflies urge people to carry fertilizer Cross lots of mountainous regions Apply fertilizer to chieftain's fields	二三月以后 蝴蝶唤运肥 运过谷过山 去施皇帝田

18

Men

Ancient Zhuang characters 二三月 蠻 蝶 招 拋 拋 運 送 送 山 谷 山 石 石 山 皇 帝 友 幼	Zhuang written language ngeih sam ngued bae naj mbungq mbaj ciu daeh bwnh daeh gvaq rungh gvaq bya bae dwk naz youx noix
IPA ŋei ⁶ θa:m ¹ ɲu:t ⁸ pai ¹ na ³ ?buŋ ⁵ ?ba ³ ciu ¹ tai ⁶ puŋ ⁶ tai ⁶ kwa ⁵ yuŋ ⁶ kwa ⁵ pja ¹ pai ¹ tuŋ ⁷ na ² jou ⁴ noi ⁴	Meaning of words ①two or second, three or third, month, go, front ②butterfly, urge, carry, fertilizer ③carry, to, mountainous region, hill ④go, apply, fertilizer, friend, young 二三月去前 蝴蝶招唤运送肥料 运送过山谷过石山 去施肥田友幼
Meaning of lyrics	
English	Chinese
After lunar February and March Butterflies urge people to carry fertilizer Cross lots of mountainous regions Apply fertilizer to lover's fields	二三月以后 蝴蝶唤运肥 运过谷过山 去施情人田

19

Men

Ancient Zhuang characters 二三月去前 雷吼叫猛打 二三月样子春 挂掉雷吼叫新	Zhuang written language ngeih sam ngued bae naj byaj raez saemq gwnz mbwn ngeih sam ngued gauh cwn ven doek byaj raez moq
IPA ŋei ⁶ θa:m ¹ ŋu:t ⁸ pai ¹ na ³ pja ³ yai ² θam ⁵ kwn ² ?bwn ¹ ŋei ⁶ θa:m ¹ ŋu:t ⁸ ka:u ⁶ çun ¹ we:n ¹ tok ⁷ pja ³ yai ² mo ⁵	Meaning of words ①two or second, three or third, month, go, front ②thunder, boom, punch, up, sky ③two or second, three or third, the beginning of spring ④hang, fall, thunder, boom, new or again 二三月去前 雷吼叫猛打 二三月样子春 挂掉雷吼叫新
Meaning of lyrics	
English	Chinese
After lunar February and March Spring thunder booms in the sky Spring is beginning in February and March Spring rain and thunder sounds	二三月以后 天上猛打雷 二三月立春 春雷又春雨



20

Men

Ancient Zhuang characters	Zhuang written language
二三月裝颱 鼴嘯新春 二三月高春 懸華鼴嘯頌	ngeih sam ngued bae naj byaj raez moq gwnz mbwn ngeih sam ngued gauh cwn ven doek byaj raez gonq
IPA	Meaning of words
<p>ŋei⁶ θa:m¹ ŋu:t⁸ pai¹ na³ pja³ yai² mo⁵ kyun² ?bun¹ ŋei⁶ θa:m¹ ŋu:t⁸ ka:u⁶ çun¹ wen¹ tok⁷ pja³ yai² ko:n⁵</p>	
<p>①two or second, three or third, month, go, front ②thunder, boom, new or again, up, sky ③two or second, three or third, the beginning of spring ④hang, fall, thunder, boom, first 二三月去前 雷吼叫新上面天 二三月样子春 挂掉雷吼叫先</p>	
Meaning of lyrics	
English	Chinese
After lunar February and March Spring thunder booms in the sky Spring is beginning in February and March Spring rain and thunder is coming first	二三月以后 天上春雷鸣 二三月立春 春雷又春雨



Appendix V

Some Photos From The Fieldwork



Picture 1: The topography of Pingguo Prefecture
Photos by Jingliu Liu (2023)



Picture 2: Singers sing in the countryside during the day (Gumz A village)



Picture 3: Singers sing in the park during the day (Pingguo Riverside Park)



Picture 4: Singers sing on the bridge at night (Mingyang Bridge)

พ ห ร ุ น บ ป น ળ ิ ໂ ຕ ช ່ ວ



Picture 5: The scene of singing at night (Mingyang Bridge)



Picture 6: Singers sing in the room during the day (Pinguo Fwenleux Songs Association)



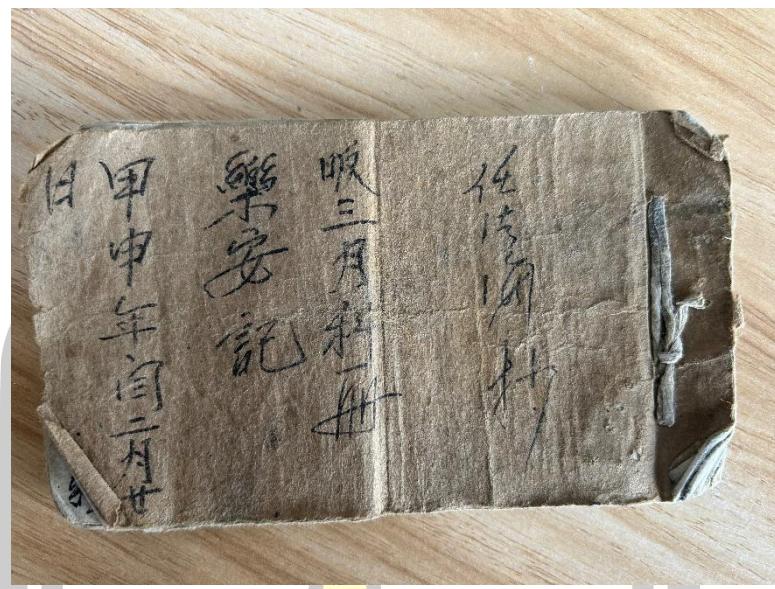
Picture 7: Singers sing by the river during the day (Zuojiang River)



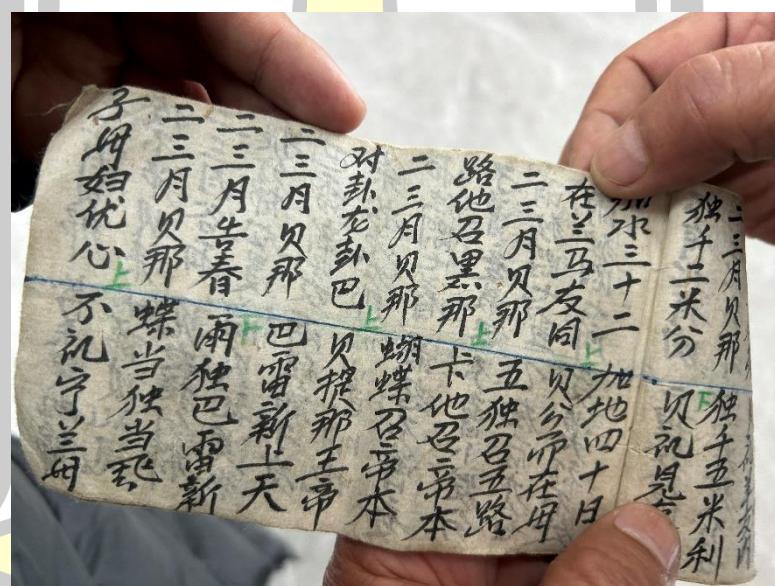
Picture 8: Some folk song manuscripts recorded in the Ancient Zhuang Characters in

Pingguo

ພູນໍ ປຸນໍ ຖົຕ ຂ່າວ



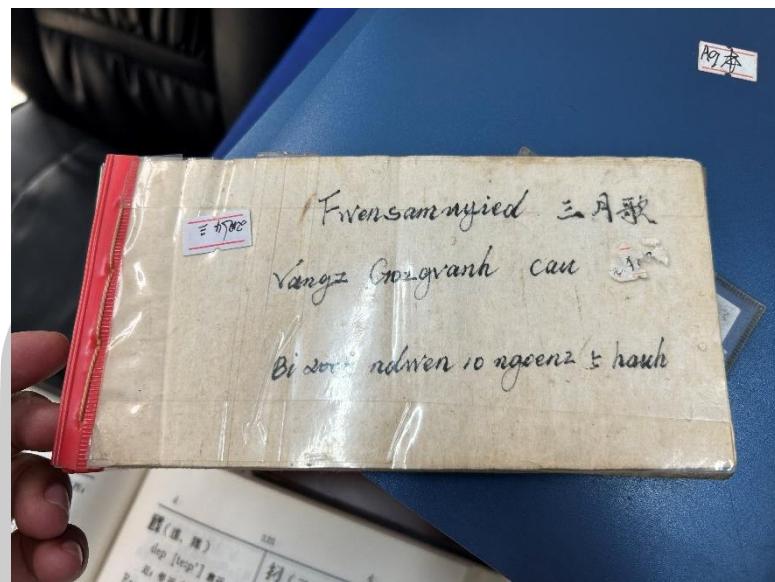
Picture 9: The cover of the manuscript of Fwen sam ngued folk song



Picture 10: Lyrics in the manuscript of Fwen sam ngued, which is recorded in the

Ancient Zhuang Characters

ພ້ອນ ປນ ໄກໂຕ ຂ່າວ



Picture 11: The Fwen sam ngued manuscript of Guoguan Huang



Picture 12: Guoguan Huang and Chunjian Li study manuscripts with the singers

ພ້ອນ ປນ ຄົກໂຕ ຂ່າວ



Picture 13: Pinguo Fwenleux Songs Association



Picture 14: The lyrics board of Fwen sam ngued in Pinguo Fwenleux Songs Association



Picture 15: Visiting singers of Fwen sam ngued in Pinguo Fwenleux Songs Association



ພ້ອນ ປນ ຄົງໄຕ ຂໍາວ

Picture 16: Visiting singers of village (Gumz A village)

BIOGRAPHY

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