



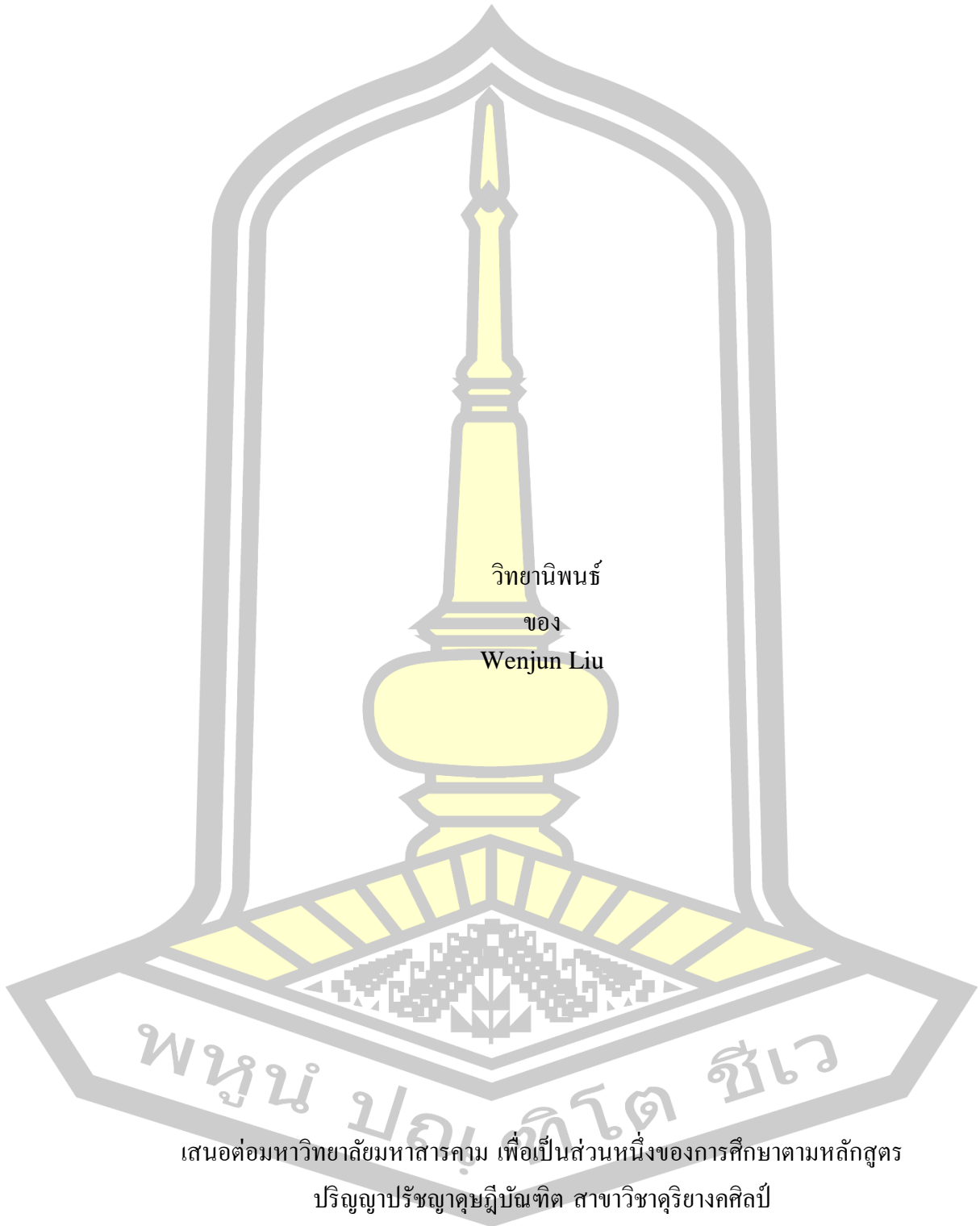
Chinese Folk song of Wa ethnic group in Yunnan, China

Wenjun Liu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

Copyright of Mahasarakham University

เพลงพื้นบ้านจีนของกลุ่มชาติพันธุ์ว่าในมณฑลยูนนาน ประเทศจีน



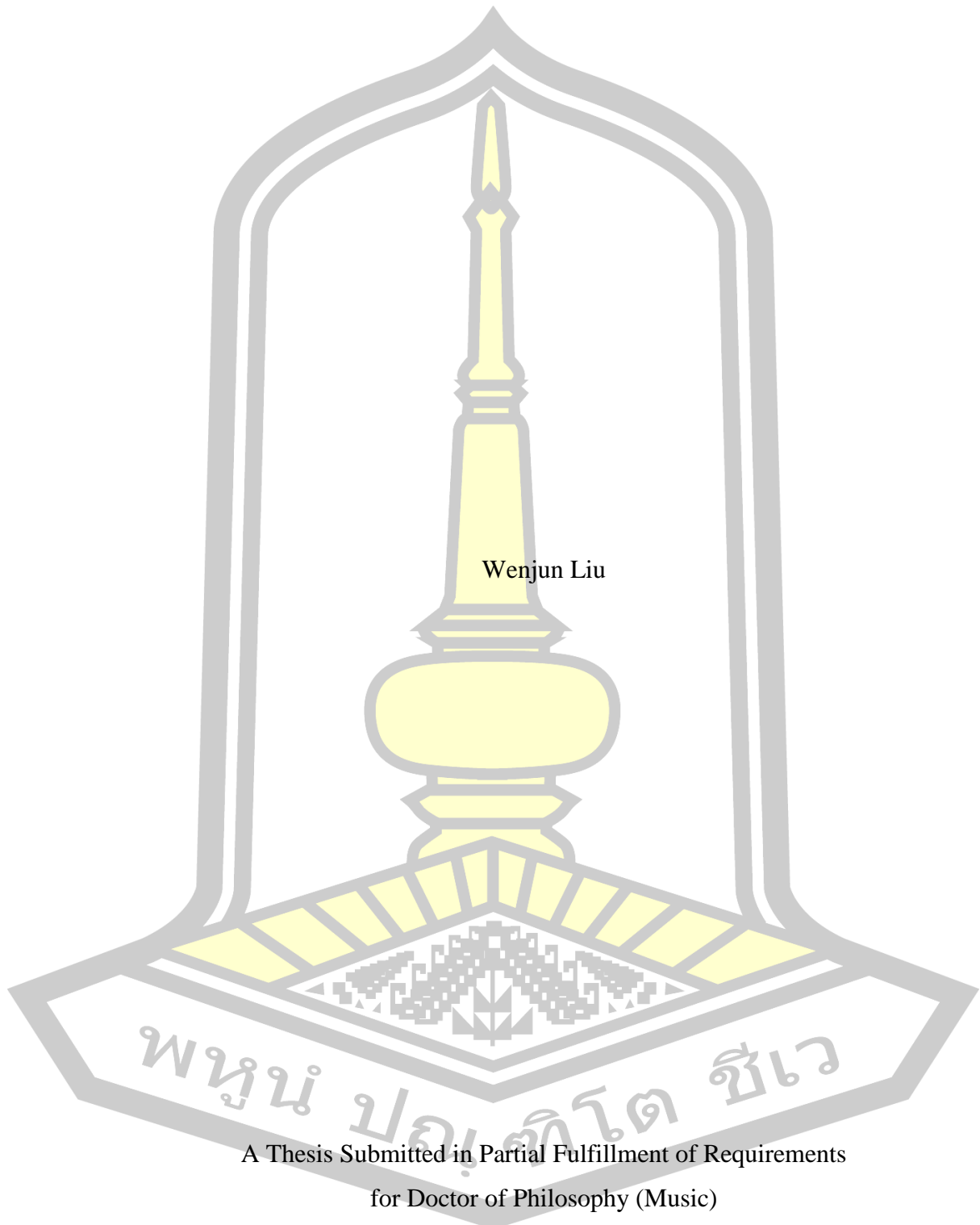
วิทยานิพนธ์
ของ
Wenjun Liu

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กุมภาพันธ์ 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Chinese Folk song of Wa ethnic group in Yunnan, China



Wenjun Liu

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

February 2025

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Wenjun Liu , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

Examining Committee

.....	Chairman
(Assoc. Prof. Zhang Chao , Ph.D.)	
.....	Advisor
(Asst. Prof. Khomkrich Karin , Ph.D.)	
.....	Co-advisor
(Asst. Prof. Peerapong Sensai , Ph.D.)	
.....	Committee
(Assoc. Prof. Jatuporn Seemuang , Ph.D.)	
.....	Committee
(Thanaporn Bhengsri , Ph.D.)	

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

.....	(Prof. Anongrit Kangrang , Ph.D.)
(Asst. Prof. Sayam Chuangprakhon , Ph.D.)	Acting Dean of Graduate School
Dean of College of Music	

มหาวิทยาลัยราชภัฏรำไพพรรณี

TITLE Chinese Folk song of Wa ethnic group in Yunnan, China
AUTHOR Wenjun Liu
ADVISORS Assistant Professor Khomkrich Karin , Ph.D.
Assistant Professor Peerapong Sensai , Ph.D.
DEGREE Doctor of Philosophy **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2025
University

ABSTRACT

This study explores the folk songs of the Wa ethnic group in Yunnan, China, analyzing their historical development, musical characteristics, and strategies for preservation and transmission. The research employs a mixed-method approach, including literature review, fieldwork, interviews, and ethnographic analysis, to document the diverse musical forms and cultural significance of Wa folk songs.

Findings reveal that Wa folk songs are deeply intertwined with the social, spiritual, and ritual practices of the community, characterized by unique vocal techniques, instrumental accompaniment, and lyrical themes reflecting Wa identity. However, modernization and external cultural influences pose significant challenges to the preservation of these traditions. The study highlights efforts by local governments, cultural institutions, and community initiatives to safeguard Wa folk music through education, digital archiving, and festival promotion.

This research provides a framework for understanding the transmission and sustainability of Wa folk songs, emphasizing the need for collaborative preservation strategies that integrate both traditional and modern approaches. The findings contribute to broader discussions on intangible cultural transmission and the role of indigenous music in contemporary society.

Keyword : Wa folk songs, Musical characteristics, Cultural preservation, Modernization challenges, Transmission strategies

พหุบัณฑิต ชีเว

ACKNOWLEDGEMENTS

As this paper is completed, my heart is filled with endless gratitude. First of all, I want to thank my Advisers Asst. Prof. Dr. Khomkrich Karin, Asst. Prof. Dr. Peerapong Sensai, Asst. Prof. Dr. Sayam Chuangprakhon and Dr. Thanaporn Bhengsri. From the topic selection, opening report of the paper to every question answer in the research process, until the final revision and improvement of the paper, are inseparable from the professor's careful guidance and selfless dedicate The professors' rigorous academic attitude, profound academic attainments and selfless dedication will not only benefit me a lot from this paper research, but also become a valuable wealth for my future study and work.

At the same time, I also want to thank all the teachers of "College of Music Mahasarakham University". In the past few years, it is they who have illuminated my way forward with the beacon of knowledge, and they have built a solid theoretical foundation and a broad academic vision for me. Especially in Advanced Fieldwork in Musicology, Advanced Research Methodology in Music and other courses, I gained a lot of knowledge and skills that directly helped this study.

In addition, I would like to thank my friends who gave me help and support during my research. In the communication and discussion with them, I got a lot of valuable suggestions and inspiration, which played an important role in the completion of my paper. In particular, Cui Ailin and He Yongtao gave me selfless help in data processing and literature search, which made me feel the warmth and strength of the team. In the meantime, I want to thank my Informant Prof. Zhang Zonghong, Mr. Bao Zhiming and Miss Yang Liping It provides high-quality conditions and help for my literature research and Fieldwork collection. I would like to thank every Wa transmitter I have interviewed, it is their silent dedication to music transmission, so that Wa music can be preserved intact to this day.

I also want to thank my family and friends. And they always stand by me when I need support and encouragement, giving me endless love and understanding. It was their silent efforts and firm support that enabled me to devote myself to my study and research and successfully complete this paper.

Finally, I would like to pay high tribute to all the scholars and experts who

have contributed in the field of my paper. Their research results and academic spirit provide me with rich academic resources and profound ideological foundation, so that I can stand on the shoulders of giants and look at the distance in the research process of the paper.

Thanks again to all the people who gave me help and support during the completion of my graduation thesis! In the future, I will continue to work hard with this gratitude, and continue to pursue excellence and transcendence.

Wenjun Liu

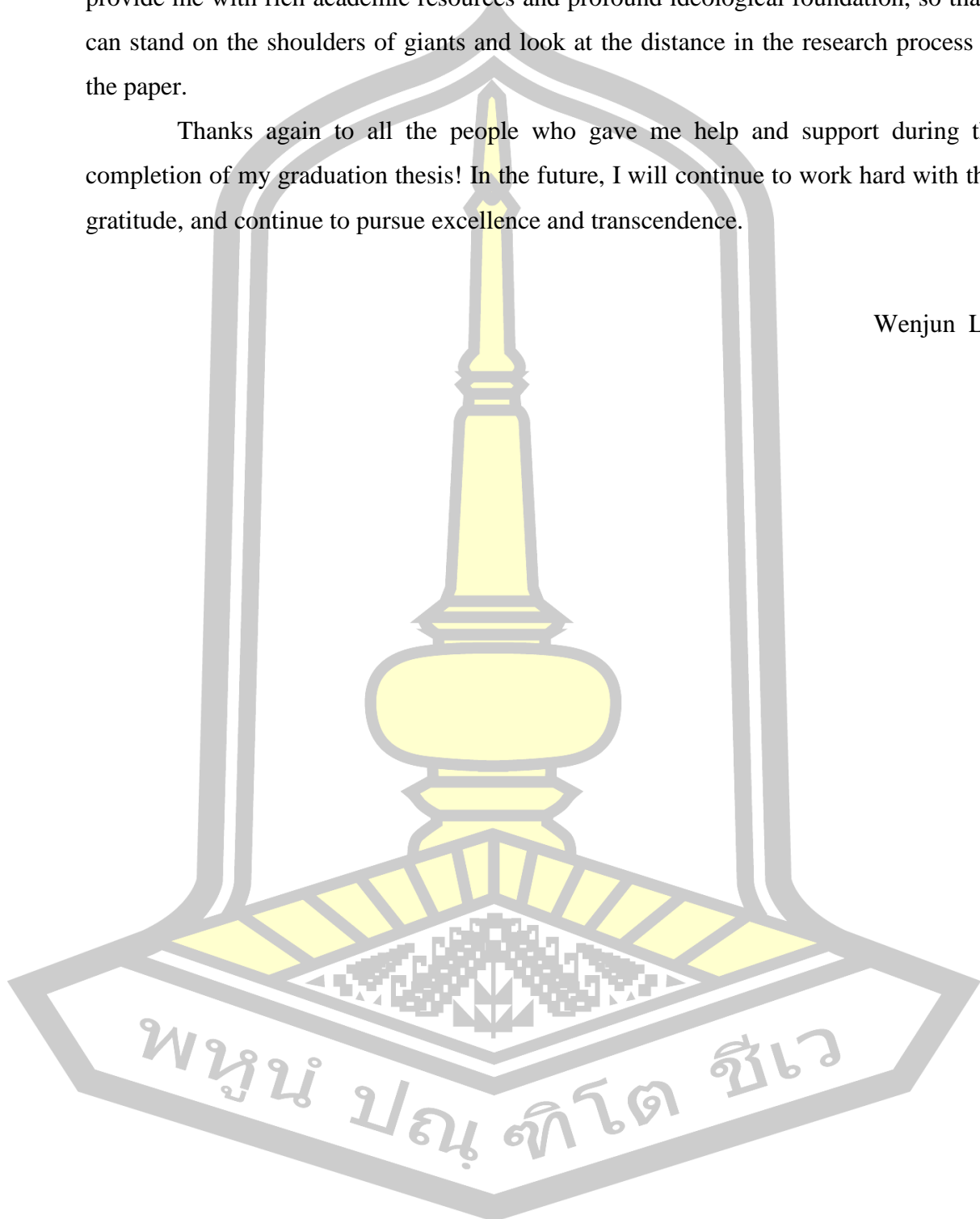


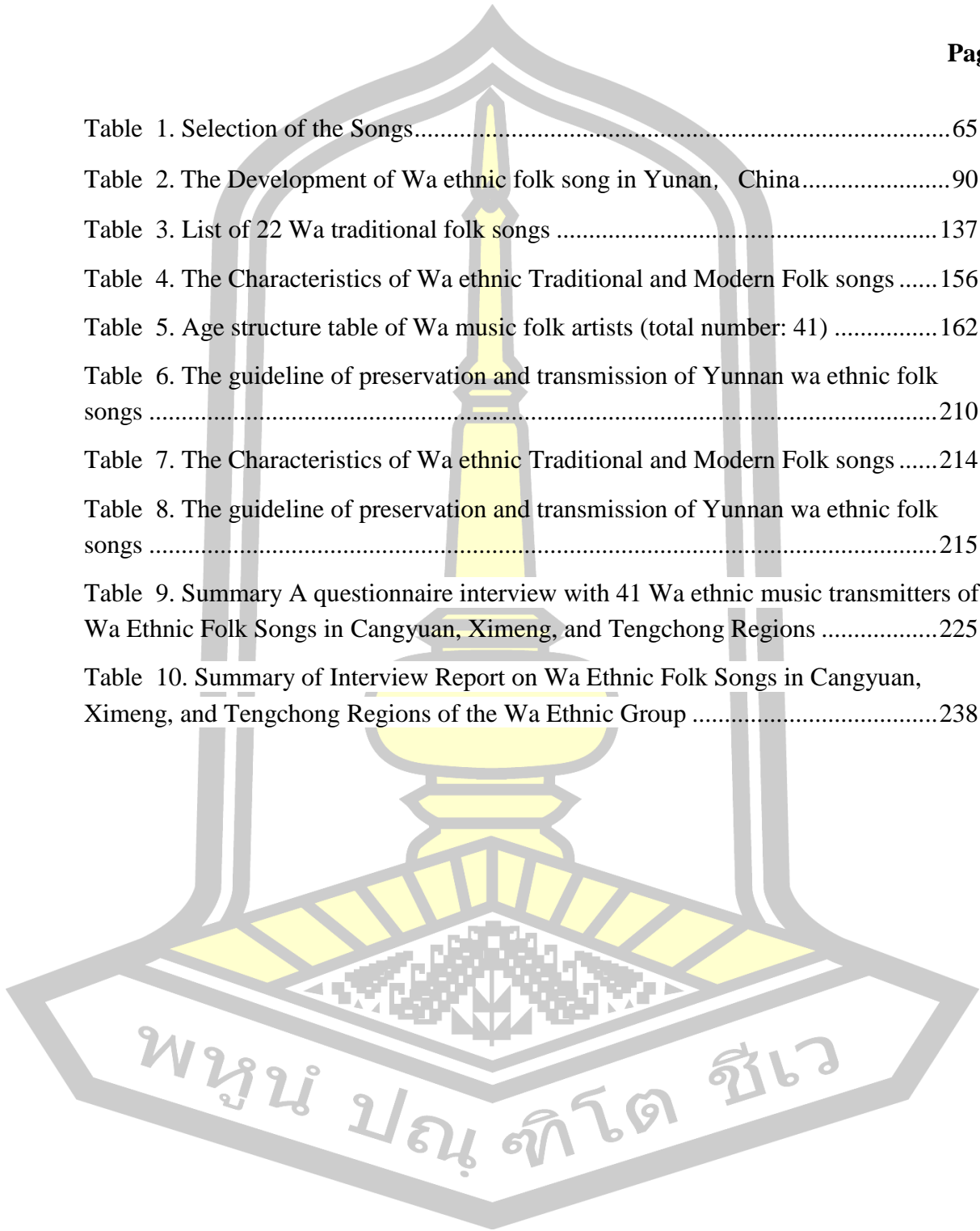
TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I Introduction.....	1
1. Background and existing problems of this study.....	1
2. Research Objectives.....	3
3. Research questions.....	3
4. Research benefits.....	3
5. Definition of terms.....	4
6. Conceptual Framework.....	5
CHAPTER II literature review.....	6
1. General knowledge about Lin Cang Wa Ethnic Region, Yunnan Province, China.....	7
2. General knowledge about history of Wa Ethnic region(109 BC-2024).....	11
3. General knowledge about The music culture of the Wa people and The Chinese pentatonic scale (Gong, Shang, Jue, Zhi, Yu) constitutes the core of traditional Chinese musical theory.....	13
4. General knowledge about the characteristics of Wa musical instruments of the Wa ethnic group in Cangyuan city.....	17
5. Professor Zhang Zonghong’s Literature Review on Wa Folk Songs.....	23
6. Musical Instruments related to the Wa ethnic folk songs.....	24
5. General knowledge about Classification of Wa ethnic folk songs of the wa ethnic group in Cangyuan city, Ximeng City, Yunnan Province, China.....	47
6. Theories used in the study.....	51
7. Literature and related research.....	53

CHAPTER III Research methods	57
1. Research Scope	57
2. Research process.....	57
CHAPTER IV The development of Wa ethnic folk song in Yunnan.....	70
1. Study on the development of Wa folk songs from B.C 109s to 1949s.....	71
2. Study on the development of Wa folk songs from 1949s to 2024.....	79
CHAPTER V The Characteristics of wa ethnic folk song in Yunnan.....	93
1. Musical elements of the Wa ethnic folk songs	93
2. Classification of Wa traditional folk songs	96
3. Singing characteristics of the Wa ethnic folk songs	101
4. Analysis of traditional wa ethnic folk songs.....	102
5. Singing characteristics of Yunnan wa ethnic folk songs	136
6. Analysis of modern wa nationality folk songs	142
CHAPTER VI The guideline of preservation and transmission of Yunnan wa ethnic folk songs.....	159
1. The Problems of preservation and transmission on the Wa ethnic folk song in Yunnan	160
2. The guideline of preservation of Wa ethnic folk song in Yunnan.....	173
3. The guideline of transmission of Wa ethnic folk song in Yunnan	185
CHAPTER VII Conclusions, discussions and suggestions	212
1. Conclusion	212
2. Discussion.....	216
3. Suggestions.....	219
REFERENCES	222
APPENDIX.....	225
APPENDIX I	225
APPENDIX II.....	257
BIOGRAPHY	280

LIST OF TABLES

	Page
Table 1. Selection of the Songs.....	65
Table 2. The Development of Wa ethnic folk song in Yunan, China.....	90
Table 3. List of 22 Wa traditional folk songs	137
Table 4. The Characteristics of Wa ethnic Traditional and Modern Folk songs	156
Table 5. Age structure table of Wa music folk artists (total number: 41)	162
Table 6. The guideline of preservation and transmission of Yunnan wa ethnic folk songs	210
Table 7. The Characteristics of Wa ethnic Traditional and Modern Folk songs	214
Table 8. The guideline of preservation and transmission of Yunnan wa ethnic folk songs	215
Table 9. Summary A questionnaire interview with 41 Wa ethnic music transmitters of Wa Ethnic Folk Songs in Cangyuan, Ximeng, and Tengchong Regions	225
Table 10. Summary of Interview Report on Wa Ethnic Folk Songs in Cangyuan, Ximeng, and Tengchong Regions of the Wa Ethnic Group	238



LIST OF FIGURES

	Page
Figure 1. Distribution of ETHNIC Minorities in Yunnan	7
Figure 2. Wa people:.....	10
Figure 3. wooden drum	25
Figure 4. Bronze drum and drum surface	26
Figure 5. Side side of the bronze drum	27
Figure 6. Zhu qin (Bamboo harp)	29
Figure 7. Xiang jiaogu	30
Figure 8. Wa Glo.....	31
Figure 9. Wu er	32
Figure 10. De oh	33
Figure 11. De (Horn reed flute)	34
Figure 12. De (Horn reed flute)	34
Figure 13. Bi Nen leng (Mouth flute).....	36
Figure 14. Bei(Double tongue reed bamboo flute).....	37
Figure 15. Mie (Wa three-piece copper mouth reed)	38
Figure 16. Biyalo (Gourd mouth organ)	40
Figure 17. Bai Hongsong (Gourd mouth organ with reed)	42
Figure 18. Shizong Wa (single string harp).....	43
Figure 19. Shizong Wa (single string harp).....	44
Figure 20. Ding Dong (Triharp).....	45
Figure 21. Ding Dong (Triharp).....	46
Figure 22. Rang (The mouth string)	47
Figure 23. Zhang Zonghong	59
Figure 24. Bao Zhiming.....	60
Figure 25. Yang Liping.....	60

Figure 26. Yan Zairui	61
Figure 27. YanXiangtai	62
Figure 28. Yan Cong	62
Figure 29. Li Jiaxian	63
Figure 30. Li Zhichun (Nisang)	63
Figure 31. loux rīeb houig nyōu (welcoming tune)	103
Figure 32. loux ndoui kaix yūm (lament tune)	105
Figure 33. loux sa nyīex kraox (New Home Celebration Tune)	107
Figure 34. baoh si vīex (Opening Door Tune)	109
Figure 35. kaox nban gēed (Lovesickness Tune)	111
Figure 36. hvi nyōm mēix hvi nyōm nbun(Mutual Love Tune).....	113
Figure 37. bīh sum hngoux(Planting Seedling Tune).....	116
Figure 38. bīh sum hngoux (Sowing in a Dry Valley).....	118
Figure 39. glao lēed grōg ("The Song of Pulling the Wooden Drum" in the Ximeng Wa Ethnic Region).....	120
Figure 40. loux rīeb houig nyōu ("The Toast Song" in the Cangyuan Wa Ethnic Region).....	123
Figure 41. Ndia lin seih (Come to Dance).....	125
Figure 42. nyō gon nyōm id ("Baby Soothing Tune" In the Ximeng Wa Ethnic Region).....	127
Figure 43. loux ndoui nyōm līang (Cattle Tune)	129
Figure 44. loux sa ba bāox (Blessing tune).....	131
Figure 45. loux ngeei ba bāox (Wedding tune)	134
Figure 46. A Wa Ren Ming Chang Xin Ge (Wa People Sing New Songs).....	145
Figure 47. Yue Liang Shen Qi Lai("The Moon rises").....	150
Figure 48. The transmitters of wa ethnic folk songs.....	161
Figure 49. Interview with Mr.Bao Zhiming,	165
Figure 50. Wa Musicians dance and sing folk songs in Cangyuan Wa villages	167

Figure 51. Wa ethnic Tansmitter Mr.Yan Cong With his student Yan Sang	170
Figure 52. Wa ethnic Tansmitter Mr.Yan Cong With his student Yan Sang	171
Figure 53. In terviewed the village head of the Wa ethnic Wengding Village.....	177
Figure 54. Wa ethnic Lamugu Festival.....	178
Figure 55. The local stage at the Wa ethnic Lamugu Festival.....	178
Figure 56. Niduan, a Wa singer participating in the 2023 Wa Ethnic Folk Song Competition.....	183
Figure 57. The monthly round-singing activity of folk songs held in the Ximeng Wa region.	183
Figure 58. Wa ethnic musical transmitter Song Ge performs jazz songs using the Wa traditional instrument 'Wu'.....	184
Figure 59. The Wa musical transmitter "Yan Xiangtai" is instructing students on the steps and sing of the Wa ethnic "Wooden Drum Dance"	187
Figure 60. The Wa musical transmitter "Yan Xiangtai" is instructing students on the steps and sing of the Wa ethnic "Wooden Drum Dance"	188
Figure 61. Young Wa musicians perform the wooden drum during the "Qingmiao Festival"	190
Figure 62. During the evening bonfire event of the "Qingmiao Festival", dancers Nisang and Wang Xi performed	191
Figure 63. In Cangyuan Wa region, Wa women are demonstrating their skill in weaving scarves.	191
Figure 64. Wending village of Wa ethnic group in Cang Yuan ,Yunnan.....	193
Figure 65. With wa ethnic folk song Transmitter Liyemei.....	194
Figure 66. Live singing and dancing event of Wa ethnic group in Cang Yuan Wending village,Yunnan	195
Figure 67. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs	196
Figure 68. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs	196
Figure 69. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs	197
Figure 70. The "Qing Opera " of wa Ethnic group,Perform in Cangyuan Wa ethnic theater.....	197

Figure 71. 79-year-old Li Jiaxian engages in an antiphonal singing with his students	199
Figure 72. In 2008, a Wa Ethnic Minority singer participated in "The Voice of China" and performed a Wa ethnic folk song. "Kao bange"	200
Figure 73. The Wa musical "Wa people sing New song agian ", performed in Cangyuan Wa music theater	201
Figure 74. Yunnan Cangyuan Wa Experimental Primary School choir brings the Wa song "Jia Linsai"	203
Figure 75. The Wa Ethnic Minority dancer, Yang Liping, attended the Chinese People's Political Consultative Conference National Committee Session.....	205
Figure 76. Wa original, Snow band singing "song floating over the Wa Mountain"	207
Figure 77. The "Wa Mountain Love" brought by the band "Ah Jean" from Myanmar	208
Figure 78. The festival performance ends, and the actors and the audience interact	209
Figure 79. The Development of Wa ethnic folk song in Yunnan,China	212
Figure 80. Entrance to the Wengding Village of the Wa Ethnic Group.	257
Figure 81. Introducing the 'Last Primitive Tribe in China' - Wengding Village of the Wa Ethnic Group.	258
Figure 82. Within the Wengding Village of the Wa Ethnic Group, villagers welcome visitors by beating wooden drums.	258
Figure 83. The Wa villagers sing the 'Welcome Song' of the Wa Ethnic Group.....	259
Figure 84. The residence of the Wa King in Wengding Village of the Wa Ethnic Group.....	259
Figure 85. Nibo, a folk artist from the Wengding Village of the Wa Ethnic Group.	260
Figure 86. The Wengding Village of the Wa Ethnic Group.	260
Figure 87. Musical instruments of the Wa Ethnic Group displayed in the museum of Wengding Village.	261
Figure 88. The Wengding Village of the Wa Ethnic Group.	261
Figure 89. The Wengding Village of the Wa Ethnic Group.	262
Figure 90. Wa villagers displaying their brewed liquor	262

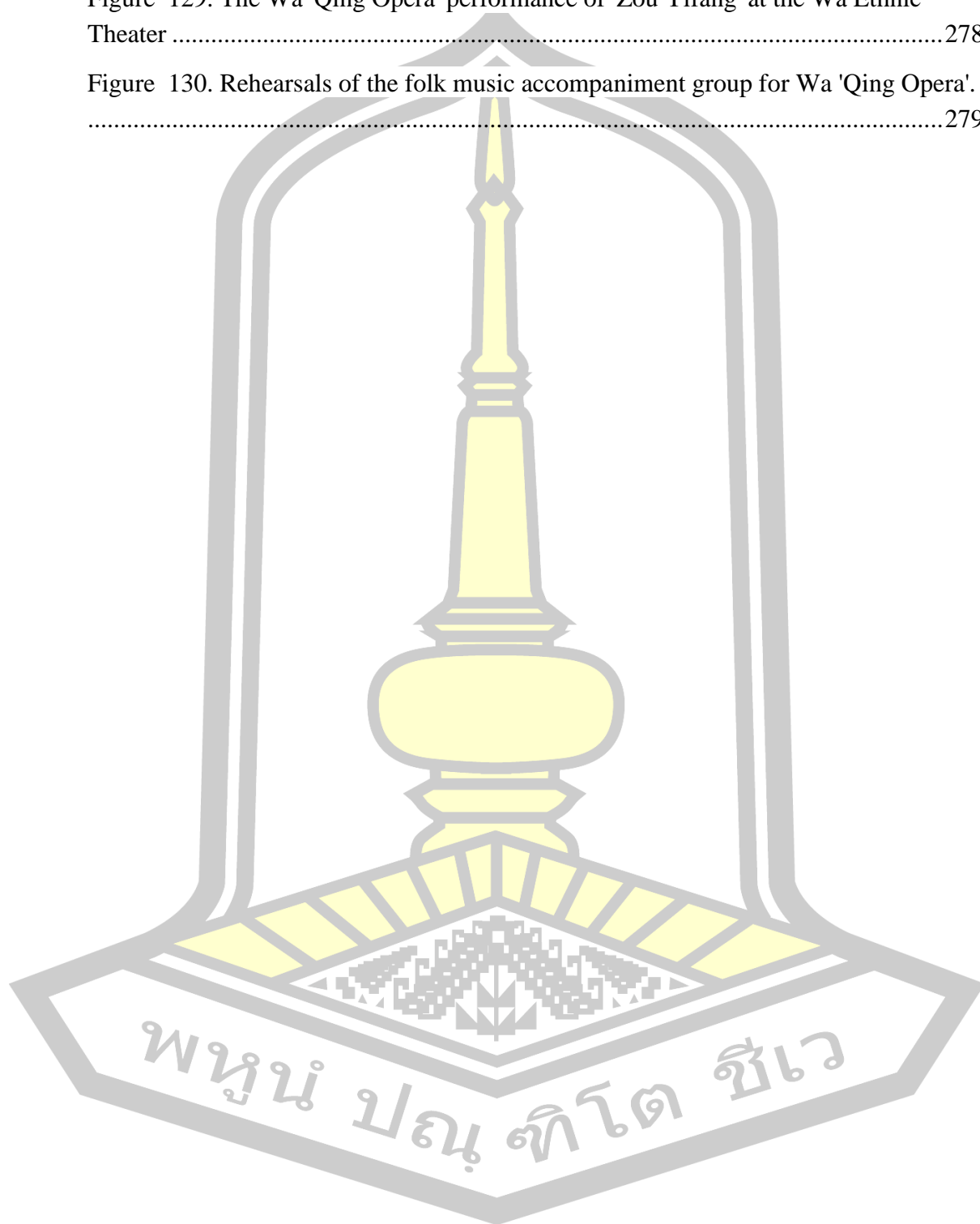
Figure 91. The liquor cellar of the Wa Ethnic Group located in Wengding Village.	262
Figure 92. Wa villagers engaging in traditional textile weaving.	263
Figure 93. Clothing woven by Wa villagers through traditional textile techniques.	263
Figure 94. In Wengding Village, Wa women are singing the Wa song 'Jialinsai'....	263
Figure 95. At the Pulling the Wooden Drum Festival in Wengding Village, a procession performance is being held.	264
Figure 96. The Wa folk artist 'Yanbing' is playing the traditional Wa musical instrument 'Hulusheng' (gourd flute)	264
Figure 97. In front of the old Wengding Village of the Wa Ethnic Group lies a modern Wa village.	265
Figure 98. Wa women showcasing dances for tourists in Wengding Village."	265
Figure 99. The bronze drum of the Wa Ethnic Group's 'Banlao' village.	266
Figure 100. The production of wooden drums in the 'Cangyuan' Wa Ethnic Region.	266
Figure 101. The 'Pulling the Wooden Drum Festival' event in the 'Cangyuan' area of the Wa Ethnic Group.	266
Figure 102. Artists from the 'Cangyuan' Wa Ethnic Region singing and performing the traditional Wa folk song 'Sigangli'	267
Figure 103. The 'Wooden Drum Dance' performance held in the 'Cangyuan' Wa Ethnic Region.....	267
Figure 104. "The 2024 Cangyuan Wa International Music Festival was successfully held at the Cangyuan Wa Cultural Center.	268
Figure 105. The audience at the Cangyuan Wa International Music Festival	268
Figure 106. YanQi, an original Wa folk songsinger, performed at the Cangyuan Wa International Music Festival."	269
Figure 107. In the Mengka village of Ximeng, a skills training session for children is being held for the 'Duxianqin'.....	269
Figure 108. Informant Mr. Baozhiming is playing the traditional Wa instrument 'Duxianqin'	270
Figure 109. Informant and music transmitter 'Yancong' is playing the traditional Wa instrument 'De O' (yellow bamboo flute).....	270

Figure 110. 'Yancong' is teaching Wa children how to play traditional Wa instruments.....	271
Figure 111. 'Yancong' instructed adult students in traditional Wa instruments.....	271
Figure 112. At the Ximeng Wa Library, scores of Wa folk songs from the 'Ximeng' City have been found.	271
Figure 113. The Wa King 'Baojunliang' is imparting knowledge of Wa folk songs to Wa girls.....	272
Figure 114. "The 'Jiangsanmuluo' Theater. In the Ximeng Wa Ethnic Region,.....	272
Figure 115. the new Wa musical drama 'The A Wa People Sing a New Song Again' is performed at the 'Jiangsanmuluo' Theater."	272
Figure 116. the new Wa musical drama 'The A Wa People Sing a New Song Again' is performed at the 'Jiangsanmuluo' Theater."	273
Figure 117. A performance celebrating the 'Qingmiao Festival' of the Wa Ethnic Group at the 'Gengma Wa ethnic' Stage.,	273
Figure 118. The 'Qingmiao Festival' procession performance of the Wa Ethnic Group in Ximeng Gengma wa ethnic village.,.....	273
Figure 119. Two dancers from the Gengma Wa Ethnic Art Troupe perform the 'Wooden Drum Dance' during the street parade of the Wa'Qingmiao Festival'.	274
Figure 120. The Gengma Wa Ethnic Art Troupe, artists participating in the 'Qingmiao Festival' parade, return to the main stage to continue their performance after the parade.,.....	274
Figure 121. Singer 'A Muguo' performs Wa and Lisu ethnic songs during the concert	275
Figure 122. Training of children's chorus in Cangyuan City.....	275
Figure 123. The Tengchong Musicians Association conducts fieldwork and performs Wa folk songs in the Wa village of 'Simola'	276
Figure 124. 'Liu Wenjun' sings the Wa song 'The A Wa People Sing a New Song'	276
Figure 125. The 2024 Wa Ethnic Group's 'Qing Opera' training program has been launched in Tengchong City	276
Figure 126. Members of the 2024 Tengchong City Wa Ethnic Group's 'Qing Opera' training class	277
Figure 127. Graffiti on the buildings of residents in Ganzhe Village, the birthplace of Wa 'Qing Opera'	277

Figure 128. Zhanglin, a young transmitter of Wa 'Qing Opera'278

Figure 129. The Wa 'Qing Opera' performance of 'Zou Yifang' at the Wa Ethnic Theater278

Figure 130. Rehearsals of the folk music accompaniment group for Wa 'Qing Opera'.
.....279



CHAPTER I

Introduction

1. Background and existing problems of this study

Through the study of the music culture of the Wa people in Yunnan, this study has an in-depth understanding of the morphological characteristics, functions and cultural connotations of the Wa ethnic folk songs in Ximeng. At the same time, it also has an in-depth understanding of the classification, characteristics and relationship between the musical instruments of the Wa people in Yunnan and the social culture of the Wa people, and provides a basis for Wa music. Provide theoretical support and practical guidance for the protection and transmission of culture. Humanities research methods such as on-the-spot investigation, document collection and arrangement, and interviews are used to interpret the classification, ontological characteristics, singing characteristics, and traditional forms of the Wa ethnic folk songs in Ximeng. In addition, in the text interpretation method, by collecting relevant text materials of Wa music and interpreting them in detail, we can draw conclusions about the development process, characteristics and classification of musical instruments of Wa music. In the field application method, specific musical instruments are studied through field sampling and application, and the research results are analyzed. This study will also deeply explore the classification of Wa musical instruments, and conduct research on specific musical instruments such as wooden drums, gongs, and two-stringed harps. Finally, by exploring the cultural implications of the folk songs of the Wa people in Ximeng, we discovered the rich cultural connotations contained in different types of folk songs. The research results will provide theoretical support and practical guidance for the transmission, protection and development of Wa music culture. (Zhang Zonghong & Yangbao, 2020)

As one of the ethnic minorities in China, the Wa people have unique cultural traditions and musical characteristics. wa ethnic folk songs are an important part of Wa culture. At the same time, the study of Yunnan Wa musical instruments, as an important music culture research topic, explores the classification, characteristics and relationship between Wa musical instruments and Wa social culture. Through in-

depth research on wa ethnic folk songs and musical instruments, it provides theoretical support and practical guidance for the transmission and protection of Wa music culture. By studying the music culture of the Wa people, we can have a more comprehensive understanding of the social culture and history of the Wa people. The music culture of the Wa people is also an important link between the Wa society and other ethnic groups. Studying the music culture of the Wa people is of great significance for deepening the understanding between different ethnic groups and promoting ethnic exchanges. (Yangsong & Zhangboyu, 2019)

The Ximeng area is a typical area inhabited by the Wa people. wa ethnic folk songs in this area have rich expression forms and unique musical styles. Through the study of the folk songs of the Wa people in Ximeng, we can have an in-depth understanding of the morphological characteristics and diversity of the music of the Wa people, which will help to fully grasp the connotation and characteristics of the music culture of the Wa people.

As a specific expression of traditional culture, wa ethnic folk songs contain rich musical value and cultural connotation. By studying the functions and cultural implications of wa ethnic folk songs, we can further understand and explore the unique charm of Wa music art, promote the transmission and innovation of wa ethnic folk songs, and promote the development of Wa music culture. (Shuting, 2014)

Wa musical instruments have unique national characteristics and cultural connotations and play an important role in Wa society. The results of this study will deeply explore the classification and characteristics of Wa musical instruments, including gongs and drums, string instruments and wind instruments. I will conduct research on specific musical instruments, such as wooden drums, gongs, erxian, etc. At the same time, I will also explore the relationship between musical instruments and the social culture of the Wa people, including the application of musical instruments in various rituals and daily life. The research results will provide theoretical support and practical guidance for the transmission, protection and development of Wa music culture. Through in-depth study of Yunnan wa ethnic folk songs and musical instruments, we can better understand and promote the transmission and development of Wa music culture. (Hou Jingyi 2012)

At present, the research on the music culture of the Wa people is still relatively limited, and a complete academic system and theoretical framework have not yet been formed. Therefore, this study's in-depth study of the music culture of the Wa people in Yunnan can provide new perspectives and research methods for academic research on the music culture of the Wa people, and enrich the content and results of ethnic music research. (Yangbao, 2021)

Based on the content discussed above, I analyzed the development of Wa ethnic folk songs in Yunnan, the characteristics of Wa ethnic folk songs, and the preservation and transmission of Wa ethnic folk songs. These studies are very important in Wa ethnic folk songs, and will provide some research data for future researchers so that they can conduct more detailed and useful studies on folk songs. So that folk songs can be well transmitted and preserved in the future.

2. Research Objectives

- 2.1 To investigate the development of Wa ethnic group Folk song in Yunnan, China.
- 2.2 To analyze the Wa ethnic group folk song characteristic of Wa ethnic group in Yunnan, China.
- 2.3 To give guideline to preservation and transmission of Wa ethnic group Folk song in Yunnan, China.

3. Research questions

- 3.1 What is the history and development of Wa ethnic group in Yunnan, China?
- 3.2 What is the music characteristic of Wa ethnic group in Yunnan, China?
- 3.3. How to preservation and transmission of Wa ethnic group in Yunnan, China?

4. Research benefits

- 4.1 We will learn about the history and development of Wa ethnic group in Yunnan, China.

4.2 We will understand the music characteristic of Wa ethnic group in Yunnan, China.

4.3 We will know more about the preservation and transmission of Wa ethnic group in Yunnan, China.

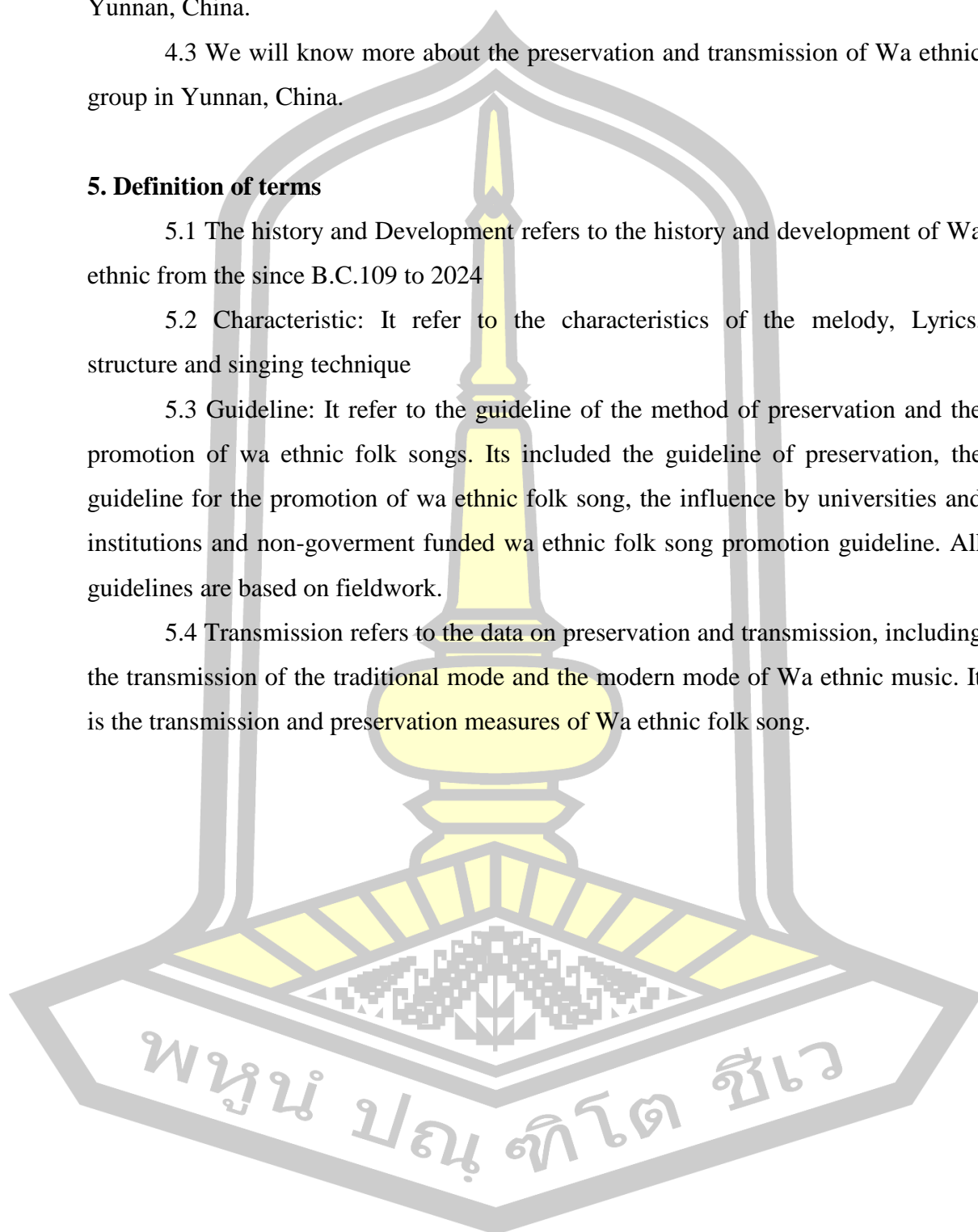
5. Definition of terms

5.1 The history and Development refers to the history and development of Wa ethnic from the since B.C.109 to 2024

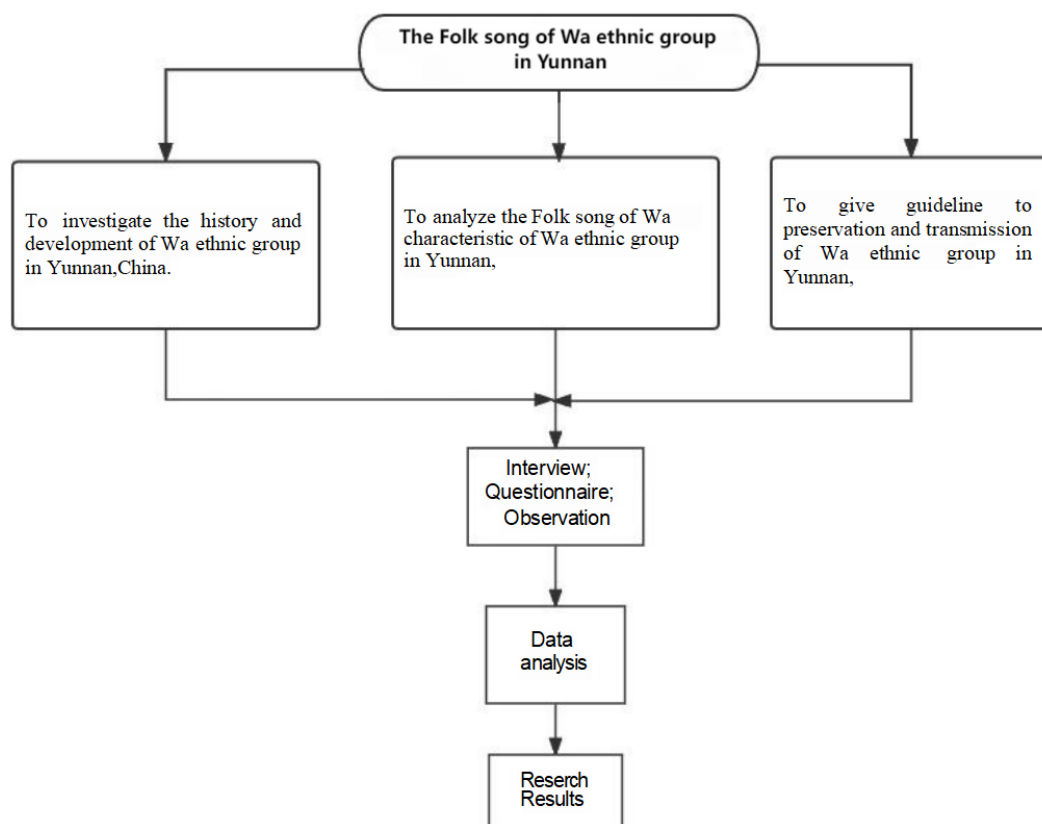
5.2 Characteristic: It refer to the characteristics of the melody, Lyrics, structure and singing technique

5.3 Guideline: It refer to the guideline of the method of preservation and the promotion of wa ethnic folk songs. Its included the guideline of preservation, the guideline for the promotion of wa ethnic folk song, the influence by universities and institutions and non-government funded wa ethnic folk song promotion guideline. All guidelines are based on fieldwork.

5.4 Transmission refers to the data on preservation and transmission, including the transmission of the traditional mode and the modern mode of Wa ethnic music. It is the transmission and preservation measures of Wa ethnic folk song.



6. Conceptual Framework



CHAPTER II

literature review

This chapter gives an overview of music and culture in Lin Cang Wa Ethnic Region, including: one inhabited area and three scattered areas of the Wa people living in Yunnan Province. Cangyuan and Ximeng counties are the main inhabited areas of the Wa people, and Baoshan, Tengchong, Lianghe, etc. The county is the northern diaspora area, Simao, Pu'er and Jinggu counties are the east diaspora area, and Xishuangbanna is the south diaspora area. This one covers the following topics:

1. General knowledge about Lin Cang Wa Ethnic Region, Yunnan Province, China
2. General knowledge about history of Wa Ethnic region (109 BC-2024)
3. General knowledge about The music culture of the Wa people and The Chinese pentatonic scale (Gong, Shang, Jue, Zhi, Yu) constitutes the core of traditional Chinese musical theory.
4. General knowledge about the characteristics of Wa musical instruments of the Wa ethnic group in Cangyuan Wa Ethnic Region
5. General knowledge about Classification of Wa ethnic folk songs of the wa ethnic group in Cangyuan and Ximeng City, Yunnan Province, China
6. Theories used in the study
7. Literature and related research

พหุ ม ประ โท ชี เว

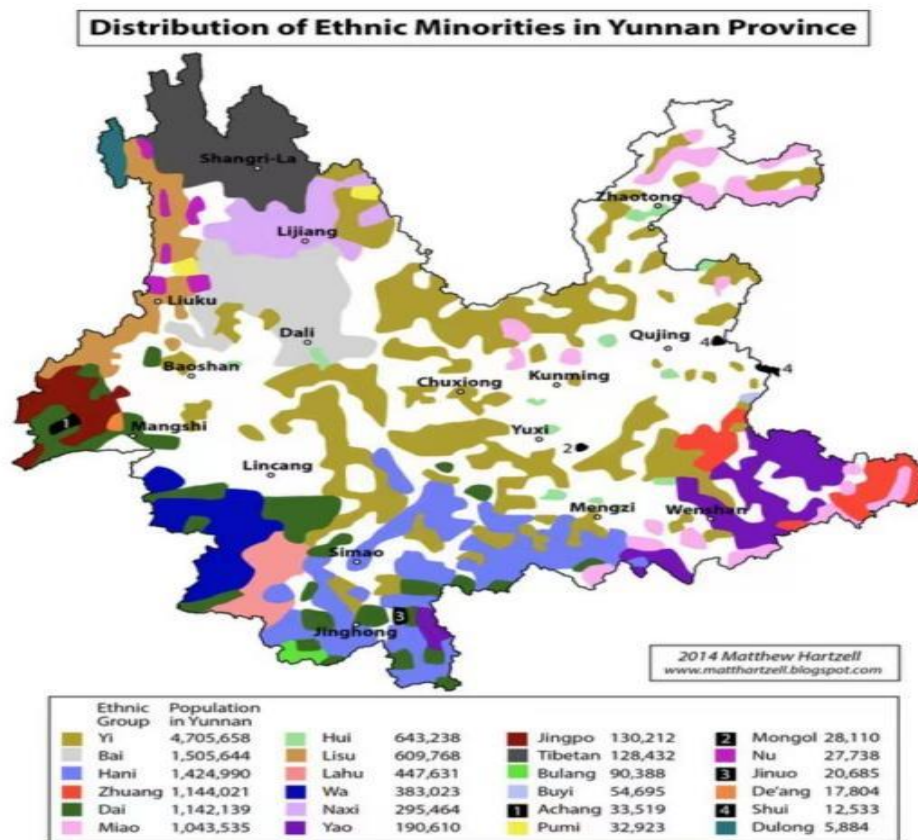


Figure 1. Distribution of ETHNIC Minorities in Yunnan

Source: www.matthartzell.blogspot.com

1. General knowledge about Lin Cang Wa Ethnic Region, Yunnan Province, China

Yunnan Province, referred to as " Yun " or " Dian ", is one of the 23 provinces in the southwest region , with the provincial capital Kunming . It is located between $21^{\circ}8' \sim 29^{\circ}15'$ latitude and $97^{\circ}31' \sim 106^{\circ}11'$ east longitude. It is adjacent to Guizhou and Guangxi in the east , connected to Sichuan in the north, Tibet in the northwest , and Myanmar west . Adjacent to Laos and Vietnam in the south , Yunnan Province has a total area of 394,100 square kilometers , ranking 8th in the country. Yunnan Province is one of the provinces with the longest border lines in the country, with 25 border counties in 8 states (cities) bordering Myanmar, Laos and Vietnam respectively. Yunnan Province is a low-latitude inland area, with the Tropic of Cancer running across the south. The terrain is high in the northwest and low in the southeast.

It descends step by step from north to south. It is a mountainous plateau terrain. The mountainous area accounts for 88.64% of the total area of the province. It spans There are six major river systems: the Yangtze River , the Pearl River , the Yuanjiang River , the Lancang River , the Nujiang River and the Daying River . The climate of Yunnan Province basically belongs to subtropical and tropical monsoon climate, and northwest Yunnan has a plateau mountain climate. Yunnan Province has the highest number of plant and animal species in the country. It is known as the "Kingdom of Animals and Plants" and the "Kingdom of Non-ferrous Metals". It has a long history and culture and gorgeous natural scenery. It is one of the important birthplaces of human civilization. Yunnan Province is a multi-ethnic province with rich and colorful languages. The Han language in Yunnan Province belongs to the northern language family (Southwestern Mandarin), and the languages of other ethnic groups belong to the Sino-Tibetan language family and the Austro-Asiatic language family respectively . There are four main types of language use: native language, bilingualism, multilingualism and native language switching. . Except for the Hui, Manchu, and Shui nationalities who share Chinese , all ethnic groups in Yunnan Province have their own languages and use a total of 22 ethnic scripts. Among them, the Dai written language has certain historical origins with Thailand. The Dongba culture of the Naxi people has a long history, and the Dongba script is a hieroglyphic script that is still passed down to this day. (General Office of the People's Government of Yunnan Province, 2022)

There are 83 kinds of folk arts in Yunnan Province, ranking first in the country, including 56 kinds of ethnic minority folk arts and 27 kinds of Han folk arts. According to statistics, there are 72 tunes in the songs of the Yi people, the major ones include Meige tune , Qingpeng tune, A tune , etc. The Bai folk art in Dali area has matured and developed three tunes, nine tunes and eighteen tunes. Hani folk arts include Haba, Ratai, Youlik, etc., which are distributed among different branches of the Hani people. The combination of Dai myths and legends and ancient songs produced the folk rap art Zhangha. The Naxi people have formed the Naxi major tune, a folk art with story content, the Lisu folk art Nidanmugua, the Wa folk art Baiqiao and Laoqiong Gabu (wooden drum rap), the Miao folk art Rangeng and Balaba, and the Lahu folk art Ga There are a large number of myths and legends in every country.

They are combined with folk songs and popular among all ethnic groups through the singing of primitive religious priests and singers. (Yang Xiaoyi·The past and present life of Yunnan ethnic minority operas and folk arts: Today's Ethnic Groups, 2015 . 03. 25)

Cangyuan Wa Autonomous County, affiliated to Lincang City, Yunnan Province , is located in the southwest of Lincang City, between $98^{\circ}52'$ ~ $99^{\circ}43'$ east longitude and $23^{\circ}04'$ ~ $23^{\circ}40'$ north latitude. Cangyuan is commonly known as Wa The mountainous area, also known as the "Gourd King Land", borders Gengma Dai and Wa Autonomous County to the north , Shuangjiang Lahu Wa and Bulang Dai Autonomous County to the east, Lincang Lahu Autonomous County to the southeast (30) , and Myanmar's Shan State to the west and south . The Second Special Zone borders Mengmao County and Nandeng Special Zone , with a border length of 147.08 kilometers. The total area is 2446.43 square kilometers. As of 2022, Cangyuan Wa Autonomous County governs 4 towns and 6 townships. According to the seventh census data, as of 0:00 on November 1, 2020, the permanent population of Cangyuan Wa Autonomous County was 160,262. (People's Government of Cangyuan Wa Autonomous County, Yunnan Province, 2022)

The current population of the Wa ethnic group in Yunnan is 429,709. Mainly distributed in the mountainous and semi-mountainous areas of Cangyuan, Ximeng, Lincang, Menglian, Shuangjiang, Gengma, Yongde, Zhenkang counties in southwestern Yunnan Province, that is, between the Lincang River and the Salween River, and in the Nushan Mountains Some of the "Awa Mountains" in the southern section of the mountain range are scattered in Xishuangbanna Dai Autonomous Prefecture and Dehong Dai and Jingpo Autonomous Prefecture. It was originally called "Kawa". In 1963, it was changed to its current name with the approval of the State Council. Yunnan has a total population of 400,800. It coexists with Han, Dai, Brown, De'ang, Lisu, Lahu and other ethnic groups.



Figure 2. Wa people:

Source: www.ynmzc.com, (2023)

The Wa people are a branch of the ancient "Baiyue" people. They call themselves "Wa", "Baraoke", "Buraoke", "Awa", "Awo", "Awalai", "Lewa", etc. Historically known as "Hala", "Hawa", "Kawa", etc., meaning "people who live in the mountains", the Wa people have their own language and writing. The Wa language belongs to the Mon-Khmer language family of the Austro-Asiatic language family and is divided into three dialects: "Baraoke", "Awa" and "Wa". The old Wa script was compiled by British missionaries to spread Christianity and was relatively crude. After the founding of New China, the Party and the People's Government created new characters for it. The Wa people are good at carving. In Wa villages, carvings of figures or animals can be seen everywhere. The Wa people worship red and black, and most of their clothing is made of black and decorated with red. Basically, they still retain the characteristics of the ancient mountain people. The Wa people love singing and dancing. Common dances include "circle dance", "hair swing dance", "spring rice dance", etc. During festivals, the Wa people will automatically gather together to sing and dance for three days. They sing many tunes, including elegies based on "Wooden Drum Tune", happy songs based on "Congratulations on the New House", and joyful songs based on "Lusheng Tune". They sing different tunes according to different contents. (Yunnan Ethnic and Religious Affairs Department 2015. 02. 02)

2. General knowledge about history of Wa Ethnic region(109 BC-2024)

2.1. Early History and Political Integration (109 BCE–10th Century CE)

The Wa, an ancient ethnic group in Southwest China, trace their origins to the "Pu" tribes of the pre-Qin period. Historical records such as the "Book of the Later Han" and "Chronicles of Huayang" refer to Wa ancestors as "Jiaorao" during the Han Dynasty (206 BCE–220 CE), phonetically similar to their self-designation "Barāog." They primarily inhabited the Yongchang Commandery (modern-day Baoshan, Yunnan). In 109 BCE, Emperor Wu of Han established the Yizhou Commandery, incorporating Wa and Blang ancestors west of the Lancang River into the Western Han administration, marking their initial political integration with Central Plains dynasties.

During the Tang Dynasty (618–907 CE), terms like "Wang Man" and "Puzi Man" in historical texts correlate with the Wa self-identification. Their society was organized into tribal alliances, relying on hunting, gathering, and early agriculture within a primitive clan commune structure. By the Yuan-Ming periods (1271–1644), the Wa were categorized as "Shupu" (acculturated Pu) and "Shengpu" (unassimilated Pu), reflecting developmental disparities: the "Shupu" showed stronger Han cultural influences, while the "Shengpu" (e.g., in Ximeng and Cangyuan) retained more primitive social remnants.

2.2 Evolution of Socioeconomic Structures (10th–19th Centuries)

During the Ming-Qing periods (1368–1912), Wa society gradually transitioned from swidden agriculture to settled farming, though productivity remained low. The "Man Shu" (Book of Barbarians) notes that the Wa "dwelled in mountains, cultivated mixed crops, and relied heavily on hunting," practicing slash-and-burn agriculture within a territorial village commune system.

By the 19th century, influenced by Dai chieftain systems and Han migration, social stratification intensified: feudal lord economies emerged in peripheral areas (e.g., Menglian, Cangyuan), while central regions (e.g., Ximeng) maintained primitive commune structures with collective farming and labor exchange systems. Early forms of patriarchal slavery emerged (slaves comprising 4% of the population). Tribal identity was reinforced through rituals like "cattle-slaughtering oath ceremonies" (票)

牛立盟), resulting in a dual social structure of "decentralized village autonomy" and "external cultural infiltration."

2.3. Modern Resistance and Modernization (Late 19th Century–1949)

In the late 19th century, British colonial incursions into the Wa Hills provoked fierce resistance. The 1934 "Banhong Incident" saw Wa communities ally with neighboring ethnic groups to form the "Southwest Border People's Volunteer Army," repelling British mineral exploitation and asserting territorial sovereignty through the "Manifesto to Compatriots". During the Anti-Japanese War (1937–1945), Wa guerrilla units played key roles in southwestern Yunnan.

Internal socioeconomic disparities persisted: Zhenkang and Yongde regions developed feudal landlord economies under Han influence, while Ximeng remained transitional between primitive and class-based societies, marked by divisions between the "Zhumi" (wealthy class) and "Pucha" (impoverished class).

2.4. Post-1949 Transformation and Development

After the 1950s, autonomous counties (e.g., Cangyuan, Ximeng) ensured political equality, driving socioeconomic reforms:

1. "Economic Reforms": Slash-and-burn farming was replaced by terraced agriculture; industrialization began with hydropower stations and tool factories. Post-2000 initiatives under the "Western Development" policy promoted cash crops and tourism.

2. "Cultural Shifts": Practices like headhunting rituals were abolished, while wooden drum culture and the New Rice Festival gained UNESCO intangible heritage recognition. Bilingual education preserved the Wa script.

3. "Academic Research": The 1958 Yunnan Ethnic Social History Survey systematized studies. 21st-century scholars like Li Jie emphasize balancing cultural preservation with modernization in cross-border contexts.

2.5. Current Research Gaps

Existing studies focus on traditional social structures (Luo Zhiji), religious practices (Zuo Yongping), and economic development (Meng Hang), but key gaps remain:

1. "Interdisciplinary Deficits": Overreliance on ethnology and historiography, lacking sociological/economic analyses of globalization's impacts.

2. "Dynamic Change Oversights": Limited studies on post-reform value shifts or digital economy influences, with few exceptions (e.g., Zhao Yanshe on lifestyle modernization).

2.6. Academic Research Status and Limitations

Existing studies have predominantly focused on traditional social structures (Luo Zhiji), religious customs (Zuo Yongping), and economic development (Meng Hang). However, significant gaps remain in the following areas:

1. "Lack of Interdisciplinary Perspectives": Research remains dominated by ethnology and historiography, with insufficient integration of sociological or economic methodologies to analyze the impacts of globalization on Wa communities.

2. "Inadequate Analysis of Dynamic Changes": There is limited exploration of post-reform shifts in Wa values or the penetration of the digital economy. Exceptions include Zhao Yanshe's work on lifestyle modernization.

3. "Absence of Cross-Border Comparative Studies": Interactions between Wa communities in China and those in neighboring regions, such as Myanmar's Wa State, remain understudied, particularly regarding cultural exchanges and economic linkages.

2.6. Conclusion

The over two-millennium history of the Wa people illustrates their transformation from a tribal society to a modern ethnic community, encapsulating the "pluralistic unity" framework of China's multi-ethnic nation. Future research should align with initiatives like the Belt and Road to investigate the Wa's cultural adaptation mechanisms, ecological wisdom, and governance models, thereby contributing to sustainable development in ethnic border regions.

3. General knowledge about The music culture of the Wa people and The Chinese pentatonic scale (Gong, Shang, Jue, Zhi, Yu) constitutes the core of traditional Chinese musical theory.

3.1 The cultural connotation of wa ethnic folk song

As one of the national musics in Yunnan, wa ethnic folk song carries rich cultural connotations. Through a review and analysis of relevant literature, it can be

found that the cultural connotation of wa ethnic folk song mainly includes the following aspects.

The first thing to consider is that wa ethnic folk song is an important part of Wa culture, with rich national characteristics and unique cultural symbols. (Yang Bao 2021)(1) research points out that wa ethnic folk song conveys the feelings, thoughts and values of the Wa people through unique melody and rhythm, and shows their passionate, kind and friendly national style.

The second point of view is that wa ethnic folk song has a unique function in expressing emotions and transmitting information. The analysis of (Yang Song 2018) (2) shows that wa ethnic folk song, with its unique timbre and melody, can express the Wa peoples love and awe of the natural environment and show their perception and understanding of life and nature. wa ethnic folk song also conveys various information about Wa culture, including religious beliefs, historical traditions and legends, etc. through the lyrics of the songs and the singing methods of the singers.

In addition, wa ethnic folk song plays an important role in social communication and cultural transmission. (Zhou Xingyu 2017)(4) found that wa ethnic folk song, as a communication tool for the Wa people, helps to enhance the emotional connection and interaction between the Wa people. wa ethnic folk song also carries the tradition and historical memory of Wa culture and is an important carrier of social and cultural transmission of the Wa people. It can convey the historical memory, moral concepts and cultural wisdom of the Wa people.

Finally, wa ethnic folk song is of great significance in promoting national unity and building and promoting cultural image. (Shu Ting 2014) (9) research shows that wa ethnic folk song, as an important part of Wa culture, can inspire the Wa peoples national pride and identity, and enhance the Wa peoples identity and sense of belonging to their own nation. wa ethnic folk song can also show the cultural image of the Wa people to the outside world through performances and publicity activities, and enhance the influence and popularity of Wa culture.

To summarize the previous discussion and analysis, wa ethnic folk song, as a unique artistic creation and cultural expression method of the Wa people in Yunnan, has rich cultural connotations. By studying the cultural connotation of wa ethnic folk

song, we can better understand and transmission Wa culture and promote the development and spread of wa ethnic folk song.

3.2 The relationship between wa ethnic folk song and Wa culture

Wa music and Wa culture are inseparable. The two are interrelated and influence each other. wa ethnic folk song is an important part of Wa culture. Through the transmission and development of music, Wa people express their emotions, thoughts and values, and embody the lifestyle and spiritual outlook of the Wa people.

According to research by (Yang Bao 2021) (1) , the development of wa ethnic folk song is inseparable from Wa culture, and wa ethnic folk song carries rich cultural connotations in historical changes. In important occasions such as Wa traditional festivals, weddings and funerals, wa ethnic folk song occupies an important position and has become an important means for the Wa people to transmission their culture. Yang Bao (2021)(1) further pointed out that wa ethnic folk song reflects the lifestyle, worldview and values of the Wa people, and embodies the passionate, unrestrained and uninhibited character of the Wa people.

(Yang Song 2018) (2) also pointed out that the transmission of the cultural connotation of wa ethnic folk song is of great significance to the development of Wa culture. As an important part of the spiritual life of the Wa people, wa ethnic folk song not only carries the emotional expression of the Wa people, but also embodies the unique values of Wa culture. Through the transmission and development of wa ethnic folk song, Wa culture can be continued and promoted, and the Wa people have a deeper identity and pride in their own cultural traditions.

(Zhou Xingyu 2017) (4) research mentioned that the contemporary significance of the transmission of ethnic folk music lies in promoting the exchange and integration of multiculturalism. As a unique music form in Yunnan, wa ethnic folk song plays a positive role in promoting mutual understanding and exchanges between different ethnic groups. The cultural connotation of wa ethnic folk song blends with the music culture of other ethnic groups to form the unique multicultural look of Yunnan.

(Shu Ting 2014) (9) research further emphasizes the role that the transmission of wa ethnic folk song plays in the protection and spread of Wa culture. wa ethnic folk song is passed down from generation to generation through oral tradition, family

transmission and other methods, and continues to evolve and develop in the process of transmission. This process of transmission and development is not only the continuation of the cultural memory of the Wa people, but also the innovation and development of the music culture of the Wa people.

Taking the above factors into consideration, wa ethnic folk song and Wa culture are closely linked. Through the transmission and development of music, the Wa people can protect and spread their own cultural traditions. wa ethnic folk song is not only an important part of the spiritual life of the Wa people, but also a powerful promoter of multicultural exchange and integration. More in-depth research is still needed to further study the significance of the connection between wa ethnic folk song and Wa culture.

3.3 The Chinese pentatonic scale (Gong, Shang, Jue, Zhi, Yu) Structural Features and Cultural Significance

3.3.1. Scale Characteristics and Melodic Patterns

- "Tonal Architecture":

The pentatonic scale is built on five core pitches (e.g., Gong-mode: C–D–E–G–A) with intervals of "major seconds" (C–D, D–E, G–A) and a "minor third" (E–G), omitting the semitones (Fa/F and Si/B in Western notation). This structure creates a harmonically open framework (Zhuang Benli, 1995).

"Example":

- "Gong-mode (C as tonic)": C (宫 Gong) – D (商 Shang) – E (角 Jiao) – G (徵 Zhi) – A (羽 Yu)

- "Yu-mode (A as tonic)": A (羽 Yu) – C (宫 Gong) – D (商 Shang) – E (角 Jiao) – G (徵 Zhi)

Transpositions preserve interval relationships but shift cultural connotations (Li Yinghai, 2008).

- "Modal Dynamics":

Each mode (Gong, Shang, Jue, Zhi, Yu) establishes a unique tonal center. For instance, "Zhi-mode" (G as tonic) emphasizes the "G–C perfect fourth", evoking pastoral aesthetics, while "Shang-mode" (D as tonic) highlights the "D–A perfect fifth", associated with ceremonial music (Chen Yingshi, 2010).

- The pentatonic scale is defined by its "absence of semitones" and "major-third intervals," fostering a "linear melodic logic"...

3.3.2. "Regional Variations and Ethnic Integration"

- "Extended Systems":

Regional adaptations often introduce auxiliary tones (变音). For example, the "Qingjiao" (raised Jue, E→F in Gong-mode) in Jiangnan sizhu music creates a hexatonic scale (C–D–F–G–A), bridging pentatonic and heptatonic traditions (Wong Chuen-Fung, 2020).

3.3.3. Cross-Cultural Comparisons and Debates

"Contrasts with Western Scales"

- Unlike the "diatonic scale"'s hierarchical tension-resolution structure, the pentatonic scale avoids leading tones (e.g., Si/B→Do/C), resulting in "non-directional melodic fluidity" (Kuttner, 1975).

4. General knowledge about the characteristics of Wa musical instruments of the Wa ethnic group in Cangyuan city

4.1 Types and characteristics of musical instruments

There are many types of Wa musical instruments, each with its own unique characteristics and value. According to research in related papers (5), Wa musical instruments mainly include Si Zong Wa(single string harp), flute, xylophone, tambourine, etc.

The first is the Si Zong Wa(single string harp) widely used in Wa music. The Si Zong Wa(single string harp) is a simple stringed instrument consisting of a string and a resonance box. The Si Zong Wa(single string harp) has a calm and melodious tone, which can express the emotions and thoughts of the Wa people. According to the research of (Ouyang Yuanxiang 2013) (5), the timbre of the Wa Si Zong Wa(single string harp) has unique characteristics, such as high clarity, fullness and warmth. These characteristics make the Wa Si Zong Wa(single string harp) one of the indispensable musical instruments in Wa music.

In addition to the Si Zong Wa(single string harp), the flute is widely used in Wa music. The flute is a wind instrument consisting of a bamboo tube and a blow

hole. The sound of the Wa flute is melodious and emotional, and can clearly express the emotions and thoughts of the Wa people. According to the research of (Yang Song 2019) (7) , there are three main types of flutes used in Wa music: treble flute, alto flute and bass flute.

It should also be mentioned that the xylophone is also used in Wa music. The xylophone is a percussion instrument consisting of a row of rectangular wooden bars. The sound of Wa xylophone is bright and layered, which can add unique rhythm and charm to Wa music. According to the research of (Yang Song 2019) (7) , the xylophone used in Wa music is mainly divided into two types: treble xylophone and bass xylophone.

It should also be mentioned that hand drums are also used in Wa music. The tambourine is a percussion instrument consisting of a drum head and a drum frame. The sound of Wa tambourine is crisp and powerful, which can add fresh rhythm and dynamics to Wa music. According to the research of (Yang Song 2019) (7) , the tambourine used in Wa music is mainly divided into two types: big tambourine and small tambourine.

To sum up, the types of Wa musical instruments are rich and diverse, and each instrument has its own unique characteristics and value. Instruments such as Si Zong Wa(single string harp), flute, xylophone and tambourine play an important role in Wa music, enriching the expression form and artistic connotation of Wa music.

4.2 Cultural value of musical instruments

The cultural value of musical instruments refers to the cultural connotation and values carried by musical instruments in Wa music. Based on the research results of related papers (5) and (7) , the following conclusions can be followed.

First, as an important part of Wa music, Wa musical instruments have a long history and unique acoustic characteristics, and are important representatives of Wa music culture. Through its unique timbre and playing skills, the musical instrument conveys and expresses the Wa people's perception and understanding of nature, life and society. For example,

The next point is that Wa musical instruments have rich symbolic meaning in Wa culture. Different musical instruments represent different social status and identities, and also reflect the Wa people's admiration and awe for nature and life. For

example, the Si Zong Wa(single string harp) of the Wa people is regarded as a sacred instrument, and players need to have a certain sense of ritual and awe when playing it. At the same time, the craftsmanship and patterns of the musical instruments also reflect the rich diversity and unique charm of the Wa culture.

On the other hand, Wa musical instruments also have certain functions and uses in Wa society. Musical instruments are used not only for music playing and performances, but also for religious ceremonies, sacrifices, and social activities. The Wa people believe that musical instruments can communicate with gods and convey their voices and emotions through musical performances. They also use musical instruments to celebrate festivals and commemorate important historical events.

To summarize the above content, Wa musical instruments have important cultural value in Wa music and are an important carrier for the transmission and development of Wa culture. Through the study and understanding of musical instruments, we can better understand and transmission the music culture of the Wa people. In future research, we can further explore the influence and role of musical instruments in Wa society and deepen our knowledge and understanding of Wa music culture.

4.3 Research on the timbre and aesthetic characteristics of the Wa Si Zong Wa(single string harp)

The Si Zong Wa(single string harp) of the Wa ethnic group is one of the main musical instruments of the Wa ethnic group and has unique timbre and aesthetic characteristics. In their research, scholars have explored the timbre of the Wa Si Zong Wa(single string harp) and analyzed its aesthetic characteristics. Through a review of relevant papers, we can learn about the research results on the sound and aesthetic characteristics of the Wa Si Zong Wa(single string harp).

(Hou Jingyi 2012) (1 0) pointed out in his paper that the Wa Si Zong Wa(single string harp) has rich and diverse timbres and distinct regional characteristics. Through field investigation and experimental research, the researcher found that the Si Zong Wa(single string harp) of the Wa ethnic group can produce a soft and penetrating sound. The timbre of the Si Zong Wa(single string harp) is mainly affected by its material, production technology and playing skills. Since the Wa Si Zong Wa(single string harp) is usually made of bamboo, this material gives it

special sound quality and resonance effects, making the sound of the Si Zong Wa(single string harp) unique and moving.

(Ouyang Yuanxiang 2013) The paper (5) studied the aesthetic characteristics of the Duxian Qin of the Wa ethnic group. Through observation and interviews with the Wa people's Si Zong Wa(single string harp) playing, the researcher came to the Wa people's preference for the sound of Si Zong Wa(single string harp). The timbre of Si Zong Wa(single string harp) is usually regarded as soft, melodious, and infectious by the Wa people, which is related to the gentle character and unique music appreciation habits of the Wa people. Si Zong Wa(single string harp) plays an important role in Wa society and is widely used in various social activities and ceremonies.

From a review of these two papers, it can be concluded that the sound of the Si Zong Wa(single string harp) of the Wa ethnic group is unique and attractive. The Si Zong Wa(single string harp)'s tone is soft, melodious, and infectious, and is deeply loved by the Wa people. The Wa people's appreciation and performance of the Si Zong wa(single string harp)s tone reflects their gentle and joyful attitude towards life and emotional expression.

4.4 Transmission of Wa wooden drum and dance culture

The value of the Wa wooden drum and its status in dance culture

As one of the traditional musical instruments of the Wa ethnic group, the Wa wooden drum has an important status and value in the Wa ethnic dance culture. The following will introduce the value of the Wa wooden drum and its status in dance culture based on relevant papers.

(Hou Jingyi 2012) (10) conducted an in-depth study on Wa wooden drums from the perspective of the characteristics and research value of Wa musical instruments. The paper points out that the Wa wooden drum is one of the important representatives of the Wa musical instruments, with rich timbres and unique playing methods. The unique sound quality of the Wa wooden drum not only attracts the attention of the audience, but also breaks down the barriers of language and culture, becoming an important tool for the Wa people to communicate and express their emotions. Therefore, the Wa wooden drum has profound national cultural connotation and unique artistic value.

(Ouyang Yuanxiang 2013) (5) studied the timbre and aesthetic characteristics of the Wa wooden drum. This paper analyzes the timbre characteristics of Wa wooden drums, including pitch, volume, fullness of timbre, and changes in timbre. Research results show that Wa wooden drums have bright and resonant timbres, can produce rich and diverse timbre effects, and bring people wonderful listening enjoyment. This unique sound makes Wa wooden drum an indispensable accompaniment instrument in Wa dance performances, improving the artistic effect of dance performances.

Research on the value and transmission of Wa wooden drum and wooden drum culture (Zhang Zhihua, 2018) (11) Through field research and analysis, the relationship between Wa wooden drum and wooden drum culture and its status in dance culture were deeply discussed. The study found that the Wa wooden drum plays a decisive role as an important accompaniment instrument in the Wa dance performances. It can not only provide strong rhythm support for dance performances, but also echo the movements and rhythm of dancers, increasing the artistic appeal and expressiveness of dance. In addition, the Wa wooden drum also carries rich religious, ritual and entertainment functions in the Wa society, and has become an important lifestyle and cultural symbol of the Wa people.

Chen Keyu (2017) (12) explored the origin of the Wa wood drum dance. This paper studies the origin, evolution and transmission of Wa wood drum dance. By sorting out historical records, folklore and oral history, this paper believes that the Wa wood drum dance originated from the production and life of the Wa people, and through continuous evolution and transmission, it has become a unique art form in the Wa culture. With its unique music language and dance form, Wa wood drum dance expresses the Wa people's yearning and blessings for a better life, and has become an important manifestation of the Wa's national identity and pride.

Taking the above factors into consideration, the Wa wooden drum, as one of the traditional musical instruments of the Wa ethnic group, has an important status and value in dance culture. It not only has profound national cultural connotation and unique artistic value, but can also enhance the artistic effect of dance performances and become an indispensable accompaniment instrument for Wa dance. Wa wooden drums also carry rich religious, ritual and entertainment functions and play an important role in Wa society. Through the research and transmission of Wa wooden

drums, people can deepen people's understanding and recognition of Wa culture and promote the protection and development of Wa traditional musical instruments and dance culture.

4.5 The origin and evolution of the Wa wood drum dance

Wa wood drum dance is an important part of Wa culture, with a long history and rich connotations. Numerous studies have revealed its unique cultural value and artistic charm by exploring the origin and evolution of the Wa wood drum dance.

According to the research of (Hou Jingyi 2012) (10) , the Wa wood drum dance originated from the ancient sacrificial activities of the Wa people. The combination of drum drum and sacrificial rituals makes it one of the important forms of Wa cultural transmission. Through the investigation of the Wa's wooden drum and the study of literature, researchers found that the wooden drum has rich symbolic meaning in the Wa society. It is not only a part of religious rituals, but also a way for people to express their emotions and transmission historical memories.

(Ouyang Yuanxiang 2013) The research of (5) revealed the characteristics and aesthetic characteristics of the Wa wood drum drum sound. As a form of dance, music plays an important role. Researchers conducted a systematic analysis of the sound of the Wa wood drum drum and found that its sound features are rhythmic, rhythmic and dynamic, which can effectively stimulate the emotional resonance of the audience and have high artistic appreciation value.

(Zhang Zhihua 2018) (11) mentioned in the investigation of the Wa wood drum culture that as a traditional dance form, the Wa wood drum not only has the function of cultural transmission, but also carries the emotional sustenance and spiritual sustenance of the Wa people. In modern society, the Wa wood drum dance has been given a new connotation of the times and has become a window for the Wa people to show their cultural confidence and development potential.

(Chen Keyu 2017) The research of (12) conducted an in-depth discussion on the origin of the Wa wood drum dance. By sorting out the historical background and development trajectory of the Wa wood drum dance, the researchers found that the origin of the Wa wood drum dance can be traced back to the sacrificial activities of the ancient Wa people's society, and evolved into an important folk dance form with the development of society.

5. Professor Zhang Zonghong's Literature Review on Wa Folk Songs

Professor Zhang Zonghong is a leading scholar in the field of Wa ethnic music studies. His research provides an in-depth exploration of Wa folk songs, focusing on their classification, characteristics, transmission, and preservation efforts.

1. Classification of Wa Folk Songs

Professor Zhang categorizes Wa folk songs into distinct types based on function and theme. His research identifies six main categories:

- Leng (Narrative songs) – Express emotions and historical events.
- Rang (Funeral songs) – Sung during mourning rituals.
- Banbei (Songs for composing new lyrics) – Used for social expression.
- Suanluan (Lyric songs) – Depict everyday life and emotions.
- Sai (Other traditional songs) – Includes subtypes such as labor songs, drinking songs, wedding songs, and children's songs (Zhang Zonghong, 2013)

2. Musical Characteristics

Zhang's work examines the unique musical traits of Wa folk songs, highlighting:

- Vocal Style: Primarily sung in a natural voice, with little vibrato.
- Melody and Scale: Narrow vocal range, with pentatonic and heptatonic scales.
- Rhythmic Structure: Varies from free-form chanting to rhythmic, danceable tunes.
- Accompaniment: Traditionally a cappella, but modern versions incorporate instruments like the gourd sheng, flute, and stringed instruments (Zhang Zonghong 2014)

3. Transmission and Preservation

Zhang identifies three main methods of folk song transmission:

- Family Transmission: Passed down within households.
- Mentorship Transmission: Taught by experienced singers or musicians.

- Community Transmission: Taught and performed at cultural festivals and ceremonies (Zhang Zonghong, 2013)

He also emphasizes that modernization and external cultural influences threaten traditional transmission methods. Government intervention, such as cultural preservation programs and music education in schools, plays a crucial role in safeguarding Wa musical heritage (Zhang Zonghong, 2013) .

4. Government and Institutional Support

Zhang's research highlights the efforts of local governments in Yunnan to preserve Wa folk songs. Initiatives include:

- Establishing Wa cultural preservation centers in counties like Ximeng and Cangyuan.
- Recognizing Wa folk singers as official cultural heritage transmitters.
- Incorporating Wa folk music into education to engage younger generations.
- Digitizing and archiving traditional songs for broader accessibility (Zhang Zonghong, 2014)

Professor Zhang's literature review underscores the richness and cultural significance of Wa folk songs while addressing challenges in their preservation. His research advocates for a combined approach of community-based, governmental, and educational efforts to ensure the continuity of Wa musical traditions in the face of modernization.

To sum up, the Wa wood drum dance, as a treasure of the Wa traditional culture, carries rich historical connotation and cultural value. By studying the origin and evolution of Wa wood drum dance, we can have a deeper understanding of the traditions and changes of Wa culture, and provide a reference for the transmission and development of Wa culture.

6. Musical Instruments related to the Wa ethnic folk songs

6.1 Traditional Wa percussion instruments

Percussion instruments are a kind of instruments commonly used by the Wa people. In the traditional life of the Wa people, they sound the wooden drum to sound the bronze drum to show that their family is rich; to sing the ancient song to

accompany the ancient songs, and in the Wa area, they celebrate the foot drum and armor. It can be said that as long as the Wa people hold mass activities, they are basically inseparable from percussion instruments. The photos of all the musical instruments appearing in the article were taken by my fieldwork in the Wa ethnic regions of Cangyuan and Ximeng in Yunnan Province.

6.1.1 Ke-o (wooden drum)

Ke-o (Wooden drum) is a percussion instrument used by the Wa people, called "Ke o" in the Wa language. Wooden drums are usually made of hairy trees. It consists of three parts: drum body, drum frame and drum bar. In the traditional life of Wa people, wooden drum is essential for every Wa village; whenever there is a Wa village, wooden drum is necessary. Although every Wa village has a wooden drum, its size is not uniform. Take the wooden drum in a group of The Village, Ximeng County, as an example, the drum body is round, about 185 cm long and about 52 cm in diameter. At both ends, there is a square opening with a length and width of about 12 cm. Between the openings at both ends, there is a narrow groove about 3 cm wide and 127 cm long, and the depth is about 39 cm. The bulge is supported by two tree weight supports about 95 cm high, making the bulge about 30 cm from the ground. The drums are two round wooden rods about 50 cm in length and about 5 cm in diameter (Figure 3).



Figure 3. wooden drum

Source : Wenjun Liu

When playing, the player stands in the middle of the side of the wooden drum, holding a drum stick in each hand, let the drum stick hit the center of the wooden drum near the narrow groove, making a "dong dong dong" sound. The performance of the wa wooden drum and wooden drum reflects the reproductive

worship characteristics of the Wa people, which can also be proved by the legend of the wooden drum. The Wa ancestor was a woman, called AnmuGuai. One day she had a dream, dreaming that the god of all things patted her stomach, issued a dong, dong beautiful sound. The next day, she asked people to make wooden drums according to the appearance of her reproductive organs. The sound was very pleasant and spread far away. The sound of the wooden drum of the wooden drum became the first call of people to this world, representing the reproduction of human beings. In the traditional life of the Wa people, the wooden drum is a kind of magic device. It can only be stored in a special wooden drum house and guarded by special personnel. Only when the enemy comes, burning the house and stealing cattle, can it be sounded by "Wo Lang". When there is no emergency, anyone must ring the wooden drum. In the early social life of the Wa people, the wooden drum was a tool used to convey important information, not a musical instrument. However, with the modernization of information transmission tools, the function of wooden drum as an information transmission tool was gradually degraded, and it instead assumed more entertainment functions in the social life of the Wa people. For example, in the traditional life of the Wa people in the past, the wooden drum could only be played by "Wo Lang" in an emergency, but in the modern life of the modern Wa people, as long as there are festivals and entertainment activities, the wooden drum could be played and danced happily. During the dance, the wooden drum was truly changed from a musical instrument.

6.1.2 Tonggu (bronze drum)



Figure 4. Bronze drum and drum surface

Source : Wenjun Liu



Figure 5. Side side of the bronze drum

Source : Wenjun Liu

The Tonggu (bronze drum) is a rare percussion instrument once widely used by the Wa people. In the Wa stockade,

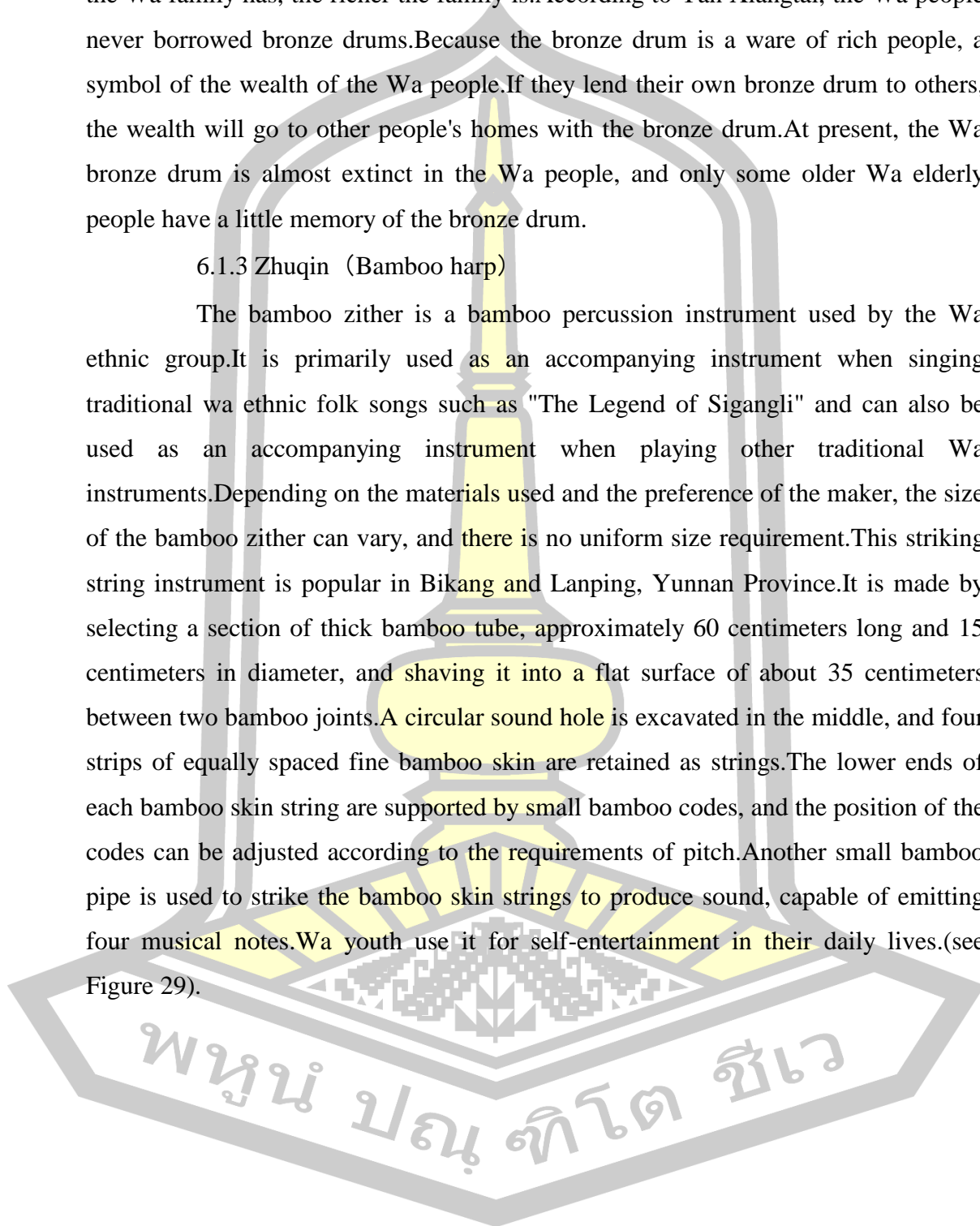
Many Wa villagers have heard of the use of bronze drums by the Wa people. For example, the provincial folk artist He-short once beat the Wa bronze drums. However, with the development of society, especially in the early days of the founding of new China, with the development of the Great Steel smelting movement, the Wa bronze drums gradually disappeared from people's life vision. According to Yan Xiangtai , transmitter of the Ximeng County Cultural Center, and Yan Cong , a provincial folk artist, there are still many opportunities to see the wa bronze drum in the Wa community

(See Figure 27 and Figure 28). Although the Wa drum is rare, I was very lucky to get some information about the Wa drum from provincial folk artist Yan Xiangtai when doing a field survey in Ximeng County, Yunnan Wa Autonomous County, on May 28, 2023. He said as a child, he said, he had beaten bronze drums with others in Myanmar. At that time, it was a Wa family doing sacrificial activities, killing pigs and chickens. After asking the sutras, they began to beat the bronze drum. He said that the drum can only be knocked in their own home, not to borrow someone else's home, and several families together. This is because in the traditional concept of the Wa people, the bronze drum is not only an artifact in religious sacrifice

activities, but also a symbol of the wealth of the Wa people. The more bronze drums the Wa family has, the richer the family is. According to Yan Xiangtai, the Wa people never borrowed bronze drums. Because the bronze drum is a ware of rich people, a symbol of the wealth of the Wa people. If they lend their own bronze drum to others, the wealth will go to other people's homes with the bronze drum. At present, the Wa bronze drum is almost extinct in the Wa people, and only some older Wa elderly people have a little memory of the bronze drum.

6.1.3 Zhuqin (Bamboo harp)

The bamboo zither is a bamboo percussion instrument used by the Wa ethnic group. It is primarily used as an accompanying instrument when singing traditional wa ethnic folk songs such as "The Legend of Sigangli" and can also be used as an accompanying instrument when playing other traditional Wa instruments. Depending on the materials used and the preference of the maker, the size of the bamboo zither can vary, and there is no uniform size requirement. This striking string instrument is popular in Bikang and Lanping, Yunnan Province. It is made by selecting a section of thick bamboo tube, approximately 60 centimeters long and 15 centimeters in diameter, and shaving it into a flat surface of about 35 centimeters between two bamboo joints. A circular sound hole is excavated in the middle, and four strips of equally spaced fine bamboo skin are retained as strings. The lower ends of each bamboo skin string are supported by small bamboo codes, and the position of the codes can be adjusted according to the requirements of pitch. Another small bamboo pipe is used to strike the bamboo skin strings to produce sound, capable of emitting four musical notes. Wa youth use it for self-entertainment in their daily lives. (see Figure 29).



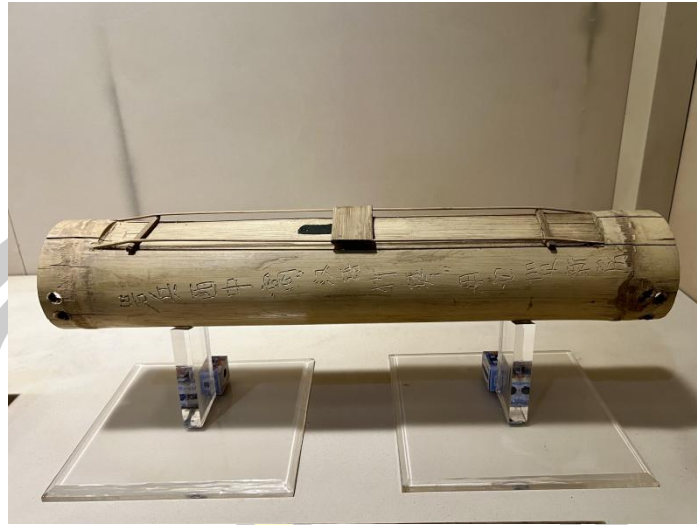


Figure 6. Zhu qin (Bamboo harp)

Source : Wenjun Liu

6.1.4 Xiang jiao gu (Elephant foot drum)

Xiang jiao gu is a percussion instrument used by the Wa people who believe in Southern Buddhism. It is more similar to the common elephant foot drum used by the Dai people, and some are even exactly the same. Elephant foot drum has big and small, big three or four meters high, small high 50 or sixty centimeters. Take the elephant foot drum used on February 5, 2024, by artists in the old village of Cangyuan County as an example. The drum body is made of wax gourd wood, about 89 cm high, the drum surface is covered with cowhide, about 36 cm in diameter, and the bottom foot is about 38 cm, shaped like an elephant's foot (see Figure 20). When playing, across the side of the body, one hand with the shoulder strap, one hand and half a fist directly hit the drum surface, can issue a loud "dong" dong sound. The Wa people who believe in Southern Buddhism usually use the elephant foot drum during the "jumping pendulum", and generally do not use it on other occasions. Elephant foot drum is mainly spread in the Banlao and Banhong area of Cangyuan County, and the Wa people in other areas rarely use elephant foot drum. The Wa people who believe in Southern Buddhism, like the Dai people who have the same religion, celebrate the water-sprinkling Festival in April every year and "jump" on the festival. When the Wa people "dance", the male leader dancers beat the elephant foot drum and use it with three to five zirconium of

different sizes and a pair of cymbals. The lead dancer danced at the front of the counterclockwise dance team, directing the dance of the dance team. As long as the dance step does not stop, the drum sound like a foot drum will not stop.



Figure 7. Xiang jiaogu

Source : Wenjun Liu

6.2 Traditional wind instruments

6.2.1 Wa Glo (Small bamboo flute)

Wa Glo is a wind blowing instrument played by the Wa people during the funeral ceremony for the head. It is usually made of local yellow bamboo. Size can vary according to the material and the performer: the small tones are brighter, while the larger ones are lower and softer. Take Wa Glo, produced and played by a group of folk artists, Zhongxiao Township, Ximeng County, as an example. It has a total length of about 36.7 cm and a diameter of about 2 cm. On its front, there are four circular sound holes with a diameter of about 1.6 cm. If one end of the wa Glo blow hole is regarded as the top and one end of the sound hole is regarded as the bottom, there is a whistle blow about 1.6 cm long on the top. If the nearest sound hole from the bottom is regarded as the first sound hole, and the top is the second, the distance between the first sound hole is about 7.2 cm, the distance between the second sound hole and the first sound hole is about 3.5 cm, the distance between the third and the second sound hole is about 3.3 cm, and the distance between the fourth sound hole and the third sound hole is about 3.5 cm. There is a square mouth about 1 cm long and about 0.8 cm wide below the blowing hole. Blow from the whistle with the mouth, press the first

and two tone holes with the index finger and middle finger of the left hand, and press the three and four tone holes with the index finger and middle finger of the right hand, which can play four tones of sol, la, mi and sol (see Figure 31).



Figure 8. Wa Glo

Source : Wenjun Liu

Wa Glo is an ancient traditional instrument of Wa nationality, which can be seen in all Wa areas, especially many folk artists in Zhongxiao Township and Wenggake Township of Ximeng County. According to Yan Cong , a provincial folk artist in Ximeng County, in the past, he could only play Wa Glo at home when the first man died. Usually, it could not be played at home, and it could only be played by men, while women could not play Wa Glo. In addition to the death of the head in the head, the head can play the family to express the sadness of the family and ethnic group, but also in the head to play the "bamboo dance" to pay tribute to the dead. In addition, they can only use wa Glo to play "work tune" to inform the villagers to work. Although wa Glo is a local material and simple wind blowing instrument, in the eyes of most wa people, it is a mysterious instrument that can not be played at home. Because according to the traditional view of the Wa people, the Wa Glo is spiritual and needs to strictly follow the traditional rules of performance. If anyone does not follow the rules, then the disaster will come to the player or the family with the flute, and even bring misfortune to the whole village.

6.2.2 Wu Er

Wu Er is a wind blowing instrument played by the Wa people during the funeral ceremony. It is usually made of local purple bamboo or yellow bamboo. Its length is determined by the height and length of the actor, but in the sense of the Wa people, the longer the is used in funeral ceremonies, the better. Because the longer the sound is, the lower and brighter the sound is, which can better foil the funeral

atmosphere. Take her, who is played by the Wa folk artist Yan Bing. His height is about 162 centimeters tall, and the length of her he plays is about 57 centimeters and about 2.5 centimeters in diameter. The bottom is solid with bamboo joints; the top is a "U" mouth about 1 cm wide and 1 cm deep. At the bottom of just short, the end near the solid has two sound holes, about 0.7 cm in diameter, and the sound holes are in the same plane as the "U" shaped mouth. If the sound hole near the bottom is called the first sound hole, on the first sound hole

The square sound hole is called the second sound hole, the distance between the first sound hole and the bottom is about 3.5 cm, and the distance between the first sound hole and the second sound hole is about 4 cm (see Figure 32). When he was a child, he blew down from the "U" shaped mouth, pressed the first tone hole with his right index finger, and the second tone hole with his left index finger, which can produce four basic sounds: la, mi, sol and high octave; the player can play with the combination of human voice humming and musical instrument.



Figure 9. Wu er
Source : Wenjun Liu

Similarly, in the traditional life of the wa, just is not making and playing instruments, only after death in head home, banned in daily life playing just this wind instrument, especially not at home, otherwise, will bring the producers and players and family misfortune, even to the producer and players in the stockade disaster.

6.2.3 D e oh (yellow bamboo flute)

"De Oh" is a kind of wind blowing instrument played by wa people during entertainment. It is usually made of local yellow bamboo. About 28 centimeters in length, about 1.3 centimeters in diameter, there are six sound holes. If the sound hole closest to the bottom is regarded as the first sound hole, and the second, third, fourth, fifth and sixth sound holes in turn to the top, the first sound hole is about 4.3 cm from the bottom, about 1.7 cm between the second hole and about 1.3 cm, the distance between the third hole and the second hole, about 1.4 cm between the fourth and the fourth hole about 1.2 cm, and the sixth hole and the fifth hole about 1.5 cm (see Figure .33).



Figure 10. De oh

Source : Wenjun Liu

When playing, with the mouth with the top mouthpiece from the top down, with the right ring finger press the first sound hole, the middle finger press the second tone hole, the index finger press the third tone hole, with the left ring finger press the fourth tone hole, the middle finger press the fifth sound hole, the index finger press the sixth tone hole, can emit sol, la, do, re, mi, sol, la seven basic sounds. It is a kind of wind-blowing instrument used in traditional Wa instruments. It has no strict taboo, can be solo, or dance or singing accompaniment; can only dance, or dance. Often played songs are "dance tune" and "sowing tone" and so on.

6.2.4 De (Horn reed flute)

It is a wind-blowing instrument with a reed used by the Wa people. It is usually made of wood materials and also made of ox horns, but what is treasured by wa folk artists is refined from all kinds of tree roots. Folk artists generally select

materials according to their preferences, and determine their size according to the materials. Yan Cong , a folk artist in Ximeng County, played on January 27,2023, for example, its total length is about 17.4 cm, with a large head, about 2 cm in diameter and about 1.3 cm in diameter. There are circular holes about 1.4 cm and 0.7 cm, and about 0.5 cm from one end, there is a copper reed about 2 cm long and 0.5 cm wide (see Figure 34, 35).



Figure 11. De (Horn reed flute)

Source : Wenjun Liu



Figure 12. De (Horn reed flute)

Source : Wenjun Liu

When playing, put it in front of the mouth, blow the reed with the mouth, hold the end of the small head with the right hand, press the circular hole of the end of the small head with the right thumb, hold the end of the big head with the left hand to form a clenched fist, and change the pitch by holding the right thumb and the shape of the left hand. Except for the holes at both ends, there is no other part of the tone hole, and the main tone is about close to the average of do, re, mi and la. During the playing process, a large number of sliding tones are used. In the traditional life of the Wa people, the use of the occasions is very extensive. When convening everyone to discuss the event, the Wa people will play "call", they play "work tone", work, they play "labor tone", they play "dance", and dance with the music; in sad things, the Wa people can also play "sad tone".

6.2.5 Bi N en l eng (Mouth flute)

Bi N en l eng is a musical instrument made of golden bamboo played by the Wa people while harvesting rice. It is the Wa name of this instrument, but in fact, it is also a vertical flute. Bi Nleng does not have particularly strict size requirements, there are big and small, just big timbre vigorous, small timbre bright point. According Yan Cong, a folk artist from Cangyuan Wa Village, played in February 2023 as an example. The total length is about 16.2 cm and the diameter is about 0.7 cm. On its front, there are five circular sound holes, which are the same size and about 0.5 cm in diameter. If one end of the mouthpiece is regarded as the top and one end of the sound hole is regarded as the bottom, the distance from the bottom to the first sound hole is about 1.6 cm, the distance between the first hole and the second sound hole is about 1.4 cm, the distance between the second hole and the third sound hole is about 1.5 cm, the distance between the third hole and the fourth sound hole is about 1.4 cm, and the distance between the fourth hole and the fifth sound hole is about 1.8 cm. At the top of the front, about 0.5 cm from the port, you need to cut a long mouth about 2 cm long, but not completely, leave a very thin sheet, and then cut the bottom and both sides of the sheet from the supervisor, and the top is closely connected to the supervisor. With several thin lines, the sheet is then separated from the sheet, and the thin line is stuck at the end of the sheet, creating a small gap between the sheet and the sheet. (See Figure 36)



Figure 13. Bi Nen leng (Mouth flute)

Source : Wenjun Liu

The cylinder sound is sol, which can blow out six tones of sol, la, do, re, mi and sol, but generally only use four tones of la, do, re and mi. When playing, hold the slice in your mouth to blow in, and the slice will produce vibration, forming a round and unique timbre. While blowing in, press the lower three sound holes with the index finger, middle finger and ring fingers of the right hand, and press the upper two sound holes with the index finger and middle finger of the left hand. Although the structure of Bi Neng leng is simple, but it is not easy to master. Bi N en l eng is mainly a musical instrument played on the ridge of rice fields before the rice is nearly ripe, but before it is harvested. The main purpose of playing it is to drive away the birds who steal rice, so Bi Neng leng has no more songs. The only song often played is the ever-changing "bird tune" played to drive away the birds stealing rice.

6.2.6 Bei (Double tongue reed bamboo flute)

Bei is a kind of wind-blowing instrument with reed played by the Wa people during entertainment and dancing. It is usually made of local yellow bamboo. According to folk artists, in the past, b e i was also made of bamboo, including reed, but copper reed is commonly used in reed. There are big and small, big timbre strong, small timbre bright. Take the b e i made and performed by a group of folk artists in Wong Village, Zhongxiao Township, Ximeng County as an example. Its total length is about 35.7 cm, its diameter is about 1.6 cm, and there are six sound holes. If the nearest sound hole to the bottom is regarded as the first sound hole, and the second, third, fourth, fifth and sixth sound holes are to the top, the distance between the first sound hole from the bottom is about 10.9 cm, the distance between

the second sound hole and the first sound hole is about 2.2 cm, the third sound hole and the second sound hole, about 2.0 cm, the fifth sound hole and the fourth sound hole, and about 1.9 cm (see Figure 37). Playing, with the mouth containing b e i upper blow from top down, the first voice generally need not press, with the right hand ring finger by the second sound hole, the middle finger by the third voice hole, the fourth voice hole, with the left hand of the fifth voice hole, index finger by the sixth sound hole, can make sol, la, do, re, mi and low octave mi six basic sound, but low octave mi generally do not use. 5-1



Figure 14. Bei(Double tongue reed bamboo flute)

Source : Wenjun Liu

Bei is a wind-blowing instrument often used by the Wa people in recreational activities. It is mainly spread in the middle class area of Ximeng County. Bei mainly for group dance playing accompaniment music, there is no strict taboo; Wa villagers whether happy or sad things, just want to dance together, can blow. As soon as the Wa villagers hear the music of Bei, they will follow the sound in twos and threes and dance happily to the music played by Bei. Although there are not many taboos in playing, it is only used as a dance accompaniment instrument for a long time, so the repertoire played is relatively single, only the "call tune" played before the dance and the "dance tune" played during the dance, and no other repertoire is found for the time being.

6.2.7 Mie (Wa three-piece copper mouth reed)

The Wa three-piece copper mouth reed is a plucked body sonata instrument with a unique charm, also known as the resonant or mouth string. Its

delicate design and deep timbre fully demonstrate the wisdom and artistic talent of the Wa people.

With a length of 14.5 cm, a diameter of 1.8 cm and a mouth string width of 1 cm, this instrument is easy for the player to hold and operate. It is mainly made of copper and bamboo, the reed part is carefully crafted from thin brass sheets, and the resonance part is covered with bamboo tube, which makes the tone deeper and more resonant. (Figure 15)

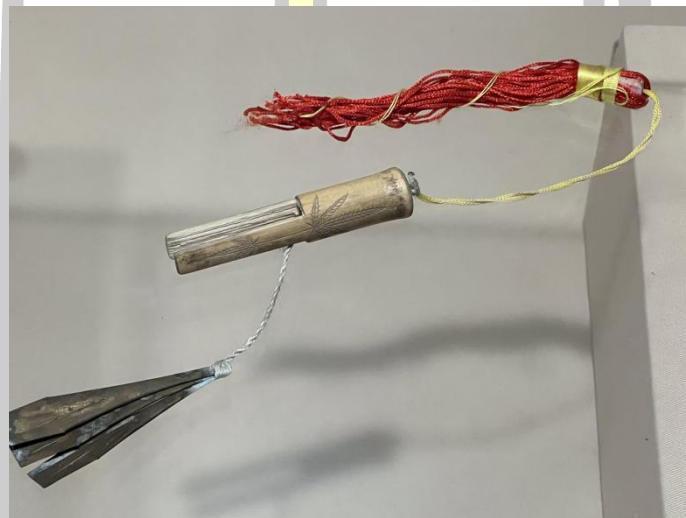


Figure 15. Mie (Wa three-piece copper mouth reed)

Source : Wenjun Liu

Structurally, copper mouth springs consist of a spring frame and a tongue. When playing, the player uses a special gadget to pluck the reed tongue to make it vibrate the sound. At the same time, by controlling the opening and closing of the mouth and the amount of airflow for exhalation and inhalation, the player is able to produce different pitches and achieve timbre changes. This way of playing allows the Wa three-piece copper mouth reed to play an almost verbal tune, full of emotion and expressiveness.

Due to its relatively low volume, this instrument is more suitable for delicate expressions of emotion and heartfelt expression. In the Wa culture, copper mouth reeds are usually played by women, who play them to express their emotions, convey love, or entertain themselves and enjoy the pleasure brought by music. In

addition, brass mouth reeds can also be used for solo, ensemble or dance accompaniment, adding a unique musical atmosphere to various occasions.

In short, the Wa three-piece copper mouth reed is a musical instrument full of national characteristics, which not only has unique aesthetic value, but also an important part of the Wa music culture. By appreciating and playing this instrument, people can gain a deeper understanding of the culture and history of the Wa people and feel its unique artistic charm.

6.2.8 Biyalo (Gourd mouth organ)

Bi ya lo is a wind blowing instrument with reed used by the Wa. Its shape is basically the same as the sheng used by other ethnic groups, but the proportion of sheng tube and sound hole is different. Bi ya lo is the Wa language name, and it is also called Lusheng in Chinese. It mainly consists of three parts: sheng dou, sheng tube and reed. Sheng dou generally uses locally produced long-neck gourd as raw materials, and sheng tube and reed need to use locally grown small yellow bamboo as raw materials. Its sheng bucket has no more decoration, it only needs to open five round holes at the thick end of the gourd, open a blow hole at the thin end, and use a smaller half of the gourd as a joint, and connect a blow pipe of moderate length and thickness. It has a total of five sheng pipes, generally using longer sections, more uniform thickness of small yellow bamboo as raw material. Each sheng tube has a circular hole with a diameter of about 0.5 cm near the sheng bucket, and the middle part inserted has a rectangular mouth to paste the reed. After each sheng tube passes through the sheng tube, it is about 0.5 cm long below the sheng tube, and a circular sound hole about 0.1 cm in diameter is opened in the center of the bamboo knot at the bottom of the sheng tube. The Wa use Biarlo of different sizes, but basically the same structure. There is no special regulation on the size of the calabash and the thickness of the bamboo pipe, but they need to be intact without cracks, and the size of the calabash is proportional to the length and thickness of the sheng pipe. When making Biarlo, the producer selects raw materials according to their preferences or occasions, and combines gourd and bamboo tubes in a certain proportion to produce different sizes of different sizes; Biarlo and bright timbre. For example, played by the Wa folk artist of Ximeng County on January 27, 2013, the length of the whole Biarlo is about 48 cm, the diameter of the end of the strike is about 7 cm, and the length of the strike

is about 14 cm; at the tip of the strike, there is a gourd with a length of about 9.5 cm and a diameter of about 4.7 cm as a joint, and a bamboo tube of about 20 cm long and a diameter of about 1 cm. 5 pipes are inserted in different length, the longest length is about 25.5 cm from the top to about 1.2 cm in diameter; the second length is about 1.1 cm in diameter; the fourth length is about 13.7 cm; the shortest length is about 10.4 cm and 1.5 cm in diameter. Each sheng tube has a circular sound hole with a diameter of about 0.5 cm near the end of the sheng tube. The distance between the sound hole and the upper end of the sheng tube is about 6.1 cm, 1.4 cm, 0.6 cm, 0.5 cm and 0.4 cm from the shortest sheng tube. The top sleeve of the longer three sheng tubes has a thin end and a long gourd of about 12 cm. At the upper end of the gourd, a thick long gourd of about 18 cm is added to increase the resonance of the longer three sheng tubes (see Figure 39).



Figure 16. Biyallo (Gourd mouth organ)

Source : Wenjun Liu

The longest tube in the sheng tube produces the lowest sound of Biallo, and the shortest tube produces the highest sound of Biallo. The reed is an important component of the sound of Biallo. The traditional reed is made from yellow bamboo, and the copper reed is now widely used. Play biallo, hands holding the sheng dou, with two thumb according to the sheng tube at the bottom of the sound hole, with the left index finger, middle finger, ring finger and right index finger and middle finger of the sheng at the top of the five hole, can sit, can also stand playing, can also play while jump, blowing or suction can make pitch, can also send out a few sounds at the same time, but the range is not wide, can play fa, sol, la, do, re, mi, fa, sol so eight tones,

tone is soft. In the area where the Wa population is concentrated, Cangyuan, Shuangjiang and the Lahu people. Baihong can play solo, but more often accompany the dance.

6.2.9 Bai Hongsong (Gourd mouth organ with reed)

Bai Hongsong is a wind blowing instrument with reed used by the Wa people. The shape and system of Baihong Song is basically the same as the hulusi used by other ethnic groups. Therefore, the Chinese name is also called "Hulusi", but its sound hole ratio is relatively special. It is mainly composed of three parts: gourd, sound tube and reed. Calabash generally chooses the local mature calabash produced as raw material, the sound tube generally chooses the local growth age of purple bamboo or yellow bamboo as raw material, the reed generally uses copper reed. When making the red ode, open a circular blowing hole on the top of the gourd, and open three holes at the bottom of the gourd. There are a total of three sound tubes, the middle of the sound tube is longer and thicker, called the main sound tube, the two sides of the sound tube is thinner and shorter, called the auxiliary sound tube. There are seven circles in diameter on the main pipe, with no tone holes on the two auxiliary pipes, and three rectangular copper reeds are embedded in the part of the three pipes. The worship red songs used by the Wa people have no uniform specifications, some large and small, but the structure is basically the same. The large red song tone is relatively soft, while the small red song voice is relatively bright. Take the worship red song performed by Yan Cong, a Wa folk artist in Ximeng Wa Village, on February 27, 2023 as an example. The length of the gourd is about 47.5 cm, the length of the gourd is about 15.5 cm, the bottom diameter is about 6.5 cm, and the diameter of the top mouthpiece is about 0.8 cm. If the end near the calabash is called the top, and the end far away from the calabash is called the bottom, the length of the main pipe from the bottom to the bottom of the calabash is about 32.5 cm, the effective length of the longer auxiliary pipe from the bottom of the end to the bottom of the calabash is about 13 cm, and the effective length of the shorter auxiliary pipe from the bottom to the bottom of the hash is about 8.5 cm. If the sound hole near the bottom end of the main sound tube is regarded as the first sound hole, To the top as the second, third, fourth, fifth and sixth tone holes, The distance between the bottom end of the first sound hole in the main sound tube is about 16.5 cm, The distance between the second sound hole

and the first one is about 2.9 cm, The distance between the third sound hole and the second one is about 1.8 cm, The distance between the fourth sound hole and the third one is about 1.7 cm, The distance between the fifth sound hole and the fourth one is about 1.7 cm, The distance between the sixth sound hole and the fifth sound hole is about 1.8 cm; There is also a press hole on the back of the main sound canal about 4 cm from the bottom of the gourd, Call it the seventh tone hole (see Figure 40).



Figure 17. Bai Hongsong (Gourd mouth organ with reed)

Source : Wenjun Liu

Starting from the drum sound, the # D, E, # F, # G, A, B, # C, # D can be played from the first sound hole to the seventh tone hole. In the traditional life of the Wa people, the song is usually used only for solos, and only for "string girls" or miss their lovers. Often played songs are "string girl tune" and "miss tune" and so on.

6.3 Traditional pull string instrument-Shizong Wa (single string harp)

The Wa people not only use the local bamboo plants such as yellow bamboo and golden bamboo, but also use bamboo to make the pull string instrument Shizong Wa. Shizong Wa, also known as single-string hu or Duxian qin, is a musical instrument for young men and women of the Wa nationality to express their feelings when they fall in love and get married. Shizong Wa is composed of several parts, such as barrel, rod, string shaft, horse riding and bow, etc. It is generally made of local

dragon bamboo. Different folk artists make slightly different sizes of Duxian qin , but the proportion is basically the same. Take the Duxian qin made and played by a group of provincial folk artists in China, Ximeng County for example, its total length is about 96.5 cm; the drum is made of the trunk of the dragon bamboo, about 16 cm long and about 9 cm in diameter; one end of the string is covered and the other end is open. According to the folk artists Yan Xiangtai , Yan Cong and others, In the past, the surface of the piano drum was covered with a bamboo shoot shell, But the bamboo shoot shell is prone to damage, Now the common use of snakeskin or cowhide cover piano drum; The rod is made from the trunk of the dragon bamboo, In a long bar, About 96.5 cm long, About 1.5 cm wide, The bottom of the barrel is about 3.5 centimeters long, About 84 cm above the barrel; The string axes are also made of bamboo, About 11 cm long, About 0.5 cm in diameter; The horse riding is about 3 cm long, About 0.8 cm high; The strings of the past were usually made from horsetail grass roots, But the grass roots of the horsetail are susceptible to damage, Nowadays, folk artists generally use hemp thread as strings, The fixed chord pitch is about the B tone; Bbow are made from bamboo and a tails, It is said that bamboo and ox tails were commonly used before (see Figure 41, 42).

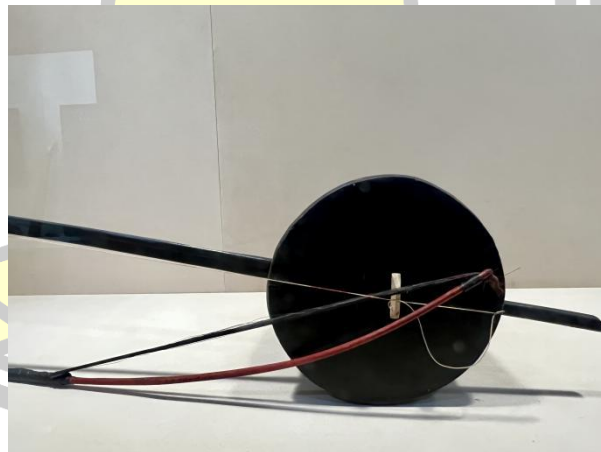


Figure 18. Shizong Wa (single string harp)

Source : Wenjun Liu



Figure 19. Shizong Wa (single string harp)

Source : Wenjun Liu

In addition, according to folk artists Yan Xiangtai and Yan Cong and others, the bow string mainly used spit to increase friction, but now rosin is now widely used to increase friction. When playing the single string hu, step on the bottom of the single string hu to the ground, hold the bow with the right hand, pull the line outward, and the left hand presses the string with the index finger, middle finger, ring finger and little finger under the string axis. There are performance skills such as pressing, pressing and kneading the string, but generally only one position is used.

Single string hu is a pull string instrument with low volume and soft timbre, which can be performed solo, but more often it is used to sing love songs for the Wa youth. Wa young men and women in love, in order to express the love of lovers, often use a single string to sing a while, or while singing; often play only a "acacia tune". It is a very unique pull string instrument with only one string. Because its strings are made of grass roots or hemp thread, its volume is small and its timbre is soft, especially suitable for expressing the gentle and delicate feelings of young Wa men and women in love.

6.4 Traditional plucked musical instruments

The Wa people like a variety of wind-blowing instruments made from local materials. They also like to use pull string instruments with soft timbre and small volume. Meanwhile, they also use ding dong and mouth strings with soft timbre and rich expressive force.

6.4.1 Ding Dong (Triharp)

Ding Dong is a kind of plucked instrument of the Wa people, which is usually called small Sanxian. Cangyuan County Yanshuai area of the Wa language to the small three string called Ding Dong. It is composed of six parts: barrel, neck, head, string, horse riding and string column. Except for the strings, other parts of the trio are made of local toon or teak; the strings were made of ponytail and now commonly use steel strings. The fixed string adopts the four-five degree fixed string standard, that is, the middle string to the upper outer string is pure four degrees, the middle string to the lower outer string is pure five degrees, and the two outer strings are pure octave. The small triad does not have a fixed size, and the size of the small triad is not exactly the same, but the shape and function are generally similar. Take Taniga, a folk artist in Yanshuai Town, Cangyuan County, on February 7, 2005 as an example, its length is about 80 cm, and the diameter of the barrel is 13.5 cm, the front is covered with python skin, and the back has a small hole in the middle and two other small holes; the inner hole is smaller, the outer hole is larger, with 18 small holes inside and outside (see Figure 43, 44).



Figure 20. Ding Dong (Triharp)

Source : Wenjun Liu

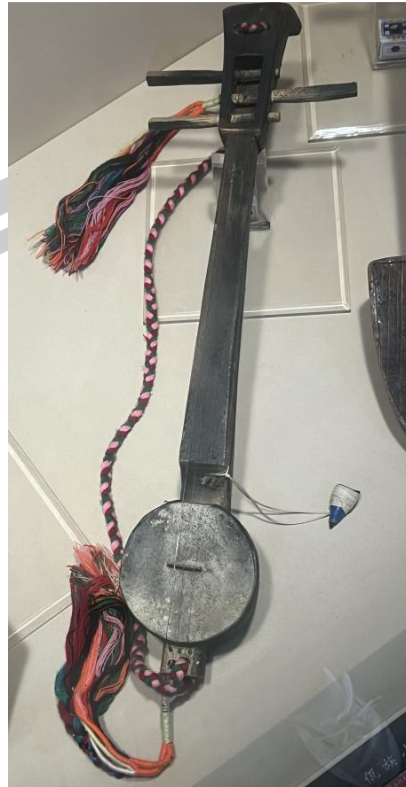


Figure 21. Ding Dong (Triharp)

Source : Wenjun Liu

The head is a trapezoid, the front is generally engraved with the head with symbolic significance of Wa culture. When playing, play with the index finger of the right hand, and press the strings with the index, middle, and ring fingers of the left hand. The right hand only has two skills: bounce and hook, while the left hand has press, slide and other playing skills. Xiao Sanxian is an instrument played by the Wa people when entertaining themselves, and it is also a common instrument for young men when they "string girls". Often played songs are "string Girl tune", "Fire side", "Orphan tune", "Coxing doll tune", "Ants cross the River", "Birds fly to gather nectar" and so on.

6.4.2 Rang (The mouth string)

Koustring is a plucked instrument used by the Wa nationality. The Wa language is called "Rang" in Yanshuai area, Cangyuan County. It is usually made of a piece of bamboo about 14.2 cm long, about 1 centimeter wide, meter and about 0.2 cm thick (see Figure 45).



Figure 22. Rang (The mouth string)

Source : Wenjun Liu

When playing, hold the left end of the mouth string with the thumb and index finger of the left hand, then put the middle part of the mouth string across the mouth, and move the bamboo piece outward with the index finger of the right hand. The bamboo piece can only produce one sound, but through the change of mouth shape, do, re, sol, la close to the twelve average law. Mouth string is a musical instrument often used by wa young "string girls" when they fall in love. Its volume is low, but the tone is very soft, as if the whisper between lovers can be expressed through the mouth strings. There is no fixed pattern of mouth string music, and the improvisation is very strong. Different people and different locations play the music is different, but the main sound is basically do, re, sol, la. "String Girl tune" is a song often played by young men and women during their love. Because the volume of mouth strings is small and it is a carrier for wa young men and women to express their feelings when they fall in love, they can usually play in the dead of night.

5. General knowledge about Classification of Wa ethnic folk songs of the wa ethnic group in Cangyuan city, Ximeng City, Yunnan Province, China

5.1 Current situation and development of wa ethnic folk songs

Analysis of content and form of wa ethnic folk songs

The content and form of wa ethnic folk songs are an important part of Wa culture. By studying the content and form of wa ethnic folk songs, we can better understand the characteristics and traditions of Wa culture.

In the research of (Liu Xia 2021) (13) , the researcher conducted a preliminary exploration on the current situation and development of folk songs of the Wa ethnic group. Research has found that the content of wa ethnic folk songs is very rich and diverse, with themes involving farming, life, marriage, religion and other aspects. Formally, wa ethnic folk songs include solo singing, chorus singing and alternating singing. The melodies of the songs are melodious and the lyrics are full of emotion and philosophy.

(Na Xiang 2012) (14) studied the drinking songs of the Wa people and found that the content of the drinking songs of the Wa people mainly focuses on praising the beauty and blessing of wine, and the form is mostly chorus and loop singing. Through the form and content of drinking songs, we can see the Wa peoples love and admiration for drinking culture.

(Li Xiaoli 2017) The study of (15) briefly discussed the characteristics of wa ethnic folk songs, including the theme diversity of songs, the freedom of lyrics and the expressiveness of songs. wa ethnic folk songs not only express the people's life wishes and emotional experiences, but also reflect the characteristics and traditional values of Wa culture.

(Luo Hongmin 2011) (16) conducted a preliminary exploration of the current situation and development of the folk songs of the Wa ethnic group. Research has found that the content of wa ethnic folk songs involves rich religious beliefs, living customs and historical stories. The forms are mostly solo and chorus, with strong melody and rhythm.

(Zhang Jing 2019) (17) studied the application of wa ethnic folk songs in dance classes. The research results show that as an important cultural symbol, wa ethnic folk songs can better transmission and display Wa culture through dance forms. The melody and rhythm of wa ethnic folk songs contribute to the formation and expression of dance.

(Zhang Chenglin 2018) (18) conducted a study on the musical morphological characteristics of Cangyuan wa ethnic folk songs . The study found

that the Wa ethnic folk songs in Cangyuan area have strong regional characteristics in musical form, such as narrow range, jumping melody and distinctive rhythm. These musical morphological characteristics reflect the characteristics of Wa culture and the living environment of Cangyuan area.

To sum up all arguments, wa ethnic folk songs are rich and diverse in content and form, which not only express people's emotions and life experiences, but also demonstrate the characteristics and traditions of Wa culture. Through the study of relevant papers, we can have a deeper understanding of the content and form of wa ethnic folk songs, and provide a reference for the study of Wa traditional musical instruments and traditional folk songs.

5.2 Research on the cultural characteristics of Wa drinking songs

Wa drinking songs are a unique part of the traditional music culture of the Wa people. In related research, some scholars have conducted in-depth research on the cultural characteristics of Wa drinking songs. For example, (Naxiang 2012) (14) pointed out in his research that Wa drinking songs, as a special form of music, have strong regional cultural characteristics and national emotions. By studying the lyric content and song form of Wa drinking songs, we can understand the lifestyle, values and way of thinking of Wa society.

At the same time, research by (Li Xiaoli 2017) (15) also explored the cultural characteristics of Wa drinking songs from different angles. He pointed out that the Wa drinking songs transmission the characteristics of the Wa traditional music and fully demonstrate the unique charm of the Wa national music. Wa drinking songs are not only a form of song, but also an expression of the Wa people's nature, life and emotions. By studying Wa drinking songs, we can better understand and transmission the rich connotations of Wa national music.

In the research of (Luo Hongmin 2011) (16) , he conducted a preliminary discussion on the current situation and development of Wa drinking songs. He found that with the development and changes of society, Wa drinking songs have been impacted by foreign culture to a certain extent. However, the Wa people's love and transmission of drinking songs make the Wa drinking songs still play an important role in Wa society. Therefore, protecting and transmission the cultural

characteristics of Wa drinking songs is of great significance to promoting the music culture of Wa people.

In addition, it should be noted that the research on the musical morphological characteristics of Cangyuan wa ethnic folk songs (Zhang Chenglin , 2018) (1 8) revealed the characteristics of the musical morphology of wa ethnic folk songs. This study deeply explores the musical morphological characteristics of wa ethnic folk songs by analyzing the musical elements, melody characteristics and rhythmic forms of wa ethnic folk songs. The characteristics of these musical forms are closely related to the Wa drinking songs. By studying the musical forms of wa ethnic folk songs, we can further understand the cultural characteristics of the Wa drinking songs.

To summarize the previous discussion and analysis, Wa drinking songs, as an important part of the Wa traditional music culture, have strong regional cultural characteristics and national emotions, and are also impacted by foreign cultures. Studying the cultural characteristics of Wa drinking songs will help to understand the lifestyle, values and thinking of Wa society, transmission the rich connotation of Wa music, and protect and transmission the cultural characteristics of Wa drinking songs.

5.3 The application and characteristics of wa ethnic folk songs in weddings

The application and characteristics of wa ethnic folk songs in weddings are an important part of the traditional music of the Wa people. Over the years, many studies have explored and analyzed the use of wa ethnic folk songs in weddings, providing an in-depth understanding of its unique status and function in Wa culture. This section will review relevant research and explore the application and characteristics of wa ethnic folk songs in weddings.

(Liu Xia 2021) (13) conducted a preliminary exploration of the current situation and development of folk songs of the Wa ethnic group. She pointed out that in the Wa wedding ceremony, wa ethnic folk songs are indispensable. They are not only used in the wedding ceremony and send-off ceremony, but also in the wedding banquet and the bride's wedding. Through the singing of wa ethnic folk songs, the wedding atmosphere became more warm and festive.

(Na Xiang 2012) (14) focused on the cultural characteristics of the Wa drinking songs. She discovered that in traditional Wa weddings, the Wa drinking song is an integral part, and is usually sung when the bride passes through the door. The

lyrics of Wa drinking songs are simple and unsophisticated, full of ethnic characteristics, and the songs are melodious and melodious. It not only expresses the Wa people's blessing and joy for the bride, but also shows the rich connotation of the Wa culture.

(Li Xiaoli 2017) (15) conducted a brief discussion on the folk songs of the Wa ethnic group. She pointed out that as an important part of Wa culture, wa ethnic folk songs have strong regional and humanistic characteristics. In Wa weddings, folk songs are a tool for emotional communication between the newlyweds and wedding participants, conveying love and blessings to the newlyweds through singing. The application of wa ethnic folk songs makes the wedding more lively and festive.

To sum up, the application and characteristics of wa ethnic folk songs in weddings have been widely studied and discussed. Through the singing of folk songs, the Wa people expressed their blessings and joy to the newlyweds at the wedding, and also demonstrated the rich connotation of the Wa culture. For the Wa people, folk songs are a bridge connecting emotions between people and an important way to transmission and promote Wa culture.

6. Theories used in the study

For the study of Yunnan Wa music culture, ethnomusicology and the study of traditional Chinese music structure are particularly important.

Ethnomusicology, also known as musical anthropology, studies all musical phenomena in the world related to people. It is a theoretical discipline under musicology that studies the world's national (traditional) music and its development types. Fieldwork is the basic way to obtain sources of research materials. Its main feature is that it regards the musical object under investigation and research as a musical phenomenon, and advocates that the existing traditional music and its development type of a certain nation be placed within the specific natural environment and social and cultural environment of the nation. In it, through the investigation and research on how the members of the nation (individuals or groups) construct, use, spread and develop these music types according to their own cultural traditions, it expounds the basic morphological characteristics, survival differentiation rules and ethnic characteristics of the music types. cultural traits. Ethnomusicology is

not primarily about increasing knowledge about ethnic music, but about cultivating how people observe and understand all music in the world. (Merriam, Alan P. (1964) Anthropology of Music)

In foreign research on the development and influence of ethnomusicology, there is a paper that discusses this topic. The paper was titled "The Interrelationship between Ethnology and Ethnomusicology in Foreign Countries in the Process of Their Development" (Merriam, Alan P. (1964)) (19) proposed that there is a close kinship between ethnomusicology and ethnology. . The researcher of this paper is American ethnomusicologist Merriam. She pointed out that although there are different views on the definition, research objects, categories and methods of ethnomusicology, one thing that is undisputed is the origin of ethnomusicology. It is closely related to the two disciplines of musicology and ethnology, and has a close relationship with them.

Another paper is titled "A Brief Analysis of the Localization of Ethnic Music Research" (Li Haiying 2009:77-79) (20) . This paper emphasizes the issue of localization in the research of ethnomusicology in China in the 21st century. The researcher of the paper first pointed out China's vastness and richness and its openness to all rivers, but at the same time he was also worried about China's " being changed " . They believe that in the research of ethnic music, more attention should be paid to localized research, starting from local music culture, and exploring the true essence of Chinese ethnic music.

There is also a paper titled " The Connotation of " Music Research in Culture " in Ethnomusicology" (Shi Fang 2015:123-124) (21) . This paper was proposed by the American ethnomusicologist Merriam . The definition of "Music Research in Ethnomusicology " and emphasizes that in ethnomusicology, when researchers examine the musical phenomena involved in ethnomusicology, they should reveal the cultural connotation behind it through the investigation of the music itself, so as to achieve the goal of revealing the music. The essential purpose of culture. This definition has played a positive role in promoting the subject research and provided a theoretical basis and research methods for the development of ethnomusicology.

In recent years, a series of studies on the transmission of music of ethnic minorities in Yunnan have made significant progress. (Nahanmu 2018) (3) In her research, she explored the relationship between Yunnan ethnic minority music

resources and cultural value. Through in-depth investigations and field interviews, she conducted a detailed analysis of the transmission methods and effects of Yunnan minority music in local communities. The research results show that ethnomusicology is closely related to the research on the transmission of minority music in Yunnan .

(Song Wenjing 2019) (6) explored national music from the perspective of cultural transmission, and put forward the idea of innovative path analysis in the research. She believes that in order to better transmission the music of Yunnan ethnic minorities, it is necessary to pay attention to cultural innovation during the transmission process. Through the use of innovative means, traditional music elements can be combined with modern music elements to make the music more contemporary and attractive. At the same time, she also explored the practical path for the transmission of ethnic minority music in Yunnan, providing useful thinking for the transmission of ethnic minority music in Yunnan.

In addition, (Zhang Boyu and Wang Xianyan 2012) (8) conducted field investigation and research on the music of the Wa ethnic group in Cangyuan, Yunnan. By participating in Wa music performances and communicating with Wa musicians, they gained an in-depth understanding of the historical origins and transmission methods of Wa music. Research results show that the music transmission of the Wa people takes place in an intimate family environment, and musical knowledge and skills are passed on through oral transmission and daily practice. This transmission method not only retains the unique characteristics of Wa music, but also provides the younger generation with opportunities to learn and develop.

7. Literature and related research

In his paper " Research on the Stage Performance of Traditional Action Pu Xian Opera: an Analysis of 'Traditional Ke Jie' and 'New Ke Jie'" (XH Zhu , 2019) , researcher XH Zhu analyzed the performance of traditional Wa wooden drums on stage The application has been studied in depth. He believes that the Wa wood drum dance, as an important part of the Wa traditional culture, is not only unique in music, but also plays an important role in stage performances. During the performance of the Wa wood drum dance, the dancers convey their emotions and thoughts through the form and intensity of dance movements according to the rhythm and emotion of the

music. This unique performance form allows the audience to better understand the life and culture of the Wa people.

In the paper "Performing Art of the Stage of Chinese Ethnic Plucked Instruments" published by researcher Zhu Hongwei, he found that ethnic plucked instruments play an important role in stage performances. In traditional folk songsinging, the performance of musical instruments is not only a musical accompaniment, but also a presentation of rhythm. It provides singers with rich musical elements through percussion, plucking or strumming. This form of performance combined with singing not only enriches the expression of songs, but also increases the artistic charm of stage performances. In stage performances, the increased status of national plucked instruments has also had a positive impact on instrument production and performance skills. Zhu Hongwei's research found that in order to meet the needs of stage performances, musical instrument manufacturers began to improve the production process, making the sound of the instrument purer and the volume fuller, thereby improving the performance effect. At the same time, performers are constantly exploring and innovating, showing more colorful playing skills on the stage, allowing the performing arts of musical instruments to be better displayed

In the study of traditional musical instruments and traditional folk songs of the Wa people in Yunnan, stage performances have put forward higher requirements for the performing arts of national plucked instruments. The paper "Research on the Stage Performance of Traditional Action Pu Xian Opera: an Analysis of 'Traditional Ke Jie' and 'New Ke Jie'" (XH Zhu, 2019) published by researcher XH Zhu studied the stage performance of Traditional Action Pu Xian Opera Performances, analyzed in "Traditional Koje" and "New Koje", emphasize the importance of instrumental performance on stage. He believes that the technique, timbre and rhythm of instrument playing are crucial to the effect of stage performance. The ethnic plucked instruments in the study of traditional musical instruments and traditional folk songs of the Wa ethnic group in Yunnan have played an important role in this aspect.

Research on the transmission Mechanism of Wa Music from the Perspective of Cultural Identity" published by researcher Wei Zheng (Wei Zheng, 2018:77-80) explains and analyzes the close relationship between the success of Wa music

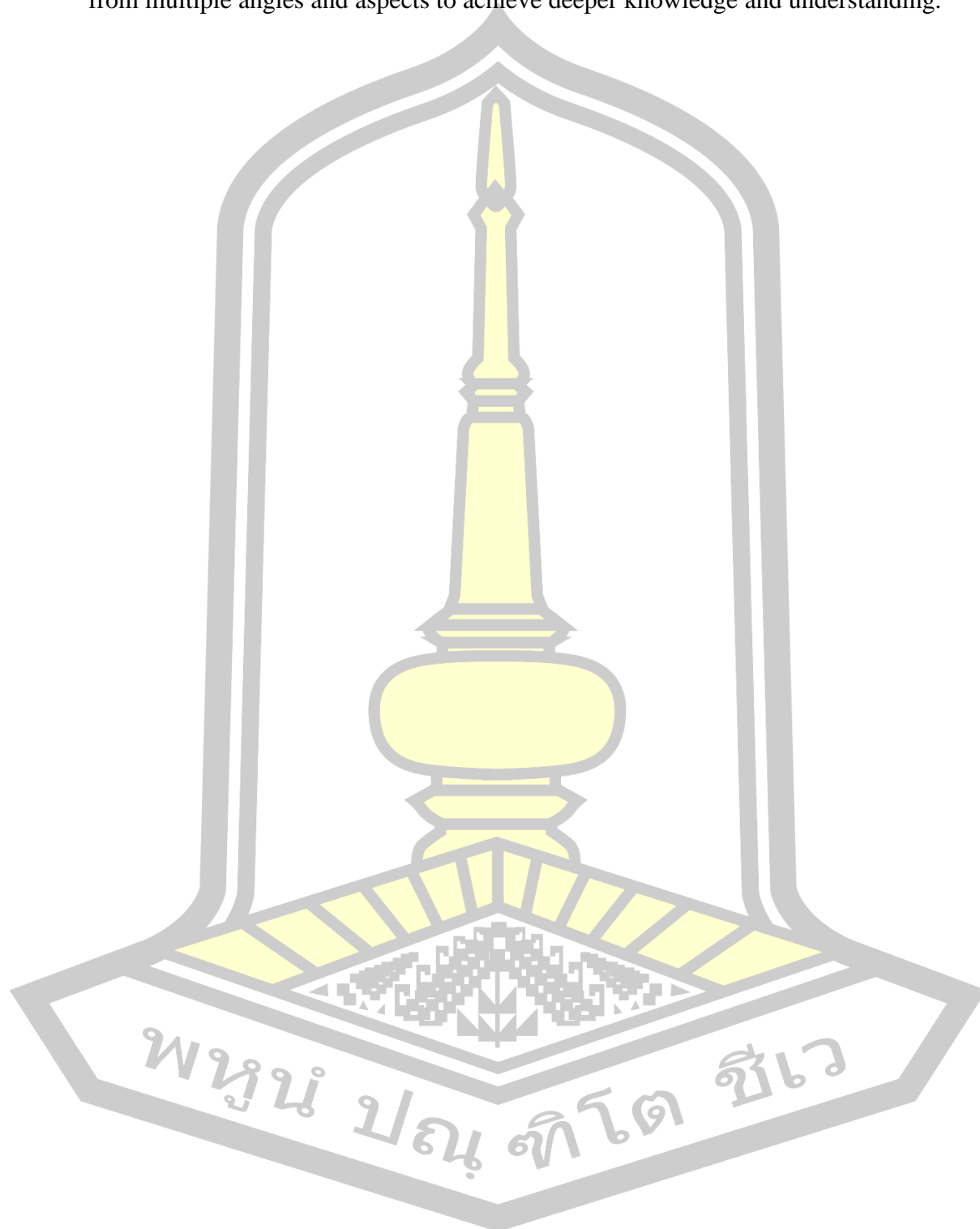
transmission and cultural identity, and believes that the Wa people have a strong interest in their own national music. The strong sense of identity allows the Wa music to be passed on and carried forward. Through investigation and research, the researchers explored the mechanism and methods of Wa music transmission, and found that cultural identity psychology plays a positive role in promoting the transmission of music.

"A Brief Discussion on World Music and Its Impact on Chinese National Music" published by researcher Su Qing (Su Qing, 2014) discusses the impact of world music on Chinese national music. With the advancement of world integration, music culture has become more and more borderless, with music cultures from all over the world interpenetrating each other. As a cultural form rich in national characteristics, Chinese national music covers the culture, folk customs, language, and aesthetic views of various eras and places, and carries the emotions and spirit of national culture. This paper points out that national music, as an important part of culture, plays an important role in world music.

In the paper "On the Impact of National Music on National Culture" published by researcher Deng Qingzhou , the study pointed out that national music, as one of the important choices for promoting Chinese national culture and cultivating national spirit, plays an important role in the era of globalization. By citing research results and theoretical analysis, the paper illustrates that the impact of national music on national culture is important and necessary. This perspective further highlights the importance of the influence of foreign folk music on Chinese music.

Through a literature review and analysis of foreign research on Wa music culture, we understand that there is a close relationship between ethnomusicology and ethnology, and that in ethnomusicology research in contemporary China, the issue of localization has attracted much attention. At the same time, researchers also emphasized that ethnomusicology should focus on comprehensive research on music culture and reveal the essence of music culture. In addition, the influence of world music on Chinese folk music is also an important research direction. Through sorting out the literature, this study has a more comprehensive understanding of the current research status of Wa music culture, and provides reference and inspiration for future research. It is worth noting that when conducting ethnomusicological research, we

must pay attention to the close integration of music and culture, and conduct research from multiple angles and aspects to achieve deeper knowledge and understanding.



CHAPTER III

Research methods

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

1. Research Scope
 - 1.1 Research Content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the music/songs
 - 2.4 Research tool
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data Analysis
 - 2.8 Data presentation

1. Research Scope

1.1 Research Content

The research content includes to investigate and analyze the origin and characteristics of Wa folk song and the focus of the analysis the transmission and development of Wa folk song in Yunnan province, China.

1.2 Scope of time

from April 2023 to August 2024.

2. Research process

2.1 Selection of the research site

Fieldwork research on Wa ethnic folk song of the Wa ethnic group in Cangyuan Autonomous County, Ximeng Wa Autonomous County and Tengchong Wa ethnic region in Yunnan Province, China.

Reason: Cangyuan is the largest Wa Autonomous County in China, serving as a millennium-old direct ethnic area and a dazzling treasure trove of Wa cultural artistry. With a population of 142,900, it accounts for approximately 40% of the total Wa population in China. Here, Wa folk songs flow like a clear spring, nourishing the hearts and souls of the Wa people on every inch of land. These songs, with their rich history, diverse content, and varied forms, represent a cultural heritage passed down through generations by the Wa people. Ximeng Wa Autonomous County, as one of the main gathering places of the Wa people, is not only the fertile ground for Wa culture, but also the primary source of Wa folk songs. It is home to a vast repository of Wa musical transmission, where every folk song is a crystallization of the wisdom and emotions of the Wa people, carrying with it their history, traditions, beliefs, and daily lives. Tengchong City is not only an important gathering place for the Wa population, but also renowned as the birthplace of the Wa traditional opera known as "Qing Opera". Characterized by its distinctive singing style, vivid performances, and profound cultural connotations, this opera showcases the Wa people's aspirations for a better life and their respect for historical traditions.

2.2 Selection of the key informants

The researcher's criteria for selecting key informants are:

Key informant

- 1) He/She is more than 30 years of research experience in Wa ethnic music
- 2) He/She won on important awards at provincial level or above
- 3) He/She experts and scholars in this field

Casual informant

- 1) He/She is more than 30 years performance experience in Wa ethnic music
- 2) The transmitter with performance experience
- 3) He/She is young singers or performers

General informant

- 1) He/She age more than 30 years old who lives in Wa ethnic region
- 2) He/She deeply understand the history of Wa music
- 3) He/she used to be a performer of Wa music show

According to the above criteria for selecting office holders, they are divided into three categories:

Groups: scholar informants, casual informants, general informants.

(1) Key informant



Figure 23. Zhang Zonghong
Source: Zhang Zonghong (2023)

Zhang Zonghong was born in Yongsheng, Yunnan in June 1971. Professor at the School of Arts of Yunnan University for Nationalities , master's tutor, tenor; member of Yunnan Provincial Musicians Association , currently deputy dean of the School of Arts of Yunnan University for Nationalities. Professor Zhang Zonghong regards "Research on Yunnan Ethnic Folk Music" as his main research direction. He has conducted fieldwork in areas inhabited by ethnic minorities such as "Awa Mountain", "Taliu Mountain" and "Yulong Lake" for many times.



Figure 24. Bao Zhiming

Source: Bao Zhiming (2023)

Bao Zhiming, Director of the Cultural Center of Cangyuan County, Yunnan Province. In 2003, he was transferred to the Cangyuan County Cultural Center and has been working ever since. He is a national second-level actor, a member of the Yunnan Provincial Dancers Association, an executive director of the Yunnan Provincial Wa Research Association, and an executive director and expert committee member of the Cangyuan Wa Research Association. He once served as a "member of the Provincial Youth Federation" and enjoyed the "municipal government subsidy".



Figure 25. Yang Liping

Source: Yang Liping (2023)

Yang Liping, a dancer of the Wa ethnic group and an transmissionor of the music of the Wa ethnic group, was transferred to the Awa Mountain Song and Dance Troupe in Cangyuan County in 2008 and serves as the leader (currently the leader of the ethnic culture work team) until now. National second-level actor, member of the 11th and 12th CPPCC Yunnan Provincial Committee, member of the Yunnan Provincial Dancers Association.

(2) Casual informant



Figure 26. Yan Zairui

Source: Liu Wenjun (2023)

Yan Zairui, a native of Yingla Village, Wenggake Town, is a well-known local folk songsinger. She has been fond of singing since she was a child. At the age of 13, she began to learn to sing wa ethnic folk songs with Nanong, an old artist from the village. In years of study and practice, he has a deeper understanding of the historical development of the Wa people and the connotation and singing skills of folk songs. He has accumulated certain experience and is able to compose songs and sing for different occasions. His singing skills are superb and he has a strong sense of National characteristics.



Figure 27. YanXiangtai

Source: Liu Wenjun (2023)

Yan Xiangtai , male, Wa nationality, born in July 1965, belongs to the eleventh group of Masan Village, Mengka Town, Ximeng County. There are 5 people in the family, including his wife, 2 sons and 1 daughter. They make a living by growing vegetables and grains. , loved singing, dancing and instrumental music throughout his life, and was famous in Masan Village and even Ximeng County.

(3) General informants



Figure 28. Yan Cong

Source: Yan Cong (2023)

Yan Cong, born in April 1960 in the Ximeng Wa Ethnic Area, is an transmitter of the intangible cultural transmission of Wa music and a renowned

performing artist in the same region. In 1978, Yan Cong began learning folk dance performance skills from his parents. He has participated in dance performances, recording, and filming in Beijing, Kunming, Pu'er, and other places numerous times. Through years of learning and practice, he gradually experimented with writing, directing, and performing some folk dance programs.



Figure 29. Li Jiaxian

Source: Li Jiaxian (2024)

Li Jiaxian is a representative transmission of Qing opera of the Wa ethnic group and a representative transmission of national intangible cultural transmission. His family is a real family of Qing opera of the Wa ethnic group. From his great-grandfather's revival of Qing opera to his daughter-in-law's generation, his family has been engaged in Qing opera continuously. The show has been around for five generations.



Figure 30. Li Zhichun (Nisang)

Source: Li Zhichun (2024)

Li Zhichun (Nisang), a member of the Wa Ethnic Group, is a national third-grade actor, dance instructor, dance director, music producer, and planner of large-scale cultural events in Cangyuan Wa Autonomous County Culture and Tourism Bureau. He has more than 10 years of experience in translating Wa culture.

2.3 Selection of the music/songs

In terms of songselection, I will classify and organize all the music scores. The traditional folk songs of the Wa people are divided into five categories. I have collected a total of 12 traditional folk songs for analysis by the recommend of the key informants. The ethnic wa ethnic folk songs of the Wa are: 1) Among the traditional folk songs of the Wa people "Leng" means the chanting song used by the Wa people to express their happiness when meeting relatives and friends. The name of the representative song is "Welcoming Guest Tune"; 2) "Rang" in the traditional folk songs of the Wa people means the music that needs to be sung for funerals. The name of the representative song is "Crying and Funeral tune"; 3) "Banbei" in the traditional folk song of the Wa people is a songsung by the Wa people when building a new house, and the song name is "He Xinfang Tune"; 4) "Suan Luan" in the traditional folk song of the Wa people is the song that the Wa people sing when building a new house. The types of songs sung by young men and women in love, the representative song names are "Open Door Tune" and "Kaobange"; 5) "Sai" in the traditional folk songs of the Wa people refers to the folk songs sung by the Wa people during labor, and the representative songs are "Planting Rice tune" "Tiao" and "Spreading Wadi", and the songs about the wine culture are also "Sai". The representative songs are "Toast Song" and "Jialin Sai"

พหุ ม ประ โท ชี เว

Table 1. Selection of the Songs

Type of Wa ethnic folk song	Description	Total of Wa Ethnic Folk song	Selected of Wa Ethnic folk song
Leng (narrative song)	"Leng" is a traditional chanting wa ethnic folk songsung by the Wa people to express their respect and joy when they meet their relatives and friends.	2	1
Rang (funeral song)	"Rang " is a traditional wa ethnic folk songsung by the Wa people during the funeral ceremony, also known as the "mourning tune".	2	1
Banbei (building a new house song)	"Banbei" is a traditional wa ethnic folk songsung by the Wa people while building a new house.	2	1
Suan luan (lyric song)	"Suanluan " is a traditional Wa folk love song ,There are 3 different styles of "Suanluan"(Specifically pointed out in the song analysis)	4	3
Sai	"Sai" is the general term of other wa ethnic folk songs except "Leng", "Rang ", "Ban Bei" and "Sauan luan ".		
	collectively known as "Sai".It includes "ka sai "(Labor song), "Bu luo Sai "(Drinking Song), "Wei Sai "(singing with dancing song) "the" Guang sai "(Children Song)," Ben sai "(Sad song)," Sai Mu ying "(wedding song)and all Wa modern Folk songs .	12	9

From Table 1, the researchers selected the 12 pieces of Wa ethnic folk song to be analyzed above. These 12 pieces of Wa ethnic folk song including 10 traditional Wa ethnic folk song and 2 modern Wa ethnic folk song.

2.4 Research Tools

In this research, the researcher used research tools consisting of questionnaires, observation forms, and the interview form which will be used to collect data according to all 3 objectives by the researcher. The step for creating the research tools are follows. (1)

(1) Questionnaire: According to the characteristics of the interviewees, the interviewees were divided into two groups. The questionnaire was set according to the research goals. After the questionnaire was set, it was discussed and revised with the supervisor, and finally the questionnaire was determined and distributed to the interviewees. These questionnaires were set based on the concept of quantitative research. The content of the questionnaire includes: evaluation of the development of Wa ethnic folk songs, evaluation of the number of folk song disseminators, age, types of Wa ethnic folk songs, etc. This part uses quantitative research methods such as thesis questionnaire surveys or computer-assisted interview systems to collect data related to the topic. This means using it to measure a variable or collect the information needed to answer the research question.

(2) Observation Form: The observation method is a special method for information collection and verification based on the three goals of the thesis research. In this thesis, this investigation method is mainly used to collect and study historical data related to folk songs, such as the development of the folk song "Baoh si Viex" (Opening door Tune). We need to go to the location of "Baoh si Viex" (Opening door Tune) to investigate various materials stored there, such as musical instruments, sheet music, preserved audio and video materials, etc. Investigate the source and preservation status of these data. In addition, this investigation method is also used to investigate the dissemination status of Wa ethnic folk song disseminators. This belongs to qualitative research. Use qualitative research methods to analyze the classification, development characteristics, and musical instruments of Wa ethnic folk songs, and propose guidelines for the preservation and promotion of Wa ethnic folk songs.

(3) Interview Form: To collect the information needed for the research, the researchers divided all the interviewees into three groups. Group A: scholars specializing in Wa ethnic folk songs and related research; Group B: Wa ethnic folk song disseminators

specializing in the dissemination and performance of Wa ethnic folk songs; Group C: enthusiasts of wa ethnic folk song. And different interview questions were set for different interviewees. For academic interviewees, more academic questions were set. For example, about the development history of Wa ethnic folk songs, the different characteristics of folk songs, and the preservation and transmission of folk songs. For interviewees specializing in folk song creation or dissemination, face-to-face on-site interviews will be adopted. All the interview questions were set according to the research goals of the thesis. However, due to the limitation of their own education level, some questions will be set very specifically. Not all questions are academic, which may cause some interviewees to be unable to complete the questionnaire survey. Therefore, the setting of questions is very targeted.

2.5 Data collection

To gather information, I based on three objectives to collect data. Through interviews with key informants, we develop the research object; use questionnaires to collect data or purposefully, plannedly and systematically understand the historical status of the research object.

First, I will using the questionnaire to collect data on the development of Wa folk songs among artists in the Cangyuan area of the Wa ethnic group in Yunnan Province. At the same time, combined with the method of literature review, the contemporary status of Cangyuan Wa folk songs and Wa traditional musical instruments was extracted from the original documents, and then the relevant information on the current popularity of Wa mountain songs in Cangyuan City was collected through interviews with key informants. Verbal information. Organize the literature and field-collected data and prepare the data for analysis.

Secondly, I will using the observation form to fieldwork the Cangyuan Wa area in Yunnan Province and the Gengma Wa area in Yunnan Province, and collected relevant information on Cangyuan Wa folk songs. The collected data was used to analyze the characteristics of Yunnan Wa folk songs, and to accumulate photos, videos, and audio recordings taken during fieldwork for data analysis.

Thirdly, I will using the interview form to interview my five scholar informants, asking questions about the protection and transmission of Yunnan Wa folk songs, and then collating the audio materials obtained during the interviews into text form. Collect the

transmission, preservation and oral transmission of Wa songs in Cangyuan City. Prepare for data analysis.

2.6 Data management

Data management is the process of effectively collecting, storing, processing and applying data. The basic purpose of data management is to extract valuable and meaningful data from a large amount of unprocessed data. Through field investigation of wa ethnic folk songs, the recordings, videos, pictures, etc. collected locally are classified and managed. Documentary materials: Classify and manage according to history, development status, musical characteristics, protection methods, etc. Audiovisual materials: Classify according to different contents, and make notes and marks. Photo materials: Classify the pictures according to the content, and then sort them according to the time of shooting. For the meaning of lyric all translate by Li Xiangrong and Li Zhichun,they help me translated Wa ethnic language to English,The researcher used English version to analysis.

1) questionnaire

I will using the questionnaire method to investigate the development of Wa folk songs, and the Wa people to distribute questionnaires to conduct a survey and obtain valid data. Organize the data and ask the interviewee if they would like to include their names in my paper. Based on the same question, the survey results were divided into four categories according to different ages: a total of 50 questionnaires were distributed and 39 questionnaires were returned. Among them, there were 17 cases over 60 years old, 21 cases aged 36-60 years, and 1 case aged 35-15 years. After obtaining the data, it is tabulated and analyzed.

2) observation form

I will doing fieldwork activities in three different Wa areas in Yunnan, I collected a lot of folk songs in Wa villages, I get a lot of Wa folk songs from local folk song performers, I will interview transmitters in Wa villages and recorded videos of singing, and filmed the folk songs sung during local Wa festivals. Analysis of the characteristicism of Wa folk songs from Fieldwork.

3) interview form

I will getting a lot of guideline about preservation and transmission of Wa ethnic group Folk song in Yunnan through interviews with my scholar informant.

CHAPTER IV

The development of Wa ethnic folk song in Yunnan

As an ancient ethnic group in southwest Yunnan Province, China, the Wa nationality can be traced back to the ancient "Baipu" ethnic group (B. C 109s), is one of the earliest indigenous peoples in Yunnan Province. The Wa nationality has a unique language and culture, and as an important part of the national culture, its music culture has formed a unique folk songsystem in the long historical process. The origin of wa ethnic folk songs is closely linked to its original sacrificial activities and labor life. The Wa people believe in animistic primitive religions, including nature worship, spirit worship, and ancestor worship. In the religious activities of the Wa people, such as wood drum, headhunting, plagiarism and other rituals, often accompanied by songs and dances and chanting, these ballads became the original form of wa ethnic folk songs. At the same time, in productive labor, such as hunting, gathering, farming, the Wa people coordinate the rhythm, encourage energy and improve labor efficiency. For example, "Cheetah Tune" and "Lamu Drum Song" are all classic folk songs reflecting hunting, farming and other labor scenes.

1. Study on the development (B.C 109-1949)

- 1.1 Development of lyrics
- 1.2 Development of melody
- 1.3 Development of rhythm
- 1.4 Development of characteristics
- 1.5 Development of music performance

2. Study on the development (1949-2024)

- 2.1 Development of lyrics
- 2.2 Development of melody
- 2.3 Development of rhythm
- 2.4 Development of characteristics
- 2.5 Development of music performance

In this chapter, I analyzed the development of Wa ethnic group folk songs selected, These selected folk songs, which are the most representative folk songs, and have been widely spread and recognized by the Wa people. Firstly, study on the development of wa ethnic folk songs from B.C.109 to 1949; secondly, study on the development of Wa folk songs from 1949 to 2024. Every selected song analyzed include such aspects, lyric development, melody development, rhythm development, the development of the characteristics of wa ethnic folk song and the development of folk song performance.

1. Study on the development of Wa folk songs from B.C 109s to 1949s

1.1 The development of lyrics of Wa folk songs

The transmission of wa ethnic folk songs is very long and difficult. Before 1949, the Wa ethnic folk songs had not formed their own characters, so the transmission of wa ethnic folk songs is mainly oral transmission. In the era without written records, the Wa ethnic folk songs were widely spread among the people by passing them down from generation to generation. This way of transmission not only retains the melody and lyrics of the song, but also conveys the historical memory, cultural traditions and values of the Wa people. Wa singers often learn and master rich folk songs and singing skills by visiting teachers or participating in community activities. This way of oral transmission enables the Wa ethnic folk songs to maintain their uniqueness and vitality in the long history. From the recorded literature, we can know that the development of wa ethnic folk songs was very primitive and living during this period. For example, an ancient folk songsung by the Wa people: "amu Drum Song". The lyrics of this song are translated as: the wood drum rope is broken, because the tie is too little, the twist is too small.

A single tree does not make a forest, a single tree is difficult to build a house, a single family does not make a village, a single rope is difficult to pull a drum.

As long as a few ropes, the wooden drum is strong, as long as people together, united strength.

A tree more than a shade, more than a wood more than a beam,

One more person is one more companion, one more rope is one more strength.

From the lyrics, the language of this song is plain, popular, simple and philosophical, showing the truth that "a single tree can not make a forest", "unity and strength". This song is sung by the Wa people during a grand festival, such as the "Ramu Drum Festival", where a group of Wa people cut down trees, offer sacrifices to their ancestors, and then pull the wooden stake.

The Wa poetry is good at using metaphors (comparison) to express the inner thoughts and feelings of the characters. In this love song, the man is worried about "if each is in the other", whether he can really love each other, but avoid talking about "love", but said that your "knife" should not be "hard tree lack", metaphor the other side "do not make your heart is moved by others". There is no word in the lyrics about "love", but can make people really feel "brother to a deep feeling and his loyalty to love".

The marriage custom songs in the Wa customs and etiquette are also works with strong artistic appeal. Its feelings are also very sincere, stirring, moving. The lyricism of its language is often endowed by vivid and appropriate metaphors (comparison). Such as The Little Bean Tip:

Bean bean is pinched off and will not sprout again,
Will not blossom and knot grain, a empty!
The girl was married, not from the family,
Also won't come back again, be raised for nothing!

This is a folk songs spread in the Wa area of Ximeng. Although the lyrics are short, the lyrics are the metaphor of the lost emotion and sad complex that the girl has caused to the woman's parents. This folk song reflects the other side of the noisy wedding, which is handed down because of the beautiful poems and sincere feelings. But the lyrics of the Wa songs before 1949 were relatively straightforward and single, without too many flowery words.

It can be seen from many documents that most of the lyrics of wa ethnic folk songs in this period were expressed by metaphors, parallel and exaggerated writing techniques.

(1) metaphor or simile

Among all the rhetoric of wa ethnic folk songs, the use of figurative phrases is the most prominent. And other rhetoric such as exaggeration, parallel, comparison of

the use of much less. The conventional categories of metaphors in the lyrics of wa ethnic folk songs are all involved, and the forms used are also very rich. Metaphor (comparison), metaphor, metaphor, metaphor used more."in allusion to. That is to first introduce a certain image, with its similar characteristics to metaphor another image, the body in the front, the body after, without metaphor word."Metaphor is also the common " comparison " technique in traditional Chinese poetry. It originated from the Book of Songs and has been flourishing, forming the unique rhetorical characteristics of Chinese poetry (folk song). A-mei, My Belweesman:

It is said that the Lancang River is clear water, stir up there is sand up;

It is said that the fish of the Little Black River are smooth, and the smooth scales are also sticky with moss.

Only a-mei, my sweetheart, is as pure and lovely as the dew.

The language of this Wa love song is concise, vivid and appropriate. The first four sentences are rising, which leads to the "sweetheart" to be praised in the back. Qixing has unique regional characteristics and ethnic color. The Xiaohai River is a big river in the Awa mountains, which flows into the Lancang River, with folk singers at hand, and they enter poetry. The whole folk song language is fresh and natural, vivid image, and the metaphor body has a distinct regional color.

Other metaphors are such as " Because we have been welded together like silver chains, like the leaves of burning fire, fire grass can not leave the fire, our love is like glutinous rice Baba."Borrow metaphor such as" long knife to make their pillow, shotgun to make friends with them, can not be on the Gongming mountain is not a Wa man, can not hit prey will never return!"Here" long knife as a pillow "metaphor beheaded," shotgun friends " metaphor war."If I have a clear spring, it will flow into your bamboo tube..... If I have a cane stick, specially grow in your home."The metaphor of the Wa ethnic folk song is full of distinct regional ethnic characteristics. The use of various metaphors makes the folk song language more vivid and vividly depicts the emotions of the characters and the feelings of things.

(2) .parallelism

In the Wa ethnic folk songs, it is common to cross two lines, such as "True Love, Not fear of Difficulties":

If our knives are fast, don't go to dance on the bright night;

If our hearts are in love, don't go there when we visit people.

The first and second sentences of this folk song are compared to the third and fourth sentences, and the first and third, second and fourth sentences are matched respectively. Of course, there are also many three or more parallel sentences in the Wa ethnic folk songs, such as "Farewell to the Dead":

Your favorite food has already been given to you,
For you,
The song you love has been sung to you,
Your favorite dance is already dancing for you.

The use of parallelism method makes the language more imposing and can express the complex and special feelings of the Wa people.

(3) .exaggerate

Exaggeration is to promote or increase the meaning of words by exaggerating and expanding. Such as " grain head big, millet ears as thick as red roots,

Grain leaf can serve wine, cotton poles can row,
Taro is as big as a chicken cage, and if you cook a taro,
The whole family can't finish it. Millet drying a kang fence,
Enough for all the people to eat.

Here is the ideal and desire of the Wa people's desire to harvest and produce more grain.

1.2 Development of melody of wa ethnic folk song

The development of Yunnan wa ethnic folk songs is a colorful and full of historical precipitation process, and its melody characteristics are deeply influenced by the history and culture, natural environment and social life of the Wa people. As an ancient nation in the southwest of Yunnan Province, the formation of folk melodies of the Wa is closely linked with the historical and cultural background of the Wa. In the long course of history, the Wa people created a unique language, writing, religion and art, and these cultural elements were fully reflected in the melody of folk songs. The melodies of the Wa ethnic folk songs are often full of changes, including both passionate and gentle and delicate melodies. The characteristics of these melodies are closely related to the character, emotion and living environment of the Wa people. In B. C 109s During the 1949s period, the life of the Wa people had experienced many

great changes, but there were also many changes in the melody of the Wa ethnic folk songs during this period. The melody and primitive sacrifice of the Wa ethnic folk songs in this period are closely related to the work. The melody of wa ethnic folk songs has an important development in the primitive sacrifice and labor. In sacrificial activities, such as wood drum, headhunting and cow plagiarism, the Wa people sing to pray for divine blessing, celebrate harvest or commemorate their ancestors. The melodies of these songs are often powerful and mysterious, inspiring people's enthusiasm and faith. At the same time, in the work, such as hunting, gathering, farming, the Wa people through singing to coordinate the rhythm, encourage energy and improve labor efficiency. The melody of these songs is more cheerful and more rhythmic, which can stimulate people's enthusiasm for labor. The transmission way of wa ethnic folk song melody is mainly oral instruction. In an written era, the Wa people passed folk melodies to future generations through word of mouth. This way of transmission not only retains the melody and lyrics of the song, but also conveys the historical memory, cultural traditions and values of the Wa people.

According to the narration of Key informant Director of Wa Cultural Center Mr. Bao Zhiming describe and I summarize, the Wa ethnic folk songs before 1949 have distinctive melodies and are deeply influenced by the natural environment, lifestyle and religious beliefs. The melody lines are mostly wavy, which express the tenacity and heroism of the Wa people, and the delicate and soft melody to express the inner tenderness and sorrow. The big dance interval often appears in the melody, which increases the tension and expression of the music and reflects the forthright and unrestrained character characteristics of the Wa people. In addition, the imitation of natural sound is often incorporated into the melody, such as the sound of the mountain spring flowing and the wind blowing in the bamboo forest, making the folk songs more vivid and natural. In this period, the termination of wa ethnic folk songs was mostly solved by the natural decline or ascending of pentatonic or hexatonic steps, forming a unique sense of musical termination. This termination style not only conforms to the aesthetic habits of the Wa music, but also reflects the Wa people's pursuit of harmony and stability. At the end of the song, the melody often falls back slowly, like a mountain stream flowing into the sea, giving people a feeling of peace

and reach. The tone is generally D or C, but it is basically the creative technique of Chinese five-tone.

1.3 Development of rhythm of wa ethnic folk song

According to my research in Cangyuan Wa ethnic library (2023), before 1949s, the Wa ethnic folk songs had a strong sense of rhythm and used regular second or third beats, which were closely linked with working life. During work, the Wa people coordinate their movements and boost their morale through singing, so the rhythm of folk songs often echoes the rhythm of labor. In addition, wa ethnic folk songs often appear rhythmic patterns, such as attachments and segmentation, which make the music more lively and infectious.

As an ancient nation in Yunnan Province, the Wa ethnic folk songs have a long history and a unique rhythm, and are deeply influenced by the natural environment, social life and religious beliefs. The following is a detailed analysis of the rhythm of the Wa ethnic folk songs before 1949:

1.3.1 Rhythm characteristics

(1) regularity: The rhythm of wa ethnic folk songs is mainly the more regular second or third beats, etc. This neat sense of rhythm is closely linked to the daily life and labor rhythm of the Wa people. When working, people coordinate their movements and boost their morale through singing, so the rhythm of folk songs often echoes the rhythm of labor.

(2) Diversity: Although the regular second or third beat is the main characteristic of the rhythm of the Wa ethnic folk songs, it does not mean that all folk songs follow this pattern. There are also some complex rhythm songs in the Wa ethnic folk songs, such as the use of attachment points, segmentation and other rhythm types, which makes the music more lively and full of changes.

(3) Impromptu nature: In the traditional folk song of the Wa nationality, improvisation and performance are a common phenomenon. In the process of singing, singers often adjust the rhythm and melody according to the scene atmosphere, emotional changes and other factors, so that each singing is full of freshness and uniqueness.

1.3.2 The connection between rhythm and labor and life

The rhythm of wa ethnic folk songs is closely related to their labor and life. In labor scenes such as hunting, gathering and farming, people coordinate movements, reduce fatigue and improve labor efficiency through singing. For example, during hunting, people sing passionate hunting songs to boost morale; while farming, they sing melodious agricultural songs to adjust the rhythm and stimulate energy. The rhythm of these folk songs often echoes with the rhythm of labor, forming a unique labor folk song.

1.3.3 The role of rhythm in cultural transmission

The rhythm of wa ethnic folk songs is not only an important means of musical expression, but also an important carrier of cultural transmission. Through singing and dancing, the Wa people pass on their own historical stories, cultural traditions and religious beliefs from generation to generation. As one of the basic elements of music, rhythm plays a vital role in it. It makes folk songs easier to sing and remember, and also makes the cultural tradition of the Wa people continue and develop.

To sum up, the rhythm of the Wa ethnic folk songs before 1949 is characterized by regularity, diversity and improvisation, which is closely linked with labor and life, and plays an important role in cultural transmission. These characteristics together constitute the unique artistic charm and cultural value of the Wa ethnic folk songs. With the change of The Times and the development of the society, the rhythm of the Wa ethnic folk songs is also constantly innovating and developing, but their basic rhythm characteristics and close connection with labor life will always remain unchanged.

1.4 Development of characteristics of wa ethnic folk song

The musical characteristics of the folk songs in this period still maintain the original characteristics of the folk songs, that is to say, the folk songs in this stage did not change much from the folk songs in the Ming and Qing period. Whether it is folk song genre, or folk songsinging techniques and national instruments, are the original Wa characteristics. the Wa ethnic folk songs are unique for their rustic tone and rugged style. The formation of this style is closely related to the living environment, production mode and historical tradition of the Wa people, reflecting the profound

transmission and unique ethnic characteristics of the Wa culture. Factors affecting the development of wa ethnic folk songs during this period is mainly political change, in China tang and song dynasties (the 7th century to the end of the 13th century) in this period, the wa region was gradually incorporated into the central government, marked the wa and the central plains dynasty political link, the change has a profound influence on the wa society. With the jurisdiction of the central government, the social structure, culture and lifestyle of the Wa area have changed significantly. The Wa people began to exposed to the farming techniques of the Han nationality, which gradually changed their original hunting and nomadic lifestyle, and achieved initial social and economic development. Therefore, from this period, the Wa ethnic folk songs have gradually changed, from the original single to the rich and colorful. The second period was in the Yuan Dynasty of China (14th century), during which the central government began to appoint local officials to manage the Wa area, making the political structure of the Wa society more complicated. At the same time, Buddhism, Taoism and other foreign cultures began to be introduced into the Wa people, and blended with the traditional beliefs and customs of the Wa people. The promotion of political status has made the governance of the Wa region more orderly and promoted social stability and economic development. The introduction of foreign culture enriches the cultural connotation of the Wa nationality, making the Wa nationality culture integrate more diversified elements while maintaining its uniqueness. In this period, the Wa ethnic folk songs also had more religious colors.

1.5 Development of music performance of wa ethnic folk song

Before the 7th century AD, there was no fixed place for performing folk songs. Anywhere people live can be a venue for Wa folk songs. Mountains, water, lakes, rivers and grasslands can all be places of Wa folk songs. However, the performance of Wa folk songs also has certain taboos. For example, there is a type of wa ethnic folk song called "Rang", which is the songsung during the funeral, but it is usually not sung, because it is said that if you sing this type of song, it will bring misfortune to the family. From the 7th century to the 13th century AD, the performances of wa ethnic folk songs had formal venues, but only moved from the wild to the house. It was not until the 16th century that the singing of wa ethnic folk songs began to enter the dramatic stage (that is, the Wa Qing opera, which is spread to

the present day). During this period until the founding of China in 1949, the Wa ethnic folk songs were performed in three main forms.

First of all, there is a "planting seedlings" sung by everyone in the fields.

Secondly, in the middle of the 14th century, the Wa people began to build houses and develop animal husbandry. The "building a new house" sung by the workers was one of the performances. In the early 15th century, the Wa tribe grew, and there were many performance venues in the local area. For example, the head of the Wa tribe would hold a grand event to beat the wooden drum.

After the 16th century, the Wa people had their own local opera in the Lotus Village in Tengchong, Yunnan province, also known as the "Wa Qing Opera".

2. Study on the development of Wa folk songs from 1949s to 2024

2.1 Development of lyrics of wa ethnic folk song

Since the founding of new China in 1949, the life, entertainment and culture of the Wa people have undergone great changes. After the founding of new China, the Wa people gradually moved out from the mountains and forests and settled down near Pingba. Their housing has also gradually changed from the traditional simple grass-top bamboo building to tile-roofed wooden buildings, and even built earthen walls and brick houses, living conditions have been significantly improved. The Wa people are mainly engaged in agriculture. After the founding of new China, their mode of production gradually changed from the primitive "slash-and-burn" to modern agriculture. The production tools are updated, the iron agricultural tools become the main agricultural tools, the enthusiasm of production has been improved, and the living standard is gradually improved. In terms of eating habits, the Wa people began to use modern cooking utensils such as iron pans and aluminum pans, using the table and eating with tableware. The variety of vegetables with the increase, the diet structure is more reasonable.

In terms of clothing, with the increased communication with the Han and other ethnic groups, the Wa clothing also gradually changed, men began to wear Zhongshan clothing, while women's clothing is closer to the Dai women's clothing.

To sum up, with the great changes in the life, culture and entertainment of the Wa people, the folk songs of the Wa people are also gradually moving to the world

through continuous innovation. From 1949 to today, the lyrics of the Wa ethnic folk songs have gradually changed.

From the founding of the People's Republic of China in 1949 to 1970, the Wa people received the care and protection of the Chinese government and had a heart of gratitude to the country and the Party. Therefore, the composer Yang Zhengren wrote the famous Wa People Sing New Songs in the winter of 1964. From this song, we can see that the lyrics of the Wa ethnic folk songs in this period have changed from the past straightforward and simple to the current use of metaphors, overlapping words and lining words,

The ding is to connect the words and words, highlight the image through the complicated phonetic feeling, enhance the dynamic description effect, and give people a considerable three-dimensional image and the musical beauty of the lyrics. For example, 《bīh sīm mgūang nyīex》 ("Selected Foundation Song") :

《bīh sīm mgūang nyīex》

gon si m ē ix dīng ndīex rīex rīang,
gon nbun hmom mgrāng boud kaox oux,
gū a d soung lang njū nbū hrang,
j ē būi yix nyōm oud si u goui.
in hoig mōh ndēe hmom ndēe hmiam,
mīe beix krian mīe beix briex,
ang meeig lai hmeem, ang rōi lai rēem ,
jao saex hoig brung brang, saex yīah hoig pru prad.

The meaning of this song is: "The men are strong, the women are beautiful, the old people live long, and the people are prosperous. This is the foundation we chose, please ask the ghosts and gods to protect, ants no longer do nest, maggots no longer climb into, the disease far away, evil ghosts far away.

Here is mainly the overlap of the quantifiers "individual, generation" and the overlap of the adjectives "many, far". These overlapping words not only conform to the spoken natural section, played, read up sonorous and catchy, but also enrich the ideological content of the lyrics. Another example is 《bīh mo hngoux》 ("The Next Seed Song"):

《bīh mo hngoux》

mōh nbōg yīam sim sua nbōg hlua si mīe,
 npaeng gee glia dix houig,gouig bīed song bīang diex,
 mgu goi glom hngoux nka gāing ma ,
 hax jāong saex glib gah gān mgu .

The meaning of this song is:"It's time to plant, the wind is rumbling, the sun is hot, carrying the dry valley, hot feet.

Here the words "bīang diex " is the height of the wind, "bīang diex " writes the intensity of the sun, through the use of the words, the intangible into tangible, the abstract into the concrete, so that the folk song language has perceptual.The rhetorical effect of overlapping words is mainly manifested in its sound effect.The overlap of words enhances the sense of rhythm, makes the rhyme harmonious, and increases the sound beauty and music of folk songs.At the same time, add the overlapping words in the scattered language flow, which can adjust the syllables to form the beauty of sound.

A lining word is a function word.It is the expression of various emotions bursting out in the chest of primitive human beings before the generation of language.When the human language is more rich and developed, this kind of lining word becomes an important means to express feelings, coordinate the rhythm and make the writing lively in the lyrics.Line words are also modal words, such as ah, ah, ah, hey, ha, la, etc., is one of the expression techniques commonly used in folk music.The lining is a kind of language element in the lyrics.It can not only reflect the national characteristics and regional characteristics, but also as a musical emotional language and emotional expression element, has unique charm in national and folk songs.For example, 《loux kraox glao gon vax》 "the Wa People Sing New Songs":

《loux kraox glao gon vax》

gū nyīex gū yaong,
 eui houig eix gliex houig eix lin,
 gon nbun grih si nō,
 maox jū six ah gah mox,gon ba rāog eui yūh gah mox.hod eix maox jū six,eui,
 hod eix gōung qang dāng.

eui eui eui.maox jū six ba vīex nbēen hmom,

vīex nbēen hmom.eui njīang sam hlo.

The meaning of this song is : Village close together , ah beat drums beat gongs, Wa sing new songs, the Communist Party shines on the frontier, mountains laugh water laugh people happy.Socialism is good, ah to build a bridge of happiness, ah ah ah ah.The road is wider and wider.Ah Jiang Sanmuluo.....

The lyrics of "ah" and "njīang sam hlo " are the lyrics."njīang " is a scale, "sam hlo " is the name, and "njīang sam hlo " means fairness.It is a transliteration of the Wa language, which is used in many folk songs of the Wa people.Another like 《loux nyō gon yōm id》 ("Baby sleep tune "):

《loux nyō gon yōm id》

bex bex eui,gon vāig ex,

yīam maix gah ba dix,yīam gah ba dix,

bō maix yīam,bō maix yīam,

gon vāig,gon vāig l ō m eix eui,

bō maix yīam!

id maix heui!id maix heui!

gon vāig,nyīad yīab maix ngai dix id hmom hmom!.....

The meaning of this song is : Alas, my "knife", what do you cry, what do you cry yo, don't cry, don't cry, "knife", my "knife" ah, you don't cry!Sleep!Sleep!"Knife", you quickly close your eyes to sleep!.....

Because the Wa people like long knife most, "knife" is the affectionate name for children.The lyrics include: "servant, ah, yo, oh", which mainly simulate the sound and tone, reflecting the gentle and gentle tone of parents when they coax their children to sleep.From the surface

Look, although the lining has no real meaning in the lyrics, it plays a significant role in enhancing the language sense of the song, foil the atmosphere of the song and enhancing the appeal.These lining words not only play a foil role in the lyrics, but also become an indispensable language component for the expression of emotion.Although it is a function word, it can make the song melody more vivid, beautiful and more life-oriented.

In short, the Wa ethnic folk songs, like all folk songs, are created orally, circulated orally, and get collective artistic processing and improvement in the long process of singing, forming their own unique characteristics. The language of wa ethnic folk songs is not only simple, full of philosophy, and lyrical, but also uses a variety of rhetorical methods, changeable sentence patterns, overlapping words and word lining, which has the characteristics of image and feeling. Its language, every word is permeated with a strong atmosphere of life, emitting the earth fragrance of the Wa people area, showing the distinctive ethnic and regional colors of the Wa people.

From 1970 to now, the Wa ethnic folk songs have been more integrated into the Han culture. Unfortunately, many strong ethnic languages have been lost. Therefore, most of the Wa ethnic folk songs created after 1970 are Chinese, and only a few were created in the Wa language.

The Moon Rises is a representative work composed by Li Jiangping in 1985, the Wa composer of the Wa Mountain Song and Dance Troupe in Cangyuan Wa Autonomous County. It is also another work with strong traditional Wa music style after the Wa People Sing New Songs, and is known as the "Oriental Serenade". From the perspective of lyrics and expression, the traditional folk songs in the past usually cover a wide range of life scenes, such as labor, love, sacrifice, etc., and the lyrics are full of direct and simple expression of nature, life and emotion. As a modern folk song, "The Moon rises" may pay more attention to the delicate depiction of emotion and the deep excavation of the inner world. Through the tender melody and affectionate lyrics, the song expresses people's yearning and pursuit of beautiful love.

2.2 Development of melody of wa ethnic folk song

From 1949 to the present, the melody of the Wa ethnic folk songs is indeed constantly becoming diversified. This change can be attributed to several factors, including social change, cultural exchange, music education, and the integration of modern music elements.

2.2.1 Historical transmission of melodic characteristics

First of all, the melody of wa ethnic folk songs has always had its unique style in history. Traditionally, wa ethnic folk songs are mostly feather and characteristic tones, with La, do, re, so, do and re as the backbone tones, with low vocal area and narrow vocal range, and the termination type is characterized by

homonym repetition. The rhythm is mainly the regular second beat, and the structure is mostly the single music paragraph corresponding to the next and next sentences or the complex music paragraph composed of two pairs of sentences, and on this basis, small changes are repeated. These characteristics have been long transmitted and preserved in wa ethnic folk songs.

2.2.2 Diversified development of melody

However, over time, the melodies of wa ethnic folk songs began to become gradually diversified. This change is mainly reflected in the following aspects:

(1) Integration of musical elements: With the increased communication between the Wa and other ethnic groups, the Wa ethnic folk songs begin to absorb the musical elements of other ethnic groups, such as the musical elements of the Han and Dai ethnic groups into the Wa ethnic folk songs, making the melody of the Wa ethnic folk songs more rich and diverse.

(2) The addition of modern music elements: in the modern society, pop music, rock music and other modern music forms have exerted an influence on the Wa ethnic folk songs. Some Wa musicians began to try to integrate the modern musical elements into the Wa ethnic folk songs, creating the Wa music works with a modern sense.

(3) Innovation in music creation: With the popularization of music education in the Wa region, more and more young Wa people begin to receive professional music education. They have a stronger musical creation ability, and can create the Wa ethnic folk songs with new ideas, and promote the diversified development of the Wa ethnic folk song melodies.

Take "The Wa People Sing New Songs" as an example, this song is a typical representative of the diversified melody of the Wa ethnic folk songs. On the basis of retaining the traditional elements of the Wa ethnic folk songs, the song integrates the modern musical elements and creation techniques, which makes the melody of the song more cheerful and warm, and is deeply loved by people. This song is not only widely sung, but also has become one of the important representatives of the Wa nationality culture.

To sum up, from 1949 to now, the melody of wa ethnic folk songs is constantly becoming diversified. This change is the result of the wa people's social change, cultural exchange, music education and the integration of modern music elements. With the development of The Times, wa ethnic folk songs will continue to maintain its unique charm and continue to innovate and develop.

2.3 Development of rhythm of wa ethnic folk song

From 1949 to the present, the rhythm of wa ethnic folk songs is indeed changing significantly. This change is the result of a combination of many factors, and the following is a detailed analysis of the phenomenon:

2.3.1 Influence of social change

(1) Change of life style: With the founding of new China and the deepening of the reform and opening up, the living standard of the Wa people has been continuously improved, and the way of life has also undergone great changes. This change has changed the environment for the creation and performance of wa ethnic folk songs, and then affected their rhythm characteristics.

(2) The increase of cultural exchanges: In the context of globalization, the cultural exchanges between the Wa people and other ethnic groups are increasingly frequent. This exchange not only enriches the theme and content of the Wa ethnic folk songs, but also makes their rhythm characteristics influenced by other ethnic music, showing a more diversified trend.

2.3.2 Innovation of music creation and performance

(1) Diversification of creation techniques: The introduction of modern music creation techniques makes the rhythm of wa ethnic folk songs more flexible. Composers began to try to use different rhythm types and beat combinations to enrich the expression of the song, so that the rhythm of the Wa ethnic folk songs is no longer limited to the traditional second or fourth beat.

(2) Innovation of performance form: In terms of performance form, the Wa ethnic folk songs have also made bold innovations. In addition to the traditional solo, duet and chorus, there is also a combination of various forms such as accompaniment dance and accompaniment. These innovations not only enhance the appreciation of the Wa ethnic folk songs, but also make their rhythm characteristics more vivid and vivid.

2.3.3 Changes of specific rhythm characteristics

(1) Rich rhythm: The rhythm of traditional wa ethnic folk songs is mainly a more regular second beat, but the rhythm of modern wa ethnic folk songs has become very rich and diverse. There are both simple two beat and four beat rhythm, and also complex mixed rhythm and syncopated rhythm.

(2) Liberalization of beats: With the diversification of creative techniques and the innovation of performance forms, the rhythm of wa ethnic folk songs has become more liberal. Instead of strictly following the fixed rhythm rules like traditional folk songs, they make flexible adjustments according to the emotional expression needs of the songs.

(3) The close combination of rhythm and lyrics: modern wa ethnic folk songs pay more attention to the close combination of rhythm and lyrics in the process of creation. The clever rhythm arrangement and lyric arrangement to highlight the theme and emotional expression make the song more vivid and moving.

To sum up, the rhythm of the Wa ethnic folk songs has been constantly changing from 1949 to now. This change is the result of social change, cultural exchange, music creation and performance innovation. In the future, with the continuous development of society and the continuous exchange of culture, the rhythm and characteristics of wa ethnic folk songs will continue to undergo new changes and show more colorful artistic charm.

2.4 Development of Musical characteristics of wa ethnic folk song

From 1949 to the present, the musical characteristics of the Wa ethnic folk songs have been constantly changing, and these changes are reflected in many aspects, such as melody, rhythm, singing form, lyric content, and the communication and integration with other cultures. Here is a detailed analysis of these changes:

2.4.1 Changes of melodic characteristics

(1) Combination of traditional maintenance and innovation: On the basis of maintaining the traditional adjustment style and adjustment style, the melody of wa ethnic folk songs gradually integrates modern elements, making the melody more diversified. Traditionally, La, do, re, or so, do, and re are often used as the backbone of melodies, which are still reflected in modern wa ethnic folk songs, but at the same time, more innovative melody lines appear.

(2) Expansion of vocal area and vocal range: Although the Wa ethnic folk songs traditionally have a low vocal area and a narrow vocal range, the modern wa ethnic folk songs have expanded in the vocal area and vocal range, making the musical expression more colorful.

2.4.2 Changes of rhythm characteristics

(1) Rich and diverse rhythm: The rhythm of traditional wa ethnic folk songs is mainly a more regular second beat, but the rhythm of modern wa ethnic folk songs has become more diversified, including mixed rhythm and segmented rhythm. These changes make the rhythm of wa ethnic folk songs more flexible and changeable.

(2) Liberalization of rhythm: Modern wa ethnic folk songs no longer strictly follow the fixed rhythm rules in rhythm, but are flexibly adjusted according to the emotional expression needs of the songs. This free rhythm processing method makes the Wa ethnic folk songs more expressive and infectious.

2.4.3 Changes of singing form

(1) Diversified singing forms: In addition to the traditional singing forms such as solo, duet, round singing and combination, modern wa ethnic folk songs also combine various forms such as accompaniment dance and accompaniment. These innovative singing forms not only enrich the expression forms of wa ethnic folk songs, but also improve their appreciation and artistic quality.

(2) Integration of modern Musical Instruments: In the modern wa ethnic folk songs, more and more modern Musical Instruments are integrated into them, such as guitar, electronic organ and so on. The addition of these instruments not only brings new timbre and acoustics to the Wa ethnic folk songs, but also promotes the integration of the Wa ethnic folk songs and modern music.

2.4.4 Changes in lyric content

(1) Diversification of themes: The lyrics of traditional wa ethnic folk songs mostly reflect the life feelings and wisdom of the Wa people, while the lyrics of modern wa ethnic folk songs are more diversified, covering love, friendship, nature, society and other aspects.

(2) Language modernization: With the development of social economy and the popularization of education in the Wa region, the language of the Wa people

has been gradually modernized. This change is also reflected in the lyrics of the Wa ethnic folk songs, whose lyrics of the modern wa ethnic folk songs are more concise and easy to understand.

2.4.5 Communication and integration with other cultures

(1) Increased cultural exchanges: With the acceleration of globalization and the development of traffic information, the cultural exchanges between the Wa people and other ethnic groups are becoming increasingly frequent. This exchange not only brings new elements and inspiration to wa ethnic folk songs, but also promotes the diversified development of wa ethnic folk songs.

(2) Innovation and development: In the process of communication and integration with other cultures, wa ethnic folk songs are constantly innovate and develop. Some musicians integrate modern music elements into wa ethnic folk songs and create Wa music works with modern sense, some musicians create wa ethnic folk songs with strong national characteristics by excavating and sorting out traditional music resources.

To sum up, since 1949, the Wa ethnic folk songs have changed significantly in their musical characteristics. These changes not only reflect the Wa people's love and innovation of music, but also show the adaptability and development vitality of the Wa culture in the process of modernization.

2.5 Development of music performance of wa ethnic folk song

The Wa ethnic folk songs have indeed undergone many innovations and changes in their performance since 1949 to the present. Here's a detailed summary of these innovations and changes:

2.5.1 Diversification of singing forms

(1) Retention of traditional forms: The singing forms of traditional wa ethnic folk songs include solo, duet, round singing and combination, etc. These forms are still retained and developed in modern wa ethnic folk songs.

(2) Integration of innovative forms: With the development of The Times, modern wa ethnic folk songs have made bold innovations in the form of performance. In addition to the traditional singing form, but also joined the accompaniment dance, accompaniment and other forms of combined performance.

This innovation not only enriches the expression form of the Wa ethnic folk songs, but also improves their ornamental and artistic quality.

2.5.2 Modernization of accompaniment instruments

(1) Use of traditional Musical Instruments: In the traditional folk songs of the Wa nationality, the accompaniment instruments often used include Lusheng, flute, small three string, manning gong, elephant foot drum, bee bucket drum, wooden drum, etc. These instruments still have a place in the modern wa ethnic folk songs.

(2) Integration of modern Musical Instruments: With the development of modern music, more and more modern Musical Instruments are integrated into the accompaniment of wa ethnic folk songs. For example, the addition of modern Musical Instruments such as guitar and electronic organ has brought new timbre and sound effects to the Wa ethnic folk songs, making them more in line with the aesthetic needs of modern people.

2.5.3 Enrich the performance content

(1) Continuation of traditional themes: The contents of traditional wa ethnic folk songs mostly reflect the life feelings and wisdom of the Wa people, such as labor songs, folk songs, love songs, etc. These traditional themes still occupy an important position in the modern wa ethnic folk songs, and have been further excavated and developed.

(2) Add of new themes: Modern wa ethnic folk songs have been enriched and expanded in content, and many new themes have been added. For example, the number of contents reflecting modern life, praising the motherland and praising national unity has gradually increased, making the Wa ethnic folk songs closer to The Times and life.

2.5.4 Diversification of performance styles

(1) Integration of regional styles: Wa people are distributed in many regions of Yunnan Province, and there are certain differences in the performance styles of wa ethnic folk songs in different regions. Modern wa ethnic folk songs pay attention to the integration of regional styles in performance, which makes the Wa ethnic folk songs in different regions present diversified characteristics in performance.

(2) Integration of modern elements: With the promotion of globalization and the influence of modern culture, modern wa ethnic folk songs have also begun to integrate modern elements in their performance style. For example, modern technology is used to design and produce in dance movements, stage scenery, lighting and sound, which makes the performance of wa ethnic folk songs more modern and fashionable.

2.5.5 Innovation of Transmission mode

(1) The tention of traditional transmission: The traditional transmission of wa ethnic folk songs mainly includes oral and mentoring transmission, etc. These traditional methods are still preserved and developed in the modern society.

(2) Exploration of modern transmission methods: In addition to the traditional transmission methods, modern wa ethnic folk songs also actively explore new transmission methods. For example, through school education, social training, network platform and other channels of transmission and promotion. These modern transmission methods make the Wa ethnic folk songs more widely spread to all sectors of society and enhance their influence and vitality.

To sum up, the Wa ethnic folk songs have undergone many innovations and changes in their performance since 1949 to the present. These innovations and changes not only enrich the artistic connotation and expression form of the Wa ethnic folk songs, but also promote the transmission and development of the Wa culture.

Table 2. The Development of Wa ethnic folk song in Yunan, China

Developments	B.C 109 --1949	1949--2024
Period		
1. Development of Lyric	The wa ethnic folk songs lyric more Life-like,Simple,plain,The expression is straightforward,with a few metaphors and parallelisms	The lyrics have become more diverse.The lyrics describe the scenes of the new life of Chinese socialism, but also describe the national culture and tradition, natural beauty and love.

Developments	B.C 109 --1949	1949--2024
Period		
2. Development of Melody	The wa ethnic folk songs incorporates the pentatonic scale of Chinese music.Regarding sacrificial activities or labor,A more lifelike melody,combined with the sounds of nature	The melody is rich and varied use Chinese pentatonic and Western Mode to writing.Also the melody Influenced by Han culture,the melodies of songs are more diverse and standardized.
3. Development of Rhythm	Mainly in 4/2.More Free rhythm	Mainly in 4/2 or 4/4,The rhythm is relatively strict
4. Development of Musical Characteristics	Simple,wild,with strong national characteristics	The composer uses Chinese pentatonic and Western tones to compose songs,and the songs are more international
5. Development of Music Performance	The usual performance without a fixed stage,singing usually takes place during labor or reliaious ceremonies.The singing method is very original.	The performances of Wa Ethnic folk songs have been staged in concert halls and on television across China.The performance forms have become diversified,Singing methods use Chinese national singing or pop singing methods.

According to Table 2, Wa folk songs have undergone significant changes throughout history. From 109 B.C. to 1949, the lyrics of Wa folk songs were simple and straightforward, primarily expressing daily life and emotions. The melodies were based on the pentatonic scale, often incorporating natural sounds, with a free rhythmic structure. Singing was typically spontaneous, performed without a fixed stage during labor or religious ceremonies.

Since 1949, influenced by modern and Han Chinese cultures, Wa folk songs have become more diverse in lyrics and musical composition. Melodies now integrate both Chinese and Western musical elements, rhythms have become more standardized, and performances have expanded to concert halls and television programs. Singing styles have also diversified, incorporating both traditional national singing techniques and contemporary pop music styles. These changes indicate that while Wa folk songs retain their traditional essence, they are evolving toward greater internationalization and diversity.



CHAPTER V

The Characteristics of wa ethnic folk song in Yunnan

1. Musical elements of the Wa ethnic folk songs
2. Genres of wa ethnic folk songs
3. Analysis of traditional wa ethnic folk songs
4. Singing characteristics of the Wa ethnic folk songs
5. Analysis of modern wa ethnic folk songs

In this chapter, the researchers analyze the musical characteristics of traditional wa ethnic folk songs and modern folk songs. Wa traditional folk songs are one of the most rich, diverse and important components of Wa traditional music. It is one of the traditional music created by the Wa people in the long-term social life and passed down from generation to generation. It is a reflection of the collective wisdom of the Wa people and an important carrier for the Wa people to express their feelings. In the traditional life of the Wa people, different folk songs need to be used according to the different singing scenes. For example, when a young man wants to find a favorite girl to express his love, they will sing "Opening door tune"; when playing the wooden drum, they will sing "Pull the wooden drum tune"; when putting children to sleep, they will sing "Baby Soothing Tune"; and so on. In the traditional life of the Wa people, these traditional folk songs play different roles, have different names, and are endowed with rich cultural connotations.

1. Musical elements of the Wa ethnic folk songs

The musical elements of the Wa ethnic folk songs are rich and colorful, fully showing the unique musical aesthetic and cultural traditions of the Wa people. The musical elements of the Wa ethnic folk songs mainly come from the following aspects:

1.1 Natural environment and production and life

(1) Working life: The emergence and development of wa ethnic folk songs are closely related to the working life of the Wa people. In the primitive hunting,

gathering and farming life, the Wa people created many oral labor songs, such as "hunting song", "Ramu drum song", "planting Yangko dance" and so on. These ballads are reflected by the ancestors of the Wa people from their labor life, and have strong life atmosphere and regional characteristics.

(2) Natural environment: The Wa people live in remote mountainous areas or river valleys such as Cangyuan and Ximeng in the southwest of Yunnan Province. The natural environment is harsh, and it is difficult to produce and live. In such an environment, the Wa people sing to boost their morale and coordinate the rhythm of their labor, and at the same time to express their inner feelings and yearning for life. The influence of this natural environment makes the Wa ethnic folk songs have a unique musical style and form of expression.

1.2 Religious belief and festival activities

(1) Religious concepts: The Wa people believe in all spiritual primitive religions, including nature worship, spirit worship and ancestor worship. In religious activities, such as wood drum, headhunting, cattle cutting, ox tail cutting, building houses and planting, the Wa people can sing and dance, accompanied by magic chanting. The production of such lyrics and sacrifices is relatively ancient, and with the frequent religious activities, forming a wealth of sacrificial songs and custom ballads.

(2) Festival celebration: There are many traditional festivals and celebrations, such as New Rice Festival and Wooden Drum Festival. During these festivals, the Wa people will sing and dance to celebrate the harvest and pray for good luck in the coming year. These songs and dances are not only entertaining but also carry profound cultural connotation and national spirit.

1.3 Cultural transmission and innovation

(1) Traditional transmission: The transmission of wa ethnic folk songs is mainly carried out through oral heart teaching and mentoring transmission. The older generation of singers will teach their singing skills and experience to the younger generation, so that the Wa ethnic folk songs can be passed on from generation to generation and grow stronger.

(2) Modern innovation: With the acceleration of the modernization process and the change of social life, wa ethnic folk songs are also constantly innovating and

developing. On the basis of maintaining the traditional elements, the modern wa ethnic folk songs integrate more modern elements, such as new accompaniment instruments and new singing forms, which make the Wa ethnic folk songs more in line with the aesthetic needs and cultural pursuit of modern people.

To sum up, the musical elements of the Wa ethnic folk songs mainly come from the natural environment, production and life, religious belief and festival activities, and cultural transmission and innovation. These elements integrate and support each other to constitute the unique musical style and charm of wa ethnic folk songs. The charm of wa ethnic folk songs is not only the uniqueness of wa ethnic folk songs, but also reveals the simple heart of wa people in the language expression of folk songs.

1.4 Language is the carrier of folk songs

The language of wa ethnic folk songs is not only simple, full of philosophy, with lyric, but also uses a variety of rhetorical methods, changeable sentence patterns, overlapping words and word lining, which has the characteristics of image and feeling. According to the differences in pronunciation, vocabulary and grammar, the Wa language can be divided into three dialects, namely, the Burake dialect represented by Yunnan Cangyuan Yanshuai dialect, the Wa dialect represented by Yunnan Ximeng Ma dialect, or Ma San dialect; and the Wa dialect represented by Yunnan Yongde dialect, or mercury dialect. It can be seen that the Wa language is a very colorful language. It is not only an important carrier for the branches of the Wa people to express their life emotions, but also the cornerstone of the traditional folk songs of the Wa people. Because folk songs not only have melodies, but also have the language on which they live, just like language can express people's various emotions in social life, folk songs can also express people's feelings more vividly under the dual role of music and language. The traditional wa ethnic folk song is a special language for the Wa people to express the emotions of traditional life. It inserts the wings of music for the Wa language, enlarges the expression function of the Wa language, and more strongly expresses various emotions in the traditional life of the Wa people. The songs of the Wa people have been indissoluble since ancient times. In an ancient wa ethnic folk song, there is a poem like this:

nqom gab vax : yām njāeh diex dix loi ndīx heui,hoig ndōg lāoh gāing ndaing
 oux yix ; yām njāeh mōi dix nbiex ndīx liex,hoig ndōg ndaing gah buing giex bieh
 ; yām līh gon jag kaing ndaex nbrūm,gon vax houig ndōg ndaing gah gliex giex lin .

The translation I came up with with the help of Professor Li Xiangrong, an ethnolinguist from Yunnan Province, is:

Since the earth first formed, we love life; since the earth has the cry of cattle, the song has accompanied us; since the earth has running wild deer, joy is inseparable from the Wa people.

In life, the Wa people have a saying : loux gāb vax : brīex ang goui gīh jeed ,nbēen ang glao loux nbaig .Translated it means "eat vegetables without salt, life without songs".All these show how important the ballad is to the Wa people!The folk ballads of the Wa nationality cover a wide range of areas, which can be roughly divided into labor song, songsong, love songs, life songs, entertainment songs, children's songs and other categories.In addition to their close relationship with dance, more importantly, wa ethnic folk songs have an inseparable relationship with language.The lyrics are simple in language, and the sentences are short and concise, often using fu, comparison, xing, exaggeration, personification, repetition and other techniques to make the poetry profound and moving.

2. Classification of Wa traditional folk songs

In their long-term social life, the Wa people are always willing to use their traditional folk songs to teach labor knowledge, coordinate the rhythm of labor, express love, sacrifice to the dead, worship ghosts and gods, and celebrate the new houses.When the Wa people encounter important events in their life, their traditional folk songs are also an important carrier for them to express their feelings.According to Professor Zhang Zonghong's research, and referring to the title of the Wa traditional folk songs in XiMeng and CangYuan Wa ethnic minority region , the Wa traditional folk songs can be divided into five categories: "Leng", "Rang ", Ban Bei ", "Suanluan "and"Sai ".In addition to classifying the themes in the traditional sense, Yunnan wa ethnic folk songs can also be classified according to different forms of expression.For example, some folk songs are sung by individuals, some by chorus, others are

accompanied by instruments, others are sung by men and others by women. In addition, Yunnan wa ethnic folk songs can also be divided into different types of family songs and social songs according to the different singing objects. The classification of Yunnan wa ethnic folk songs provides a basis for further studying the morphological characteristics and artistic expression of Yunnan wa ethnic folk songs, and also helps to understand the diversity and richness of the Wa music culture. Through the study and comparison of different types of Yunnan wa ethnic folk songs, the unique artistic charm and cultural connotation of the Wa music culture can be further revealed. (Zhang Zonghong, 2006)

2.1 Leng (narrative song)

"Leng" is a traditional chanting wa ethnic folk song sung by the Wa people to express their respect and joy when they meet their relatives and friends. Similar to the existence of the narrative tune in the Western opera. This rhythm of folk songs is more free, usually based on the singing lyrics, change with the change of the lyrics, and change the tone according to the content of the lyrics, arbitrary rest. The vocal range of "Leng" is narrow, the backbone sound is basically within three degrees, there is no obvious phrase structure, no strict style, it sounds more like some scattered musical materials, with typical rap nature (see score Figure 1). (Since "Leng" is a traditional wa ethnic folk song of rap nature, the sound used in it is somewhat different from the sound of the twelve average laws. Its rhythm changes with the change of language, and it appears very free. The music recorded by the staff is still somewhat different from the actual sound.)

2.2 Rang (funeral song)

"Rang" is a traditional wa ethnic folk song sung by the Wa people during the funeral ceremony, also known as the "mourning tune". The Wa people are buried in earth, usually two or three days after normal death. During this meantime, the family will cry and mourn. In the process of crying and mourning, the family will usually sing "Rang" to mourn the deceased, crying about the deceased, to express the regret and regret for the death of the deceased. "Rang" the traditional wa ethnic folk songs of "let" usually start with a long note with a slippery tone, sigh the feeling of regret in the heart, and then use several songs with the nature of the rap, and express the deep feeling that the family is reluctant to leave the deceased.

2.3 Banbei (building a new house song)

"Banbei" is a traditional wa ethnic folk songsung by the Wa people while building a new house. Building a new house is a major event in the traditional life of the Wa people. It is generally chosen to build a new house after the eighth month of the lunar calendar and before the Spring Festival. On the day of the new house, almost all the villagers would send out to help build houses: some cut wood, thatched people with thatched grass, those with wood with wood, others with water wine and wine to the foundation of the new house, and build the house in one day. After the house was built, the people of the whole stockade celebrated the completion of the new house with singing and dancing, congratulating the owner on the new house, hoping that the master's future life will be better and better. In the process of congratulating the completion of the new house, the "dance into the new house", "He" into the new house "and" into the new house "were collectively known as" Ban Bei " by the Wa people. "Ban Bei" is generally divided into two kinds, one is sung in the house, the other is sung outside the house. In the house singing "class bai", the speed is generally slow, mostly in the form of a leading and singing. In the process of singing, there is no special rules for the staff, as long as those who can sing can participate, but there are certain requirements for the lead singer, generally by the elderly with a certain social prestige. The rhythm of the lead part changes more. The lyrics are generally improvised by the lead singer according to the scene situation, but most of them are some words of blessing or thanks. This kind of "Banbei" melody is generally composed of three or four tones, and the dominant range is relatively narrow, 4 / 4, often using the rhythm of the first 16 and the first eight; the rhythm of the lead part is free, the tone value is relatively short; the rhythm of the chorus is relatively regular, and the value of the tone is longer. From the perspective of music form, this type of "ban bai" tune is relatively simple, and the requirements for the leader are also relatively high, but in the actual singing process, only the same paragraph is constantly repeated. During the repetition, the lead part has some changes according to the content of the lyrics. The spread of "ban bai" is not the same, but singing this type of "ban bai" is mainly to send blessings for the owner of the house, hope that the house is strong and durable, to bring a happy life for the owner of the house.

2.4 Suan luan (lyric song)

"Suan luan " is a traditional wa ethnic folk song that young Wa men and women love each other in love. It is also a song often sung by young Wa people during their love. Wa young men and women have free social activities, advocate free love, and use Musical Instruments such as mouth strings and small three strings harp to express their feelings. At the same time, they also use "Suan luan " as the carrier to express their love and the pain of love. "Disorderly calculation" is not only an important tool for wa men and women to express their feelings when they love freely, but also a necessary condition for obtaining love. When they "string girls", they will sing "Open ing door Tune ", when thinking about the beautiful melody of "test class" to talk about the pain of love, when talking about marriage, they used "hvi nyōm nbun " to express the love until death. "Suan luan " is the most popular and numerous traditional folk song of the Wa nationality in the Wa area. According to the content of the expression and the function in the process of marriage and marriage, "Suan luan " can be roughly divided into three categories^{2.5}, wedding custom songs: songs sung in the wedding, such as wedding song, wedding blessing song, etc. These songs promote the marriage system and moral concepts of the Wa people, such as the marriage system of "the same surname and inrelatives".

The other is the "Suan luan " of wa men and women to express their feelings of love. This kind of "Suan luan " is generally a solo, slightly longer phrases, free rhythm, slow speed; generally used 2 / 4 beat, feather tune composition melody, commonly known as "test class". "Kao Ban ge " is a "Suan luan " that many Wa folk singers like to sing very much. It is also a traditional wa ethnic folk song often sung when lovers talk about their love. It is sung in almost all Wa areas. It is a single piece composed of an introduction and two musical phrases, 2 / 4 beats, five-voice feather tones. The music begins with an introduction of an octave beat, followed by two symmetric phrases. Although the introduction is simple and short, the rhythm is very free and broad and smooth; the last two musical lines are dynamic, and the free extended rhythm at the end of each sentence make the music appear very smooth and lyrical. In the Wa area, although different people have some small changes when they sing "Kao ban ge " at different times and places, most of them only add a few decorative notes at the beginning of the latter two phrases, while the other parts are

basically the same. For the Wa lovers, the endless romance seems to be heard by repeatedly chanting this short paragraph.

There is also the "Suan luan " sung by young Wa men and women who express their feelings for love to death. The area of YuSong Township of Ximeng County is called "Fehvi nyōm mēix hvi nyōm nbun". "hvi nyōm mēix hvi nyōm nbun" is a song in 2 / 4 beats on the basis of the melody of the "Suan luan ". It is a single piece composed of four phrases. The male and female voices sing basically the same melody, but the lyrics are different; the melody has the first eight and sixteen, and the first sixteen and eight, which makes the music sound beautiful and smooth and without motivation . The lyrics generally use the figurative hand, the method of improvisation, the content of the man worry can not pay the bride price, can not marry the beloved girl; the woman's expression also use the metaphor to tell the beloved, he will not retreat for money, willing to abandon everything for love and other loyal to love oath. On January 30, 2023, I was in the field, Iai and singing "hvi nyōm mēix hvi nyōm nbun" to sing "many flowers on the mountain, but I like only one, there are many yellow grass on the mountain, but I want only one; we will be together for good, if the bridge broke, we fall together; if the flood comes, I hope we two were washed away by the flood; you are I always want to love, I want to follow you forever" and so on to express the loyalty of love. This type of "Suan luan ", although it is male and female voice duet, but the process of singing is not like "open ing door tone" as lively humor, appear sincere and steady.

2.5 Sai

"Sai" is the general term of other wa ethnic folk songs except "Leng", "Rang ", "Ban Bei" and "Sauan luan ". It means singing. In the traditional life of the Wa people, the traditional wa ethnic folk songs sung during the wedding are called "Leng ", the traditional wa ethnic folk songs are called "Rang ", the traditional wa ethnic folk songs sung when building a new house are called "Ban Bei", and the traditional wa ethnic folk songs sung during their love are called "Suan luan ". However, in the traditional life of the Wa people, in addition to singing the traditional wa ethnic folk songs on the above occasions, they also generally use their traditional folk songs in labor, putting children to sleep, marrying girls and other occasions. According to Professor Zhang Zonghong's research to the folk appellation of these traditional folk

songs in Ximeng and Menglian areas, they can be collectively known as "Sai".It includes "ka sai "(Labor song), "Bu luo Sai "(Drinking Song), "Wei Sai "(singing with dancing song) "the" Guang sai "(Children Song)," Ben sai "(Sad song),and" Sai Mu ying "(wedding song).I will conduct a detailed analysis of the musical scores in the subsequent analysis of traditional wa ethnic folk songs.

3. Singing characteristics of the Wa ethnic folk songs

The singing characteristics of the Wa ethnic folk songs are distinctive, fully showing the unique customs and musical talents of the Wa people. The following is a detailed summary of the singing characteristics of the Wa ethnic folk songs:

3.1 Singing form

(1) Diversity of singing forms: wa ethnic folk songs are sung in various forms, including solo, duet, round singing, and one chorus, etc. Among them, the lead singing improvisation is strong, and singing is relatively fixed. This diversified singing form has greatly improved the expression and appeal of the Wa ethnic folk songs.

(2) Combination of tradition and innovation: Traditionally, wa ethnic folk songs mostly use impromptu singing without musical instrument accompaniment, highlighting traditional forms such as duet and round singing. On the other hand, the modern wa ethnic folk songs are decorated and embellished, extensively absorb and draw lessons from the western singing method, and enhance the expansion and expression of singing.

3.2 Singing style

(1) True voice: The singing of traditional wa ethnic folk songs is mainly true voice, and the sound is simple, natural and very personalized. This singing style makes the Wa ethnic folk songs sound more intimate and authentic.

(2) Emotional simplicity: The lyrics of the Wa ethnic folk songs are mostly improvised, and the contents are mostly to reflect the people's production and life, and to express their emotions. When singing, the singer often integrates the sincere emotion into it, making the song more moving.

(3) Short and concise tunes: the tunes of wa ethnic folk songs are short and concise, and the lyrics are popular and catchy. This characteristic makes the Wa ethnic folk songs easy to sing and remember.

3.3 Music elements

(1) Adjustment and melody: wa ethnic folk songs are mostly feather adjustment and characteristic patterns, with La, do, re, or so, do, re and other melodies commonly used as the backbone tones. The tone area is low, the tone range is narrow, and the melody line is smooth and natural.

(2) Rhythm and beat: The rhythm is mainly a relatively regular second beat, but modern wa ethnic folk songs also incorporate more complex and changeable rhythm types such as mixed rhythm and syncopated rhythm. The beat is processed according to the emotion and content of the song, both fixed beat and free processing.

3.4 Accompaniment and dancing

(1) Accompanying instruments: Traditional wa ethnic folk songs are not accompanied by instruments, but modern wa ethnic folk songs enrich traditional instruments such as gourd sheng, flute and small three string, as well as modern Musical Instruments such as guitar and electronic organ. The addition of these instruments makes the music even more colorful.

(2) Dance movements: During festival and entertainment, wa ethnic folk songs are often accompanied by simple dance movements and percussion music. This combination of song and dance not only enhances the expression of the music, but also makes the scene atmosphere more warm and cheerful.

To sum up, the singing characteristics of the Wa ethnic folk songs are reflected in the diversity of singing forms, the simplicity and nature of the singing style, the uniqueness of the musical elements, and the perfect combination of accompaniment and dance. These characteristics together constitute the unique artistic charm and cultural value of the Wa ethnic folk songs.

4. Analysis of traditional wa ethnic folk songs

4.1 Classification and analysis of Wa traditional folk songs

In their long-term social life, the Wa people are always willing to use their traditional folk songs to teach labor knowledge, coordinate the rhythm of labor,

express love, sacrifice to the dead, worship ghosts and gods, and celebrate the new houses. When the Wa people encounter important events in their life, their traditional folk songs are also an important carrier for them to express their feelings. According to Professor Zhang Zonghong's research, and referring to the title of the Wa traditional folk songs in XiMeng and CangYuan Wa ethnic minority region, the Wa traditional folk songs can be divided into five categories: "Leng", "Rang", "Ban be i", "Suanluan" and "Sai". In addition to classifying the themes in the traditional sense, Yunnan wa ethnic folk songs can also be classified according to different forms of expression. For example, some folk songs are sung by individuals, some by chorus, others are accompanied by instruments, others are sung by men and others by women. In addition, Yunnan wa ethnic folk songs can also be divided into different types of family songs and social songs according to the different singing objects. The classification of Yunnan wa ethnic folk songs provides a basis for further studying the morphological characteristics and artistic expression of Yunnan wa ethnic folk songs, and also helps to understand the diversity and richness of the Wa ethnic folk song. Through the study and comparison of different types of Yunnan wa ethnic folk songs, the unique artistic charm and cultural connotation of the Wa ethnic folk song can be further revealed.

(1) Leng (narrative song)

《loux rīeb houig nyōu》

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

Larghetto

Boi ah ang_no de, Boi ah ang no. de,

Yiang leigah.hagx kun yang haix hoig! Yiang leigah haix hoig. .

Figure 31. loux rīeb houig nyōu (welcoming tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic region

From the figure 11 the researcher can analyze follow as:

Melody analysis: The melody of this welcome tune is very smooth, with the low accompaniment of the wa unique instrument "SiZongwa" (solo harp). The melody of this song uses the Chinese five-tone tone (Gong, Shang, Jiang, Zhao, Zhi, Yu). In the fourth section, the sixteen beat notes used in the sixth section show the rap melody of the song, and the "leaning sound" in the last section reflects the melodic characteristics of the traditional Wa folk songs.

Lyrics analysis:The translation of the lyrics of this song into English is as follows:

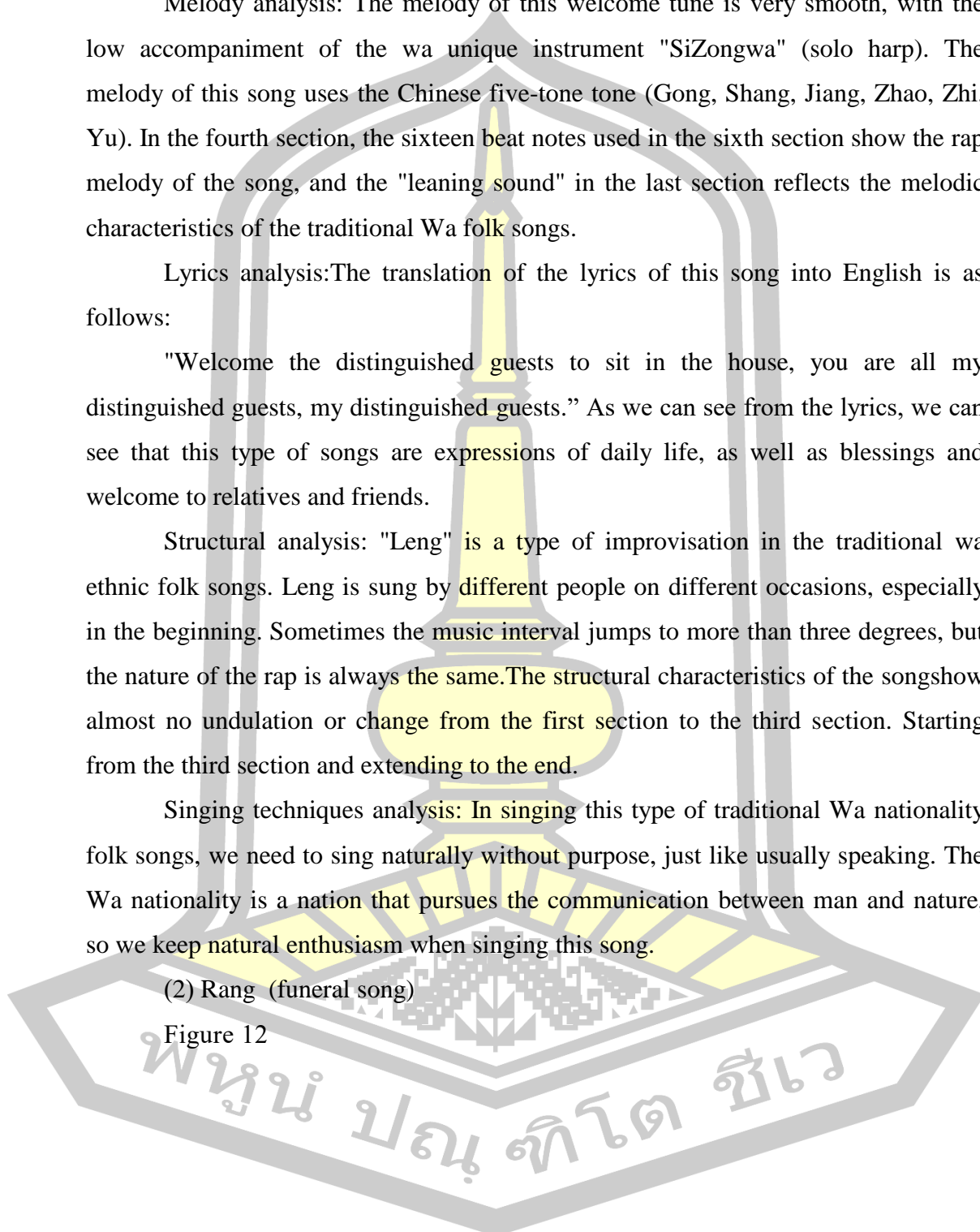
"Welcome the distinguished guests to sit in the house, you are all my distinguished guests, my distinguished guests." As we can see from the lyrics, we can see that this type of songs are expressions of daily life, as well as blessings and welcome to relatives and friends.

Structural analysis: "Leng" is a type of improvisation in the traditional wa ethnic folk songs. Leng is sung by different people on different occasions, especially in the beginning. Sometimes the music interval jumps to more than three degrees, but the nature of the rap is always the same. The structural characteristics of the song show almost no undulation or change from the first section to the third section. Starting from the third section and extending to the end.

Singing techniques analysis: In singing this type of traditional Wa nationality folk songs, we need to sing naturally without purpose, just like usually speaking. The Wa nationality is a nation that pursues the communication between man and nature, so we keep natural enthusiasm when singing this song.

(2) Rang (funeral song)

Figure 12



loux ndoui kaix yūm

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves of music. The first staff begins with a 'Larghetto' tempo marking. The lyrics are: 'euih brah maix ex ndoui nOUNg nOUNg miex'. The second staff starts at measure 5 and includes the lyrics: 'edi! ang maix sax yaox grax nyom oud si u goui'. The third staff starts at measure 9 and includes the lyrics: 'hee hee hee hee hee hee!'. Red boxes highlight the first measure of the first staff and the 'grax nyom' section of the second staff. Red arrows point to the first note of the first staff and the notes 'grax' and 'nyom' in the second staff.

Figure 32. loux ndoui kaix yūm (lament tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic region

From the figure 12 the researcher can analyze follow as:

Melody analysis: Based on the score of this song, it is composed of melodies built upon the Chinese pentatonic scale (do, re, mi, sol, la), but its vocal range is not broad, confined within an octave and a half. Despite its rap-like nature, the prominent characteristic of the Chinese pentatonic Yu mode (sol) is quite evident. The rhythm is in 2/4 time, but the singing style is relatively free-flowing. From the first upward slide note in the first section, one can perceive a wailing quality to the singing that adds depth and expressiveness to the music. The appearance of the downward slide notes of do and la in the sixth section effectively conveys the sorrow of the living for their lost loved ones.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

Alas! You left me behind and went away, Mom. You never had a good life in this world. Waaaaah! From the lyrics, it can be seen that "Lang" expresses the lyrics of the emotions are sad, but the lyrics have a certain meaning of free expression, no

fixed lyrics. The use of modal particles in the song serves to emphasize the melancholy tone of the music.

Structural analysis: From the song's musical structure perspective, the first phrase spans from the first section to the fourth section, and the second phrase starts from the fifth section and continues to the last section. The two phrases convey roughly the same content. The last two sections feature quarter rests, but the final note concludes on the tonic of do (dol), emphasizing how singing during a funeral ceremony enhances the emotional intensity of the song itself.

Singing techniques analysis: In the Wa region of Yunnan, although the "let" is different, the role of mourning the dead is basically the same. In the traditional concept of the Wa people, "let" can only be sung on funeral occasions, and anyone is not allowed to sing "let". Because they think that although the human person's body has been dead, but his soul is still there, if casually sing "let", will attract the soul of the dead, bring disadvantages to the singer and family, and even bring disaster to the whole village. Because "let" is more special, usually no one specially to learn to sing "let". Its transmission is mainly carried out naturally in the funeral ceremony, and the lyrics are generally improvised. Therefore, there are not many Wa people who can sing "Jean" now, and all of them are older women. In addition to the improvisation, the "Jean" sung in the Wa funeral ceremony is also very improvised, especially the rhythm and sliding sound are very related to the singer and the singing content, and there is almost no fixed mode to follow. When singing, it can be one person's singing, or a person singing in the front, and another person following in the back, a bit like the mode of duet, and even several people sing each lyric, like the feeling of multi-part round singing, which makes the grief in the funeral ceremony more intense.

(3) Banbei (building a new house song)

Figure 13

loux sa nyīex kraox

Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wa ethnic region

Lento

(chior) ee eu!_ hrax_ eix_ loux_ (eui) soun bui gid

3 nong . (chior) ee eui, eui eui , glom

6 nong lang_(eui) mgaex hrom mgaex hri_ haog nyiex kraox

Figure 33. loux sa nyīex kraox (New Home Celebration Tune)

Source: Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wa ethnic region

From the figure 3 the researcher can analyze follow as:

Melody analysis: The melody of this song is composed of three notes, From the first section to last section, it can be observed that vocal range is relatively narrow, 4 / 4 beats, from first section, the rhythm of the lead part is relatively free, the value of sound is relatively short; From the first, three, four and five section, the rhythm of the chorus is relatively regular, and the tone is longer. You can feel that the melody of this folk song is a feeling of boosting morale." Secondly, the second, fifth, sixth, and seventh sections are the lead singing parts, which have a somewhat rap-like quality to their melodies, focusing more on expressing the inner feelings of the lead singer."

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

(Lead singer) Hmm, ah!

Let us sing in praise of those (ah) who climb the mountains to chop timber.

(Chorus) Hmm, ah ah ah, Chopping the timber (ah) with joy and happiness to build our new homes." From the lyrics, we can see that the song is to express the joy

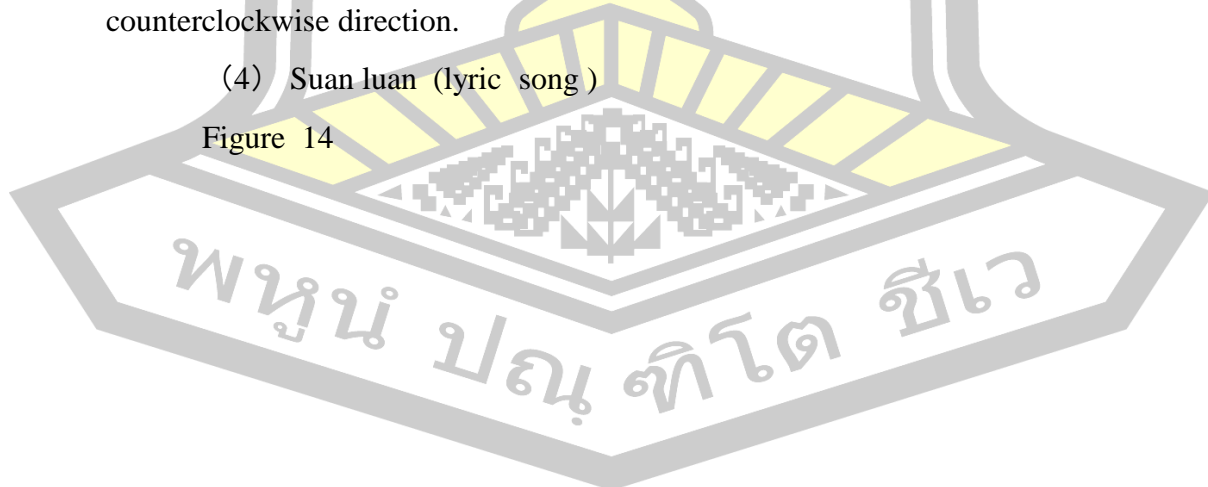
of building a new house, the lyrics of the chorus sections, specifically in the first, third, and fourth sections, reveal excitement about the daily house-building activities of the Wa people. Meanwhile, the lead vocals in the second, fifth, sixth, and seventh sections respond to the chorus lyrics, creating a harmonious interplay between the two parts. saying that building is an important thing in the Wa social activities, but also from the lyrics of the Wa people united to do things feelings.

Structural analysis: From the perspective of musical structure, in the process of repetition, the lead part will change according to the different content of the lyrics. The spread of "ban bai" is not the same, but singing this type of "ban bai" is mainly to send blessings for the owner of the house, hope that the house is strong and durable, to bring a happy life for the owner of the house. However, the melody of the wa folk chorus is relatively regular, and the leading melody is prominent.

Singing techniques analysis: This type of "ban bai" tune is relatively simple, and the requirements for the lead singer are also relatively high, but in the actual singing process, just constantly repeat the same paragraph. The "ban bai" singing outside the house is usually fast and has strong dance, singing and two singing forms. There is basically no rhythm-free place. Although the singing content is impromptu, the rhythm of both the singing form and the singing form is relatively neat, and the dance nature is also very obvious (see example 4). This type of "ban bai" is usually formed by young people in circles outside the house, dancing and singing in a counterclockwise direction.

(4) Suan luan (lyric song)

Figure 14



baoh si vīex

Transcribed By liu Wenjun
From Fieldwork in Cangyuan Wa Ethnic Region

Largetto

(Men) Baoh si viex nang baoh si viex, baoh si viex sang houig dix hvi,

5 baoh si viex eui baoh si viex. baoh si viex sang houig dix hvie. (Women)

10 — ang_ ex baoh_ eui ,angexbaoh, hlad ex maixmoh kun hlu hlia,

14 ang baoh_ eui, ang ex baoh, hlad ex maix moh kun hlu hlia.

Figure 34. baoh si vīex (Opening Door Tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Cangyuan Wa ethnic region

From the figure 5 the researcher can analyze follow as:

Melody analysis: The melody of this song is relatively lively. It is a "Suanluan" of the second song (7-1) used on the basis of 2 / 4 beats. The "Outgoing door Tune" often uses the five-tone modes commonly found in Wa music, namely Gong, Shang, Jiao, Zheng, and Yu, but the specific modes vary depending on the region and the singer. The core tones often revolve around the core pitch of the mode, forming a stable melodic framework. The melody of "Opening door tune" is full of ups and downs and changes. The melody line is sometimes smooth and flowing, From the first section to the eighth section, the melody is sung by males, featuring a relatively wide vocal range and a slower tempo. The use of dotted notes in the third, fifth, and eighth sections adds more vitality and expression to the first half of the

song. From the ninth section to the eighteenth section, the melody is taken over by females, with a slightly lower vocal range compared to the male part. The dotted notes employed in the seventeenth section echo those that appeared in the eighth section earlier. Overall, the melody of the song descends progressively.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

“(Male) Little sister, little sister, please open the door quickly. Let your elder brother come inside. Don't keep him waiting in agony. Your elder brother has words to say to you.

(Female) I can't open the door, I can't open the door. I'm afraid your elder brother is a vagrant. Elder brother, elder brother, don't wait anymore. Please leave quickly, please leave.”

From the meaning of the lyrics, we can see the simple and lively feelings between the Wa men and women, and also see the shyness of the traditional Wa women and the brave side of the Wa men. The lyrics of this song, from the first section to the eighth, depict the frank and straightforward manner of Wa men in pursuing Wa women. From the eighth section to the last section, the lyrics convey the shyness and excitement of Wa women when receiving the advances of men.

Structural analysis: The whole song is composed of four short phrases with short breath, two male songs, two female phrases; in the male and female duet phrases, both repeated, and changes, which is humorous and lively, better expresses the simple, healthy, lively and lovely image of the wa young men and women.

Singing techniques analysis: The love of wa young men and women basically starts in the form of "string girls" and gets close to each other in the melody of "Open the Door". It can be said that many of the beautiful love stories of the Wa people start with "Open the Door". In singing this type of "Banbei", first of all, we need to let yourself imagine the sweet feeling in love emotionally. Because it is a traditional wa ethnic folk song, so you can use straightforward rap.

Figure 15

kaox nban gēed

Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wa ethnic region

Adagio

Kaox nban geed ,ndee hvaig bai om, oud kun siam dom raex rao ma.

5
hrom muih ndud, oud hrom muih ndee ndie si mi nang kun gu mgong gulua

Figure 35. kaux nban gēed (Lovesickness Tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic region

From the figure 15 the researcher can analyze follow as:

Melody analysis: The "suanluan" is typically performed as a solo with relatively long phrases, featuring a free and slow tempo. Commonly using 2/4 time, it can be discerned from the first note of the first section and the last note that the melody is constructed in the Yu mode (La) of the Chinese pentatonic scale, colloquially known as "Kaoban ge." "Kaoban ge" is a beloved "suanluan" among many Wa ethnic folk singers and a traditional wa ethnic folk song often sung by lovers to express their longing and bitterness of separation. It is sung throughout almost all Wa regions. This song comprises a single phrase structure consisting of an introduction and two musical phrases. The use of fermatas in the first and fourth sections of the song imparts a lingering, prolonged emotional expression to the melody.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

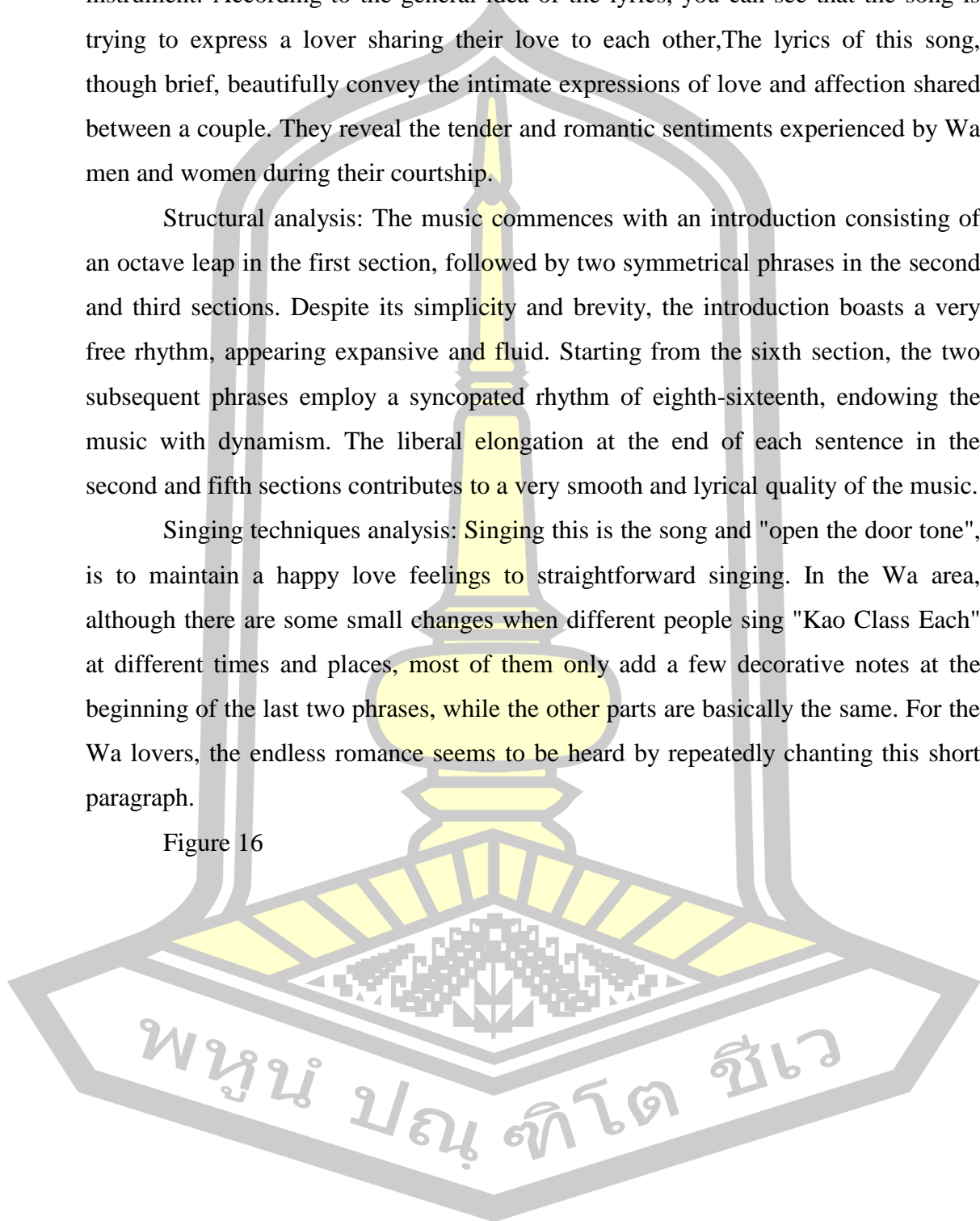
The love tree,
where quails rest deep in the clouds,
my elder brother plays the three-stringed instrument.
Lovebird, please convey my feelings for me,

tell him that my younger sister misses the music of his three-stringed instrument."According to the general idea of the lyrics, you can see that the song is trying to express a lover sharing their love to each other,The lyrics of this song, though brief, beautifully convey the intimate expressions of love and affection shared between a couple. They reveal the tender and romantic sentiments experienced by Wa men and women during their courtship.

Structural analysis: The music commences with an introduction consisting of an octave leap in the first section, followed by two symmetrical phrases in the second and third sections. Despite its simplicity and brevity, the introduction boasts a very free rhythm, appearing expansive and fluid. Starting from the sixth section, the two subsequent phrases employ a syncopated rhythm of eighth-sixteenth, endowing the music with dynamism. The liberal elongation at the end of each sentence in the second and fifth sections contributes to a very smooth and lyrical quality of the music.

Singing techniques analysis: Singing this is the song and "open the door tone", is to maintain a happy love feelings to straightforward singing. In the Wa area, although there are some small changes when different people sing "Kao Class Each" at different times and places, most of them only add a few decorative notes at the beginning of the last two phrases, while the other parts are basically the same. For the Wa lovers, the endless romance seems to be heard by repeatedly chanting this short paragraph.

Figure 16



hvi nyōm mēix hvi nyōm nbun

Transcribed by Liu Wenjun
From fieldwork in Ximeng Yuesong Wa Village

Adagio

(Man) Moh ex_ bui bounθui yog,_____ ju nang maix ex____
(Woman) lom jaex bruih gah gu mgong gou,_____ jaex un nang moh ngie

6 hreing dix_ lai h_ vaig ndud lom boun mgu kaax
dix_____ lom._____ gieh maix hmaing dix boun hreing

10 ding, kun lang hrom boun_ hreing nang muih.
nang, lin nju lin pan oud ax_ dea_

Figure 36. hvi nyōm mēix hvi nyōm nbun(Mutual Love Tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Yuesong Wa Village

From the figure 16 the researcher can analyze follow as:

Melody analysis: "Feiniu Mi Feiniu Bo" is a gender duet "Suan luan" composed in the Chinese pentatonic Yu mode with a 2/4 time signature. It consists of a single phrase structure made up of four musical phrases. While the melodies sung by the male and female voices are essentially the same, the lyrics differ. From the melodies of the first, second, fifth, and eleventh sections, it can be discerned that this song incorporates both syncopated rhythms of eighth-sixteenth and reverse syncopated rhythms of sixteenth-eighth, rendering the melody melodious, fluent, and imbued with momentum. The piece is divided into three melodic segments; the first six sections employ the eighth-sixteenth rhythm, while the rest utilize the sixteenth-eighth rhythm. This melodic arrangement imparts a smooth flow to the overall song while highlighting the unique ethnic characteristics of the Wa people.

Lyrics analysis: The titles of the songs, "hvi nyōm mēix" and "hvi nyōm nbun", are named after the two lovers. The translation of the lyrics of this song into English is as follows:

“(Male) I'm a penniless man, will you still marry me? High trees need sharp axes to fell, and to marry you, I need a horned cow.

(Female) There are many flowers on the mountain, but there's only one I love the most. Marrying me requires skill and prowess, and elder brother, you are the one I want to follow.”

The lyrics are crafted through improvisation using metaphorical devices. Judging from the content of the first section sung by the male vocalist, the lyrics mainly express the male's concerns about being unable to afford the bride price and thus marrying the beloved girl. From the second section sung by the female vocalist, the female expresses, also using metaphorical language, her unwavering loyalty to love by vowing not to be deterred by wealth and being willing to abandon everything for love. The lyrics are simple and straightforward, yet they are filled with the loyalty and joy that characterize the romantic relationships between Wa men and women.

Structural analysis: Upon examining the musical structure, this song comprises a single phrase with four musical phrases. The melodies sung by the male and female voices are largely identical, though their lyrics differ, mirroring the structure of the two preceding "suan luan" songs. The song's architecture is divided into three sections: the first section spans from the first to the fourth measure, utilizing an eighth-sixteenth rhythm pattern. This transitions into the second section, from the fifth to the eighth measure, where the rhythm shifts to a sixteenth-eighth pattern, a transition that seems designed to harmonize with the upcoming female vocal section. From the ninth measure until the conclusion of the song, the sixteenth-eighth rhythm persists, creating a reciprocal pattern that deepens the emotional expression of the music. Additionally, the song employs the Yu mode (La) of the Chinese pentatonic scale, collectively embodying the unwavering devotion of Wa couples in love.

Singing techniques analysis: On January 30, 2023, When I was doing field research in Yue Song Group 2, Yue Song Township, Ximeng County, Yan cong and small Na Rui in singing "flying girl mi flying girl bo" when singing to " there are a lot of flowers on the mountain, But only one I like, There are lots of yellow grass on the

mountain, But I want only one tree; We both have to be together forever, If the bridge is broken, We will just fall down together; If the flood water comes, Hope that we were both washed away by the flood together; You are the lover I have always wanted to have, I will follow you all my life, " and other expressions of loyalty to love. This type of "calculate chaos", although it is male and female voice duet, but the process of singing is not like "open the door tone" as lively humor, appear sincere and sedate.

(5) Sai

"Sai" is the general term of other wa ethnic folk songs except "Leng", "Rang ", "Ban Bei" and "Suan luan ".It means singing.In the traditional life of the Wa people, the traditional wa ethnic folk songs sung during the wedding are called "Leng ", the traditional wa ethnic folk songs are called "Rang ", the traditional wa ethnic folk songs sung when building a new house are called "Ban Bei", and the traditional wa ethnic folk songs sung during their love are called "Suan luan ".However, in the traditional life of the Wa people, in addition to singing the traditional wa ethnic folk songs on the above occasions, they also generally use their traditional folk songs in labor, putting children to sleep, marrying girls and other occasions.According to Professor Zhang Zonghong's research to the folk appellation of these traditional folk songs in Ximeng and Menglian areas, they can be collectively known as "Sai".It includes "ka sai "(Labor song), "Bu luo Sai "(Drinking Song), "Wei Sai "(singing with dancing song) "the" Guang sai "(Children Song)," Ben sai "(Sad song),and" Sai Mu ying "(wedding song).

(1) Kasai (labor song)

"Kasai" is a traditional wa ethnic folk song related to the production of labor sung by the Wa people in their labor, which is usually called the labor song.According to the content of singing, "Kasai " can be divided into two kinds: one is the "Kasai " with lyrical melody, uniform rhythm and more flexible singing form; the other is to carry heavy objects singing rhythm neat, scale structure is relatively simple, the singing form is generally a "Kasai ".

Figure 17

bīh sum hngoux

Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wending Wa Village

Larghetto

In uig moh nbog saoh ma sa_ yeem, uig moh nbog sum hngouxruad

7
goi. mie yix hngoux goi dix_ bruih log_ hlax lai_ loi nbi dixngai log si mging.

Figure 37. bīh sum hngoux(Planting Seedling Tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Cangyuan Wending Wa Village

From the figure 17 the researcher can analyze follow as:

Melody analysis: The melody of "Planting Seedling Tune" has distinctive Wa music characteristics, using mostly pentatonic modes, namely Gong, Shang, Jiao, Zheng, and Yu, with a simple yet expressive scale structure. From the second, third, eighth, ninth, and tenth bars of "Planting Seedling Tune," the melody line is smooth and natural, mainly based on gradual progression and small jumps, with occasional large jumps to add dynamic to the melody. In addition, from the first to the sixth bar, and from the sixth bar until the last one, the melody of the song repeats continuously. The repetition and modulation techniques often used in melodies not only enhance the unity of the melody, but also make the music more layered and appealing. The melody of "Planting Seedling Tune" is rich and varied, with both smooth and flowing narrative melodies as well as passionate and high-pitched lyrical melodies. The ups and downs of the melody line are closely connected to the content of the lyrics. Through changes in pitch, intensity, and timbre, it vividly depicts the scene of the Wa people working hard in the fields and their inner emotional fluctuations. At the same time, the smoothness of the melodic line also reflects the aesthetic concept of pursuing natural harmony in Wa music.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

“This is the season when we clear the fields,
plow the land,
and begin planting rice seedlings.

We hope that the seedlings will grow as vigorously and beautifully as bamboo leaves.”

The content of the song is rich and versatile, allowing it to praise a particular form of labor or impart a specific labor skill through its melodies. It can also bless and pray for the growth of crops, expressing the hope for a bountiful harvest in the coming year. The first verse, spanning from the first to the sixth bar, represents the intentions of the Wa people during their agricultural pursuits. The second verse, beginning from the sixth bar and continuing to the last one, conveys the heartfelt wishes and prayers of the Wa people for a good harvest during their farming endeavors.

Structural analysis: This kind of "ka sai" tune is not complicated, have a plenty of a single sentence repeated, have a plenty of 2 to 4 phrases repeated changes, generally 2 / 4, smooth rhythm, with a certain dance, mostly feather; such as cangyuan county rock shuai Dazhai "plant" (note: 8), Ximeng county township wa to Dazhai "drought valley" (note 1.9) belong to this type of "card".

Singing techniques analysis: This song is a "ka sai" with lyrical melody, uniform rhythm and flexible singing form. It is usually a traditional wa ethnic folk songsung while engaged in little labor intensity. You can sing while working, or sing in the field to eliminate labor fatigue. This type of "casai", singing places are generally not limited, spring rice, harvesting, planting seedlings, seedlings, pull dry valley and other occasions can be sung. When singing, it is often accompanied by dance movements with a small range of action, singing while dancing, mostly with female singing, there are also solo, female singing two round singing and a leading and singing form.

Figure 18

bīh hruad hngoux

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa Region

Andante

hoig moh nbog van gla na gaenglmgæx hrom yix_ gu gaex gu bui_

5
mie beix miang rong mgrong nyiex_gieh yix nbaox song_gieh yix_ ao_ boun

Figure 38. bīh sum hngoux (Sowing in a Dry Valley)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic Region

From the figure 18 the researcher can analyze follow as:

Melody analysis: This song is another type of "kasai". From the perspective of melody, the melody of this song flows gracefully and naturally, utilizing the Chinese pentatonic scale composed of Gong (Do), Shang (Re), Jue (Mi), Zhi (Sol), and Yu (La). This tonal structure, with its simplicity and expressiveness, imbues "Sowing in the Dry Valley" with a distinctively Wa ethnic flavor. In the third and seventh bars, the song incorporates syncopated rhythms, which add complexity and richness to the melodic line. The coda, or conclusion of the song, typically serves to summarize the entire piece and reinforce the impression of its theme. The coda of "Sowing in the Dry Valley" might conclude with a concise and clear melody or rhythmic pattern, leaving listeners to contemplate and appreciate the profound meaning of the song. Wa music is renowned for its distinctive rhythmic patterns, often incorporating complex rhythms and a strong sense of beat. Similarly, the rhythm of "Sowing in the Dry Valley" employs characteristic rhythms to enhance the song's expressiveness and emotional impact.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

We can plant millet now!

Everyone feels very happy.

May the gods bless us with a bountiful harvest,
so that we have food to eat next year.

From the general idea of the lyrics, we can see the singing style of the Wa villagers when working in the fields to carry heavy objects. The lyrics are very simple, without a specific parallelism or rhetoric, but catchy.

Structural analysis: This is another type of "kasai", which is a traditional wa ethnic folk song sung when carrying heavy objects. Because the object is large and heavy, it requires many people to work together to move the object. At this time, it is necessary to unify the labor rhythm, so there is a "kasai" to coordinate the labor rhythm. From the compositional structure of the song, the first four bars comprise the first section of the music, while the second section spans from the fifth to the eighth bars. In the first section, the alternating rhythms of eight-followed-by-sixteen and sixteen-followed-by-eight beats in the melody prominently showcase the characteristics of wa ethnic folk songs. Within the second section, the appearance of dotted rhythms in the fifth bar adds a vibrant touch to the entire piece. In the final bar, a repeat sign can be observed, indicating that this joyful section is repeated, preserving unity while simultaneously enriching the music's diversity and freshness.

Singing techniques analysis: When singing this type of "kasai", we actually need to feel the Wa people use songs to eliminate the feeling of fatigue when working, so we need to sing with a relaxed mood, and at the same time do not need singing skills, because this type of songs shows the original natural state.

พหุ ประถมศึกษา

glao lēed grōg

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa Region

Andante

(leader)euilleed eix_ grog_ heui_(choir) Heui ha heui ha, heui ha heui ha!

6 (L)Leed eixgrog houig dom_yaong oud. (C)heui ha heui ha, heui ha heui ha!

10 (L)gieh yix nyom oud_ si u goui. (C)heui ha heui ha, heui ha

Figure 39. glao lēed grōg ("The Song of Pulling the Wooden Drum" in the Ximeng Wa Ethnic Region)

Source: Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic Region

From the figure 19 the researcher can analyze follow as:

Melody analysis: The "Lamu Drum Song", spread in Yanshuai Dazhai, Cangyuan County, is a type of "kasai" with uncomplicated rhythm and relatively simple melody. Its beat is 2 / 4 beat, The "Lamugu Song" of the Wa ethnic group, as an indispensable part of their traditional culture, boasts distinctive melody features rich in national character. The melody flows smoothly and naturally, often utilizing the Chinese pentatonic scale consisting of Gong (Do), Shang (Re), Jue (Mi), Zhi (Sol), and Yu (La). This simple yet expressive scale structure endows the "Lamugu Song" with both an ancient charm and a powerful sense. Within the second beat of the melody, dotted intervals frequently appear, enhancing the music's tension and dynamism, almost as if one can hear the grandeur and perseverance of the Wa people laboring amidst the mountains and forests. Additionally, in the sixth and tenth bars of the melody, the rhythm switches between an eighth-note followed by a sixteenth-note

and vice versa, these subtle melodic variations not only enrich the musical layers but also profoundly embody the unique charm of Wa music.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

“(Lead singer) Ah! Let's pull the wooden drum together.

(Chorus) Pull, oh lala, pull, oh lala!

(Lead singer) Pull the wooden drum back to the village.

(Chorus) Pull, oh lala, pull, oh lala!

(Lead singer) Bless us with peace and happiness.

(Chorus) Pull, oh lala, pull, oh lala!”

From the lyrics, the lyrics are simple, and the appearance of the lyrics makes the whole song become dynamic and powerful. The lyrics of the "Lamugu Song" revolve around the daily lives, labor scenes, and religious beliefs of the Wa people, imbued with rich ethnic and regional characteristics. The lyrics often feature themes such as the depiction of natural scenery, reverence for ancestors, eulogies of labor, and aspirations for a better life. Through vivid language and figurative metaphors, the lyrics not only convey the industrious, brave, and optimistic spirit of the Wa people but also exhibit their philosophy of living in harmony with nature.

Structural analysis: The "Lamugu Song" typically exhibits a well-structured form, adopting a binary form to accommodate the expression of the song's content. Structurally, the song is divided into distinct sections, with the first five bars comprising the first part, bars six to nine forming the second part, and the tenth bar until the end making up the third part. Each part incorporates both chorus and solo sections, featuring a rich and varied melody accompanied by a lively and energetic rhythm. No matter from the beat rhythm, or the tone scale, it is also a "card plug" with a unified rhythm, simple melody and clear function. The Wa people generally only sing this type of "casai" on the Ramu drum or Ramu bridge. The form of singing is generally a leader, and the leaders are mostly older men with a certain social prestige, and they coordinate the rhythm and command the labor in the labor.

Singing techniques analysis: Before singing this type of "ka sai", that is, before the labor, the Wa people should first pray by "magic ba" wine. Tell the mountain god and the tree god, for production and living, must cut the tree in the hope

of the mountain god and the tree god permission; tell their ancestors to bless them in the whole process of labor safe and smooth, bless the sound and the wooden drum is strong and durable. After prayer and singing this type of "ka sai" during the labor.(Merba is a local prestigious wizard)

(2) Buluosai (drinking song)

"Buluosai " is a traditional wa ethnic folk songsung by the Wa people while drinking.In the traditional life of the Wa people, drinking alcohol is a traditional custom.There is a saying among the Wa people that "no wine is not polite".Most men, women, young and young, like to drink, especially the water wine made by themselves.They drink when building a new house, at weddings, at major festivals, and without wine when friends come home.Wa people in the process of drinking, in order to express the host's welcome and sincerity to the guests, often very pious to the guests, hope that the guests drink their own wine, can live a long life; hope to drink this cup of water together, we can be more united and friendly."Buluosai " melody is generally lyrical and beautiful, the beat is 2 / 4, using four tone scale or five tone scale to form the melody, to omit a sound or two tone feather tone; in the beginning, there is usually a relatively large short introduction, used to greet guests, and then two to four short phrases; at the end of the usually added "ancestors do not let" (long life) "cloth" (drinking) and invitation to drink together.When singing "Buluosai ", although there is no uniform tone pitch, but generally in a higher tone area, appears enthusiastic.For example, the Toasting Song, which spreads in Danjia Township, Cangyuan County, is a "Buluosai " using four tones to form a melody.It has a 2 / 4 beat, a pure five degree interval beat at the beginning, plus the arbitrary extension of the last tone, so that the guests can feel the enthusiasm of the host in an instant.In the next four phrases, although the average eighth note rhythm is the main rhythm, the beat of the fourth-fifth degree range, and the use of the dot note rhythm and the sixteenth note rhythm make the music very dynamic and enthusiastic (see Figure 10).

Figure 20

loux rīeb houig nyōu

Andante Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wengding Wa village

Baox magrom eui!___ neb yix houig yix_ daeg beix,___

7
ja nyaex blai in kom dix mgum,loux ba dix ang siao lai grai! loux sang grai ndaex

12
blai! loux lao ex hoig goui ndaex blai!___ lang nju nbu hrang! nyaex blai!

Figure 40. loux rīeb houig nyōu ("The Toast Song" in the Cangyuan Wa Ethnic Region)

Source: Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wengding Wa village

From the figure 20 the researcher can analyze follow as:

Melody analysis: The melody of this song is not complicated. In the first section of the song, the extended notes at the beginning express the emotions expressed when drinking alcohol and feeling happy. The melody starts to speed up with the lyrics from the third section onwards, and then when singing to the climax, which is the seventh section of the song, there is no particular change in the rhythm of the song, but there are many slides in the song that highlight the characteristics of wa ethnic folk songs. In the twelfth bar of the song, a dotted note is added, and in the fourteenth bar, a short trill sound is added. The use of such glissandos and short trills gives the melody a distinctive ethnic flavor, with a low pitch and narrow range, showing a simple and deep beauty. In terms of rhythm, the "toast song" is in 2/4 time, with smooth and natural melody and strong sense of rhythm. The ending style is often

characterized by homophonic repetition, which adds stability and resonance to the melody. The last two sections of the song are impromptu toasts, and the melody of the Wa toast song is both improvisational and retains some traditional elements. Singers often improvise lyrics and melodies based on the changing situations and emotions, while some traditional lyrics are preserved to transmission the history and culture of the Wa people.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

“Friends! Welcome to our gathering.

Please accept this cup of wine.

The affection is in the wine, and the love is in the wine too! (Vernacular/Dialect) Nǎngzǔ bù ràng! Nībù lái! (Note: The vernacular/dialect part seems to be a cultural or regional expression that translates roughly to "Don't hold back! Come on!")”

From the lyrics, what the song wants to express is respect for guests and love for food and wine. The Wa people are a nation that is good at singing and dancing, and wine is certainly an indispensable spiritual food in their culture. The song lyrics are not complicated, just the blessing words that the Wa people usually say. The lyrics are both passionate and sincere, with a strong improvisational element. For example, in the first paragraph, the expression is about greeting friends or family who are drinking together. The singer often improvises lyrics to express emotions based on different occasions and objects. These lyrics not only convey the Wa people's love for life and their yearning for the future, but also embody their warm and hospitable, united and friendly national character.

Structural analysis: Structural analysis: The "Toasting Song" that is popular in the area of Shanjia Township in Cangyuan County is a "Buluose" that uses a four-tone scale to form a melody. Its beat is 2/4, with a pure fifth interval jump from the first bar, plus an arbitrary extension of the last note of the introduction, allowing guests to instantly feel the host's enthusiasm. In the next four phrases, although the average eight-note rhythm pattern is dominant, the jumping of the fourth and fifth intervals in the melody, as well as the use of dotted note rhythms and sixteenth note rhythms, make the music full of energy and enthusiasm.

Singing techniques analysis: When singing this song, it is important to be passionate and have no special requirements for the singer's voice. The singer can start the song at any pitch according to their own vocal range and express their feelings directly. This original singing style makes the toast song have a strong, simple local flavor and can touch people's hearts.

(3) Wei Sai (singing and dancing songs)

Figure 21

ndia lin seih

Transcribed By Liu Wenjun
From Fieldwork in Cangyuan Wa ethnic Region

Adagietto

eui!_____ houig eix_ glieh eui houig eix lin!_____ glieh

7
lin kom laex si miang,_____

14
ndia lin_ ndia lin_ seih,_____ ndia lin ndia lin seih.

(free to create, in order to elicit the mean part.)

Figure 41. Ndia lin seih (Come to Dance)

Source: Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wengding Wa village

From the figure 21 the researcher can analyze follow as:

Melody analysis: The melody of "Ndia lin seih" has distinct Wa characteristics. It uses the pentatonic scale of gong (Do), shang (Re), jiao (Mi), zheng (Sol), and yu (La) as the basic tones to construct a harmonious and expressive musical language. The melody is smooth, varied, and has both long and short notes, which has a unique musical charm. In addition, in the fifth and seventh bars and last part of this song, the melody rhythm of the song appears in a combination of eight notes at the beginning and sixteen notes at the end, which further enriches the expressiveness of the music and makes the melody more lively. Rhythm and beat are important components of its melody. The beat of this song is 2/4 beats, the same as other wa ethnic folk songs. The rhythm is stable and powerful, which can well express the mood and atmosphere of

the song. In the advancement of the melody, the rhythm is relatively changeable, which increases the dynamic and layered sense of the melody. At the same time, The last section has a lot of sixteenth notes, and the music melody is national. As a traditional music and dance of the Wa people, the rhythm of Gallidsay is closely combined with the dance, providing a strong support for the dance.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

“(Lead singer) Ah! You come, I come, let's dance together!

Let's play songs together.

(Chorus) Come to Dance, Come to Dance.”

Through the lyrics, The lyrics of "Ndia lin seih" use the Wa language and have strong ethnic characteristics. In the lyrics, "add" means "pair in pairs" or "queue up", "Lin" means "joke, entertainment, song and dance", and "Sai" is similar to the Chinese tone phrase "bar, ah, ah, ah, alas". The whole line can be understood as: "Everyone line up hand in hand to sing and dance!" This is not only a true portrayal of the daily life of the Wa people, but also expresses their love of life and their pursuit of joy. Behind the lyrics contains a deeper cultural connotation, that is, to encourage people to actively participate in life, do not look on, and fill life with songs and dances and joy. This positive attitude towards life is fully reflected in the Wa culture.

Structural analysis: The musical structure of "Ndia lin seih" is mostly a single paragraph corresponding to the next and next sentences or a complex segment composed of two upper and next sentences. This structure is simple and clear, easy to understand and remember, but also provides the basis for the change and repetition of songs. In the process of singing the song, there will be small changes to increase the hierarchy and richness of the music.

Singing techniques analysis: The "Ndia lin seih" is a combination of lead and chorus. The lead part is highly improvised, and the singing part is relatively fixed. This singing form not only highlights the personality expression of the lead singer, but also reflects the harmony and unity of the collective. In the process of singing, the singer needs to fully invest in the emotion, and convey the enthusiasm, joy and love for life of the Wa people through the singing. At the same time, the singer also needs

to pay attention to the control of intonation, rhythm and breath to ensure the singing effect of the song.

(4) Guang sai (children's song)

Figure 22

nyō gon nyōm id

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

Larghetto

eui eui eui! gon ex_ eui eui_ eui eui! deem miex maix, _

9
nyom nang_ laih?_ miex log ngeei maix hmoungloux harx, nyiad maix huan nyiad

14
maix ding. eui eui eui! jix gah miex geeing sax, gon laoh gon lie ex eui eui eui!

Figure 42. nyō gon nyōm id ("Baby Soothing Tune" In the Ximeng Wa Ethnic Region)

Source: Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

From the figure 22 the researcher can analyze follow as:

Melody analysis: The Wa children's song "Coaxing Baby Tune" is famous for its gentle, delicate, melodious and beautiful melody, which shows the unique charm of Wa music. The melody has smooth lines, Although it is also 2 / 4 beats, mostly using the Chinese pentatonic scales gong (do), Shang (Re), Jiao (Mi), Zheng (Sol), Yu (La), and occasionally incorporates the unique microtone changes of the Wa people, adding a bit of mystery and simple. In the second section, there are progressions and small jump intervals in the melody, creating a warm and soothing atmosphere, which is perfect for putting a baby to sleep or expressing love for a child. In addition, the

melody is also integrated into the melody. The free ending commonly used in wa ethnic folk songs is best evidenced by the exclamation sound in the last section, which makes the music more lively and interesting, full of childishness.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

Oh, oh, oh! My little treasure.

Oh, oh, oh, oh! Mommy's holding you,
are you feeling comfortable?

Mommy's singing to you, grow up to be a good person.

Oh, oh, oh! Honor your parents and be a good person.

Oh, oh, oh!"

Judging from the lyrics, the meaning is concise and clear. It is a standard Wa children's song, which is about the lullaby that mothers sing to their children before they go to sleep. The lyrics of "Huan Wa Tune" revolve around coaxing children to sleep, expressing motherly love, or telling simple life stories. The lyrics are plain and simple, and the emotions are sincere and moving. Through vivid images and concise language, it conveys the Wa people's deep love for their children and their beautiful yearning for life. The lyrics often show mothers caring about their children and placing their hopes on their children, creating a warm and harmonious atmosphere that helps children fall asleep peacefully.

Structural analysis: The form of "Huanwa Tune" is relatively simple, using a single-segment form. This structure makes the song easy to sing and easy for children to remember. Songs are often divided into three parts: introduction, main body and epilogue. The first to sixth bars of the song are the introduction, which is used to introduce the theme of the song; the seventh to fourteenth bars of the song are the main body, which is the core of the song, with beautiful melody and steady rhythm, suitable for repeated chanting; the fifteenth bar to the end is the epilogue. It is a review and summary of the theme, usually ending in a fading way, giving people a warm and peaceful feeling.

Singing techniques analysis: Singing this type of children's songs needs to be sung softly, not limited to any kind of singing method, but the emotional expression needs to be quiet and calm.

(5) Ben sai (Sorrowful Song)

Figure 23

loux ndoui nyōm liang

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

Larghetto

gon ndoui eui! gon ndoui hmeing vog

6 eui jao liang eui

13 jao liang mgjex liang mgoing_ eui! som ang_ sag eui_

20 jah ang gub! mab nai ngle bui_ noh gu gaex_

Figure 43. loux ndoui nyōm liang (Cattle Tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic region

From the figure 23 the researcher can analyze follow as:

Melody analysis: From the perspective of melody, this song is a 2/4 beat song with a relatively low pitch range. The song is generally regular and slow in tempo. The song is also written in the Chinese pentatonic mode (gong, shang, jiao, zhi, yu). The melody of this song is composed of four-tone series. From the melody expression, we can feel the sadness of the Wa people in the past during the period of poverty. The traditional "Cattle Tune" is more regarded as a folk song that depicts the life scenes of cowerding or expresses a leisurely mood, rather than being directly defined as a tragic song. However, the "Cattle Tune" in Wa music expresses emotions

such as sadness and poverty. In the first and third bars of the song, the use of the extension mark makes the whole song sound more sad. From the thirteenth bar to the end of the song, there are many wa ethnic folk song glissando in the song, which is to express the inner grief and sadness. There are often more ornaments and glissando in tragic songs, making the melody more gentle and touching.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

Orphan child! Poor orphan child!
 You herd cattle, but the master doesn't pay you!
 You're hungry and cold, suffering from bullies."

The lyrics of this song express the hardships of the cattle life, and the orphans are very poor. In the age of scarcity, the Wa people expressed their hearts by singing such songs.

Structural analysis: From the perspective of song structure, "cattle tone" has free rhythm, simple sentence pattern, narrow vocal range, low vocal area, more decorative sounds, 2 / 4 shots, four sounds constitute the melody and other musical characteristics. The form of "Cowherding Tune" is relatively simple and logical, and adopts a single-part form. This structural form helps to clearly present the theme and emotional development of the song. The song is divided into three parts: introduction, main body and epilogue. The first to eighth bars of the song are the introduction part of the song, which introduces the theme through simple melody and rhythm, paving the way for the development of the main part; the ninth to twentieth bars of the song are the main part, which is the core of the song, with rich and varied melodies and profound emotional expression; the epilogue is after the twentieth bar of the song, which is a review and summary of the theme, and ends the whole song in a gradually weakening or slowing way, giving people a deep impression and a lingering feeling.

Singing techniques analysis: The singing forms of the song are diverse, ranging from solo performances that express individual emotions to chorus performances that showcase collective strength. During the performance, singers usually interpret the song with natural, unadorned voices and sincere emotional investments. Furthermore, to enhance the expressive power of the music, simple

instrumental accompaniments such as mouth harps and small three-stringed lutes are sometimes added, making the song even more vivid and touching.

"Ben sai " is an ancient traditional folk song of the Wa people. Nowadays, not many people can sing it. Especially with the development of the society and the gradual improvement of the living standard of the Wa people, fewer people can sing "Ben sai ". The "Ben sai ", which is widely spread in the Wa area, mainly includes "Cattle Tune " and "Orphan Tune ". "Cattle Tune " is a "Ben sai " sung by the Wa people in the past.

(6) Sai Mu yin (wedding song)

Figure 24

loux sa ba bāox

Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wengding Wa village

Adagietto

eui! _____ in moh ngaix yuh mgaox _____ riex goui meix _____

4 _____ mouling! _____ houig yix dox nbuan soun! _____ eui! _____

10 _____ mie yix bax hun gon sieh beih gon siang, nyom oud nyom goui leah ling nju!

Figure 44. loux sa ba bāox (Blessing tune)

Source: Transcribed by Liu Wenjun
From fieldwork in Cangyuan Wengding Wa village

From the figure 24 the researcher can analyze follow as:

Melody analysis: As a treasure in the traditional folk song of the Wa ethnic group, the song "Blessing Tune" has distinct and infectious melodies. The melody is smooth and varied, and long notes and dragging notes often appear in the melody.

These elements not only enrich the expressiveness of the music, but also deepen the emotional depth of the song, allowing the audience to feel the strong ethnic customs and deep blessings when listening. This song is in 2/4 time. From the melody, the song is also written in the Chinese pentatonic mode (gong, shang, jiao, zhi, yu). The combination of step and jump not only shows the unique charm of Wa music, but also gives the song a vivid emotional color. The Mi sound and extended sound in the first bar of the song express the long-lasting feelings for the wedding, and then the guests' blessing to the newlyweds. The Wa "drag" that appears in the seventh bar of the song has a glissando feeling. From the sense of melody, it can be felt that this song is cheerful and warm.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

Ah! Today is a wonderful day for a wedding!

Let's all come and bless you!

Ah! May you be blessed with many descendants and eternal happiness and health!"

From the lyrics, as a classic work in the traditional music of the Wa nationality, the lyrics are full of profound cultural deposits and national feelings. The lyrics, usually centered around the theme of "wedding blessing", express the Wa people's love for life, reverence for nature and good wishes for their relatives and friends. The lyrics are very short, the expression is more direct, this is the wedding singing of the blessing song.

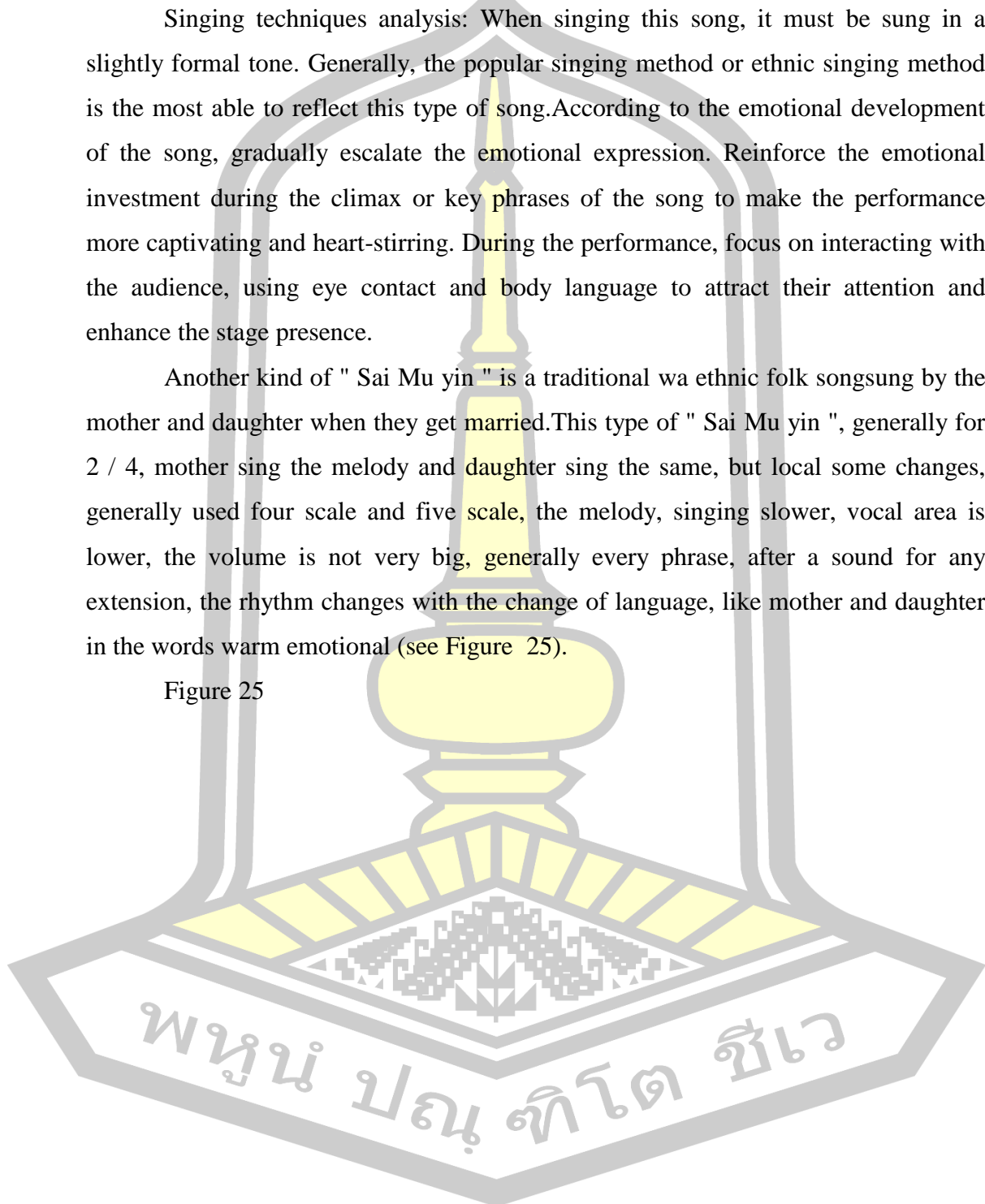
Structural analysis: The musical form of "Zhufu Tune" (Blessing Tune) typically adheres to a well-structured single binary form. This structural arrangement effectively showcases the theme and emotional development of the song in a clear manner. The song comprises three distinct parts: the introduction, the main body, and the coda. The first phrase of the song serves as the introduction, gently introducing the theme through simple melodies and rhythms, fostering a serene and harmonious atmosphere. The main body of the song begins from the second phrase, featuring rich and varied melodies with profound emotional expressions, showcasing the diversity and complexity of the blessings. The coda, spanning from the ninth to the twelfth

phrases, repeats and elaborates on the theme, culminating in the song with crescendo and sustained notes, embodying the warm hospitality of the Wa people.

Singing techniques analysis: When singing this song, it must be sung in a slightly formal tone. Generally, the popular singing method or ethnic singing method is the most able to reflect this type of song. According to the emotional development of the song, gradually escalate the emotional expression. Reinforce the emotional investment during the climax or key phrases of the song to make the performance more captivating and heart-stirring. During the performance, focus on interacting with the audience, using eye contact and body language to attract their attention and enhance the stage presence.

Another kind of " Sai Mu yin " is a traditional wa ethnic folk song sung by the mother and daughter when they get married. This type of " Sai Mu yin ", generally for 2 / 4, mother sing the melody and daughter sing the same, but local some changes, generally used four scale and five scale, the melody, singing slower, vocal area is lower, the volume is not very big, generally every phrase, after a sound for any extension, the rhythm changes with the change of language, like mother and daughter in the words warm emotional (see Figure 25).

Figure 25



loux ngeei ba bāox

Transcribed by Liu Wenjun
From fieldwork in Ximeng Wa ethnic region

Lento

(Mother)gon siang si louig ex eui!__ maix hoig si ndu boun miex goui

5 meix pao. maix sang dang yuh ma nka gaing pao sax. gieh maix nyom oud

8 si u goui ex geemyom hrom hri!__ (daughter)__ laoh lie miex ex eui!

13 ex sang goui meix kaing bax bax pao, kaix ngaix sax ex log nbrei dix krian

17 nyiex briex yaong dix, bo beix ki hrom hri!__

Figure 45. loux ngeei ba bāox (Wedding tune)

Source: Transcribed by Liu Wenjun

From fieldwork in Ximeng Wa ethnic region

From the figure 25 the researcher can analyze follow as:

Melody analysis: As a traditional song of the Wa nationality, the melody of "Wedding tune" must contain strong ethnic characteristics, such as common sliding, etc. These elements can add to the regional customs and ethnic flavor of the song. In the second and the fourth bars of the song, the last sound has slip and leaning, with a strong sense of national melody. The song is composed with Chinese pentatonic scales gong (do), Shang (Re), Angle (Mi), Zheng (Sol) and feather (La), and occasionally integrates the unique micro tones of the Wa nationality. In this duet of mother and daughter, the melody shows the affection between mother and daughter through different vocal areas and timbre contrast. In the first section to the tenth

section of the song, the melody of the mother. The melody is relatively calm and warm. From the tenth section to the end of the song, the melody of the daughter, the melody is relatively fresh and bright, and the two interweave together to express the best wishes for marriage and longing for the future. The harmony of the Wa music is often simple but distinctive. In Marriage Tonal, the traditional national harmony thinking is adopted to construct the harmony relationship, paying attention to the fluency and harmony of melody lines.

Lyrics analysis: The translation of the lyrics of this song into English is as follows:

(Mother) My dear daughter,
 you're getting married.
 You'll have to face life alone from now on.
 I'll only feel at ease if you're living well.
 (Daughter) Thank you, Mom!
 I'm getting married,
 and I'll live a good life from now on.
 Please don't worry about me!"

The lyrics of this song are very short, mainly expressing the mother's deep blessing to her daughter and her good wishes for her married life. The lyrics include expectations for the new couple's future life, exhortations to be loyal to love, and wishes for a happy life. As a duet between mother and daughter, the lyrics may also show the deep affection and reluctance between mother and daughter. The mother may recall her daughter's growth process and express her pride and satisfaction in her daughter's growth; the daughter may express gratitude and attachment to her mother.

Structural analysis: The 'Wedding Tune' adopts a simple two-part form structure. This structure allows for the differentiation of various musical elements and emotional changes, thereby better portraying the blessings exchanged in the dialogue between mother and daughter. The song comprises a primary section and a secondary section. The primary section, ranging from the first to the tenth bar of the song, serves as the core, presenting the mother's blessings to her daughter during the wedding ceremony. The secondary section, extending from the eleventh bar to the end of the

song, portrays the daughter's confessions to her mother during the wedding. The entire composition resembles a heartfelt conversation between a mother and her child.

Singing techniques analysis: During the performance of "Wedding Tune," the speed varies greatly, adding a sense of dynamism to the song. The opening section often adopts a slower tempo, creating a solemn yet warm atmosphere to lead the audience into the festive mood of the wedding. As the song progresses, the tempo gradually accelerates, transforming the melody into a more joyful and exuberant tone, reflecting the joy and excitement felt by the newlyweds and their guests. Ultimately, the song concludes with a soaring melody, symbolizing the climax and perfection of the wedding celebration. This song is slow, the vocal area is low, the volume is not very high, just like the communication between mother and daughter, it should be performed naturally.

As mentioned above, several basic types of traditional wa ethnic folk songs are classified according to the habits of some Wa areas. Although this classification method is not perfect, it respects the self-classification of the Wa nationality's traditional folk songs to the greatest extent. Although this classification method also describes the traditional wa ethnic folk songs with dialect color, it basically conforms to the aesthetic habits of most Wa people. According to this classification method to classify the traditional wa ethnic folk songs, the name can be linked with its corresponding social and cultural functions. This classification method is a new attempt of the author to classify the traditional wa ethnic folk songs, hoping to bring some new impetus to the protection, transmission and development of the traditional wa ethnic folk songs.

5. Singing characteristics of Yunnan wa ethnic folk songs

5.1 The speed characteristics of singing the Wa ethnic folk songs

Although the speed of music does not determine the characteristics of music like the rhythm, tone and pitch, but in the process of shaping the musical image, the speed will also affect the character of music. When I first listened to the traditional Wa nationality folk songs, I did not care much about its speed, but in the process of recording music, I found that almost all the traditional Wa nationality folk songs were sung at a relatively slow speed. According to the general rules of music, the speed of

music is generally fast; the speed of music is generally slow. However, the traditional wa ethnic folk songs are somewhat different from the ordinary music in terms of speed. Whether entertainment singing "Wei sai ", or funeral occasions singing "Rang ", or other occasions singing "Banbei " "Suan luan ", its speed is very slow, most in about 60 per minute, faster in 66 per minute, the fastest is only 72 per minute, slow about 56 per minute, the slowest probably only 48 per minute. Take the 22 examples listed above as examples, only 4 songs for 72 beats per minute, or 18.75% of the total number of listed songs; 5 songs for 66 beats per minute, 18.75% of the total number of listed songs, 6 songs for 60 beats per minute, or 25% of the total number of listed songs; 3 songs for 56 beats per minute, or 21.9% of the total; 2 songs for 52 beats per minute, or 15.6% of the total number of songs listed (see table below)

Table 3. List of 22 Wa traditional folk songs

Speed term	Actual singing speed	Song name	quantity
Andantino	80 Shot per minute	welcoming tune (Ximeng Wa village)	1
Andante	72 Shot per minute	1.Sowing in a DryValley(Ximeng Lisuo Wa village)、 2.The Song of Pulling the Wooden Drum(Cangyuan Yanshuai Wa Village) 3.The Song of Pulling the Wooden Drum(Ximeng Lisuo Wa village)、 4.The Toast Song(Cangyuan Shanjia Wa village)	4

Speed term	Actual singing speed	Song name	quantity
Larghetto	60 Shot per minute	1.lament tune (Ximeng Wa village)、 2.New Home Entry Tune(Ximeng Yuesong Wa village)、 3.Opening Door Tune(Cangyuan Yanshuai Wa Village)、 4.Planting Seedling Tune(Cangyuan Yanshuai Wa Village)、 5.Baby Soothing Tune(Ximeng lisuo Wa village)、 6.Cattle Tune(Ximeng yuesong Wa village)	6
Adagio	It's 56 beats per minute	1.kaox nban gēed(Cangyuan Yanshuai Wa Village)、 2.hvi nyōm mēix hvi nyōm nbun(Ximeng Yuesong Wa village)、 3.Blessing song(Ximeng yuesong Wa village)	3

Speed term	Actual singing speed	Song name	quantity
Lento	52 Shot per minute	1.New Home Celebration Tune(Cangyuan Yanshuai Wa village)、 2.Wedding Tune(Ximeng yuesong Wa village)	2
Largo	48 Shot per minute	Orphan tune (Ximeng yuesong Wa village)	1
amount to			22

As can be seen from the above table, most of the Wa traditional folk songs are very slow, only a few of them use medium speed, and there is no fast Wa traditional folk songs. If 72 beats per minute is regarded as medium speed, and 72 beats per minute is considered as slow speed, then only 5 of the songs listed in the above table have medium speed, accounting for 18.75% of the total number of songs listed, while 17 songs have slow speed, accounting for 81.25% of the total number of songs listed. Of course, the songs listed in the above table are only a few of the many traditional wa ethnic folk songs, which are not fully explained in terms of quantity, but the songs listed in the table can cover almost all types of the traditional wa ethnic folk songs, which shows that almost all types of the traditional wa ethnic folk songs are relatively slow. That is to say, the slow singing speed is a musical feature of the traditional wa ethnic folk songs.

5.2 Singing characteristics and skills of Yunnan wa ethnic folk songs

The traditional wa ethnic folk songs have a short structure, the rhythm is regular, most of the tones are not complete, and the speed is very single, but the Wa people always tirelessly repeat the not complex melody, and make many people marvel. In fact, in addition to the unique structural characteristics, tone characteristics,

rhythm characteristics and melody form characteristics of Wa traditional folk songs, their unique singing characteristics are also one of the reasons that people can never get tired of listening. According to Professor Zhang Zonghong's research, the traditional wa ethnic folk songs are composed of solo, duet, chorus, and the singers are the elderly, young people, children, and good voice and good voice, but its singing characteristics are very obvious. Its singing characteristics are mainly reflected in the following two aspects:

One is a singing form of the crowd. The Wa people will sing their traditional folk songs at weddings, funerals, festivals, building new houses, and visiting relatives and friends. When singing their traditional folk songs, some are solos, some are duet, and some sing together, but the most impressive is the form of singing. This form of singing is mainly used in the wa people collective entertainment, pull wood drum, building new houses and other occasions with a large number of participants. The lead singer is usually the respected elderly or smart and capable person in the village, and there is usually no special requirement for the singer, who can participate as long as willing. The content of the lead singer's singing generally changes more, and the melody will change slightly with the different content of the singing. The lyrics and melody of the chorus are generally relatively fixed. The reason why the Wa people like to sing their traditional folk songs may be several

First, in the traditional life of the Wa people, although there are many occasions to sing traditional folk songs, they are rarely accompanied by instruments. Most of the time, the lead singer leads one or two lines, and then the people agree. In order to keep the crowd in step during the singing process, the lead singer needs to have a relatively uniform pitch and speed, so that the singing activity can go smoothly. Second, the reason why we sing together is because we need to express some pleasant emotions or say some auspicious and blessing words. In order to avoid the chaos of confusion, we need a eloquent leader to lead us to sing together. Third, when carrying large objects such as Ramu drum and Ramu bridge, it is necessary to unify the rhythm of labor, and a clear-minded conductor to command everyone to move large objects, so it needs a respected elder in the village as the lead singer. Although this kind of singing form is not used by all the Wa traditional folk songs, it is frequently used in the singing activities of the Wa traditional folk songs,

which is one of the characteristics of the traditional Wa traditional folk songs.

The second is to directly use the real voice singing method. When the Wa people sing their traditional folk songs, although there is no unified singing method, but the direct use of authentic voice singing is one of their common singing characteristics. Most of the traditional wa ethnic folk songs have a narrow vocal range and a low vocal area, but when they first listen to the Wa traditional folk songs, they often give people a loud and clear feeling. The reason for this feeling is that most Wa people hardly use falsetto or mixed sound when singing their traditional folk songs, but only use authentic sound. The real sound is one. The sound produced by the natural closure of the vocal cords, which has the characteristics of close closure and strong strength, giving people a loud feeling, and is a very natural sound. Most of the traditional wa ethnic folk songs have a relatively narrow range of about one octave, a little wide of about 10 degrees, and only about four degrees narrow. Such a vocal range generally does not need to use other singing skills, as long as the direct use of the natural real voice can be freely sung. Therefore, in the actual singing process of the traditional Wa nationality folk songs, most of the singers only use real voices to sing, and under the effect of high emotions, the vocal cords are pulled relatively tight, which will produce a forced sound. This sound is not as soft as falsetto and mixed sound, strong strength, can directly express the inner feelings of the singer, and give people a bright and natural feeling. In addition, the reason why the Wa people like to use authentic voices to sing their traditional folk songs may be related to their rough and unrestrained character and happy living habits. In the traditional life of the Wa people, slash-and-burn farming is their long-used mode of production. This way of production has created their close to natural life habits, emotional expression is more straightforward, so used to express their life emotion of traditional folk songs also has the characteristics of direct generous, with true voice singing also became the best choice they singing wa traditional folk songs, but also became the wa traditional folk songs singing a basic characteristics.

6. Analysis of modern wa nationality folk songs

6.1 wa ethnic folk songs and Modern Folk Songs (after 1960) A Wa Ren Ming Chang Xin Ge (Wa People Sing New Songs)

"The Wa People Sing New Songs" is the representative work of Mr. Yang Zhengren, the former composer of the National Defense Art Troupe. Since its debut in the 1960s, "The Wa People Sing New Songs" has not only won the love of the Wa people, but also touched countless audiences. It is still one of the most representative songs in the Wa region. In 2002, the Ximeng Wa Autonomous County also set "The Wa People Sing a New Song" as a county song. Why is a song created by a non-Wa composer recognized by the Wa compatriots and widely circulated in the society, and also designated as a county song by Ximeng Wa Autonomous County? What caused the composer Mr. Yang Zhengren to create such classic works in a time when the material conditions were not rich?

The Wa People Sing New Songs is a new type of folk song among Yunnan wa ethnic folk songs. Its morphological characteristics and significance are different from the traditional folk songs. The song is widely sung in the Wa region of Yunnan province and has become an indispensable part of cultural activities in the region. The singing characteristics of "The Wa People Sing New Songs" reflect the uniqueness of the Wa music style and its independent aesthetic pursuit.

From the perspective of the characteristics of the music ontology, the Wa People Sing New Songs adopts the traditional musical elements of the Wa people and integrates the innovation of modern music. The melody of the song is beautiful and rhythmic, and the tone are varied. The song also uses the unique Wa musical instruments, such as the Wa harp, Wa rooster bone organ, etc., which adds a strong Wa style to the song.

In terms of the content of the lyrics, "The Wa People Sing the New Songs" conveys the Wa people's pursuit of a better life and their yearning for happiness. The lyrics express the Wa people's love for their hometown, their insistence on labor and their value of traditional culture. The song also expresses the desire and strength of the Wa people to express their inner feelings through singing.

Different from the traditional folk songs, "The Wa People Sing the New Songs" pays more attention to the stage effect in the form of songsinging. The singers,

dressed in traditional Wa costumes, accompanied the song with soothing and smooth dance steps, showing the vitality and creativity of the Wa people. This form of innovation not only enhances the artistic expression of the song, but also further enriches the connotation of the Wa culture.

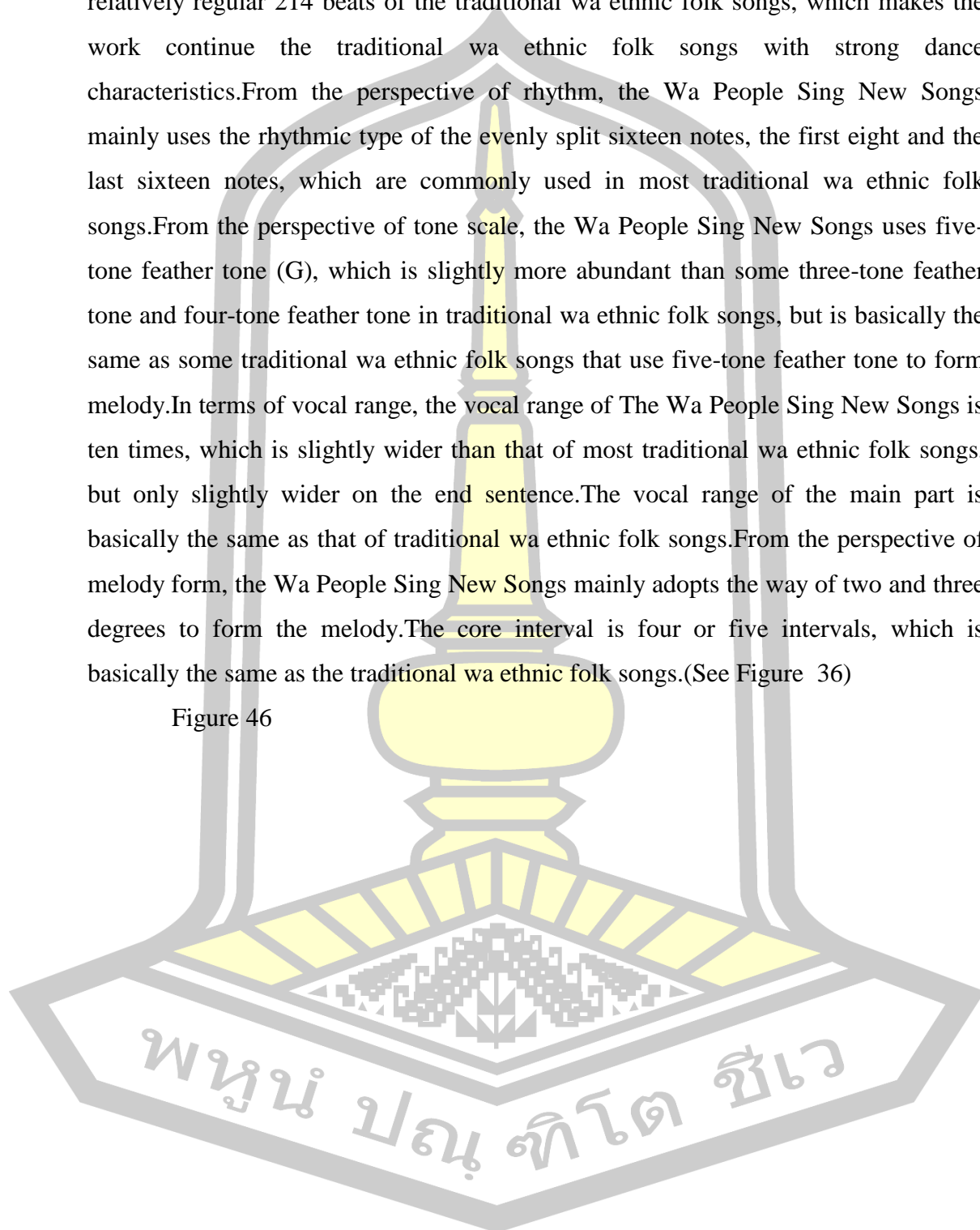
As a precious part of Yunnan wa ethnic folk songs, "The Wa People Sing New Songs" not only has artistic value, but also has social significance. This song, with its unique musical expression form and rich connotation lyrics, shows the wisdom and creativity of the Wa people, and spreads the spiritual core of the Wa culture. At the same time, the song also provides a platform for the Wa people to express their feelings and show their talents. Through the song "The Wa People Sing New Songs", the Wa people can better transmission and carry forward their own music culture, and realize the benign interaction between individuals and the society.

As a new form of Yunnan wa ethnic folk songs, the Wa People Sing New Songs not only presents its uniqueness in the characteristics of music, but also highlights the spiritual pursuit and cultural creativity of the Wa people through the lyric content and singing form. The appearance of this song enriches the diversity of wa ethnic folk songs and also provides a platform for the Wa people to show themselves. Through the study of "The Wa People Sing New Songs", we can further understand the diversified development status and cultural connotation of Yunnan wa ethnic folk songs.

"The Wa people sing new song" can get the wa compatriots, and won many of the wa, in addition to the lyrics content meet the aesthetic needs of the people, more important is the composer Mr Yang Zhengren in the process of using the wa traditional music elements, make the work with the characteristics of the wa traditional music, and give a person with cheerful, happy feeling. In the process of composing the Wa People Sing New Songs, the composer Yang Zhengren not only adopted the structural characteristics of the short structure of the traditional wa ethnic folk songs, but also adopted the elements of the rhythm, rhythm, tone, vocal range and melody form of the traditional wa ethnic folk songs. From the perspective of structure, the Wa People Sing New Songs is an expanded music segment, which is slightly richer than the traditional wa ethnic folk songs, which are mainly single music segments, but the length and structure are very similar to the traditional wa ethnic folk

songs. From the point of view of rhythm, "The Wa People Sing New Songs" uses a relatively regular 214 beats of the traditional wa ethnic folk songs, which makes the work continue the traditional wa ethnic folk songs with strong dance characteristics. From the perspective of rhythm, the Wa People Sing New Songs mainly uses the rhythmic type of the evenly split sixteen notes, the first eight and the last sixteen notes, which are commonly used in most traditional wa ethnic folk songs. From the perspective of tone scale, the Wa People Sing New Songs uses five-tone feather tone (G), which is slightly more abundant than some three-tone feather tone and four-tone feather tone in traditional wa ethnic folk songs, but is basically the same as some traditional wa ethnic folk songs that use five-tone feather tone to form melody. In terms of vocal range, the vocal range of The Wa People Sing New Songs is ten times, which is slightly wider than that of most traditional wa ethnic folk songs, but only slightly wider on the end sentence. The vocal range of the main part is basically the same as that of traditional wa ethnic folk songs. From the perspective of melody form, the Wa People Sing New Songs mainly adopts the way of two and three degrees to form the melody. The core interval is four or five intervals, which is basically the same as the traditional wa ethnic folk songs. (See Figure 36)

Figure 46



阿佤人民唱新歌

A Wa Ren Ming Chang Xin Ge
Wa People Sing New Song

Composer: Yang Zhengren
Transcribed by Liu Wenjun

Allegro

(overture)

7
村村寨寨哎，打起鼓，敲起锣，阿佤唱新歌。
Cūn cūn zhài zhài, āi dǎ qǐ gǔ, qiāo qǐ luó, ā wǎ chàng xīn gē,

13
共产党光辉照边疆。山笑水笑人欢乐。社会主义好，哎，
gòng chǎn dǎng guāng huī zhào biān jiāng, shān xiào shuǐ xiào rén huān lè. Shè huì zhǔ yì hǎo, āi

19
架起幸福桥。哎，哎，哎，道路越走越宽敞，
jià qǐ xìng fú qiáo, āi āi āi. dào lù yuè zǒu yuè kuān chǎng,

25
越宽敞。哎，江三木罗哎，江三木罗。
yuè kuān chǎng, āi jiāng sān mù luó. āi jiāng sān mù luó.

Figure 46. A Wa Ren Ming Chang Xin Ge (Wa People Sing New Songs)

Source: Transcribed by Liu Wenjun

From the figure 36 the researcher can analyze follow as:

Melody analysis: The melody of "The A'wa People Sing a New Song" is imbued with a strong ethnic flavor. The song is comprehensively analyzed using Chinese pentatonic forms (gong, shang, jiao, zhi, yu) and Western tonal methods. The song is in the key of F, and the Chinese pentatonic form is in the key of F Yu (sol), incorporating traditional elements and stylistic characteristics of the Wa music. From the introductory section spanning the first to the sixth bars of the song, one can sense the bright and joyful atmosphere of the improved lives of the Wa people. The melody flows smoothly and is rich in variation, often featuring slides, ornaments, and other

musical expression techniques unique to the Wa people. Grace notes, appearing in the eighth and twenty-sixth bars of the song, further imbue the entire composition with the distinctive color of Wa culture. Additionally, the melody's progression in the fifteenth and sixteenth bars follows a pattern of eight-sixteen and sixteen-eight rhythms, reinforcing the theme through structural echoes. The overall melody is predominantly lyrical, expressing the A'wa people's yearning for and love of their new life. Every note in the melody resonates with sincere emotions and profound cultural depth. Inseparable from its rhythm, the melody creates a distinctive sense of beat, which not only enhances the song's dynamism and rhythm but also makes it more catchy and memorable. Commonly used as backbone notes in the melody are La, Do, Re, which contribute to the song's smooth and natural flow, facilitating its widespread singing. In the final bar of the song, the recurring rap melody characteristic of wa ethnic folk songs marks a triumphant conclusion.

Lyrics analysis :The translation of the lyrics of this song into English is as follows:

"In every village, drums and gongs are beaten,
the Wa people sing new songs,
the Communist Party shines brightly on the frontier,
and the mountains and rivers laugh and people laugh.
Socialism is good, hey build a bridge of happiness,
hey, hey. The road is getting wider and wider. Hey Jiang Mikiro."

(The last sentence in the Wa language, Jiang Mikiro, means fairness and justice.)

"The Wa People Sing New Songs" is a classic wa ethnic folk song, through the lyrics can deeply feel the emotion and significance of many aspects of the song. The lyrics include many references that "the Communist Party shines on the frontier" and "Chairman Mao shines on the frontier", expressing the gratitude of the Wa people to the Communist Party and its leaders, as well as their praise and yearning for a new life. This feeling of gratitude and praise runs through the whole song, reflecting the new life and new hope gained by the Wa people under the leadership of the Communist Party of China.

In the lyrics, sentences such as "people laugh" and "people of all ethnic groups unite closely, move forward, and ambition shakes mountains and rivers" show the happy life of the Wa people under the socialist system and the unity and harmony among all ethnic groups. This atmosphere of joy and happiness is one of the main themes of the whole song, conveying a positive attitude towards life.

In the lyrics, "The people of all ethnic groups unite together, and move forward" emphasize the importance of ethnic unity, and also show the spirit of the Wa people and the people of all ethnic groups to work hard together and move forward together. This spirit of unity and struggle is the precious wealth formed by the Wa people in the long-term historical development, and also an important force to promote the economic and social development of the Wa region.

Structural analysis: The structural layout of this song is a single-paragraph form, comprising multiple phrases of varying lengths. This structure lends the song a more compact and powerful expression, while also facilitating ease of memorization and dissemination among listeners. The entire song unfolds in distinct layers, such as the stable phrases evident in the bass register starting from the seventh bar, the transitional high notes in the eighth bar which expand the rhythmic phrasing, and the soaring, vibrant phrases in the final two bars, which highlight the national characteristics of wa ethnic folk songs. These well-defined structural layers enrich the song's expression.

This song falls into the category of a non-square, single-phrase segment (one-part form) with multiple parallel phrases. Its musical structure can be described as: Introduction + a + b + e + d.

The opening phrase, a, serves as the beginning of the musical segment, initiating the music from the seventh bar and laying the foundation for the overall development of the song. From the thirteenth to the nineteenth bar, phrase b functions as the chorus, deepening and reinforcing the presented melody through variations. Moving to the twentieth bar, phrase c acts as a transition, serving as the pivotal point of the entire composition by expanding on the chorus, introducing musical instability, and further developing the melody. Finally, phrase d, the concluding phrase, affirms and summarizes the preceding musical ideas.

Singing techniques analysis: As a classic wa ethnic folk song, the Wa People Sing New Songs. its singing method fully reflects the unique charm and ethnic customs of the Wa music. The following is an analysis of the song by singing methods:

(1) Singing form

wa ethnic folk songs are sung in various forms, including solo, duet, round singing and combination. "The Wa People Sing New Songs" may adopt one or more of the singing forms, especially the combination of the lead and the lead. The leading improvisation is strong and the lead is relatively fixed. This form helps to enhance the interactivity and expression of the song.

(2) Singing style

True voice: the traditional wa ethnic folk songs is mainly true voice, the sound is simple, natural and very personalized. "The Wa People Sing New Songs" also retains this characteristic when singing, conveying the Wa people's love for their hometown and yearning for a new life through the authentic voice singing.

Sincere emotion: the song pays attention to the emotional input and expression, and shows the joy and gratitude in the song through the ups and downs of the voice and the strength of the voice. This sincere emotional expression makes the song even more moving.

(3) Singing skills

Acting requirements: singing needs to do mellow, delicate and smooth. Thought is coherent, at one go, can not sing one by beat, to fluently express the belief and worship of the creation of the ancestors.

Cadence: the preparation, climax and ending of the song are very obvious, and the cadence of the sound can enhance the hierarchy and appeal of the song. In the climax, it reaches the emotional high point, the sound is weakened and the song ends in peace.

Speed hierarchy: in the process of singing, it may be necessary to highlight the grasp of the speed hierarchy. For example, when the phrase "Jiang" is added in two repeated paragraphs, the speed should be accelerated to show a warm and passionate mood; and slowed down at the end to create a peaceful and harmonious atmosphere.

(4) accompaniment and dance

Accompaniment Instruments: Although the Wa People Sing New Songs may be dominated by vocals, traditional Wa instruments such as Lusheng and Little Three strings may be added to accompany the actual performance to enhance the expression of the music.

Dance movements: When singing in festive and entertainment occasions, it may also be accompanied by simple dance movements. These dance movements are coordinated with the melody of the song to create a cheerful and warm live atmosphere together.

To sum up, the singing method of "The Wa People Sing New Songs" reflects the unique charm and ethnic customs of the Wa music. Through the combination of diversified singing forms, sincere emotional expression, exquisite singing skills and rich accompaniment and dance elements, this song has become a classic of the Wa ethnic folk songs.

In short, "the wa people sing new song" is successful, because the creation of subject conforms to the aesthetic needs of the people, the lyrics depicts the wa into a new society after the social scene, more important is skillfully using the wa traditional music elements, make the work with strong wa traditional music style, thus won the recognition of the wa compatriots, and won the vast audience. Even today, the lyrics are not completely consistent with the modern life of the Wa people, but the existence of the traditional Wa music elements still makes the Wa People Sing New Songs radiate a unique charm and become a classic vocal work in the eyes of many people.

7.2 The modern wa ethnic folk songs "Yue Liang Shen Qi Lai" ("The Moon rises")

"The Moon Rises" is the representative work of Mr. Li Jiangping, the Wa composer of the Wa Mountain Song and Dance Troupe in Cangyuan Wa Autonomous County. It is also another work with strong traditional Wa music style after "The Wa People Sing New Songs", and is known as the "Oriental Serenade". In 1985, Yang Shaobo sang in the singer competition in Lincang City. In 1987, Xiao Wenjun, a Wa peasant singer from Cangyuan County, sang in the "Haiyan Cup" singer competition in Beijing, which attracted more audiences. In 1997, "The Moon rises" won the silver award of Yunnan Province; in 2009, it won the title of "Beautiful Yunnan".

In modern times, the Wa ethnic folk song "The Moon rises" is significantly different from the traditional folk songs in many aspects, while also retaining the characteristics of some traditional folk songs.(See Figure 37)

Figure 37

月亮升起来
Yue Liang Sheng Qi Lai
The Moon Rises

Composer: Li Jiangping
Transcribed by Liu Wenjun

Amoroso

(Overture)

9
月亮升起 来哟 山寨静悄悄, 风儿轻轻吹, 弦子声声
Yue liang sheng qi lai yo, shan zhai jing qiao qiao, feng er qing qing chui, xian zi sheng sheng

16
月亮升起 来哟 山寨静悄悄, 弹起小三弦, 阿妹轻轻
Yue liang sheng qi lai yo, shan zhai jing qiao qiao, tan qi xiao san xian, a mei qing qing

24
啊, 弹起我心爱的小三弦, 我心爱的姑娘你快快
xiang, tan qi wo xin ai de xiao san xian, wo xin ai de gu niang ni kuai kuai
唱, 让我们相依在 一起, 诉说心里的悄悄
chang, rang wo men xiang yi zai yi qi, su shuo xin li de qiao qiao

37
来, 哎 哎 快快 来。 哎。
lai, ai ai kuai kuai lai. ai.
话, 哎 哎 悄悄 话。
hua, ai ai qiao qiao hua.

Figure 47. Yue Liang Shen Qi Lai("The Moon rises")

Source: Transcribed by Liu Wenjun

From the figure 47 the researcher can analyze follow as:

Melody analysis: The melody analysis of the Wa song "The Moon Is Rising" can be carried out from the following aspects:

As a wa ethnic folk song, the melody of "The Moon Rises" is full of the unique charm of the Wa music. The song adopted the Chinese tone (palace (do) business (re) Angle (Mi) zhi (Sol) feather (La)) and wa folk common scale and tone, tune is 2 / 4, from the twelfth, the thirteenth and the last section last wa ethnic folk songs commonly used on sound, makes the song on the melody has distinct national characteristics. The song melody is beautiful lyric, with soft tone, creating a quiet and

warm atmosphere. This melodic feature complements the theme of love in the lyrics, making the song even more touching. The whole song is divided into three chapters. Although the rhythm of each chapter is the same, the emotion is sublimated step by step. This design makes the song present a sense of hierarchy and progressive on the melody, which enhances the artistic expression of the song. The melody of the song contains some repetitive phrases or passages, such as in the eighth and tenth bars of the song, and it can be seen that the rhythm melodies of both bars are similar, and these repetitive elements help the listener to remember the song. At the same time, the appropriate variation and development on the basis of repetition, making the song melody more rich and diverse. In "The Moon rises", the mold is used to promote the development of the melody, so that the song maintains unity without losing change. The melody of the song is closely linked with the content of the lyrics to express the theme and emotion of the song together. In "The Moon rises", the ups and downs of the melody echo the emotional changes in the lyrics, making the song more vivid and moving. The song is performed on traditional Wa instruments (such as small Sanxian, Lusheng, etc.). The unique timbre and performance skills of these instruments add more ethnic color and expression to the melody of the song. At the same time, the accompaniment rhythm and harmony also provide a strong support and supplement for the melody of the song.

Lyrics analysis : The translation of the lyrics of this song into English is as follows:

"As the moon rises, the village is quiet,
the wind blows gently, and the strings resonate.

I pluck my beloved little three-stringed lute,
my beloved girl, please come soon,
oh, come soon.

As the moon rises, the village is quiet,
I pluck the three-stringed lute,
and my younger sister sings softly.

Let us lean on each other and speak our secret words,
oh, secret words."

The lyrics of the Wa song "The Moon rises" are full of strong national characteristics and profound cultural connotation. From the lyrics, we can see the following aspects:

The lyrics begin with a picture of the moon rising: "The moon rises, the cat is quiet." This short and pictorial sentence brings the reader into a quiet and beautiful moon night shancat scene. The rise of the moon not only marks the arrival of the night, but also creates a quiet and peaceful atmosphere. The lyrics are full of deep calls and expectations for the sweetheart: "The night wind blows gently, the heart is more comfortable. Play up my beloved small Sanxian, the heart of the girl to come quickly." These sentences depict the pure and warm feelings between the young men and women of the Wa nationality by depicting the young man playing Xiao Sanxian under the moonlit night and eagerly hoping for the arrival of his sweetheart. At the same time, the detail of "playing the small three strings" also reflects the unique charm of the Wa music. As one of the traditional instruments of the Wa people, its crisp tone adds a lot of color to the song. The whole song lyrics through the concise and rich artistic conception of the language, outline a vivid, vivid picture. From the rising of the moon, the quiet of the cat to the expectation of the young man and the light pace of the girl, these pictures are interwoven and integrated, together constitute a poetic and aesthetic artistic conception. This creation of artistic conception not only makes readers feel the natural scenery and humanistic feelings of the Wa people, but also triggers the yearning and pursuit of a better life. As a wa ethnic folk song, the Moon rises, and it contains rich ethnic cultural elements in its lyrics. Through the depiction of the moon, Shanzhai, Sanxian and the expression of the characters, the lyrics not only show the unique aesthetic concepts and emotional expression of the Wa people, but also transmission and carry forward the excellent national cultural tradition of the Wa people. The significance of this cultural transmission and promotion lies in letting more people understand and understand the Wa culture, and enhancing their cultural confidence and national pride.

Structural analysis: The Wa song "The Moon Rises" is analyzed from the structure of the song. As a folk song with the characteristics of the Wa people, the overall structure follows the common structural form of the Wa ethnic folk song, that is, it is mostly a single music section corresponding to the upper and lower sentences

or a complex music section composed of two pairs of upper and lower sentences. On this basis, the song is slightly changed repeatedly (from the beginning to the end of the twenty-third section of the song) to increase the hierarchy and expression of the song. Based on the content and emotional expression of the song, "The Moon rises" can be roughly divided into several paragraphs. Although specific paragraph divisions may vary by version or singer, in general, songs may include sections such as introduction, lead song, chorus, and epilogue. From the first section to the eighth section of the song is the introduction part of the song, introducing the theme and atmosphere of the song through the short melody and rhythm, to pave the way for the following singing. From the eighth shot of the song to the sixteenth shot is the main song part, through the combination of melody and lyrics, tells the story and emotion of the song. In "The Moon Rises Up," the main part of the main song depicts the scene of the moon rising and the tranquility of the Wa village, as well as the young man's expectation and call for his sweetheart. From the 17th shot to the 24th shot of the song is the chorus, with a stronger sense of rhythm and melody, which is used to emphasize the theme and emotional climax of the song. In "The Moon Rises," the chorus may deepen the emotional resonance of the song by repeating or changing repetitive melodies and lyrics. The end part of the song is repeated from the twenty-fifth beat of the song to the end of the song, through the weakening melody and rhythm, the song ends in a warm and harmonious atmosphere. The melody of the song is closely linked with the content of the lyrics to express the theme and emotion of the song together. In "The Moon rises", the ups and downs of the melody echo the emotional changes in the lyrics, making the song more vivid and moving. The structure of the lyrics is neat and rigorous, which may use the first four sentences and the last two sentences. This structure not only helps the listener to understand the content of the song, but also helps the singer to better grasp the emotion and rhythm of the song. At the end of the song, the lining (say, "alas", "hey" in the last section) or the lining (say the end of the twelfth and the fourteenth, that is, the short chair sound) are added to increase the expression and appeal of the song.

Singing techniques analysis: The singing method of the Wa song "The Moon rises" fully demonstrates the unique charm and singing skills of the Wa music. The following is an analysis of the song from the singing methods: "The Moon Rises," is

sung in various forms, but usually maintains the traditional characteristics of wa ethnic folk songs, such as solo or combination. In this form, the lead singer may lead the whole song with a high voice and passionate interpretation, while the harmony part adds to the appeal of the song through a harmonious and unified timbre. wa ethnic folk songs are mostly sung with true sounds, but falsetto may also need to use some high notes to achieve a more soft and expressive effect. The song requires good breath control to ensure sound consistency and coherence. Especially when used in the expression of the emotional changes in the song, the use of breath is even more important. As a love song, the singing of "The Moon rises" needs to fully appreciate the shyness and sweetness in love. The singer should convey this emotion through the change of voice and the expression of expression, so that the audience can feel the warmth and romance of the song. The lyrics in the song depict vivid pictures, and the singer needs to reproduce them in his mind during the singing process and convey them to the audience through voice and performance. This can not only enhance the expression of the song, but also enable the audience to have a deeper understanding of the connotation of the song. If the song is performed in the form of a chorus, the singer needs to maintain the unity and harmony of the tone to form the overall sound effect. This requires the singers to have good musical literacy and team work spirit. According to the emotional expression of the song and the situation needs, the singer needs to adjust the volume timely. In the climax of the song, a passionate emotion can be expressed by increasing the volume; and in the lyrical part, a soft atmosphere can be created by reducing the volume. If conditions permit, singing in the Wa language can show the charm of Wa music more authentic. The unique phonology and intonation of the Wa language will add more ethnic color to the song. Adding the accompaniment of traditional Wa instruments (such as small Sanxian, Lusheng, etc.) in the singing process can enrich the musical level and expression of the song. The unique timbre and playing skills of these instruments will complement the other with the singer's singing and create a strong Wa nationality style.

(5) The application of characteristic elements

Wa language: If conditions permit, singing in the Wa language can show the charm of Wa music more authentic. The unique rhyme and intonation of the Wa language will add more ethnic color to the song.

Wa instrument accompaniment: the accompaniment of the traditional Wa instruments (such as small Sanxian, Lusheng, etc.) is added in the singing process, which can enrich the musical level and expression of the song. The unique timbre and playing skills of these instruments will complement the other with the singer's singing and create a strong Wa nationality style.

To sum up, the singing method of "The Moon Rises" requires the singer to have solid vocal skills, good emotional expression ability, accurate timbre and volume control ability, and be familiar with the characteristic elements of Wa music. Through the comprehensive use of these methods, the singer can perform this Wa love song incisively and vividly, touching people.

First of all, from the perspective of creative background and style, traditional folk songs are collectively created by the Wa people in the long-term social life, reflecting the production and life of the people, and have the characteristics of short tunes, popular lyrics and catchy. Most of these songs are improvised without instrumental accompaniment, highlighting traditional singing forms such as duet, round singing and one lead chorus. The modern folk song "The Moon rises" may be adapted or created on the basis of traditional folk songs and combined with modern musical elements and creative techniques. The song probably incorporates more modern musical elements to make it more contemporary and artistic.

Secondly, from the perspective of content and expression, traditional folk songs usually cover a wide range of life scenes, such as labor, love, sacrifice, etc., and the lyrics are full of direct and simple expression of nature, life and emotion. As a modern folk song, "The Moon rises" may pay more attention to the delicate depiction of emotion and the deep excavation of the inner world. Through the tender melody and affectionate lyrics, the song expresses people's yearning and pursuit of beautiful love.

In addition, from the perspective of singing forms and skills, traditional folk songs are usually sung with real sound, which is more prominent in personalization and has strong characteristics of local dialects. However, modern folk songs may learn from more singing skills and methods, such as the scientific vocal method of combining Chinese and Western methods, to make singing more expressive. With the use of this singing skill, the song "The Moon rises" is more modern and artistic while maintaining the characteristics of the Wa ethnic folk songs.

Finally, there are differences and connections between the modern wa ethnic folk song "The Moon rises" and the traditional folk song in terms of creation background, style, content, expression, singing forms and skills, as well as transmission and development. This difference and connection not only reflect the diversity and richness of wa ethnic folk songs, but also show the transmission and innovation of wa ethnic folk songs in the change of times

Table 4. The Characteristics of Wa ethnic Traditional and Modern Folk songs

	Traditional Folk Songs	Modern Folk Songs
Melody	The melody is simple, combining with the Chinese five-tone tone (Gong, Shang, jiao, Zhi, Yu) and Wa unique composition techniques (using syncopation, attached points and other rhythm types), the beat is 2 / 4 beats and 4 / 4 beats.	The melody reserved traditional Wa folk songs characteristic ,combining with the Chinese five-tone tone (Gong, Shang, jiao, Zhi, Yu) and western composition method, the beat is 2 / 4 beats and 4 / 4 beats.
lyric	The lyrics reflect the life scenes of the Wa people at the end of the primitive society. They also describe the natural landscape and work in the fields. At the same time, some songs may mention the sacrificial ceremonies and myths and legends of the tribe. The lyrics also describe the joy and sorrow of the Wa people in festivals, weddings, funerals and other occasions.	The lyrics have become more diverse. The lyrics describe the scenes of the new life of Chinese socialism, but also describe the national culture and tradition, ecological environment and natural beauty, as well as emotional and interpersonal relations. For example, the song "The Moon rises", with its quiet and melodious melody, depicts the tranquility and beauty of the fake night, making people feel as if they are in the beautiful Wa village.

	Traditional Folk Songs	Modern Folk Songs
Structure	Most traditional folk songs adopt the structure of single music segments corresponding to the upper and lower sentences, which is simple and clear and easy to be sung. Some songs add a sentence to the beginning (opening) or a sentence at the end (the end exclamation), to guide the melody or as the end sentence, make the song more complete and full of charm.	The music structure of modern Wa folk songs is more diverse. In addition to the traditional single music segments and complex music segments, more complex music structures also appear, such as sonata styles and rondo styles. The song often contains many parts, such as introduction, main, secondary, expansion, reproduction, etc. Through the comparison and unification of different parts, the song is more complete and logical.
Singing Technology	The singing of Wa folk songs emphasizes natural voice, and singers use real voice, which is simple and penetrating. The Wa folk songs are highly improvised. When singers sing, they often adapt and compose songs according to the atmosphere of the scene and personal feelings.	There are various modern Wa folk song singing techniques. While using different singing methods, it is necessary to retain the traditional Wa music characteristics of singing Wa folk songs before singing. The singing skills should be combined with emotional expression.

The development of Wa folk songs reflects a transition from traditional simplicity to modern diversity while maintaining core cultural elements. The table below summarizes the key aspects of this transformation:

1. Melody: Traditional Wa folk songs are based on the Chinese five-tone scale (Gong, Shang, Jiao, Zhi, Yu) and incorporate unique Wa composition techniques such

as syncopation and attached points. The rhythm is simple, primarily in 2/4 and 4/4 beats. Modern Wa folk songs retain this traditional foundation but integrate Western composition techniques, resulting in richer, more varied melodies while maintaining rhythmic structure.

2. Lyrics: The lyrics of traditional Wa folk songs focus on depicting everyday life, nature, labor, and spiritual beliefs, often referencing sacrificial ceremonies and myths. They also capture the joys and sorrows of Wa people during significant events like weddings and funerals. In contrast, modern Wa folk songs expand their thematic scope to include national identity, social development, emotional expression, and environmental awareness. For example, songs like *The Moon Rises* emphasize a sense of nostalgia and cultural beauty.

3. Structure: Traditional Wa folk songs follow a simple single-segment structure, where melodies correspond to short lyrical phrases. Some songs add an introductory or concluding sentence to enhance completeness. Modern Wa folk songs, however, feature more complex structures such as sonata and rondo forms, with multiple sections like introduction, main body, and repetition, making them more sophisticated and logically structured.

4. Singing Techniques: Traditional singing emphasizes a natural, unpolished vocal style, with singers using their real voices to achieve a penetrating sound. Performance is highly improvisational, adapting to the atmosphere and personal emotions. Modern Wa folk songs incorporate a variety of singing techniques, blending traditional Wa vocal styles with modern influences. While retaining essential Wa music characteristics, modern performances emphasize emotional expression and technical refinement.

In summary, Wa folk songs have evolved from a simple, spontaneous art form into a more structured and diversified musical tradition. While preserving their ethnic identity, modern adaptations have enriched their artistic value, ensuring their continued relevance in contemporary society.

CHAPTER VI

The guideline of preservation and transmission of Yunnan wa ethnic folk songs

Wa ethnic folk songs are the symbol of ethnic culture in Cangyuan, and the intangible cultural transmission of Yunnan, with high transmission cultural value. Nowadays, scholars have paid little attention to the wa ethnic folk songs. Therefore, through fieldwork and interviews with six informants, the researchers hope to make an in-depth analysis of the current status, difficulties and suggestions of wa ethnic folk songs in this chapter and make contributions to the transmission and preservation of wa ethnic folk songs. This study mainly analyzes the following contents.

1. The Problems of preservation and transmission on the Wa ethnic folk song in Yunnan

1.1 Aging phenomenon of folk artists

1.2 Unbalance between preservation and transmission content

1.3 The Chinese government's intervention in protecting the Wa ethnic folk song has achieved good results

2. The guideline of preservation of Wa ethnic folk song in Yunnan

2.1 The combination of static and live state

2.2 The local government works together with the people to protect the Wa ethnic folk song

2.3 Strengthen international exchanges and implement trans-regional preservation

3. The guideline of transmission of Wa ethnic folk song in Yunnan The research analysis 2 transmission method follow as:

3.1 Traditional mode

3.2 Modern mode

1. The Problems of preservation and transmission on the Wa ethnic folk song in Yunnan

In the traditional life of the Wa people, whether happy or sad, they like to use music to express the knowledge of labor, love, marriage and sacrifice, music always accompany the life of the Wa people. In the past years, the Wa people have created a large number of traditional folk songs with distinctive features and beautiful melodies. In the long-term social life, although the Wa people have experienced different social and economic forms, they love the music and give the music with different social and cultural functions, which is one of the constant cultural life styles of the Wa people. Under the influence of the traditional Wa lifestyle, the traditional Wa music has been transmission along with their traditional lifestyle. However, with the development of economy, especially the advent of the era of globalization, new problems have emerged in the preservation and transmission of the Wa traditional folk song, and the status quo of the preservation and transmission is worrying.

2.1 Aging phenomenon of folk artists

Folk artists are the protectors and transmitters of traditional folk song. For thousands of years, the preservation and transmission of the traditional folk song of the Wa nationality have been carried out by the way of folk art. According to the old Wa folk artists Yan Xiangtai and Yan Cong said, “when we were young, the Wa Mountain was economically backward, with inconvenient transportation and limited information, but many people could sing traditional folk songs of the Wa nationality, and could make and play traditional Wa Musical Instruments, and there were people of all ages.” However, in the investigation of the author in recent years, I found that although there are still a certain number of wa music folk artists, they are generally older and the young talents are few. (Observation figure 48)

พหุ ม ประถมศึกษา ชีเว



Figure 48. The transmitters of wa ethnic folk songs
 Source:Liu Wenjun(From Fieldwork in Cangyuan
 Wa ethnic region 2023.08.26)

In recent years, in the process of doing field research in the Wa area, I have contacted nearly 100 Wa folk singers and musicians, and 41 Wa music folk artists have made detailed records. Among the 41, 17 are over 60 years old, accounting for 41.50% of the total number of folk artists I interviewed; 10 aged 50-59, accounting for 24.40% of the total; 10 aged 40-49, accounting for 24.40% of the total number of folk artists I interviewed; 3 people aged 30-39, accounting for 4.30% of the total number of folk artists I interviewed; only 1 under 30 years old, or 2.44% of the total number of folk artists I interviewed (see table below). In this set of data, folk artists over 60 years old have the largest proportion of the whole artist group, and two of them are more than 80 years old; the proportion of folk artists aged 50 to 59 accounts for 24.40% of the whole folk artist group, which is the second highest proportion among the whole artist group. If the number of folk artists in these two age groups is combined, the total number of folk artists over 50 reaches 27, up to 65.9% of the total number of folk artists I have interviewed. On the contrary, the younger generation of wa music folk artists is somewhat pitiful. There is only one folk artist under the age of 30, accounting for only 2.44% of the total number of folk artists I interviewed; Even

if the number of folk artists aged 30 to 39 is counted as the younger generation, the total number of folk artists in the two groups is only 4, only 9.74% of the total Wa folk artists I interviewed. Although these data are one-sided, most of these folk artists come from Ximeng Wa Autonomous County and Cangyuan Wa Autonomous County, where the Wa population is relatively concentrated. They are areas with relatively good preservation and transmission of Wa traditional folk song. This is enough to show a phenomenon, that is, the current Wa music folk artists are older, the aging phenomenon is prominent. If there is no new effective measures to change the status quo, the aging situation of Wa music folk artists will worsen as time goes on.

Table 5. Age structure table of Wa music folk artists (total number: 41)

Age Group	Number of People	Artist Location	Name of Folk Artist	A Percentage of The Total Population
More than 60	17	Cangyu an Wa Ethnic Area Ximen g Wa Ethnic Area	Li Jiaxian, Li Jiasang, Li Yimeng, Tian Yesa Zhao She oh, Tian Yena, Wei Yi bo, Li Yela, Li Yijia, Chen Oubo, Li Ye Men, Zhao Yi bo, Ni Duan, Yan Bing, Chen Yesang, , Yan Cong, Yanliang	42%
50~59 Years old	10	Cangyu an Wa Ethnic Area Ximen g Wa Ethnic Area	Zhao Ja, Na Wen, Nala, Weisai, Zhong Wa Na, Wei Yirong, Bao Zhiming, Baoyanxiang, Yan Zaixiang, Yan Zairui	24%
Age Group	Number of People	Artist Location	Name of Folk Artist	A Percentage of The Total

				Population
40~49 Years old	10	Cangyuan Wa Ethnic Area, Ximeng Wa Ethnic Area, Menglian Wa Ethnic Area, Tengchong Wa Ethnic Area	Xiao Yena, Na Men, Na Hua, Na Rui, Yang Liping, Yang Naba, Ye Busi, Ye Han, Zhao Ai	24%
30~39 Years old	3	Ximeng Wa Ethnic Area, Cangyuan Wa Ethnic Area,	Nahuan, Li Zhichun, Ye Di	8%
Under 30	1	Ximeng Wa Ethnic Area	Nichen	2%

The aging phenomenon of wa music and folk artists is prominent, which can also be observed from another local phenomenon. In March 2024, I went to Wa Village, Luo Township, Ximeng County for field investigation. With the assistance of the local government, Wa organized 26 people to sing the local traditional folk songs "Into the New house", "plagiarism Niu tune", "wood" drum" and so on. Of the 26, the vast majority are wa people over 50, and only five are under 30. The same situation, in Cangyuan County Chanjia township knife ridge village also exists. On April 4, 2024, I went to Wending Village, Danjia Township, Cangyuan County for field investigation. With the help of the local government, Wending village organized 9 people to sing the local traditional wa ethnic folk songs such as "Si Gang li", "sprinkling millet tune" and "building new house tune". Of those nine, only two were

under the age of 50. This phenomenon also exists in Cangyuan County Yanshuai Town, Banhong Township, Ximeng County Man Township, Mowo Township and other places.

In short, the aging phenomenon of Wa music folk artists is a common phenomenon in the Wa area. When you walk into the Wa Village, the traditional Wa music are usually folk artists over 50 years old. There are very few folk artists under the age of 50, especially the young people born in the post-1980s and 1990s. I have interviewed many folk artists in the Wa area. Many old Wa artists are lamenting that young people are busy working to make money and are unwilling to learn the traditional folk song of their own nation. From the above data, the exclamation of the old Wa artists does exist, which is consistent with the aging phenomenon of the Wa music folk artists I found in many field investigations. It can be said that the aging phenomenon of the wa music folk artists is prominent, which is one of the very prominent problems in the preservation and transmission of the Wa traditional folk song .

2.2 The content of preservation and transmission is unbalanced

According to my Interview with Mr Bao Zhiming, He said “In the long-term social life, the Wa people have created an extremely rich traditional folk song . In the process of labor, they should sing songs of labor types such as "spread millet tune", "pull wood drum tune", "Take tea tune", open the door, in the process of entertainment, the songs of life types, the children complaining, and the songs of children to sleep. In addition, the Wa people also used traditional Musical Instruments with different shapes and functions, such as wooden drum, bronze drum, single string harp, small three string, Wa Ge Luo and Bai. However, in the current actual preservation and transmission process, not all contents have been protected and transmission ; some contents are not only well protected, but also very well transmission , but some contents are nearly lost. It can be said that the preservation and transmission of the Wa traditional folk song are unbalanced.”

One of the uneven contents of the preservation and transmission of the traditional folk song of the Wa nationality is that the preservation and transmission of traditional folk songs is acceptable, but the preservation and transmission of traditional instrumental music is not ideal. The Wa people have a rich variety of

traditional folk songs, as well as a large variety of traditional instrumental music. However, compared with the preservation and transmission of wa traditional folk songs, the preservation and transmission of wa traditional instrumental music is not optimistic. Wa traditional folk songs and traditional instrumental music are the two most important components of Wa traditional music, and also the two key points in the preservation and transmission of Wa traditional folk song. However, in my 's field investigation (2023.08.23), I found that relatively many artists can sing traditional wa ethnic folk songs, but very few folk artists can make and play traditional Wa Musical Instruments. In my past two years have detailed investigation of 41 wa music folk artists, for example: they can't sing local wa traditional folk songs of folk artists, but will make and play wa traditional instruments only Yan Cong from ximeng , Yanxiangtai also from ximeng county , and the folk song transmitter Bao zhiming who live in cangyuan . (Interview Figure 49)



Figure 49. Interview with Mr. Bao Zhiming,
Transmitter of Wa ethnic Folk song

Source : Liu wenjun (From Interview with Mr. Bao Zhiming 2023)

In my interview with Mr. Baozhiming regarding his knowledge of Wa artists, I discovered that if we take the 41 Wa music folk artists I have investigated in detail as the parameter, then the number of people who can make and play the traditional Wa instruments will only account for 7.32% of the total number. Although the production and performance of musical instruments is difficult compared to folk songs, the 7.32% ratio is indeed too low. This phenomenon is also reflected in the preservation and transmission of the traditional Wa ethnic folk song organized by the government. Taking Ximeng County as an example, in the first batch of traditional and folk song, there are only 4 items, accounting for 12.1% of the total number of the list; in November 2023, only 3, accounting for 12.5%. These data show that, compared with the traditional Wa ethnic folk songs, the number of people who can play the traditional Wa instruments is relatively small, and even fewer people can make the traditional Wa instruments. Its preservation and transmission is not ideal, which is very unbalanced compared with the preservation and transmission of the traditional Wa ethnic folk songs.

Second, according to my Internet interview with Prof. Zhang Zonghong, he concluded "the preservation and transmission of Wa traditional folk song is that the preservation and transmission of some types of Wa traditional folk songs are good, while the preservation and transmission of some types of Wa traditional folk songs are not ideal. Compared with the Wa traditional folk music, the preservation and transmission of the Wa traditional folk songs are relatively good. However, compared with other types of traditional Wa ethnic folk songs, such as mourning, crying, orphan and ox herding, the preservation and transmission of traditional Wa ethnic folk songs are worrying. "Funeral" and "Wedding tune" are the traditional folk songs of the Wa nationality folk songs, which have some taboos in singing themselves. For example, "The Funeral tune" is a traditional ethnic group song sung by the Wa people during their traditional funeral ceremonies. Almost all the Wa people believe that they cannot sing "mourning" without the funeral ceremony, otherwise it would bring misfortune to the singers and their families, and even bring disaster to the whole village. Under the influence of this traditional concept, few Wa people are willing to teach or learn to sing such funeral songs in their daily life. I have done research in the Wa area for many years, but there are very few opportunities

to hear the Wa "mourning tune". Most Wa people can not sing the "funeral tune". For another example, "Orphan tune" and "Cattle tune" are songs sung by Wa orphans when they talk about their tragic experiences. But with the development of society, the war between the tribes has long disappeared, the Wa people's life is no longer as poor as the past, the orphans are basically no; even if the existence of orphans, will get the government at all levels of government and friends and relatives, "orphan tune", "cattle tune" such songs to tell the misfortune of children basically lost the meaning of existence."

Summary :Base on the Interview reasons, the preservation and transmission of traditional folk songs of ritual songs such as "Funeral tune" and "Cry tune" and traditional folk songs such as "Orphan tune" and "Cattle tone" are very not ideal, and may even disappear. However, the preservation and transmission of traditional wa ethnic folk songs such as life songs and love songs are relatively good. With the development of economy, the living standard of the Wa people has been greatly improved. Most of the Wa people, besides watching TV, also like to drink, sing and dance in groups; so the traditional wa ethnic folk songs of life songs are better protected and transmission , even the solemn toast etiquette in the past become more lifestyle, and the past toast songs become life songs, well protected and transmission . (Figure 50)

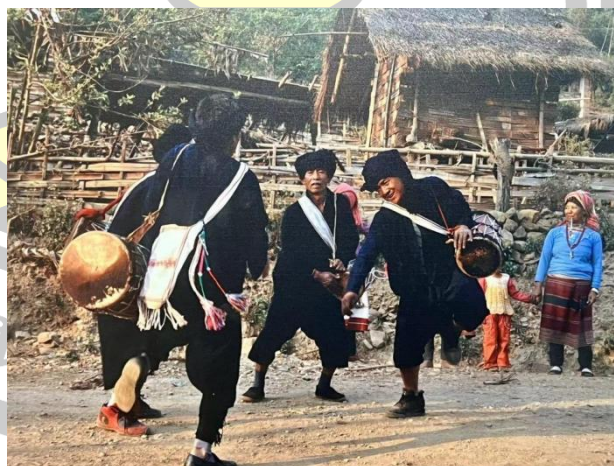


Figure 50. Wa Musicians dance and sing folk songs in Cangyuan Wa villages

Source : The photo is provided by Mr. Baozhiming and compiled by Liu Wenjun

(2023)

Base on my interviews with the two Informants, I draw the following summary: although the Wa people have a rich traditional folk song, they are unbalanced in terms of preservation and transmission content, both from the perspective of traditional folk songs, traditional instrumental music and inside traditional folk songs. Compared with the traditional wa ethnic folk songs, the preservation and transmission of Wa traditional instrumental music need to be strengthened; compared with the traditional wa ethnic folk songs, some ritual songs and nursery songs need to be protected and transmission. The excellent traditional folk song of the Wa people is the crystallization of the wisdom of the Wa people and the capital that the Wa people are proud of. It is a very difficult task to protect and transmission the excellent traditional folk song of the Wa people at present. It requires the joint efforts of the government, scholars and the Wa people to make the excellent traditional folk song created by the ancestors of the Wa people continue to be transmission.

2.3 The Chinese government's intervention in protecting the wa ethnic folk song has achieved good results

The Wa people have rich traditional folk song resources. For a long time, the preservation and transmission of the Wa traditional folk song are naturally transmission by the folk transmission mechanism, and there is no problem of bad transmission. However, with the rapid development of science and technology and the substantial improvement of people's living standards, the impact of modern civilization on traditional culture has become increasingly prominent, and the folk transmission mechanism of many traditional cultures has been strongly impacted, so we have to rely on the thrust of the government to try to continue to move forward. The preservation and transmission of the traditional folk song of some ethnic minorities have achieved good results under the impetus of the Chinese government, but the preservation and transmission of the traditional folk song of some ethnic minorities is not ideal under the thrust of the government. The fate of the traditional Wa nationality folk song is just like that of most of the Chinese minority culture, which has to rely on the strength of the government to protect and transmission the traditional folk song under the strong impact of foreign culture.

According to my interview by Mr Yancong ,he said "With the advent of modernization, wa enjoy the convenience of modern civilization, but at the same time, their traditional folk song also by the foreign culture, especially the mainstream culture, folk transmission mechanism becomes very fragile, the government involved in the preservation and transmission power size, directly affect the preservation of wa traditional folk song and transmission effect.In this context, the local government of the Wa region, especially the Wa Autonomous counties such as Ximeng and Cangyuan, actively responded to the relevant provisions of the Yunnan Provincial Regulations on the preservation of Traditional Ethnic Folk Culture and carried out the preservation and rescue of the traditional Wa ethnic culture.XiMeng county.

According Professor Zhang Zonghong s research " on May 26,2000, the ninth people's congress of the standing committee meeting through the regulations on the preservation of folk traditional culture in Yunnan province, the local government has carried on the positive work, and in July 2005 the first batch of "XiMeng wa autonomous county national folk culture classification preservation list", a total of eight categories, involving the group of wa traditional folk song preservation list has three categories, a total of 37 items, including wa traditional folk songs, wa traditional Musical Instruments and quasi instruments and wa traditional folk song transmission , etc.In September 2006, the Publicity Department of Ximeng County Party Committee asked to organize the "Wa Cultural transmission Group", and recruited excellent music folk artists such as Niqiao and Yanbing as instructors.In November 2012, the People's Government of Ximeng County recommended a number of municipal intangible cultural transmission preservation list and representative transmitter s, among which there are 29 items about the traditional folk song of the Wa nationality.In addition, the Ximeng County government has also set up the Wa Culture Museum, set up an ethnic culture team and other measures conducive to the preservation and transmission of the Wa traditional folk song .XiMeng county government of a series of measures to make the preservation and transmission of wa traditional folk song become more organized, stimulated has become very fragile folk transmission mechanism, enhance the wa folk artists pride and sense of responsibility, also improve the folk

artists involved in the wa traditional folk song preservation and transmission work enthusiasm. In this process, the artists recognized by the government have often been more active in the preservation and transmission of the Wa traditional music and culture than the folk artists who have not been recognized by the government.”

Base on my Fieldwork research (2023), I concluded that : On January 27,2023,, I was in ximeng county interview wa famous folk artists rock soldier, he said to me , although a lot of people to find him to understand the wa traditional music knowledge, but he is not a municipal folk artists, folk artists at the provincial level, he felt national folk artists or traditional culture transmission evaluation standards too dead, because he has work units, so the government never awarded him any level of folk artists or the title of traditional cultural transmission , he to the wa cultural transmission group work or some ideas. On January 28,2023, I had a short conversation with a group of Wolong Village, Zhongxiao Township, Ximeng County, and found that he was very active in the preservation and transmission of the traditional wa ethnic folk song . (Observation Figure 51, 52)



Figure 51. Wa ethnic Tansmitter Mr.Yan Cong With his student Yan Sang

Source : The photo is provided by Mr. Yancong and compiled by Liu Wenjun



Figure 52. Wa ethnic Tansmitter Mr.Yan Cong With his student Yan Sang
Source : The photo is provided by Mr. Yancong and compiled by Liu Wenjun

He said that he is a provincial transmitter of the traditional folk song , and he has the responsibility and obligation to make his due contribution to the preservation and transmission of the traditional folk song of the Wa nationality.He is very proud to be a provincial transmitter , and always talks about the production and playing of traditional Wa Musical Instruments.

According to Informant Mr. Yan Cong said, "I am provincial transmitter , I am also a member of the Wa Cultural transmission Group, mainly responsible for teaching the production and performance of traditional Wa instruments, as well as singing traditional wa ethnic folk songs.In recent years, I has taught three groups of 88 students, and I have taught 11 young people about musical instrument making and playing, and the singing of local folk songs.Rock soldiers and short are very good wa folk artists of traditional folk song , but due to the provisions of the policy, short by the government awarded the title of the provincial transmission , and rock soldiers was not awarded the title of any level of folk artists, led to the two of them to the wa traditional folk song preservation and transmission work attitude is different., Of course, like rock soldiers and short folk artists instance although some special, but also can be seen that the government's attitude towards folk artists, directly affect the folk artists involved in the wa traditional folk song preservation and transmission of

enthusiasm, from one side reflects the government involved in the importance of wa traditional folk song preservation and transmission .It can be said that the government's attitude towards the traditional wa ethnic folk song directly affects the preservation and transmission effect of the Wa traditional folk song .XiMeng, for example,according my fieldwork research in Cangyuan Wa ethnic region(2023) ,I found that in cangyuan two wa autonomous county because the government for the preservation of wa traditional folk song and transmission in intervention, so the two wa autonomy, the county of wa traditional folk song preservation and transmission is relatively good, not only have the provincial transmission , and in the two areas of wa village will sing wa traditional folk songs and production and play wa traditional instruments is relatively more.But in other wa area, due to the government to the preservation of wa traditional folk song and transmission intervention is not big, so far, there is not a wa traditional folk song preservation and transmission of the provincial transmission , municipal is very little, will sing wa traditional folk songs also particularly less, especially will make and play wa traditional instruments is less.These phenomena show that the government's intervention in the preservation and transmission of the Wa traditional folk song is effective and very good.

Based on my Fieldwork interview with Mr.Yan Cong and Prof.Zhang Zonghong, the following summery: In the era of underdeveloped economy, lagging transportation, slow information transmission speed and weak impact of foreign culture, the Wa people have been living in accordance with their traditional way of life.Traditional music and culture, as a part of their life, has been passed down from generation to generation in its own transmission way.However, with the rapid economic development, convenient transportation, accelerated dissemination of information and strong impact of foreign culture, the transmission mechanism of the traditional wa ethnic folk song is difficult to resist the powerful impact of modern civilization, resulting in the aging of folk artists and rare young talents; the preservation and transmission of the valuable traditional wa ethnic folk song may be lost; the preservation and transmission in some areas is acceptable, but the overall preservation and transmission and the preservation and transmission .Some of these preservation and transmission status quo are very conducive to the preservation and

transmission of the Wa traditional folk song , while others are not conducive to the preservation and transmission of the Wa traditional folk song .

2. The guideline of preservation of Wa ethnic folk song in Yunnan

In the long-term social life, the Wa people have created a lot of rich and colorful traditional folk song .In the era of backward transportation and underdeveloped economy, the traditional music of the Wa people, as the carrier of social activities such as spreading labor knowledge, regulating labor etiquette, relieving labor fatigue, and evaluating social current affairs, has been transmitted in the social life of the Wa people, and does not need to take special preservation measures.But with the arrival of modernization, the economy of the Wa area is no longer as backward as before, the traffic is becoming more and more convenient, the transmission speed of new media is faster and faster, the dissemination content is more and more rich, a large number of foreign culture, especially the mainstream folk song into the Wa area, thus affecting the preservation of the traditional wa ethnic folk song ; the traditional transmission measures have been difficult to effectively protect the traditional wa ethnic folk song , requires special means to protect and transmission .In the era of globalization, it is obviously unrealistic to keep the traditional folk song of the Wa people free from the impact of foreign culture, especially the mainstream culture, but allowing the spread of foreign culture, especially the mainstream culture, is not the result we want to see.In the context of contemporary society, on the one hand, people should enjoy the convenience brought by high technology in life, on the other hand, it is difficult to protect the colorful traditional folk song from their ancestors.However, as long as the relationship between the two is well handled, people can not only enjoy the convenience of high technology, but also use it to contribute to the preservation of traditional folk song .With the rapid development of science and technology today, the preservation of the Wa traditional folk song cannot be carried out in isolation.It is necessary to find a way out and find practical countermeasures in the modern background.In recent years, when I made a survey in the Wa nationality area, I found that the strong impact of foreign culture, especially the mainstream culture, has indeed affected the preservation of the traditional Wa

nationality folk song , but the following countermeasures can still be adopted to effectively protect it.

2.1 The combination of static and live state on wa ethnic folk song preservation

According to Fieldwork research on 2023,08,23, The Informant Mr.Bao zhiming said, “Music is the art of time, and generally does not exist in people's life in a static form. But with the development of science and technology, many music works can be preserved in a relatively static way through recording, video and other high-tech means. In the modern context, although the preservation of living state is the ideal state pursued by many people, it is not necessary to adopt some relatively static preservation modes when the impact of foreign culture, especially the mainstream culture, is becoming more and more powerful. Of course, the static preservation may hinder the inherent mass, variability and other characteristics of the Wa traditional folk song . In order to solve these two problems, I believe that the combination of static and living state can be adopted to protect the traditional folk song of the Wa nationality”.

Base to my research and analysis, the summary: Static preservation , is on the one hand, using modern high-tech means, the existing wa traditional music as far as possible for recording and video, the ancestors of wa traditional music frames in the moment, at the same time with text, atlas written symbols such as as possible to record the wa traditional music status quo, and by the government cultural functional departments and custody. Such means of preservation can effectively record the current situation of the traditional Wa nationality folk song , and avoid changing the original face of the traditional Wa nationality folk song under the strong impact of foreign culture, especially the mainstream culture. Years later, when people need to understand preservation the wa traditional folk song , now recorded audio and video data can well restore the wa traditional folk song , and organize the wa traditional folk song provide real model, let the real features of wa traditional folk song has long existed in the mainstream cultural environment, will not change with the change of time. The nature of the museum of relatively static preservation method, although hindered the wa traditional folk song with the change of The Times change characteristics, but can for later generations more comprehensive display wa

traditional music folk songs, singing skills, singing content, instruments, playing skills, repertoire, folk artists, and the wa traditional folk song inherent cultural connotation, etc. This relatively static way of preservation can not only provide a backup mode for contemporary people in the preservation of the traditional wa ethnic folk song of the people, but also provide more original transmission content of the Wa traditional folk song for later generations. It is a way of preservation that will not change with time. On the other hand, it is to collect the existing physical objects about the traditional wa ethnic folk song and establish a museum of the traditional wa ethnic folk song. In the Wa Traditional Music and Culture Museum, the traditional Wa instruments can be classified and displayed, and the basic information such as the production materials, production tools, production methods, playing methods, traditional playing pieces and use scenes should be recorded and displayed in words.

In addition, according to prof. Zhang Zonghong's interview, he said "the collected basic information of the excellent Wa music folk artists should be written into small biographies and displayed in the Wa Traditional folk song Museum, so as to set an example for the preservation of the traditional folk song of the Wa people, and also provide empirical materials for the preservation of the traditional folk song of the Wa people. Although this way of preservation will solidify the time art of music in an instant, when the impact of foreign culture, especially mainstream culture, is increasingly strong, at least we can still see the general picture of the traditional wa ethnic folk song in the museum. As time goes by, the foreign culture, especially the mainstream culture, will continue to impact the traditional folk song of the Wa nationality, and the Wa traditional folk song will also change with the changes of The Times. However, as long as you enter the Wa traditional folk song museum, the general picture of the Wa traditional folk song will be clear. Of course, the static preservation of the Wa traditional Wa and culture is not necessarily a very ideal way of preservation and transmission, but at present, it is a very safe way and needs to be implemented as soon as possible. Otherwise, with the gradual departure of the old artists, many excellent traditional wa ethnic folk song will no longer exist. The preservation of living forms is to let the traditional folk song of the Wa people naturally exist in the life of the Wa people, let it change with the changes of The Times, and protect it consciously or unconsciously under the traditional transmission

mechanism. In today's powerful foreign culture, especially the mainstream culture, although the survival state of the Wa traditional folk song is worrying, as a part of the traditional culture, like other traditional culture, its collective, oral, variation transmission and other characteristics are still visible.”

Base on my interviews with prof.Zhang Zonghong and Mr.Baozhiming provided a summary: In the preservation of traditional culture, many people, especially many scholars today, advocate that the preservation of traditional culture should adopt a more scientific living transmission mode. Because the living preservation mode can better preserve the basic characteristics of traditional culture, such as collective, oral, variability and transmission .In the process of the preservation of the wa traditional folk folk song , especially the traditional folk folk song , in order to better protect the wa traditional folk folk song , and make it have strong vitality, it can not destroy its basic characteristics. In the process of preservation of the Wa traditional folk song , the continuity of the creativity of the Wa traditional folk song can keep the traditional folk song and thrive in the mainstream cultural environment and show its unique charm. In short, in the contemporary social environment, the context of the traditional wa ethnic folk song is very complex and changeable, and it is dangerous to adopt a single transmission mode conservatively. It is one of the relatively safe and effective measures to combine the static and living preservation mode.

2.2 The local government works together with the people to protect the wa ethnic folk song

According my Fieldwork research, In the traditional life of the Wa people in the past, the traditional music of the nation as an essential part of life, the preservation are consciously or unconsciously in people's traditional customs and activities. However, with the development of economy, the indispensable folk song of Wa culture, especially the foreign culture and the mainstream culture, replaces the traditional folk song with mainstream folk song .In some areas, the mainstream folk song and Wa traditional folk song are intertwined. In the process of modernization, these phenomena do not appear by chance, but are the inevitable result of the collision between the two musical cultures. If the Wa traditional folk song can find its own way out, then it is not impossible to be replaced by the

mainstream folk song .If the government intervenes, the preservation of the Wa traditional folk song will change.When I did a field survey in the Wa area, I found that the local governments invested differently in the preservation of the Wa traditional folk song , and the results were also different."I visited the Wengding Village in Cangyuan, where the Wa ethnic group resides, and under the guidance of the village head, I gained many clues about the preservation of Wa ethnic folk songs.(Figure 48)"



Figure 53. In interviewed the village head of the Wa ethnic Wengding Village
Source:Liu wenjun (From Fieldwork in Wengding Village, April 10, 2023)

For example, , in Wa autonomous counties like Cangyuan, since the government attaches great importance to the preservation of the Wa traditional wa ethnic folk song , the preservation of the traditional folk song is better; in some places, only the incomplete Wa traditional Wa music, and some places have even disappeared.These phenomena show that in the process of modernization, the

preservation of the Wa traditional folk song is not only a matter of the people, but also requires the joint efforts of the government and the people to make the preservation of the Wa traditional folk song better.

During my participation in the Wa ethnic Lamugu Festival, I observed that the current government has invested a significant amount of funds into the preservation of wa ethnic folk songs, resulting in improved infrastructure and better stages for performances.(see Figure 49,50)



Figure 54. Wa ethnic Lamugu Festival

Source: Liu Wenjun (From Fieldwork in Wending village,
April 10, 2023)



Figure 55. The local stage at the Wa ethnic Lamugu Festival

Source: Liu Wenjun (From Fieldwork in Cangyuan, April 10, 2024)

According to my interview with informant Miss. Yang Liping, She said, “In the process of the joint efforts of the government and the people .First, the government needs to do a good policy-oriented job. In the era of globalization, many local governments focus on developing the economy and improving people's living standards, and have no time to consider the preservation of traditional music and culture. Although some local governments in the Wa region have not completely ignored the preservation of the Wa traditional folk song , after all, the Wa traditional folk song is still in the environment centered on economic construction, and people do not pay enough attention to it. In the government's policy orientation of economic construction, the living standard of the Wa people has indeed improved. They have strong dependence on the government and trust in the government; whenever the government proposes to do. In view of this situation, the government can formulate relevant laws and regulations to guide the Wa folk artists and ordinary people to carry out the preservation of the Wa traditional folk song . In fact, although the Ximeng and Cangyuan Wa autonomous counties have not raised the preservation of the Wa traditional music and culture to the height of legislation, they have taken a series of positive measures, such as the establishment of ethnic culture transmission group and the establishment of ethnic culture museum, and have made positive achievements in practice.”

According to my interview with Mr. Baozhiming, he said. “Although on March 28, 2013 in Yunnan province, the 12th session of the standing committee of the second meeting of the Yunnan province intangible cultural transmission preservation regulations on the relevant provisions for the wa traditional folk song preservation provides the relevant legal basis, but more important is the wa region of the local government should refer to the relevant regulations of the government departments, develop the preservation of wa traditional folk song of regulations, to make the wa traditional folk song preservation work more specific. Second, the government needs to provide a certain amount of funding support. At present, the economic development of the Wa ethnic region is accelerating, and the preservation of the traditional Wa ethnic culture, including the traditional folk song of the Wa nationality, are also linked to the economic interests. For example, ten years ago, when I invited folk artists to sing (play) traditional music in the Wa area, he generally did not need to

give special remuneration to the folk artists, even if the remuneration is a symbolic point. But now when wa folk artists are invited to sing (play) their traditional music, they must be paid in most cases, and the amount should not be too small. In the traditional social life of the Wa people, it is only natural for the old artists to teach the folk music skills to the young people, without considering the economic problems at all. However, with people's continuous pursuit of material interests, the preservation of the Wa traditional folk song are no longer simple, but more often need to be linked to economic interests.”

Base on interview with Miss Yang Liping's research ,First, Wa folk artists want to get the same material life as the people around them; on the other hand, most Wa people do not want to "waste" their time in singing, dancing and dancing, but want to spend their time in production activities that can create material wealth. Under the influence of these concepts, if neither the transmitter s nor the transmitter s can receive economic compensation in the preservation activities, then the Wa folk artists will not be too active for the preservation of the Wa traditional music and culture, and the ordinary Wa people are even more reluctant to participate. In order to change this phenomenon, the local government actively participates in it and provides a certain amount of special funds to provide economic compensation to the people involved in the preservation of the traditional Wa nationality folk song , which is a promising preservation measure. In addition, it is necessary to do a good job of collecting and sorting out the existing traditional music and cultural materials. Although the Wa people have a rich and colorful traditional folk song , in the process of modernization, the foreign culture, especially the mainstream culture, strongly impacts the Wa traditional folk song , making the Wa traditional folk song in a complex and changeable living environment. If the government does not take measures to help the Wa people to protect the traditional folk song , then the traditional folk song of the Wa people may gradually disappear under the strong impact of the foreign culture, especially the mainstream culture. However, welcome is the governments at all levels have long realized the importance of traditional folk song data collection and sorting work, from the earliest "folk music data integration" work, to the implementation of "intangible cultural transmission " work, etc., is the government of the traditional folk song preservation of very beneficial work. However, the areas where the Wa people

live are more state-level poverty-stricken counties. I hope we should not ignore the preservation of the traditional folk song of the Wa people because of the shortage of funds.

According to interview with Mr. Bao zhiming ,he said “Government participation can make the preservation of the Wa traditional folk song more efficient, but it is impossible for the government to act without the folk power. After all, the living space of the Wa traditional folk song is in the folk, and the living soil is also in the folk. If not influenced by the mainstream culture in the process of modernization, the preservation of the traditional Wa nationality folk song should rely more on the power of the people. In the process of modernization, the government actively participates in the preservation of the Wa traditional folk song , but without the participation of folk forces, the preservation of the Wa traditional folk song will become water without a source and will eventually die. Under the active advocacy of the government, the Wa people should actively cooperate with the government to complete various tasks of preservation and transmission , and actively carry out the preservation activities of the Wa traditional folk song . For example, with the support of the government, the people should actively cooperate with the government in organizing and declaring the preservation list of traditional wa ethnic folk song , organizing and declaring the data of cultural transmitters at all levels, actively carry out transmission activities in accordance with relevant regulations, and cultivate a large number of transmitter s. The traditional folk song of the Wa people is the product created by the Wa people in the long-term social life. Its survival and development cannot be separated from the people, and its preservation cannot be separated from the people. Only by making the traditional Wa nationality folk song truly return to the folk and restoring its basic characteristics such as collective, oral, variability and transmission , can the traditional Wa nationality folk song have vitality and realize the real activation and transmission”.

Base on the fieldwork interview to Miss Yang Liping and Mr. Bao Zhiming , in the process of modernization, the traditional folk song of the Wa people is influenced by foreign culture, especially the mainstream culture. On the one hand, the Wa people should rely on modernization to improve their living standards, and on the other hand, they should protect the traditional folk song from the influence of

modernization. Due to this contradiction, the preservation of the Wa traditional folk song is no longer as simple as in the past. It requires the close combination of the government, especially the local government and the Wa people, to effectively protect the traditional wa ethnic folk song .

3.3 Strengthen international exchanges and implement trans-regional preservation

According to my data survey of the Wa Ethnic Library in Cangyuan City on August 26, 2023: " The Wa people are a cross-border ethnic group spanning China, Myanmar and other countries. Most of the Wa people are distributed in the two Wa autonomous counties of China and the Wa State of Myanmar. Although the areas they live in belong to different countries, many places are connected by mountains and rivers, languages and cultures, or even identical. Around the China-Myanmar border, the Wa villagers have relatively free access to and from the two countries, sharing the almost exact same traditional wa ethnic folk song . But after all, the two countries have different social systems, and the living environment of the Wa traditional folk song in the two countries is also different. The Wa people in China experience relatively many social changes, while those in Myanmar experience relatively few social changes. According to the narration of wa folk artists and wa villagers who live near the border, the traditional wa ethnic folk song is less affected by the impact of modernization in Myanmar. Since the traditional folk song of the Wa nationality has two different living environments, there are multiple selection conditions for preservation and transmission ." (Cangyuan City Cultural Protection Center, 2023)

Base on my fieldwork research In the Wa Ethnic Library in Cangyuan, My summary is : In China both the government and the people should strive to create an environment for the preservation of the traditional folk song of the Wa nationality, and take transmission measures in line with the actual situation to establish an effective transmission mechanism. In addition, it is also very necessary to conduct regular and irregular international exchanges and cooperation with other countries, especially Myanmar, on the preservation of the traditional wa ethnic folk song . Communication and cooperation phase, can be by the government and investment, some such as wa traditional folk song performance, wa traditional folk song

competition, wa traditional folk song Tiktok show , stimulate the wa folk artists learn wa traditional music enthusiasm, and for the wa, folk artists to learn from each other, mutual transmission , at the same time also can provide wa traditional folk song practitioners and the government communication learning opportunities. (Figure 56 , 57)



Figure 56. Niduan, a Wa singer participating in the 2023 Wa Ethnic Folk Song Competition

Source : <https://i.ytimg.com/vi/VD1fR7Vthus/maxresdefault.jpg>



Figure 57. The monthly round-singing activity of folk songs held in the Ximeng Wa region.

Source : Liu Wenjun (From Fieldwork in Cangyuan Wa ethnic region August 24, 2023)

According to my Fieldwork interview with Mr.Song Ge, He said that “ while preserving the traditional music, we also need to pay attention to the transmission and innovation of the Wa nationality music.Traditional music is the foundation of the Wa culture, but we should also encourage musicians to innovate on the basis of tradition and create musical works with a more contemporary and artistic sense.This will not only attract more young people to pay attention to and love the Wa music, but also inject new vitality and vitality into the Wa music.At the same time, we also need to combine the Wa music with modern technology, and use digital means to spread and promote it.For example, Internet platforms and mobile applications can help more people understand and appreciate the Wa music, so as to expand its influence and popularity .I promoted the combination of traditional Wa music and western jazz on theTik Tok, and received a lot of attention. In just one year, I gained 3 million followers.” (Observation Figure 58)



Figure 58. Wa ethnic musical transmitter Song Ge performs jazz songs using the Wa traditional instrument 'Wu'

Source : <https://www.bilibili.com/read/cv17883783/>

Base on my fieldwork research (2023) and interview with Mr,Song Ge, my summery follow as: Yunnan Wa ethnic music is an important part of the Wa culture, which has unique artistic value and cultural significance.However, under the

impact of modern society, its preservation are facing many challenges. Therefore, we need the joint efforts and wisdom of the whole society to ensure, through a series of effective strategies and suggestions that this precious cultural transmission is continued and developed. Only in this way can we make the Yunnan Wa ethnic music continue to be sung in the coming years and become an important part of human cultural diversity.

The above is a preliminary discussion on the preservation of Yunnan Wa folk music. It is hoped that the research and analysis of this chapter can provide some useful enlightenment and suggestions for the preservation of Wa traditional music. At the same time, we also hope that more scholars and musicians can pay attention to and study the wa ethnic folk song, and jointly promote its preservation.

3. The guideline of transmission of Wa ethnic folk song in Yunnan

The research analysis 2 mode follow as:

3.1 Traditional mode

As an important part of the traditional culture, wa ethnic folk songs transmission have diverse ways and have a deep cultural foundation. The following is the traditional transmission way of the wa ethnic folk songs:

(1) Oral transmission of Wa ethnic folk songs

Teacher transmission and family transmission:

In the Wa society, many excellent folk singers teach their folk songs skills to the next generation by learning teacher. This way pays attention to the oral teaching between teachers and apprentices, so that the singing skills and style of folk songs can be preserved in the original flavor. The three informant s I have interviewed are the representatives of the family transmission, and they have made great contributions to the transmission wa ethnic folk songs. When I interviewed informant Yan xiangtai, I caught the lecture on the single instrument, a traditional wa nationality instrument held in the village.

According to my Fieldwork interview with informant Mr. Yan Xiangtai's depiction, He Said, "In 2019, I was honored to be declared by the Yunnan Provincial Department of Culture and Tourism as a representative transmission person of the Yunnan Provincial Department of Culture and Tourism. We are a family of five,

including my wife, two sons and a daughter. Our family makes a living by growing vegetables and food, and my family and I are full of love for life, especially singing and dancing and instrumental music, so our family is quite famous in Masan Village and even the whole Ximeng County. I have had a strong interest in singing and dancing art since I was young. When I was young, I learned traditional skills from the older generation of rural artists Yan Cong, including the production of Wa "Si Zongwa" and "wooden drum", and the most important Wa folk dance. Since 1980, I have joined the rural amateur art team. Through decades of unremitting learning and practical experience accumulation, I have gained a deep understanding of the internal connection between the context of social development and folk dance and performance forms. Since 1985, I with studious attitude and intellectual, gradually mastered a variety of wa folk dance, such as "wood", "ant dance", "long knife dance", "cow dance" and "distinctive play dance" and "foot dance", not only proficient in the performance form, also mastered their own skills and methods. In the field of rural literature and art in Ximeng County, my family and I made the traditional music culture a good transmission of the Wa people down through the way of family transmission. I am committed to combining tradition and modernity, so that the cultural treasures of the Wa nationality will glow more brightly in the new era."

Base on my fieldwork interview with Mr Yan Xiangtai (2023) , My Summery follows: Mr.Yan xiangtai For the traditional transmission mode, he insists on family transmission and oral transmission as the main transmission mode. In terms of music transmission, he not only has a keen understanding and excellent creative ability in dance art, but also shows a comprehensive talent in self-writing, directing and acting, which reflects the unique charm of the combination of oral transmission and individual innovation in the Wa music and dance tradition. First of all, he can skillfully show the production and life content of the Wa people through singing and dancing performances, which is a vivid practice of the traditional oral transmission way of music and dance. In the Wa society, singing and dancing is not only a way of entertainment, but also an important carrier of cultural transmission. Through oral singing and improvisation passed down from generation to generation, the history, philosophy and living customs of the nation are passed on to future generations. The

artist's performance is a contemporary and vivid embodiment of this tradition. Secondly, as a famous local singer, he not only has a unique voice, but also is good at playing a variety of traditional Wa instruments, such as "Wa Ge Luo", "wooden drum" and "Si Zongwa", which further proves his deep foundation and extensive experience in the field of music. The performance of Musical Instruments not only enhances the expression of song and dance, but also is an important part of the cultural diversity of the Wa music. In terms of dance, he shows the essence of Wa dance. Mu inspiration is one of the most representative dances of the Wa nationality. Its movements, such as clenched fist, stomping, leg lifting and forward lifting, all contain profound cultural connotation and symbolic significance. On the basis of transmission the tradition, the artist also integrates the concept of modern wooden drum culture, and expresses the artistry of the wooden drum vividly through complete body language. At the same time, he also innovatively added the Wa women's "shake hair" movement, which enriched the form and vocabulary of the dance and made it more vivid and colorful. Finally, it is worth mentioning that his comprehensive ability in self-writing, directing and acting enables him to show the charm of the Wa culture in all aspects. He is not only an excellent artist, but also a cultural transmission and innovator. Through his own efforts, he has carried forward the traditional music and dance culture of the Wa people, leaving a precious artistic transmission for future generations.



Figure 59. The Wa musical transmitter "Yan Xiangtai" is instructing students on the steps and sing of the Wa ethnic "Wooden Drum Dance"

Source:Liu Wenjun (From fieldwork in Ximeng Wa ethnic region, May 10,2023)



Figure 60. The Wa musical transmitter "Yan Xiangtai" is instructing students on the steps and sing of the Wa ethnic "Wooden Drum Dance"

Source:Liu Wenjun (From fieldwork in Ximeng Wa ethnic region, May 10,2023)

(2) Transmission in festival celebration:

According to my Fieldwork interview with informant Mr.Yan Xiangtai, He said , “Wa ethnic folk songs are an indispensable part of festival celebration. During important festivals and celebrations, the Wa people will gather together to express their joy and blessings by singing folk songs. This collective activity not only enhances the national cohesion, but also promotes the transmission and development of folk songs. ”

On May 20,2024, I went to Genma Wa Autonomous Region to participate in the investigation of the Wa Youth Miao Festival. The activity scene was very lively. Participated in the investigation of the Wa Youth Miao Festival, I personally experienced the grand occasion of this festival. The activity scene was very lively, as if a vivid picture of national culture slowly unfolded in front of me.

As night falls, the stars are bright, and the bonfire burns in the center of the square, reflecting a jubilant smiling faces. During the fire, the young and the older Wa compatriots held hands and formed a circle and circle, dancing to the rhythm of the wooden drum. The drums, sometimes low and powerful, like an ancient call; sometimes passionate and high, stimulate everyone's enthusiasm and vitality.

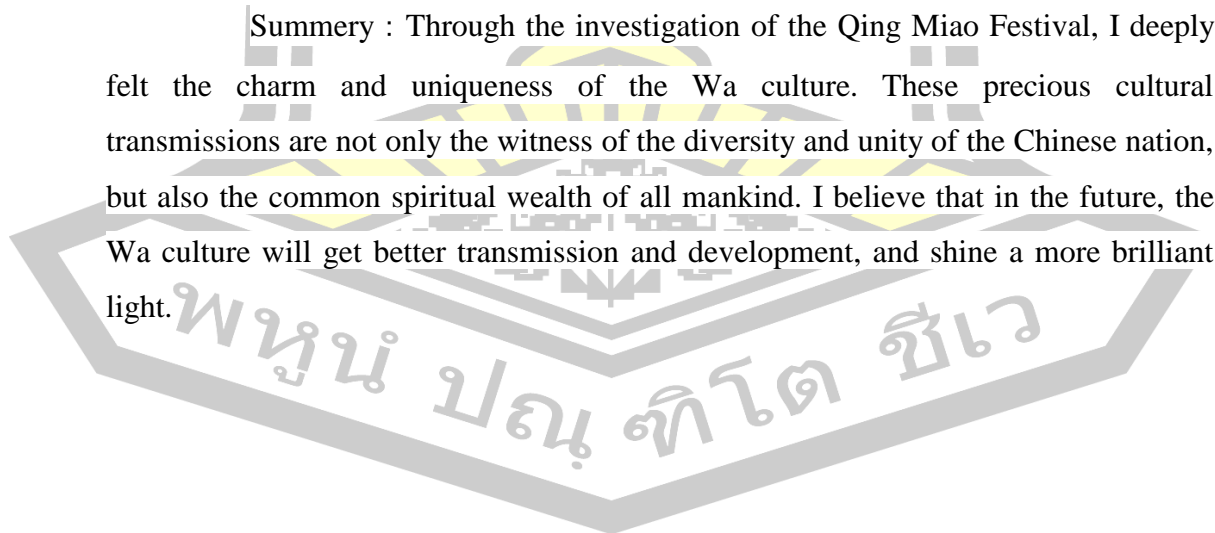
(Observation Figure 61)

Nisang And Wang Xi as the lead dancers, their dance is vigorous and clever, every turn, every jump is full of strength and beauty. Their performance seems to tell the story of the harmonious coexistence between the Wa people and nature, immersed the audience in a strong cultural atmosphere. The people around can not help but follow the rhythm, or clapping, or humming, the whole scene filled with joy and harmony. (Observation Figure 62)

In addition to dance performances, the Festival has also set up a variety of traditional activities. I witnessed the Wa women dressed in traditional clothes and holding their own crops in their hands. Their smiles revealed the joy of harvest and their love for life. At the same time, there are handicraft market, a variety of exquisite weaving, carving full of beautiful things in eyes, dizzying. These handicrafts not only show the skillful hands and wisdom of the Wa people, but also transmission the essence of culture for thousands of years. (Observation Figure 63)

In the process of investigation, I also had a deep understanding of the origin and significance of the Green Festival. This festival is not only to celebrate the arrival of the sowing season, but also to celebrate the reverence and gratitude of the Wa people for nature, their ancestors and a harmonious life. It embodies the wisdom and emotion of the Wa people, and is an important link between the past and the future.

Summery : Through the investigation of the Qing Miao Festival, I deeply felt the charm and uniqueness of the Wa culture. These precious cultural transmissions are not only the witness of the diversity and unity of the Chinese nation, but also the common spiritual wealth of all mankind. I believe that in the future, the Wa culture will get better transmission and development, and shine a more brilliant light.



(Observation Figure 61, 62)



Figure 61. Young Wa musicians perform the wooden drum during the "Qingmiao Festival"

Source : Liu Wenjun (From fieldwork in Gengma Wa ethnic region,
May 20,2024)

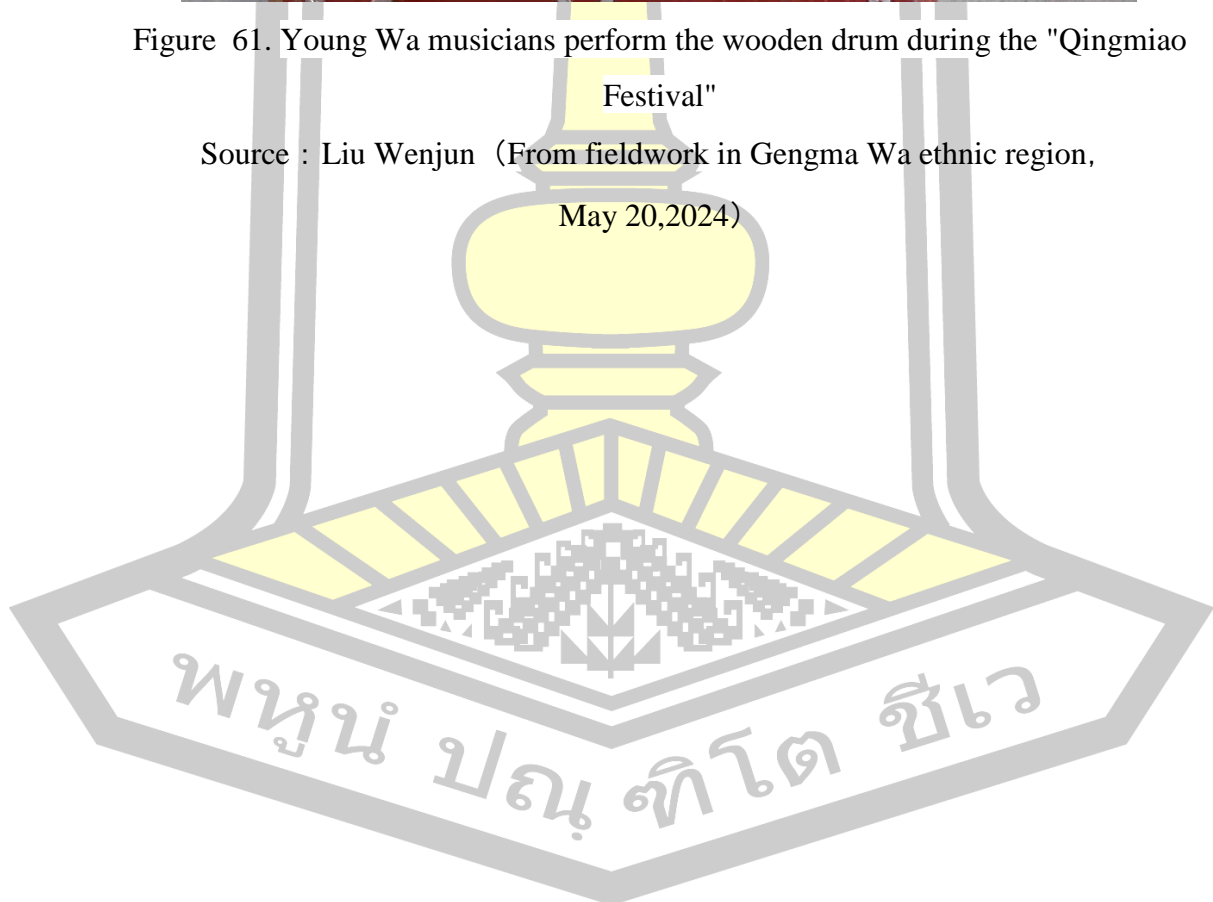




Figure 62. During the evening bonfire event of the "Qingmiao Festival", dancers Nisang and Wang Xi performed

Source : LiuWenjun (From fieldwork in Gengma Wa ethnic region,
May 20,2024)



Figure 63. In Cangyuan Wa region, Wa women are demonstrating their skill in weaving scarves.

Source : Liu Wenjun (From fieldwork in Cangyuan Wa ethnic region,
May 20,2024)

According to the literature analysis of the "Wa Ethnic Intangible Cultural transmission file 13" (2010) , it is concluded that: "The Qin Miao Festival, called "Wo Lengji" or "Duan Lengji" in the Wa language, is one of the most solemn festivals of the Wa people in Gengma. transmission has a history of hundreds of years. The festival is usually held at the end of April and early May of the lunar calendar. It is the sowing season, and for the Wa people to pray for good weather, good harvest and prosperity of the six animals. In this process, music, as an integral part, carries the emotions and hopes of the Wa people."

Wa ethnic folk song transmission in social communication: I said in my previous article that the Wa people cannot live without singing, and the wa ethnic folk songs are also an important medium for social communication among the Wa people. In daily life, people exchange emotions and transmit information by singing folk songs. This social communication activity provides rich soil for the transmission of folk songs. On August 26,2023, I went to Wengding Village in Cangyuan, Yunnan Province for fieldwork. I visited Buding Village of the Wa people. This village hidden among the green mountains and clear waters seems to be an ancient secret place static in time. The air is filled with light tea fragrance and rice fragrance, which contains a strong national culture. My purpose is to deeply explore the transmission of wa ethnic folk songs and uncover the stories behind the melodies that have been passed down from generation to generation.

When I step into Buunding village, the first thing I saw was rows of traditional dwellings built with bamboo and thatch, which are scattered by mountains and rivers.(Observation Figure 64) The villagers warmly welcomed me. When I walked into the village, when I entered the door, a Wa woman beat the wooden drum and sang wa ethnic folk song "welcoming tune". Entering the stockade, I also watched a lot of melodramas, showing the transmission of the Wa people singing folk songs in life and communication. Their smiles are simple and sincere, as if they can instantly dispel the fatigue of the journey. Under the guidance of the village head, I had the honor to visit the transmission base of folk songs in the village, where a large number of traditional Wa instruments and folk song manuscripts are collected, each of which carries a profound historical and cultural transmission.



Figure 64. Wending village of Wa ethnic group in Cang Yuan ,Yunnan

Source : Liu Wenjun (From fieldwork in Wending Wa Village,
August 26,2023)

At the transmission base, I met a senior transmitter of wa ethnic folk song. She is 81 years old, but she sings folk songs, and her voice is full of love for life and pride in the nation. She patiently introduced to me the types, characteristics and transmission methods of the wa ethnic folk songs. It turns out that the wa ethnic folk songs are rich in content, including landscape songs describing natural scenery, labor songs reflecting labor life, love songs and friendship songs expressing love and friendship. These songs have been passed down from generation to generation among the Wa people through oral instruction, and have become an indispensable part of their spiritual and cultural life.

พหุ มั ปรณ ทั โด ชี เว



Figure 65. With wa ethnic folk song Transmitter Liyemei
 Source : Liu Wenjun (From fieldwork in Wending Wa Village,
 August 26,2023)

Under the leadership of transmitter, I also participated in a live performance of wa ethnic folk songs. Dressed in colorful national costumes, we walked hand in hand with each other in a circle, singing the ancient and familiar melodies "Jia Linsai" and "Wa people sing new song" with the drums and Lusheng accompaniment. Our songs are sometimes high and passionate, like the spring in the mountains, sometimes low and gentle, like the breeze in the forest. I was deeply moved by the pure and sincere emotion and atmosphere, as if I had traveled through time and space and experienced those glory and vicissitudes of life together with the Wa ancestors.

พหุ มั ประ โท ชี เว



Figure 66. Live singing and dancing event of Wa ethnic group in Cang Yuan Wending village, Yunnan

Source : Liu Wenjun (From fieldwork in Wending Wa Village, August 26, 2023)

Based on this fieldwork research, I deeply understand the unique charm and strong vitality of the Wa ethnic folk songs. These folk songs are not only the crystallization of the wisdom and emotional sustenance of the Wa people, but also the treasure of the diverse cultures of the Chinese nation. I believe that with the joint efforts of all the Wa people, the Wa ethnic folk songs will be able to achieve better transmission and development, and continue to shine on the stage of the world folk music.

(3) Transmission on the traditional Wa ethnic Opera

According to my fieldwork research on May 30, 2024, the Yunnan Wa Cangyuan government jointly organized a training session in the Wa ethnic folk songs "Qing Opera" in the Tengchong Wa region. The training invited traditional Wa opera experts, professional teachers, and Wa Qing Opera play representative transmission teaching, using "play rehearsal + skills training", "mentoring", the combination of complete complex Qing Opera of the Wa ethnic group traditional play "Three Filial Piety", targeted to opera figure, read white, singing, performance, band playing coaching and training. At the same time, relying on the training, fully excavate the Yunnan province and the national folk music playing talent resources, form a Wa youth folk band, for Wa Qing

opera, wa lantern play, wa, Yunnan opera new drama quyí reserve a batch of outstanding successors, the training of Yunnan ethnic people fully feel the infinite charm of traditional culture and original wa folk customs, make the intangible cultural transmission ethnic Shared the effective carrier of Chinese excellent traditional culture, promote to build a common spiritual home of the Chinese nation. (Observation Figure 67, 68, 69)



Figure 67. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs

Source : Liu Wenjun (From fieldwork in Tengchong Wa ethnic Region, November 20,2023)



Figure 68. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs

Source : Liu Wenjun (From fieldwork in Tengchong Wa ethnic Region, November 20,2023)



Figure 69. Participants in the training of the Wa Ethnic Minority's "Qing Opera" folk songs

Source : Liu Wenjun (From fieldwork in Tengchong Wa ethnic Region, November 20,2023)

According to my Fieldwork interview with informant Mr. Li Jiexian, He introduced me in detail the development of wa Qing opera, “wa Qing opera is wa only officially listed in Chinese minority operas local drama, still retains the early qing opera the original characteristics of primitive simplicity, so far its singing basic no change, still retains the original ecological form, is a precious minority intangible cultural transmission, is the development of the ancient opera very precious "living fossil" play, with strong artistic expression and appeal, is known as the "precious national operas". (Observation Figure 70)



Figure 70. The "Qing Opera " of wa Ethnic group,Perform in Cangyuan Wa ethnic theater.

Source:Provided by Mr. Li Jiexian, an artist specializing in Qing Opera from Tengchong, Yunnan

According to the informant Mr. Li Jiaxian's expound, I summarized the following several important time points for Qing Opera development:

In 1850, Hubei people originated from the ancient Qingyang opera, and created a new opera, known as Qing opera, also known as Hubei Gaoqiang. Wa Qing opera is Hubei Gaoqiang — Qing opera, which changes after distant sowing. During the introduction of the Qing Dynasty, the period of the Qing Dynasty was from the second to three generations, but during the period of Du Wenxiu uprising (1856 to 1874 AD), the performances stopped due to war. During the reign of Emperor Tongzhi of the Qing Dynasty, Li Rukai (1849-1930), the Wa head of Sugarcane Village, initiated the restoration, actively organized rehearsals and played the role himself, so that the Qing opera was often performed in the village and performed in the surrounding Han villages. In 1984, the cultural departments of the government explored and organized the Qing opera, trained actors, participated in the literary and artistic performances, and participated in the regional literary and artistic performances in the same year, which was known as the "precious ethnic opera". Experts from the Chinese Academy of Chinese Opera also went to the Wa sugarcane village to record and video the Wa Qing opera, which officially listed it as one of the ethnic minority operas in China. At present, Mr. Li Jiaxian As the leader of a group of Wa Qing opera backbone. Transmitter Li Jiaxian's family is a real Wa family of Qing opera. From his great-grandfather Fuxing Qing Opera to his daughter-in-law's generation, his family has been continuously engaged in Qing opera performances for five generations. His grandfather Li Runyou and his father Li Maoguang were both the main actors of the Wa Qing opera. Because often hear singing or follow his father to act, influenced, Li Jiasian learned to sing very young. In the later artistic practice, he also boldly made some innovations to the Qing opera. For example, the parents' bench play (only sitting singing) to standing singing, and added some dramatic action. In the past, the accompaniment instruments were only placed on the table, small bowls and other small family affairs, and the strings were nothing except a jinghu. Now it adds erhu, Jinghu, gong, drum, bowl and other accompaniment instruments. (Observation Figure 71)



Figure 71. 79-year-old Li Jiaxian engages in an antiphonal singing with his students

Source : Liu Wenjun (From fieldwork in Tengchong Wa ethnic Region,
November 20,2023)

Base on fieldwork and interview with informant Mr. Li Jiaxian,(2023) my summery is followed:

At present, more than 70 years old Mr. li show is the most important transmission the Qing Opera of Wa ethnic group and activity organizers, is the Qing Opera of Wa ethnic group sound cavity and most understand the plot artists, he fully master qing play sound cavity "nine cavity 13 board" singing, can more skillfully sing down "Jiang Gu Tune" sister-in-law "by pang" LuLin meet An" , "back to pay port" "seal han yu" "wen long wife" from "clock from the point" the wall immortal "xiang son crossing wife" dozens of fold often play. Although at present, he can not perform on stage, but the organization of Qing Opera and the responsibility of transmission have all fallen on his shoulders.

1.2 Modern mode

As an important part of Wa traditional culture, the transmission and development of wa ethnic folk songs have been concerned by all walks of life. With the development of The Times, the transmission way of wa ethnic folk songs is also

constantly innovated and enriched. Here are some transmission methods for the Modern:

(1) Integrate modern elements and innovate transmission methods

According to my research on the Zhaoxinyu (2017) literature:“At Present,we use modern scientific and technological means, such as audio recording, video recording, digital storage, etc., to record and preserve the wa ethnic folk songs in an all-round and multi-angle way, to ensure that the original style and cultural connotation of the folk songs can be transmission. At the same time, through online platforms, social media and other modern communication channels, the wa ethnic folk songs will be promoted to a wider audience and improve their popularity and influence. At present, China will vigorously promote the ethnic minority music culture on both TV and the Internet, so the wa ethnic folk songs are very well known on the Internet. For example, as early as 2005, the Wa nationality songs have been repeatedly broadcast on many important TV screens in China. In 2008, transmitter of wa ethnic folk song participated in the Voice of China and got good results.” (Figure 72)



Figure 72. In 2008, a Wa Ethnic Minority singer participated in "The Voice of China" and performed a Wa ethnic folk song. “Kao bange”

Source : <https://i.ytimg.com/vi/yXrqfusWFwg/maxresdefault.jpg>

At Present the Chinese government is encouraging the cross-border cooperation between the wa ethnic folk songs and other art forms, such as combining

with pop music, dance and drama, to create new works with the characteristics of The Times. For example, I watched the epic Wa musical "Wa people sing New song agian" at the Wa Theater in Cangyuan on May 20,2024. (Observation Figure 73)



Figure 73. The Wa musical "Wa people sing New song agian ", performed in Cangyuan Wa music theater

Source : Liu Wenjun (From fieldwork in Cangyuan Wa Theater, August 20,2023)

According my fieldwork research in Cangyuan Wa theater on August 20,2023 ,My analysis is summarized as follows: With the background of the magnificent epic of poverty alleviation in the Wa region of Pu'er City, the drama vividly reproduces the arduous journey of the Wa people from poverty and backwardness to prosperity and prosperity through the soulful music, the moving dance and the touching story line.

On the stage, the modern LED lights are bright and exquisite scenery, bringing the audience into the mysterious and beautiful Wa Mountain. The music sounds, the melody is melodious and passionate, not only the simple charm of the Wa traditional music, but also the fashion elements of modern music, forming a unique artistic style. The actors dressed in gorgeous national costumes, with exquisite acting skills and sincere emotion, the characters are portrayed lifelike.

In the play, we not only see the indomitable and unyielding spirit of the Wa people in the difficult environment, but also feel their yearning and pursuit for a better life. From the backward shanzhai to the modern villages, from the barren land

to the harvest fields, every scene makes people excited and filled with emotion. In particular, those plots that reflect the Wa people and poverty alleviation cadres work together and work together, which make people cry to their eyes and deeply feel the care and warmth of the Party.

The musical "The Wa People Sing a New Song" is not only a work of art of the Wa people in Transmission and innovation, but also an ode of The Times. In the language of music, it tells the moving story of the Wa people realizing the realization of poverty under the leadership of the Party, and shows the great spirit of unity and common struggle of the Chinese nation.

This kind of cross-border cooperation can not only enrich the expression forms of the wa ethnic folk songs, but also attract the attention and love of more young people in the wa ethnic folk songs, thus broadening its transmission channels. Now the wa ethnic folk songs have been combined with many different types of performances for transmission.

(2) Strengthen education and popularization, and cultivate transmission talents

According to my Fieldwork interview with informant Miss Yang Liping, She said, "Strengthen education and popularization, and cultivate transmission talents, Those initiative not only promotes the transmission and development of wa ethnic folk songs, an intangible cultural transmission, but also greatly enriched the diversity of campus culture. In schools in Yunnan, from kindergarten to university, wa ethnic folk songs have become a bridge between the past and the future, tradition and modernity, allowing students to feel the charm of the Chinese nation in their songs.

These professional training institutions and transmitter training bases not only provide a professional learning environment and resources for learners, but also stimulate students' strong interest in wa ethnic folk songs through regular performances, competitions and communication activities. The participation of famous singers and experts has taught them their valuable experience and exquisite skills to the next generation, ensuring the purity and artistry of the wa ethnic folk songs."



Figure 74. Yunnan Cangyuan Wa Experimental Primary School choir brings the Wa song "Jia Linsai"

Source : Provided by Miss. Hu Manxue, Director of the Feiyue Caihong Children's Choir(2023)

According to my fieldwork in Yunnan Theater On August 20,2023,My analysis is summarized as follows: A group of primary school students from the Wa region of Cangyuan won the Wa song "Jia Linsai" at the Yunnan Theater. In the Yunnan Provincial Theater, the lights were bright, the applause was thunderous, and a unique "Yunnan Ethnic Minority Folk Song Chorus Competition" was successfully concluded. When the primary school choir from Cangyuan Wa District, Yunnan Province, performed the Wa song "Jia Linsai" with their innocent voice and uniform movements, the whole theater seemed to be surrounded by a warm and simple power. With its unique melody, melodious tune and the essence of the Wa culture contained, this song deeply touched every audience and judge present.As the last note slowly fell, the scene broke out into thunderous applause and cheers. The judges spoke highly of them, saying that the group of pupils' singing not only showed the original charm of the wa ethnic folk songs, but also gave the songs new vitality and a sense of The Times through their interpretation.

In the end, after fierce competition, they won the championship of the competition.This honor is not only a recognition of the children's musical talent, but also an affirmation of the transmission work of the wa ethnic folk songs. It proves the

correct and effective practice of integrating wa ethnic folk songs into the school education system and stimulating children's interest and love for national culture through professional training and competition activities. After winning the prize, the children's faces were filled with excitement and proud smiles. They said that the competition made them love their national culture more, and also made them more determined to transmission and carry forward the wa ethnic folk songs. They hope to stand on a bigger stage in the future, tell the stories of the Wa people with songs, convey the culture of the Wa people, and let more people know and love the wa ethnic folk songs. The cooperation between the government and the schools ensures the systematization and sustainability of this transmission work. Through the formulation of scientific training plans and assessment standards, the selected excellent transmission people can not only show their talents on the stage, but also become the backbone of the dissemination of wa ethnic folk songs, bringing this precious cultural transmission to a broader stage, so that more people can understand and love it.

According to my Fieldwork interview with Miss. Hu Manxue, she said, the continuous progress of science and technology, the transmission of wa ethnic folk songs has also ushered in new opportunities. The application of digital technology makes the recording, preservation and dissemination of wa ethnic folk songs more convenient, providing strong support for transmission work. At the same time, the rise of the network platform has also opened up a new channel for the promotion of wa ethnic folk songs, so that more people can cross the regional restrictions and enjoy this unique music art.

Base on my fieldwork in Yunan theater (2023), My summery follows : It is an important measure in the protection of transmission intangible cultural transmission to include the integration of wa ethnic folk songs into the school education system and the establishment of professional training institutions and transmission people training bases. This will not only help to maintain the vitality and vitality of the wa ethnic folk songs, but also to enhance the confidence of the national culture and promote the prosperity and development of the Chinese culture.

(3) Strengthen the promotion of wa ethnic folk song Music Festival and create a transmission atmosphere

According to my Fieldwork interview with informant Miss Yang Liping, She said, “At present, various forms of community cultural activities are held every month, such as folk song festivals, music festivals, cultural festivals, etc. Through these activities, the charm and style of the wa ethnic folk songs will be displayed to attract more people's attention and participation. At the same time, it also strengthens the communication and cooperation within the community, forming a strong transmission atmosphere.”

The state has protected and supported the Wa folk artists, and now gradually improved their social status and economic treatment. Through policy guidance and social support, they are encouraged to actively participate in the transmission of folk songs, and the development work to contribute to the transmission of wa ethnic folk songs. Among the informants I interviewed, Wa dancer Yang Liping further elaborated her views on holding the Wa Folk Music Festival, which believed that it is not only an effective means to promote transmission of wa ethnic folk songs, but also a comprehensive platform integrating display, communication, transmission and innovation. (Interview Figure 75)



Figure 75. The Wa Ethnic Minority dancer, Yang Liping, attended the Chinese People's Political Consultative Conference National Committee Session

Source: Provided by Ms. Yang Liping

As a deputy to the National People's Congress, Wa Ethnic Minority dancer Yang Liping proposed the initiative of establishing a wa ethnic folk song music

festival during the session. She pointed out that “by holding the Wa Folk Music Festival, Wa singers, music lovers, experts and scholars from all over the country can be gathered to show the diversity and charm of wa ethnic folk songs. Such activities can not only bring a wonderful music feast to the audience, but more importantly, it can stimulate people's interest in the Wa culture, and enhance the sense of identity and pride of the national culture.”

In addition, the Wa Folk Music Festival also provides an opportunity for exchange and learning. Here, the older generation of transmission people can teach their experience and skills to the younger generation, while the young people can broaden their horizons and inspire inspiration through the communication with their peers. This cross-generational communication and transmission is of great significance for the future development of wa ethnic folk songs.

According to my Fieldwork interview with informant Miss Yang Liping, She also stressed that ,“ the Wa folk music festival should focus on innovation and integration. On the basis of maintaining the traditional characteristics of the wa ethnic folk songs, we can try to integrate them with other musical forms or cultural elements to create new forms of artistic expression. This innovation can not only make the wa ethnic folk songs more in line with the aesthetic needs of modern people, but also inject new vitality into the transmission and development of the Wa culture. holding the Wa Folk Music Festival requires the joint efforts and support of the government, social groups and the Wa people. Only through the concerted efforts of everyone, can this activity become an important force to promote the transmission and development of the wa ethnic folk songs, and make the Wa culture shine more brilliant under the background of the new era.

Base on fieldwork and interview with informant Miss Yang Liping,(2023) my summery is followed: Enhancing the promotion and innovative integration of the Wa National Folk Song Festival is an effective way to transmission and preservation Wa music culture. To achieve this goal, it is suggested that the government, social organizations, and the Wa people further strengthen cooperation and communication to jointly promote the hosting and development of the festival. At the same time, emphasis should also be placed on cultivating the interest and love of the younger

generation for Wa music culture, so as to inject new vitality into the transmission and development of the culture.

(4) Promote international exchanges and expand the transmission vision

According to my Fieldwork interview with informant Miss Yang Liping She said, “Since 2008, the wa ethnic folk song performance team has performed in opera houses in more than 50 countries around the world, so it is the key to modern transmission to organize the wa ethnic folk song groups to participate in international performances and exchange activities and bring the wa ethnic folk songs to the world stage. Through the exchange and cooperation with international friends, we can learn from the excellent achievements of other ethnic cultures and promote the innovation and development of wa ethnic folk songs. Since 2022, The Wa Cangyuan city of Yunnan Province will be holding an international music festival every year. Stars from all over the world will be invited to perform at each music festival, but the most important thing is to promote more wa ethnic folk songs to let the whole world know.” According to my Fieldwork in Cangyuan city on August 4,2023, I had the honor to visit the Cangyuan Wa International Music Festival, which was a music feast full of enthusiasm and vitality. The music festival opens at the foot of the verdant Wa Mountain. The stage is carefully arranged, which not only retains the traditional elements of the Wa culture, but also integrates the visual effect of modern technology, creating a simple and avant-garde atmosphere. (Observation Figure 76)



Figure 76. Wa original, Snow band singing "song floating over the Wa Mountain"

Source : Liuwenjun (From fieldwork in Cangyuan on August 4, 2023)

As the night fell, the enthusiasm of the festival was completely ignited. On the stage, musicians and Wa singers from all over the world performed on the same stage. With their own unique musical language, they performed a musical dialogue that crossed national boundaries and integrated multiple cultures. The wa ethnic folk songs, with their unique melody and affectionate lyrics, won the applause and cheers of the audience. These songs not only show the diligence and wisdom of the Wa people, but also convey their love for life and their vision for the future.



Figure 77. The "Wa Mountain Love" brought by the band "Ah Jean" from Myanmar

Source : Liuwenjun (From fieldwork in Cangyuan on August 4, 2023)

In addition to the wonderful performances, the festival has also set up a number of interactive areas, so that visitors and audiences can have a deeper understanding of the Wa culture. In the ethnic handicraft exhibition area, exquisite Wa costumes, unique Musical Instruments and handicrafts attracted the attention of many people. In the food area, various features of the kind of Wa people wonder.



Figure 78. The festival performance ends, and the actors and the audience interact

Source : Liuwenjun (From fieldwork in Cangyuan on August 4, 2023)

In addition, the festival also held a series of cultural exchange activities, including wa ethnic folk song workshops and traditional dance teaching, giving participants the opportunity to experience the charm of Wa culture. These activities not only deepened people's understanding and understanding of the Wa culture, but also promoted the communication and integration between different cultures.

Base on fieldwork in Cangyuan city on August 4, 2023, My summary is as follows: During the whole music festival, I deeply felt the hospitality and the spirit of solidarity and mutual assistance of the Wa people. In their own way, they show the world the unique charm and infinite vitality of the Wa culture. I believe that in the coming days, the Wa culture will get better Transmission and development, and become a bright pearl in the treasure house of the Chinese national culture.

At present, many Wa areas have cooperated with international cultural institutions to carry out publicity and activities, cooperate with foreign cultural institutions and art groups to carry out cultural exchange projects, and jointly hold concerts, exhibitions and other activities. Through these projects, the unique charm and value of the Wa culture will be displayed, and the understanding and friendship between different ethnic groups will be enhanced.

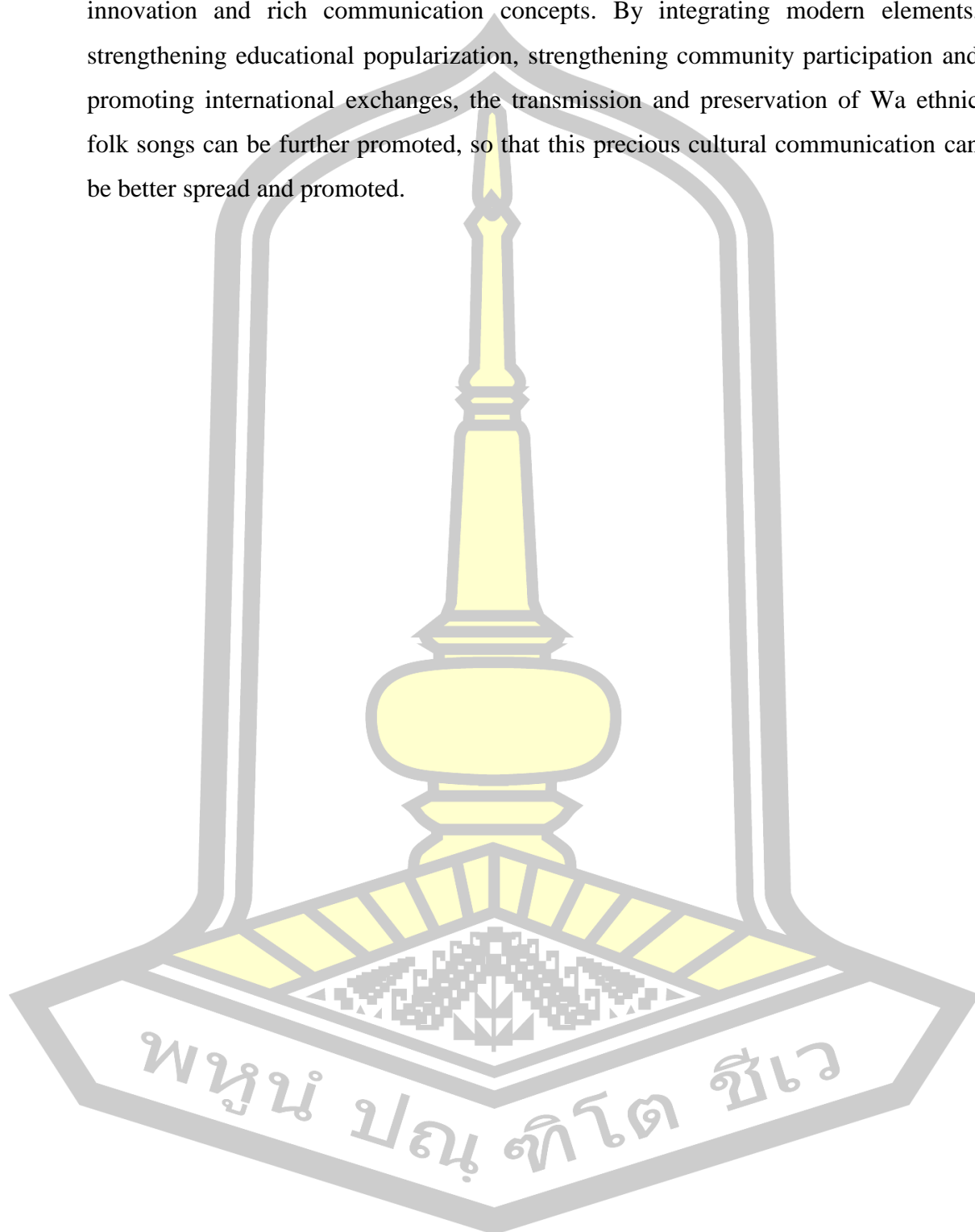
Summary

Based on all the information obtained from the Fieldwork , interviews and the study of the the Wa ethnic folk song,I were able to analyze The guideline of preservation and transmission of Yunnan wa ethnic folk songs as follows:

Table 6. The guideline of preservation and transmission of Yunnan wa ethnic folk songs

The Problems	1.Aging of Transmitters	
	2.Unbalanced Transmission Mechanism	
	3.Impact of Modern Civilization on Traditional Culture	
The guideline of preservation	1.Combining the Preservation of 'Static Mode' and 'Living Mode'.	
	.2.Government Intervention in Preservation.	
	3.Strengthening International Exchange for Cross-Regional Preservation	
The guideline of transmission	Traditional Mode	Modern Mode
	1.Oral Tradition	1.Media and Internet Transmission
	2.Use the traditional festival to have a transfer the knowledge for generation to new generation	2.Innovation in Musical Expression Forms
	3.Use “Wa Qing Opera”to have transmission the knowledge for generation to new generation	3.Transmission through School Education
		4.Use the western form music festival to have transmission the knowledge for generation to new generation

The transmission and preservation of Wa folk songs require constant innovation and rich communication concepts. By integrating modern elements, strengthening educational popularization, strengthening community participation and promoting international exchanges, the transmission and preservation of Wa ethnic folk songs can be further promoted, so that this precious cultural communication can be better spread and promoted.



CHAPTER VII

Conclusions, discussions and suggestions

1. Conclusion

1.1 According to the first research objective, study the development of Yunnan wa ethnic folk songs in China. After a thorough investigation and research, the following conclusions can be followed:

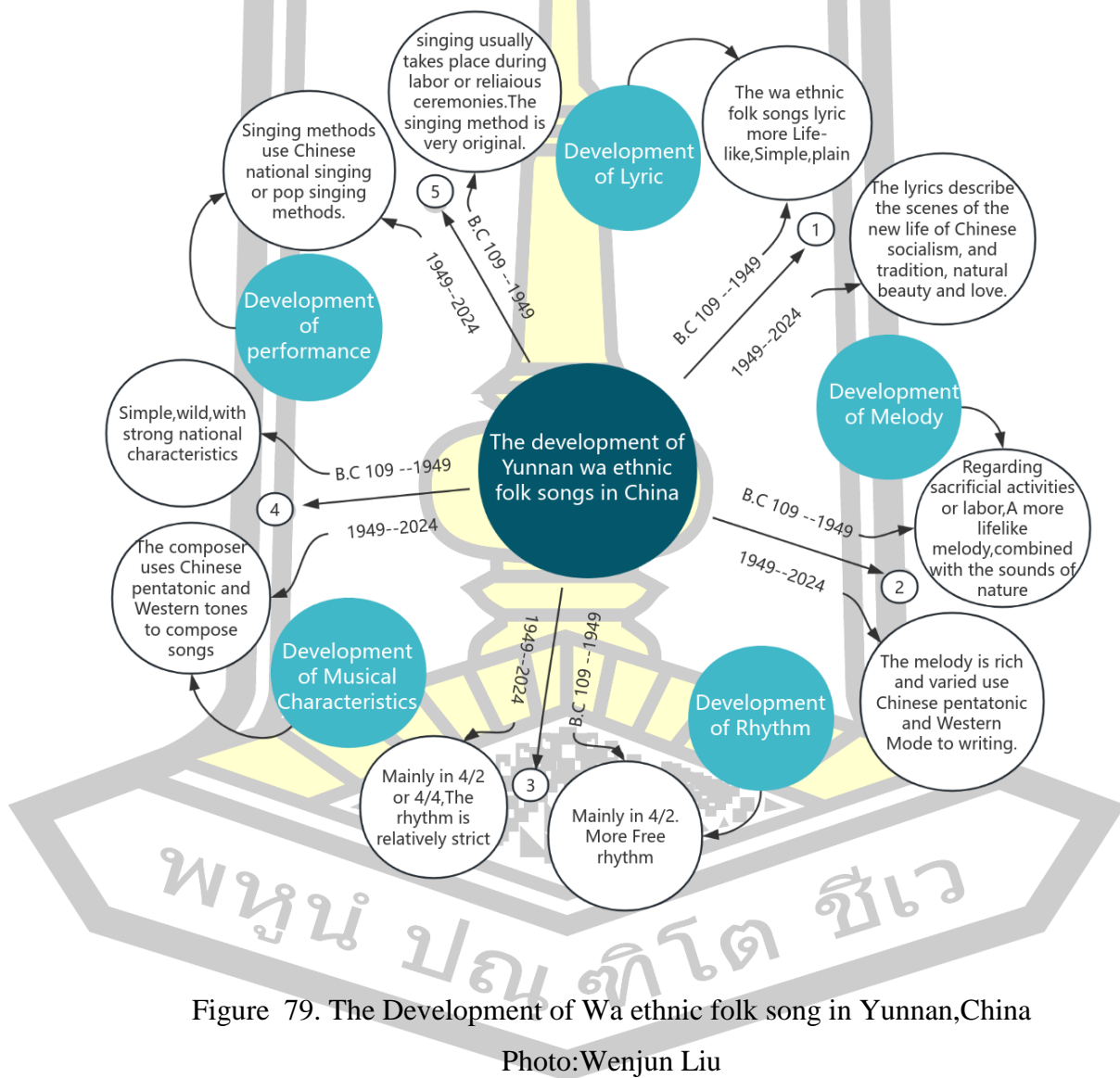


Figure 79. The Development of Wa ethnic folk song in Yunnan, China

Photo: Wenjun Liu

According to draw the following conclusions from the above:

The development of Wa folk songs is divided into five points and is analyzed according to two different periods. Studying the development of Wa folk songs can be analyzed from five aspects: Lyric, melody, rhythm, musical characteristics and singing performance. According to the literature of my investigation, the period of the development of Wa folk songs can be divided into B.C.109-1949 and 1949-2024, one is the period before the founding of new China, the other is the period after the founding of new China.

1) Wa folk song lyrics developed in 1949 before The lyrics describe the scenes of the new life of Chinese socialism, natural and love. After the founding of new China in 1949, The lyrics more describe the scenes of the new life of Chinese socialism, and tradition, But also described natural beauty and love.

2) Melodic development of Wa folk songs: Before 1949 the melody was Regarding sacrificial activities or labor, A more lifelike melody, combined with the sounds of nature, After the founding of new China in 1949, The melody is rich and varied use Chinese pentatonic and WesternMode to writing.

3) Rhythm development of Wa folk songs: before 1949 Mainly in 4 / 2. More Free rhythm. Mainly in 4 / 2 or 4 / 4 after 1929, The rhythm is relatively strict.

4) Musical characteristics of Wa folk songs: before 1949, Simple, wild, with strong national characteristics. The composer uses Chinese pentatonic and Western tones to compose songs after 1949, the musical characteristics of Wa folk songs are more international.

5) Performance of Wa folk songs: Before 1949 singing usually takes place during labor or religious ceremonies. The singing method is very original. After 1949, Singing methods use Chinese national singing, pop singing or other western methods

1.2 According to the second research objective, analyze the characteristics of the wa ethnic folk songs of the Wa nationality in Yunnan, China. After in-depth study and analysis, the following conclusions can be followed:

Table 7. The Characteristics of Wa ethnic Traditional and Modern Folk songs

	Traditional Folk Songs	Modern Folk Songs
Melody	The melody is simple, combining with the Chinese five-tone tone (Gong, Shang, jiao, Zhi, Yu) and Wa unique composition techniques (using syncopation, attached points and other rhythm types), the beat is 2 / 4 beats and 4 / 4 beats.	The melody combining with the Chinese five-tone tone (Gong, Shang, jue, Zhi, Yu) composition techniques, the beat is 2 / 4 beats and 4 / 4 beats.
lyric	The lyrics reflect the life scenes of the Wa people at the end of the primitive society. They also describe the natural landscape and work in the fields.	The lyrics describe the scenes of the new life of Chinese socialism, describe the national culture and tradition, ecological environment and natural beauty, emotional.
Structure	The structure of single music segments corresponding to the upper and lower sentences, which is simple and clear and easy to be sung.	In addition to the traditional single music segments and complex music segments, more complex music structures also appear, The song often contains many parts.
Singing Technology	The singing of Wa folk songs emphasizes natural voice, and singers use real voice.	While using different singing methods, The singing skills can be bel canto , Jazz or chinese traditional sing...

Base on Table 7, The evolution of Wa folk songs reflects a transition from traditional simplicity to modern diversity while preserving core cultural elements. Traditionally, Wa folk songs featured melodies based on the Chinese five-tone scale with unique rhythmic techniques, simple lyrics depicting daily life and spiritual beliefs, and an improvisational singing style emphasizing natural vocal expression. In contrast, modern Wa folk songs incorporate Western composition methods, expand

lyrical themes to include national identity and emotional expression, adopt more complex musical structures, and integrate diverse singing techniques. This transformation has enhanced the artistic depth and adaptability of Wa folk songs, ensuring their continued transmission and relevance in contemporary society while maintaining their cultural identity.

1.3 According to the third research objective, Guidance for the preservation and transmission of Yunnan wa ethnic folk songs, after in-depth research and analysis, the following conclusions can be followed:

Table 8. The guideline of preservation and transmission of Yunnan wa ethnic folk songs

The guideline of preservation	1. Combining the Preservation of 'Static Mode' and 'Living Mode'.	
	.2. Government Intervention in Preservation.	
	3. Strengthening International Exchange for Cross-Regional Preservation	
The guideline of transmission	Traditional Mode	Modern Mode
	1. Oral Tradition	1. Media and Internet Transmission
	2. Use the traditional festival to have a transfer the knowledge for generation to new generation	2. Innovation in Musical Expression Forms
	3. Use “Wa Qing Opera” to have transmission the knowledge for generation to new generation	3. Transmission through School Education 4. Use the western form music festival to have transmission the knowledge for generation to new generation

Photo: Wenjun Liu

Based on Table 8, the preservation and transmission of Wa folk songs face

three major challenges:

1. The aging of traditional song transmitters,
2. An unbalanced transmission mechanism,
3. The impact of modern civilization on traditional culture.

To address these issues, the dissertation proposes three key preservation strategies:

1. Combining “static mode” and “living mode” in cultural conservation,
2. Strengthening governmental intervention in folk song preservation,
3. Promoting international exchange for cross-regional cultural inheritance.

In terms of transmission methods, the study highlights the combination of traditional and modern approaches. Traditional methods include oral transmission, cultural festivals for intergenerational knowledge transfer, and performances like the “Wa Qing Opera.” Meanwhile, modern methods leverage media and the internet, innovative musical expression, school education, and participation in Western-style music festivals to ensure wider dissemination and adaptation to contemporary audiences.

Overall, the preservation and transmission of Wa folk songs require continuous innovation, integrating modern communication tools, educational outreach, community involvement, and international collaboration. This approach ensures that this invaluable intangible cultural heritage can be effectively spread and sustained for future generations.

2. Discussion

2.1 According to the first research objective, the development of Wa ethnic folk songs in Yunnan is studied. Among the available research data, no scholars were found specializing in the development of Wa ethnic folk songs. Therefore, based on their own field investigation and research, the following research results on the development of Wa ethnic folk songs.

The Wa People's Government of Cangyuan Wa Autonomous County in Yunnan Province has announced in detail the official website of the Cangyuan Wa region in Yunnan Province. Cangyuan is also known as the Wa nationality, also known as the "Hulu King Township". The ancient Wa texts were compiled by English missionaries for the spread of Christianity, and were relatively crude.(Yunnan Ministry of Ethnic and Religious Affairs, 2015.02.02) Through my research on the Wa people, the latest research shows that in 2024, the Chinese government and linguist Wang Jinju compiled the Wa-Han Dictionary. The dictionary language arrangement of this dictionary is very standardized and meets the international standards.

Mr.Yang Bao's research (1) pointed out that " contemporary Cangyuan Wa music presents a diversified state of development. Regarding the development status of contemporary Wa ethnic folk songs, the main aspects of the researchers include musical form, performance style, musical content and music dissemination. In terms of musical forms, the Wa ethnic folk songs are diverse in content and rich in content.(Yang Song 2018) (2) Research points out that Cangyuan Wa music mainly appears in the forms of singing, dancing and instrumental music, among which the most prominent one is the Wa ethnic folk songs. The Wa ethnic folk songs express the emotional and cultural connotations of the Wa people with their unique tone, rhythm and performance style. In addition, (Yang Song 2018) (2) also mentioned that in contemporary times, Cangyuan Wa music is also influenced by modern music, showing the characteristics of keeping pace with The Times.

I believe that the development of Wa ethnic folk songs should be based on the classification of folk songs in different ages and the analysis of folk songs in different periods. I provide a more detailed study and answer. I classified the development of the Wa ethnic folk songs in Yunnan Province. From 109 – 1949 BC, Yunnan, 1949-2024, it was studied deeply on the lyrics, melodies, rhythm and musical features. At the same time, the development of 109-Wa ethnic folk songs in 1949 is carefully classified, and the lyrics, melodies, rhythm, musical characteristics and performances are analyzed.(See Table Table 2. The development course of the Wa ethnic folk songs in Yunnan, China)

2.2 According to the second research objective, the characteristics of Yunnan songs and folk songs are analyzed.

Among the available research materials, no scholars study the characteristics of Wa ethnic folk songs, but there are also articles on the Wa music culture mentioning the musical characteristics of Wa ethnic folk songs. In the study of (Li Xiaoli 2017) (15), the characteristics of Wa ethnic folk songs are briefly discussed, including the diversity of song themes, the freedom of lyrics and the expression of songs. The Wa ethnic folk songs not only express the life desire and emotional experience of various ethnic groups, but also reflect the characteristics and traditional values of the Wa culture.(Zhang Chenglin 2018) (18) studied the musical form characteristics of Cangyuan and Wa ethnic folk songs. Cangyuan area and ethnic folk songs have strong regional characteristics of narrow vocal range, leaping melody, and unique rhythm. These musical form features reflect the characteristics of Wa culture and living environment in Cangyuan area.

The two scholars' views and research content of the Wa ethnic folk songs are not comprehensive enough. During the study, I made a comprehensive analysis of the musical characteristics of the Wa ethnic folk songs through field visits and interviews.

On August 26,2023, I interviewed Mr.Zhang Cheng, an informant in Shake Town, Cangyuan City. The results of this study, such as the Table 7.The music Characteristics of Wa ethnic folk song in Yunnan, China

2.3 Guide the preservation and dissemination of Yunnan Wa ethnic folk songs according to the third research objective

Mr.Yang Bao pointed out that the spread of Wa ethnic folk songs is mainly carried out through the master-style oral tradition, family transmission and school transmission. At the same time, the dissemination of Wa ethnic folk songs is also facing some challenges. For example, due to the change of modern lifestyle and the influence of popular culture, the spread of Wa ethnic folk songs in some areas has gradually lost the soil. According to my field survey conducted in the Wa area of Cangyuan on August 2,2023, in my study, the dissemination of the Wa traditional model includes the dissemination of oral traditions and festival celebrations. Through my field survey, on May 24,2023, I investigated my three informants, Mr.Yan Cong, Mr.Yan Zerui and Mr.Yan Xiangtai, Mr.Yan Xiangtai. In the research and survey, in

the traditional model, traditional oral transmission and family transmission are still the main modes of transmission, and Mr.Cong guides the students' life. Meanwhile, I interviewed Mr.Yanxiangtai. And obtained a lot of valuable information about the dissemination of Wa ethnic folk songs and the traditional mode of wa instruments. Festival spread, I on August 26,2023, wa ding village site work, at the same time in the wa traditional festival "wooden drum festival", on August 26,2023, WengDing village site work, I not only immersed in the natural scenery, more in wa traditional festival "wooden drum festival" celebration, Wa ethnic folk song transmission and development have more in-depth and original insights.

On May 23,2024, I attended the "Green SeedFestival" in the Ximeng Wa ethnic region and experienced this important festival celebrating agricultural harvest. In the festival, the Wa ethnic folk song, as the essence of the culture, shows the festival and solemnity with its unique rhythm and profound connotation. This experience has deepened my understanding of the importance of the Wa ethnic folk songs, and also strengthened my determination to learn and protect the Wa ethnic folk song culture. The spread of each national culture is a part of the common wealth of mankind, bearing the memory and wisdom of the country, and connecting the past to the future.

The promotion of Wa ethnic folk songs is to combine the traditional art of Wa ethnic folk songs with modern music, and to be continuously promoted. Otherwise, in the world context of globalization, information and digital age, if the Wa ethnic folk songs cannot keep up with the pace of modern times, this ancient and precious traditional art will slowly disappear. The ethnic minorities first experienced hardships. If it disappeared, it would be losing this country, or even a country. In modern society, whether in the east or in the West, most people live very fast pace. Almost the country, social groups and individuals pursue economic interests as the primary purpose, and often ignore our living and living environment. On the premise of not producing economic benefits, no matter which country will ignore the traditional culture, or even despise the traditional culture.

3. Suggestions

3.1 For the future research and study

For future research and study, more should be collected and organized, and extensive field investigation should be carried out to go into more Wa communities, comprehensively collect various forms and contents of Wa ethnic folk songs, including traditional songs, singing methods, accompaniment instruments, etc., and systematically organize and classify them. Then use modern technical means, such as digitization, video recording, to establish the Wa ethnic folk song database, facilitate research, preservation and dissemination.

Researchers should deeply study the musical structure, melody characteristics and rhythm of Wa ethnic folk songs from the perspective of Chinese and western musicology, so as to reveal their unique musical aesthetic value. Interdisciplinary cooperation with history, sociology, linguistics and other disciplines, to deeply explore the cultural connotation and development course of Wa ethnic folk songs from multiple perspectives.

Researchers should use modern music analysis software to conduct more accurate music analysis of Wa ethnic folk songs and reveal the internal laws of their musical structure. Using the research method of digital humanities, the Wa ethnic folk song explores its development trend and change law.

3.2 For use the research on solving reality

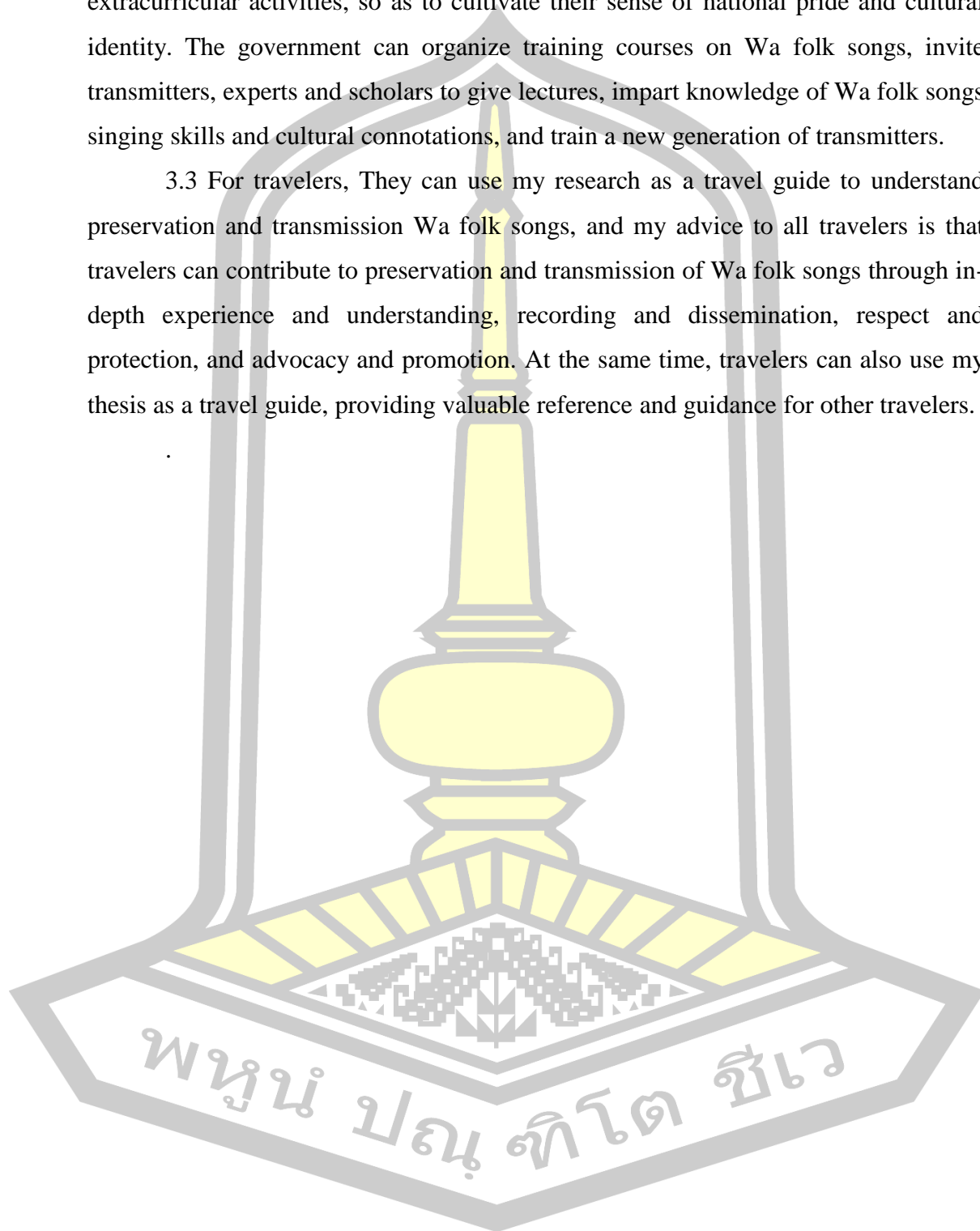
The government can use my research to formulate special policies for the protection and transmission of Wa folk songs, clarify the key contents such as protection objectives, transmission methods, and financial support, and provide a solid policy guarantee for the protection and transmission of Wa folk songs.

The government should comprehensively strengthen the protection and transmission of Wa folk songs from the aspects of policy support, education and training, innovation dissemination, exchanges and cooperation, and regulatory evaluation, so as to provide a strong guarantee for the prosperity and development of Wa folk songs.

For example, the government can set up special funds to support the excavation, collation, research, dissemination and transmission of Wa folk songs. These funds can be used to support bearers, hold training courses, organize performances and competitions, etc. At the same time, the government should incorporate Wa folk songs into the school music education system, and let students

understand and appreciate Wa folk songs through classroom teaching and extracurricular activities, so as to cultivate their sense of national pride and cultural identity. The government can organize training courses on Wa folk songs, invite transmitters, experts and scholars to give lectures, impart knowledge of Wa folk songs singing skills and cultural connotations, and train a new generation of transmitters.

3.3 For travelers, They can use my research as a travel guide to understand preservation and transmission Wa folk songs, and my advice to all travelers is that travelers can contribute to preservation and transmission of Wa folk songs through in-depth experience and understanding, recording and dissemination, respect and protection, and advocacy and promotion. At the same time, travelers can also use my thesis as a travel guide, providing valuable reference and guidance for other travelers.

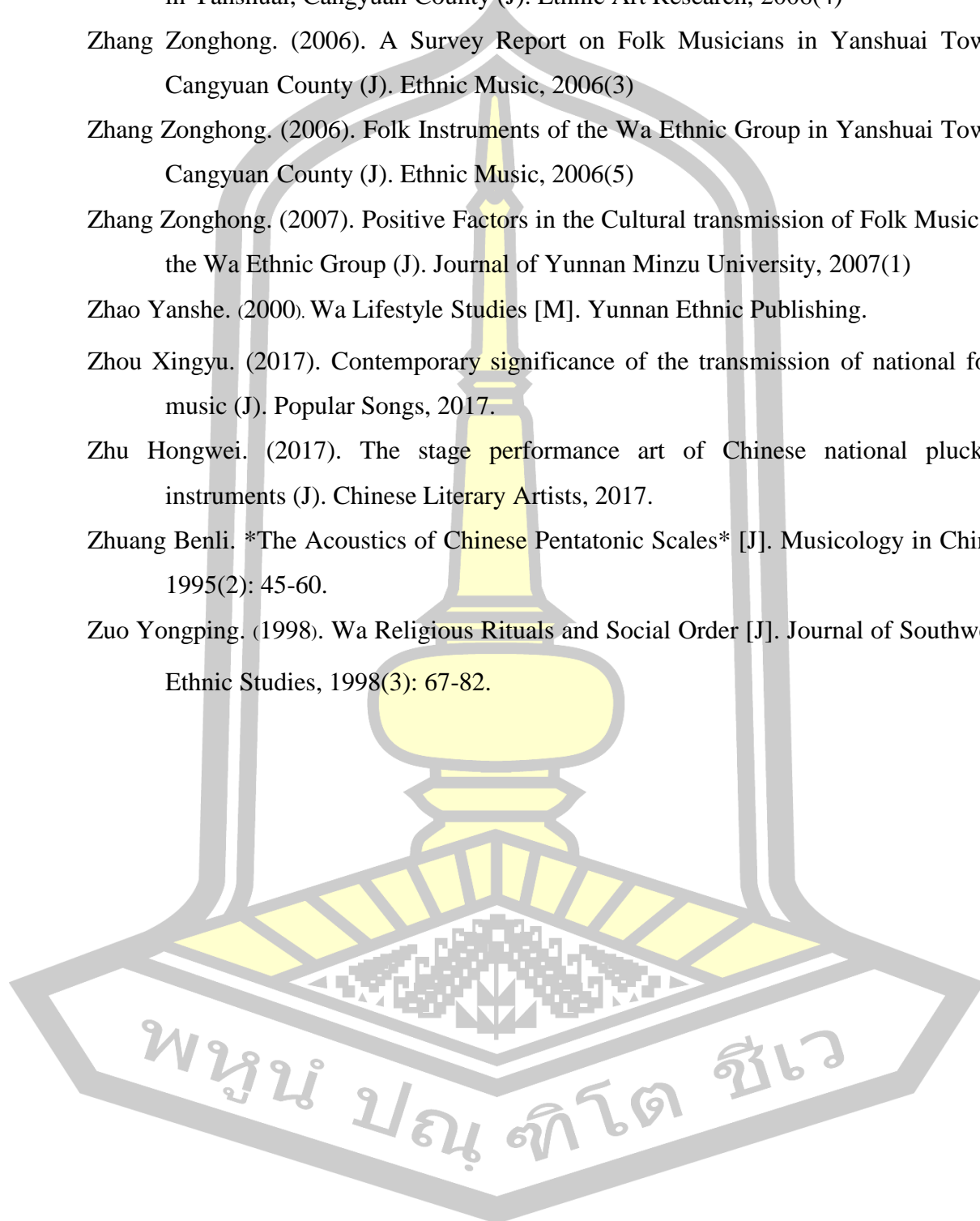


REFERENCES

- Brief History of the Wa People Editorial Group. (1986). Brief History of the Wa People* [M]. Yunnan Education Press.
- Chen Keyu. (2017). Tracing the origins of Wa wood drum dance [J]. National Music , 2017.
- Deng Qingzhou. (2018). On the impact of national music on national culture (J). Happy Life Guide, 2018: 1.
- Hou Jingyi. (2012). On the characteristics and research value of Wa musical instruments (J). Journal of Lishui University, 2012.
- Li Jie. (2001). Century of Social Change Among the Wa in Lincang [M]. Yunnan Education Press.
- Li Xiaoli. (2017). A brief discussion of wa ethnic folk songs (J). Literary Life · Mid Issue , 2017.
- Liu Haiying. (2009). A brief analysis of the localization of ethnic music research (J). Inner Mongolia Art , 2009: 77-79.
- Liu Kuoxia. (2021). A preliminary study on the current situation and development of folk songs of the Wa ethnic group (J). Drama House, 2021.
- Luo Hongmin. (2011). A preliminary study on the current situation and development of folk songs of the Wa ethnic group (J). Science and Fortune, 2011.
- Luo Zhiji. (1985). Social and Historical Investigations of the Wa People [M]. Yunnan People's Publishing.
- Meng Hang. (2015). Economic Transition in Wa Regions: Challenges and Opportunities [M]. Social Sciences Academic Press,.
- Merriam, Alan P. (1964). The mutual relationship between foreign ethnology and ethnomusicology in their development process, 1964
- Na Hanmu. (2018). Research on the music resources and cultural value of ethnic minorities in Yunnan (J). Chinese Writers and Artists, 2018.
- Na Xiang. (2012). Cultural characteristics of Wa drinking songs (J). Art Education, 2012.
- Ouyang Yuanxiang. (2013). The tone and aesthetic characteristics of the Wa musical

- instrument Si Zong Wa(single string harp) (J). Art Education, 2013.
- Shi Fang. (2015). The connotation of " music research in culture " in ethnomusicology (J). Journal of Luliang Institute of Education, 2015: 123-124.
- Shu Ting. (2014). The transmission and cultural implications of Yunnan Wa music (J). Education and Teaching Forum, 2014.
- Song Wenjing. (2019). Analysis of cultural transmission and innovation paths of national music (J). Youth and Society, 2019.
- Su Qing. (2014). A brief discussion of world music and its impact on Chinese national music (J). Middle School Student Herald (Teaching Research Edition), 2014
- Wei Deming. (2001). Cultural History of the Wa People [M]. Yunnan Ethnic Publishing,
- Wei Zheng. (2018). Research on the transmission mechanism of Wa music from the perspective of cultural identity (J). Guizhou Ethnic Studies, 2018: 77-80.
- Wong Chuen-Fung. (2020). Flexible Pentatonism: Modal Practice in Jiangnan Sizhu [M]. Routledge.
- XH Zhu. (2019). Research on the Stage Performance of Traditional Action Pu Xian Opera:an Analysis of 'Traditional Ke Jie' and 'New Ke Jie'(J). " Journal of Beijing Dance Academy ", 2019.
- Yang Bao. (2021). Research on the development and changes of folk song of the Wa ethnic group in Cangyuan, Yunnan (J). Popular Literature and Art, 2021.
- Yang Song. (2018). transmission analysis of the musical cultural connotation of the Wa people in Yunnan (J). Sound of the Yellow River, 2018.
- Yang Song. (2019). Analysis of the multi-ethnic cultural characteristics of Yunnan Wa music (J). Northern Music, 2019.
- Zhang Boyu. (2012). Wang Xianyan . Thoughts on the trip to Cangyuan Wa music in Yunnan (J). People's Music, 2012.
- Zhang Chenglin. (2018). Research on the musical morphological characteristics of Cangyuan wa ethnic folk songs (J). Northern Music, 2018.
- Zhang Jing. (2019). The application of wa ethnic folk songs in dance classes (J). Think Tank Times , 2019.
- Zhang Zhihua. (2018). Research on the value and transmission of Wa wooden drum and wooden drum culture (J). Guizhou Ethnic Studies , 2018.

- Zhang Zonghong. (2006). A Preliminary Study of Folk Songs of the Wa Ethnic Group in Yanshuai, Cangyuan County (J). *Ethnic Art Research*, 2006(4)
- Zhang Zonghong. (2006). A Survey Report on Folk Musicians in Yanshuai Town, Cangyuan County (J). *Ethnic Music*, 2006(3)
- Zhang Zonghong. (2006). Folk Instruments of the Wa Ethnic Group in Yanshuai Town, Cangyuan County (J). *Ethnic Music*, 2006(5)
- Zhang Zonghong. (2007). Positive Factors in the Cultural transmission of Folk Music of the Wa Ethnic Group (J). *Journal of Yunnan Minzu University*, 2007(1)
- Zhao Yanshe. (2000). *Wa Lifestyle Studies* [M]. Yunnan Ethnic Publishing.
- Zhou Xingyu. (2017). Contemporary significance of the transmission of national folk music (J). *Popular Songs*, 2017.
- Zhu Hongwei. (2017). The stage performance art of Chinese national plucked instruments (J). *Chinese Literary Artists*, 2017.
- Zhuang Benli. *The Acoustics of Chinese Pentatonic Scales* [J]. *Musicology in China*, 1995(2): 45-60.
- Zuo Yongping. (1998). Wa Religious Rituals and Social Order [J]. *Journal of Southwest Ethnic Studies*, 1998(3): 67-82.



APPENDIX

APPENDIX I

Interview Questionnaire and Interview Record

Introduction

This questionnaire is used for the dissertation in Cangyuan and Ximeng and Tengchong Wa ethnic region. The data collection will keep secret and just used for this research only.

Table 9. Summary A questionnaire interview with 41 Wa ethnic music transmitters of Wa Ethnic Folk Songs in Cangyuan, Ximeng, and Tengchong Regions

Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Li JiaXian	81	Male	1.Do you know the Wa ethnic folk song in Tengchong Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Tengchong Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Teng Chong Wa ethnic Region	1. Yes 2. Yes 3.Traditional
Li Jiasang	79	Male	1.Do you know the Wa ethnic folk song in Tengchong Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Tengchong Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk	Teng Chong Wa ethnic Region	1. Yes 2. Yes 3.Traditional

Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Li Yimeng	72	Female	<p>songs?</p> <p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. No</p> <p>3.Tradi tional</p>
Tian Yesa	68	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Zhao Sheou	70	Male	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. No</p> <p>3.Tradi tional</p>

Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Tian Yena	71	Female	1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Cang yuan Wa ethnic Region	1. Yes 2. Yes 3.Tradi tional
WeiYibo	75	Male	1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Cang yuan Wa ethnic Region	1. Yes 2. No 3.Tradi tional
Li Yela	69	Female	1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Cang yuan Wa ethnic Region	1. Yes 2. Yes 3.Tradi tional

Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Li Yijia	72	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Traditional</p>
Chen Oubo	78	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. No</p> <p>3.Traditional</p>

พหุบัณฑิต ชีเว

Li Yemei	76	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Zhao Yibo	70	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Ni Duan	82	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Yan Cong	69	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Traditional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Yan Liang	68	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Traditional</p>
Yan Bin	71	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Traditional</p>

Chen Yesang	74	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. No</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Zhao Jia	56	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Na wen	50	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Nala	52	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Weisai	50	Male	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Zhong Wa Na	52	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Wei Yirong	56	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Yan xiangtai	52	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Yan Zairui	50	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Bao Zhiming	51	Male	1.Do you know the	Xi Meng	<p>1. Yes</p> <p>2. Yes</p>

Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
			<p>Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Wa ethnic Region	3.Tradi tional
Bao Yanxiang	50	Female	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Xiao yena	46	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Na Men	43	Male	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Na Hua	44	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Na Rui	48	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Yang Liping	48	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Yang Naba	43	Female	<p>1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Cang yuan Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>
Ye Busi	41	Male	<p>1.Do you know the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Teng Chong Wa ethnic Region	<p>1. Yes</p> <p>2. Yes</p> <p>3.Tradi tional</p>

Ye Han	41	Female	<p>1.Do you know the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Teng Chong Wa ethnic Region	<p>1. Yes</p> <p>2. No</p> <p>3.Tradi tional</p>
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Zhao Ai	35	Male	<p>1.Do you know the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Tengchong Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Teng Chong Wa ethnic Region	<p>3. Yes</p> <p>4. Yes</p> <p>3.Tradi tional</p>
Li Zhichun	36	Male	<p>1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area?</p> <p>3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?</p>	Xi Meng Wa ethnic Region	<p>5. Yes</p> <p>6. No</p> <p>3.Tradi tional</p>

Ye Di	38	Male	1.Do you know the Wa ethnic folk song in Cangyuan Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Cangyuan Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Cang yuan Wa ethnic Region	7. Yes 8. Yes 3.Tradi tional
Name of Transmitters	Age	Gender	Questionnaire content	Location	Result
Ni Chen	26	Male	1.Do you know the Wa ethnic folk song in Ximeng Wa ethnic area? 2.Can you sing the Wa ethnic folk song in Ximeng Wa ethnic area? 3.Will you adhere to the traditional mode or the modern mode in the transmission and preservation of Wa ethnic folk songs?	Xi Meng Wa ethnic Region	9. Yes 10. 3.Tradi tional

Table 10. Summary of Interview Report on Wa Ethnic Folk Songs in Cangyuan, Ximeng, and Tengchong Regions of the Wa Ethnic Group

Interview Record (Example)

1. Time and location

Interviewed in Cangyuan Wa area on April 10,2023

Interviewed in online on April 23,2023

Interviewed at Cangyuan Mengka Village May 10 2023

Interviewed in Cangyuan Wengding Village on August 26,2023

Interview in Tengchong Wa Region (Ganzhe Village) on November 20,2023

2. Interview Informants

- 1) BaoZhming
- 2) ZhangZon ghong
- 3) Yan Xiangtai
- 4) Yan Cong
- 5) Li Jiaxian

This questionnaire is used for the dissertation in Cangyuan and Ximeng and Tengchong Wa ethnic region. The data collection will keep secret and just used for this research only.

Name of Informant	Question	Time/ Location	Answer
Bao Zhiming	1. Mr.Bao, Do you know when the traditional Wa ethnic folk song was produced?	April 10,2023 Cangyuan	I cannot give the exact date of the origin of the Wa music. However, the Wa people were an ancient people in the southwestern Yunnan Province of China. As early as 2,000 years ago, they jointly developed the Gaoligong Mountain and the Lancang River areas. In this long historical process, the Wa people have created a rich and colorful folk song. The origin of Wa music can be traced back to the life, production and religious activities of their ancestors. These activities provide rich material and inspiration for Wa music, making it gradually develop into a folk music with a unique style. Although the specific time of origin cannot be determined, the history of the Wa music is undoubtedly very long, and it is constantly enriched and perfected with the development and change of the Wa society.

	2. Mr.Bao, what is the transmission way of Wa ethnic folk song?		Wa ethnic folk song Originated from the daily life and labor of the Wa ancestors, carrying rich national culture and historical information. Its formation is a long and complex process incorporating the wisdom and emotion passed down from generations by the Wa people. The transmission of music is mainly oral teaching, and family and villages have become the main transmission units. Through the guidance of the elders and the study of the younger generation, the Wa music is passed down from generation to generation.
Name of Informant	Question	Time/ Location	Answer
	3. Mr.Bao, I wonder what is the form of Wa ethnic folk song?		Folk songs are an important part of the Wa music, usually expressing the life and emotion of the Wa people in a narrative or lyrical way. The combination of songs and dances shows the optimistic spirit and enthusiastic character of the Wa people.
	4. Mr.Bao, what are some of the oldest songs you have learned, and what do they mean?		The oldest songs may include "Wooden Drum Song" and "Si Li", which are often closely related to the creation myth and ancestor worship of the Wa people."Wooden drum Song" is usually sung in important ceremonies, symbolizing the memory and respect of the ancestors; "Si Gangli" tells the origin of the Wa people, reflecting their unique understanding of the origin of life and the nature of the universe.

	5. What are the problems of wa ethnic folk song in modern society?		The main problem now is that most music transmitters are over 70 and they grow up to play. In addition, young people are not interested in traditional culture, so the living space of traditional music is very small.
	6. Mr.Bao, to what extent has modern influence shaped the evolution of wa ethnic folk song?		With the modernization process of the society, wa ethnic folk song has also received a certain degree of modern influence. On the one hand, new musical elements such as harmony and rhythm were introduced to make traditional folk songs more colorful; on the other hand, the rise of modern recording technology and digital media also provides a new way for the dissemination and preservation of wa ethnic folk song.
Name of Informant	Question	Time/ Location	Answer
	7. Are any new instruments or musical elements incorporated into the traditional repertoire?		Yes, some modern instruments such as guitar, accordion are sometimes incorporated into wa ethnic folk song playing, adding new colors to the traditional repertoire. At the same time, some modern music elements, such as the harmony and rhythm of pop music, may also be borrowed and integrated into the wa ethnic folk song to make it more in line with the modern aesthetic.

	8. Mr.Bao, what are the challenges in ensuring transmission through oral traditions?		The main challenges of oral tradition include the gradual decline of older singers, the low interest of young people in learning, the gradual marginalization of traditional culture under the impact of modern culture, and the loss of information in the transmission process caused by the differences of language and culture.
	9. Mr.Bao, as a music transmitter, how do you introduce innovative elements while respecting the tradition?		As a music transmitter, introducing innovative elements based on respect for tradition is key to keeping wa ethnic folk song alive and attractive. I integrate modern elements and aesthetic concepts by adapting traditional pieces and creating new works, as well as the elements and techniques of other folk music and innovative development. But no matter how innovation should be not damaging the core value and spiritual connotation of traditional music as the premise.
Name of Informant	Question	Time/ Location	Answer



	10. Mr.Bao, how did the rise of modern digital media affect the dissemination and preservation of wa ethnic folk song?		Now, the rise of digital media has provided unprecedented opportunities for the dissemination and preservation of wa ethnic folk song. Through the Internet, digital platforms and social media, people can more easily access and share wa ethnic folk song resources, and preserve precious folk songs and cultural transmission. In addition, the digital platform also provides more space and opportunities for wa ethnic folk song creators and performers to show off and communicate.
	11. Mr.Bao, do you use any platform or tool to reach a wider audience?		I in addition to using the Internet and social media platform, such as TikTok, quickly, WeChat public, weibo, etc., to release and share wa ethnic folk song audio and video, we wa transmitters and cultural institutions by establishing the official website, participate in online concert or cultural festival activities, and cooperation with other national cultural projects, to expand the influence of wa ethnic folk song and audience. These platforms not only enable more people to access the wa ethnic folk song, but also promote the communication and understanding between different cultures.
Name of Informant	Question	Time/ Location	Answer

	<p>12 Mr.Bao, are there any formal or informal education programs designed to teach wa ethnic folk song to children and young people?</p>		<p>There do exist many formal and informal educational programs dedicated to teaching wa ethnic folk song to children and young people. For example, primary and secondary schools in Lincang incorporate wa ethnic folk song in music courses or extracurricular activities, and schools stimulate students' interest in traditional culture by organizing singing competitions, workshops and lectures. In addition, the Wa community and the government will also regularly hold transmission classes or training classes for folk songs, inviting older singers and transmitter to teach the young people about the singing skills and the cultural significance behind the folk songs.</p>
Zhang Zonghong	<p>1. Professor Zhang, how to classify the wa traditional folk songs in your opinion?</p>	<p>April 23, 2023, Online</p>	<p>In my study, wa ethnic folk song is widely distributed and can be divided into six categories according to the Wa local classification, namely "Leng" ("narrative tone"), "Ran" (funeral song), "Banbei" (writing new songs), "Suanluan" (lyric song) and "Sai" (except the above songs). Among them, "Sai" can also be divided into "Kasai", which means the traditional "labor song", "Buluosai", which is the drinking tone, and "Weisai", which is the dancing melody, then "Guangsai", which is the Wa nursery song, "Bensai", the sad tune, and finally "Saimuyin", which is the tone of marriage.</p>
Name of Informant	Question	Time/ Location	Answer

	<p>2. How to judge what type of traditional Wa folk songs do they belong to?</p>		<p>First of all, you go to the Wa West League and Cangyuan area to collect good folk songs, and then record the songs such as "Leng", the narrative style is narrow, the backbone is basically within three degrees, no obvious phrase structure, no strict style, it sounds more like some scattered music materials, with a typical rap nature. Secondly, folk songs like "Leng" are usually sung at funerals to express their grief. The "Banbei" tune is generally judged by the lyrics. For example, the names of the songs are "Building a new house", "Lu" and "Banbei", which are generally slow, mostly in the singing form of a leader. Because "Suanluan" can generally be judged by the lyrics, the lyrics are to express the free feelings of men and women is "Banbei". Different types of "Sai" have different judgment criteria.</p>
	<p>3. Prof. Zhang, in the wa ethnic folk song classification, how to judge the different "Sai"?</p>		<p>"Kasai" can be divided into two types based on content. The first is a labor song with simple rhythm, scale, and structure, often sung while working to eliminate fatigue. It is flexible in form and can be sung in various occasions like spring rice, harvesting, etc. Its content is rich, praising labor, teaching skills, and praying for good harvests. The second type is a traditional folk song sung when carrying heavy objects, requiring unified labor rhythm. It has a neat rhythm, narrow vocal range, and simple scale structure, using two- and four-tone columns. It is similar to Han labor songs, e.g., "La Drum Song" and "Buluosai", which are simple in rhythm and melody...</p>
<p>Name of Informant</p>	<p>Question</p>	<p>Time/ Location</p>	<p>Answer</p>

	<p>4.Thank you, professor, for your explanation. What are the characteristics of wa ethnic folk song?</p>		<p>Singing wa ethnic folk song is usually original, unlike singing classics, which requires a lot of skill. Although the speed of music cannot determine the rhythm, pitch, pitch and other characteristics of music, but in the process of shaping the musical image, the speed will also affect the characteristics of music. You can calculate the speed of the different folk songs, and then you can get a conclusion.</p>
	<p>5.prof. Zhang, how to sing different forms of wa ethnic folk song?</p>		<p>Wa Ethnic folk songs, they often use real vocal singing without a unified method. Their songs have narrow and low vocal ranges, yet they sound loud and clear due to the use of real sounds produced by natural vocal fold closure. This natural sound is powerful and gives a loud impression. The vocal range is around one octave wide, allowing singers to freely sing without other techniques. Most singers use only real voices, which can become forced under high emotions...</p>
	<p>6.prof. Zhang for his explanation. wa ethnic folk song What is the biggest role in singing and dancing festivals?</p>		<p>In singing and dancing events, Wa villagers come together to sing their traditional folk songs, fostering emotional connections and integrating joy. These activities encourage unity and a better life. They not only sing and express themselves but also communicate, enhancing national cohesion, and fostering a more united and harmonious society. In essence, the traditional Wa folk song serves to boost national unity, strengthen ethnic bonds, and promote societal harmony.</p>
Name of Informant	Question	Time/ Location	Answer

	7. prof. Zhang, do you have to sing the traditional wa ethnic folk song in the Wa language?		In fact, this is not necessarily, of course, if you can read the Wa language, singing the traditional wa ethnic folk song in Wa is certainly the best, retaining the traditional tunes and lyrics. But if to promote and spread the song, you can also sing in Chinese translation.
	8. prof. Zhang, what are the transmission methods of wa ethnic folk song?		The transmission mode of wa ethnic folk song mainly include family transmission, mentoring transmission and community transmission. The older generation of singers teach folk songs to the younger generation through oral teaching, and also sing and teach them in festivals and ceremonies in the community.
	9. prof. Zhang, what is the relationship between wa ethnic folk song and other ethnic cultures?		wa ethnic folk song There is a relationship between communication and influence and other ethnic cultures. On the one hand, wa ethnic folk song absorbs and borrows the excellent elements of other national cultures; on the other hand, it also spreads its own cultural characteristics and artistic charm to other regions and cultures.
	10. prof. Zhang, how to find a balance between maintaining wa ethnic folk song tradition and innovation?		Finding a balance between maintaining tradition and innovation is the key to wa ethnic folk song transmission. On the one hand, we should respect the tradition and protect the original folk song culture; on the other hand, we should innovate and integrate modern elements to meet the needs of The Times. This requires dialogue and consensus between transmission and creators.
Name of Informant	Question	Time/ Location	Answer

	<p>11.prof. Zhang, finally, what are your suggestions for the transmission and protection of wa ethnic folk song?</p>		<p>The primary issue facing Wa ethnic folk songs is the aging of traditional singers and the reluctance of young people to sing them. TheTrasmission and preservation of these songs rely heavily on folk artists, but the younger generation is dwindling. To address this, local governments should incorporate Wa music education into primary and high schools. Trasmission and preservation should combine static and living conditions; music is temporal, but technology enables static preservation. However, static methods may hinder the songs' inherent qualities. To balance these, I suggest adopting traditional folk song practices for protection and dissemination, while utilizing modern technology for static preservation...</p>
<p>Yan Xiangtai</p>	<p>1. Mr.Yan, as the transmitter of Wa Mu Jin, what do you know is the internal connection between Wa Mu Jin and wa ethnic folk song?</p>	<p>April 23,2023 Ximeng</p>	<p>There is a deep internal connection between the Wa Mujin and the wa ethnic folk song. As the master of the Wa folk songs and dance, his accompaniment and singing are often accompanied by wa ethnic folk song. The two echo each other in content, jointly reflecting the life emotion, religious belief and historical culture of the Wa people.</p>
Name of Informant	Question	Time/ Location	Answer

	2. Mr. Yan, is the dance movement influenced by the rhythm of wa ethnic folk song?		Yes, the wooden-inspired dance movements are deeply influenced by the wa ethnic folk song rhythm. The melody and rhythm of folk songs provide the rhythm basis of dance, and make dance and music closely combined to create a unique artistic atmosphere together.
	3. Mr. Yan, What role does wa ethnic folk song play in MuGuwu performance ?		wa ethnic folk song Play a vital role in the performance. It is not only the accompaniment of the dance, but also the expression of the emotion. The lyrics of folk songs often echo the theme of the dance, telling the stories of the Wa people together, and conveying their emotions and wishes.
	4. Mr. Yan, will a specific wa ethnic folk songsing in the sacrificial ceremony of Muguwu?		In the sacrificial ceremony of wood encouragement, "Ramu drum" or "Piao Niu Tune" is usually sung in wa ethnic folk song. These folk songs have a strong religious color and symbolic significance, and are used to pray for the blessing of the gods and thank the kindness of the ancestors. By singing these folk songs, the Wa people expressed their awe for the gods and nostalgia for their ancestors.
	5. Mr. Yan, what are the accomp. instrument and what is their influence on wa ethnic folksongs		The accompaniment instruments of wood drum mainly include wooden drum, gong, bronze drum, sheng and so on. These instruments are closely related to wa ethnic folk song's performance, and together they create a unique musical effect. The rich sound of the wooden drum and the clear melody of the gong interweave to add a rich timbre and rhythm changes to wa ethnic folk song's performance.
Name of Informant	Question	Time/ Location	Answer

	7. Mr. Yan, how do the melodic characteristics of wa ethnic folk song affect the dance style of Mu?		wa ethnic folk song The melodic characteristics often have an impact on the dance style of wood inspiration. The folk song has a beautiful melody and bright rhythm, which provides a dynamic and rhythmic basis for the dance of Muinspiration. Guided by the melody, the dance movements are more smooth and natural, full of energy and enthusiasm.
	8. Mr. Yan, what is the effect of Wa encouragement in the dissemination and development of wa ethnic folk song?		Wa Wa positive positive positively promote the transmission and development of wa ethnic folk song. Through his performances and displays, wa ethnic folk song was able to spread on a wider range, allowing more people to understand and love this art form. At the same time, It also provides the inspiration and material source for wa ethnic folk song's creation, promoting its continuous development and innovation.
	9. Mr. Yan, in modern society, how to maintain the traditional characteristics of wood inspiration and wa ethnic folk song and integrate modern elements?		In the modern society, various measures are needed to maintain the traditional characteristics of wood inspiration and wa ethnic folk song and integrate the modern elements. On the one hand, we should strengthen the protection and transmission of traditional art. Now our primary and secondary schools in Simon area have incorporated it into the tutorial. Nowadays, many musicians are using different forms of music to create the Wa music.
Name of Informant	Question	Time/ Location	Answer

	<p>10.Mr.Yan, how does the international spread of Mukun affect the global awareness of wa ethnic folk song?</p>		<p>With the appearance of Mu inspiration on the international stage, its unique artistic charm and cultural connotation gradually attracted the attention and love of the global audience. This international communication provides a broader display platform for wa ethnic folk song, enabling it to be recognized and appreciated by more people across national boundaries and cultural differences. At the same time, it also promotes global exchanges and mutual learning among the Wa culture.</p>
	<p>11.Mr..Yan, you have passed down the wooden drum performance from generation to generation, What is the reason you keep insisted?</p>		<p>At the time, I learned handicrafts to increase my family's income. In the years of study, I gradually feel that things in our country should not be lost. Now that I have this skill, I want to pass on what I have learned from generation to generation.</p>
	<p>12.Yan Mr.How, in the face of the changes of modern society, how do the Wa people and wa ethnic folk song adapt to and develop together?</p>		<p>To adapt to modern society's rapid changes, the Wa people and their folk songs must seek new development paths. They should preserve traditional essences while integrating modern cultural elements. By promoting education, holding cultural exchanges, and leveraging digital technology, they can encourage youth participation in traditional culture, infusing vitality into these art forms.</p>
Name of Informant	Question	Time/ Location	Answer

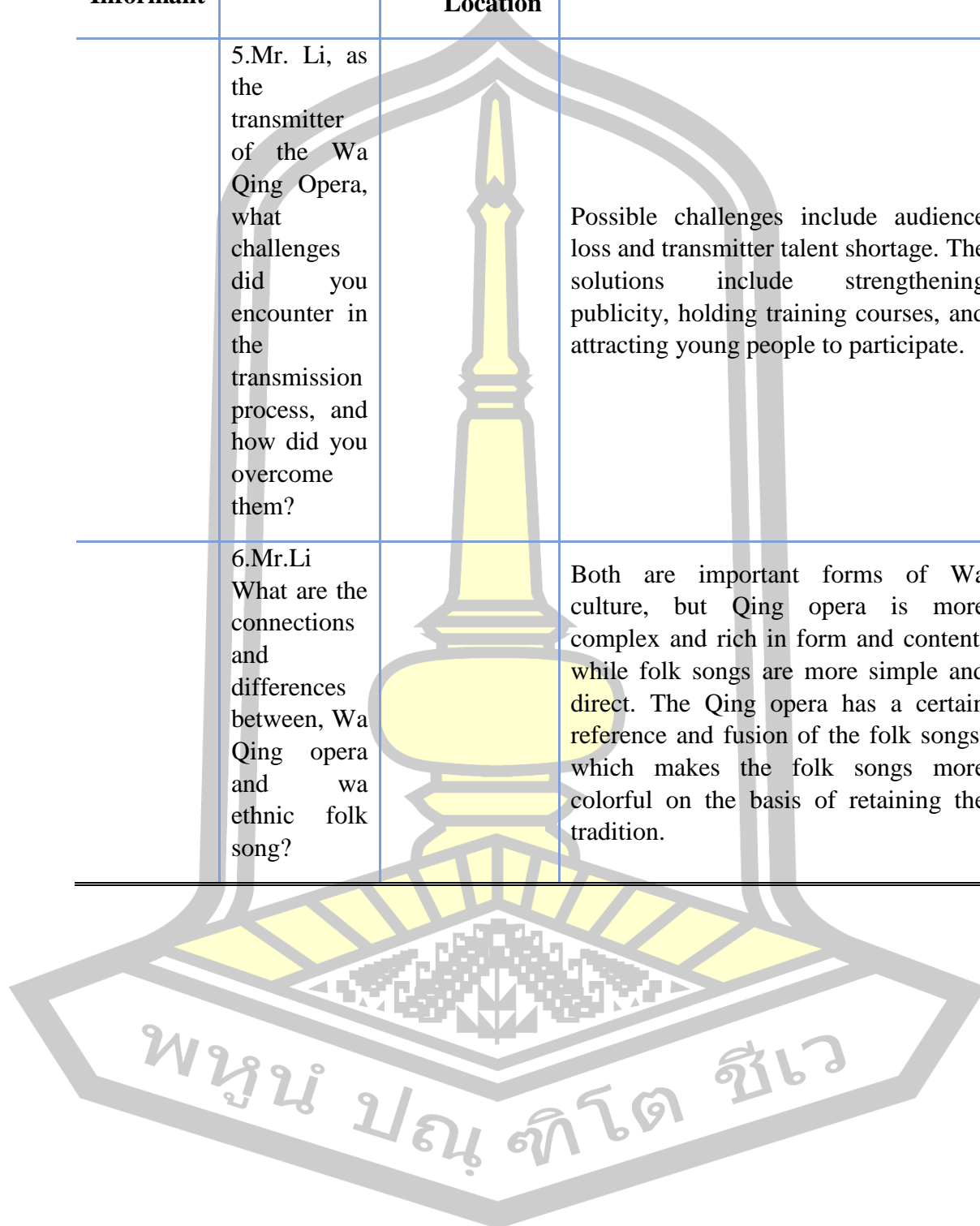
Yan Cong	1. Mr.Yan, why do you insist on passing on the traditional Wa folk songs of as an intangible culture transmitter?	April 23,2023 Ximeng	Many Wa folk music, dances and Musical Instruments are mostly from mouth to mouth. Many original music pass down and watching it gradually disappear, I heartache. I want to do my best to spread it, but I also call on the whole society to take action and pay attention to protect our cultural spread.
	2. Mr.Yan, which instrument do you usually make and play?		So far, I have made more than 70 wa instruments. At present, I only do only Bialuo (gourd harmonica), Baihongsong (gourd reed harmonica), the unique and only Wala harp "Sizongwa" (also known as single-string harp).
	3. Mr.Yan, which instrument do you like best?why?		This is of course Si Zongwa, which was my young favorite instrument, which I took to my wife.
	4. Mr.Yan, what is the difference between before and now doing a SiZong Wa?		For now ,Our folk artists typically employ hemp rope for pitch fixing at approximately B. Bows are crafted from bamboo and ponytail, often incorporating bamboo and ox tail. To enhance friction, rosin is now commonly used, having replaced bowstring. When playing a single string, the musician places the bottom of the string on the ground, grasps the bow with their right hand to pull it outwards, and employs their left hand's index, middle, ring, and little fingers under the string axis.
Name of Informant	Question	Time/ Location	Answer

5.Mr. Yan, what role does the SiZongWa play in the accompaniment of wa ethnic folk song?		The SiZongWa plays a vital role in the accompaniment of wa ethnic folk song. It is a representative bow string instrument of the Wa nationality, often used as one of the main accompaniment instruments of wa ethnic folk song, such as "Si Gangli". Its unique timbre and expressive force can fully show the emotion and connotation of folk songs.
6.Mr. Yan, What are the main tunes of the Wa people who are related to wa ethnic folk song?		The main tunes of the Wa harp include "orphan tune", "new houses", "welcome tune" and more, etc. Most of these tunes are closely related to the content of wa ethnic folk song, reflecting the living customs, social relations and emotional world of the Wa people.
7.what is the influence of the production material of SiZongWa on its timbre?		The materials of the SiZongWa are mostly made from local natural resources, such as bamboo and wood. The use of these original ecological materials makes the SiZongWa present a simple and unique charm in the timbre, which complements the natural and simple style of wa ethnic folk song.
8.The performance techniques and repertoire of Wa developed with the change of The Times?		Yes, the performance techniques and repertoire of the Wa people have indeed developed with the changes of The Times. On the basis of maintaining the traditional characteristics, some modern musical elements and techniques are integrated into the performance of the solo musical instrument, making its expression and musical style more colorful. At the same time, with the change of society and the change of aesthetic concepts, some new songs have also been created to meet the needs of modern society.

Name of Informant	Question	Time/ Location	Answer
	9. Mr. Yan, will the SiZongWa play together with other Western instruments?		Of course, while many Wa instruments are more like solos, they are no longer as before, and the music has no boundaries. Our four zongwa and many Western instruments, such as violin and cello, will have very good results. You can listen to a song "The sea and the sky are one color", this is the four zongwa and cello fusion music, great! The fusion with other Chinese traditional pull string music is also very beautiful, you can listen to the "soft soil", among which four onghua, erhu, dulcimer and other instruments is also very wonderful!
	10. Mr. Yan, in the modern society, how to better promote and spread the SiZongWa and wa ethnic folk song?		In modern society, the promotion and dissemination of SiZongWa and wa ethnic folk song require various measures. We have held thousands of Wa ethnic culture concerts, music festivals and other activities to show the artistic charm of the SiZongWa and wa ethnic folk song, and attract more people's attention and interest. Nowadays, young people are using the Internet, TV and radio to promote and promote it, so that more people can know about the Wa culture and music. In addition, the Wa, Lisu, Dai and other ethnic groups have established friendly and cooperative relations to jointly promote the prosperity and development of the diverse culture of the Chinese nation. Through these efforts, the Wa people and wa ethnic folk song can shine more brilliant in the modern society.

Name of Informant	Question	Time/ Location	Answer
Li Jiaxian	1.Mr. Li, What is the origin and historical background of the Wa Qing opera?	November 20,2023 Teng Chong	The Wa Qing Opera originated in the late Ming and early Qing Dynasty around 1840. It was created by the people of Hubei province according to the ancient Qingyang dialect. Later, it was introduced into the sugarcane Village in Tengchong County, Yunnan Province before Xianfeng in the Qing Dynasty, and gradually evolved into the Wa Qing Opera.
	2.Mr. Li, in which areas are Wa Qing Opera most popular and what are the important performance places?		Wa Qing opera is mainly popular in sugarcane Village, Lotus Township, Tengchong County, Yunnan Province and its surrounding Wa villages. Important performance venues include stage and festival activities in the village.
	3.What are the unique artistic characteristics of Wa Qing opera in its performance		The Wa Qing opera belongs to the high cavity system, men and women have different platforms, the roles are sheng, Dan, clean and last, with a dye color face called "red medicine" to show the identity of the characters. When performing, it pays attention to the close
	4.Mr. What important events or turning points did Li and clan Qing Opera experience in its development process?		Experienced the prosperous period of the late Qing Dynasty and the early Republic of China, the decline during the Anti-Japanese War in western Yunnan, as well as the later excavation, arrangement and protection work. In 2008, the Wa Qing opera was listed on the national intangible cultural transmission list and became an important object of cultural protection.

Name of Informant	Question	Time/ Location	Answer
	5.Mr. Li, as the transmitter of the Wa Qing Opera, what challenges did you encounter in the transmission process, and how did you overcome them?		Possible challenges include audience loss and transmitter talent shortage. The solutions include strengthening publicity, holding training courses, and attracting young people to participate.
	6.Mr.Li What are the connections and differences between, Wa Qing opera and wa ethnic folk song?		Both are important forms of Wa culture, but Qing opera is more complex and rich in form and content, while folk songs are more simple and direct. The Qing opera has a certain reference and fusion of the folk songs, which makes the folk songs more colorful on the basis of retaining the tradition.



APPENDIX II

The photo of fieldwork

Based on my Fieldwork, I have categorized my photos into three main groups: Fieldwork in Cangyuan Wa Ethnic Region, Fieldwork in Ximeng Wa Ethnic Region, and Fieldwork in Tengchong Wa Ethnic Fieldwork in Tengchong Wa Ethnicin Yunnan province,China.

1. Fieldwork in Cangyuan Wa Ethnic Region (From August 2023 to May 2024)



Figure 80. Entrance to the Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2024)

พหุบัน ปณ ทิโต ชีเว



Figure 81. Introducing the 'Last Primitive Tribe in China' - Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2024)



Figure 82. Within the Wengding Village of the Wa Ethnic Group, villagers welcome visitors by beating wooden drums.

Source: Liu Wenjun(2024)



Figure 83. The Wa villagers sing the 'Welcome Song' of the Wa Ethnic Group.

Source: Liu Wenjun(2024)



Figure 84. The residence of the Wa King in Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2024)

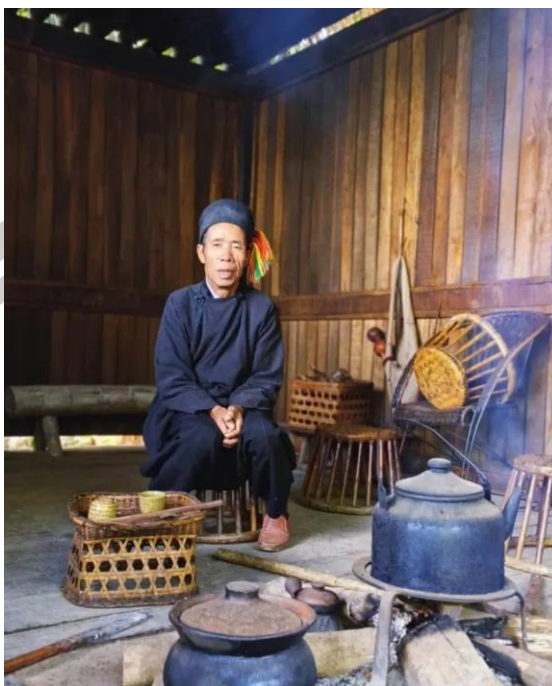


Figure 85. Nibo, a folk artist from the Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2023)



Figure 86. The Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2023)

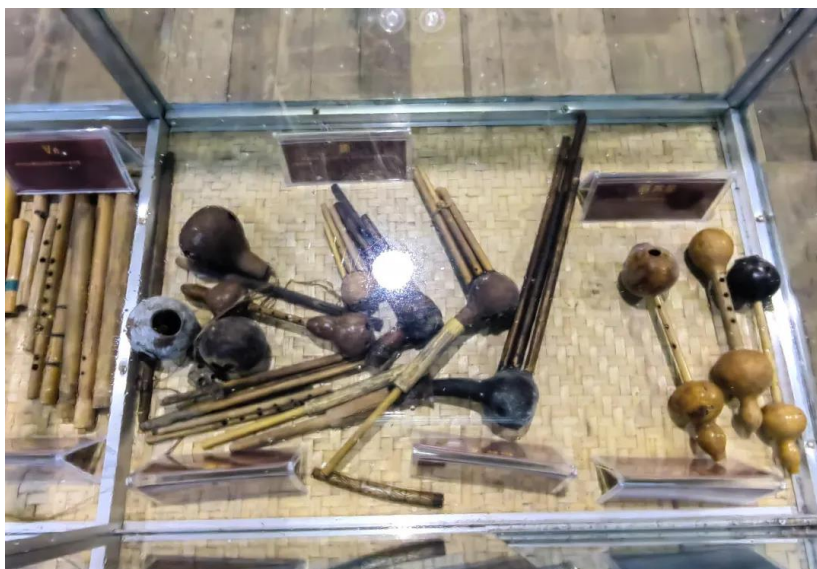


Figure 87. Musical instruments of the Wa Ethnic Group displayed in the museum of Wengding Village.

Source: Liu Wenjun(2023)



Figure 88. The Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2023)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 89. The Wengding Village of the Wa Ethnic Group.

Source: Liu Wenjun(2023)



Figure 90. Wa villagers displaying their brewed liquor

Source: Liu Wenjun(2023)



Figure 91. The liquor cellar of the Wa Ethnic Group located in Wengding Village.

Source: Liu Wenjun(2023)



Figure 92. Wa villagers engaging in traditional textile weaving.

Source: Liu Wenjun(2023)



Figure 93. Clothing woven by Wa villagers through traditional textile techniques.

Source: Liu Wenjun(2023)



Figure 94. In Wengding Village, Wa women are singing the Wa song 'Jialinsai'.

Source: Liu Wenjun(2024)



Figure 95. At the Pulling the Wooden Drum Festival in Wengding Village, a procession performance is being held.

Source: Liu Wenjun(2024)



Figure 96. The Wa folk artist 'Yanbing' is playing the traditional Wa musical instrument 'Hulusheng' (gourd flute)

Source: Liu Wenjun(2024)



Figure 97. In front of the old Wengding Village of the Wa Ethnic Group lies a modern Wa village.

Source: Liu Wenjun(2024)



Figure 98. Wa women showcasing dances for tourists in Wengding Village."

Source: Liu Wenjun(2024)



Figure 99. The bronze drum of the Wa Ethnic Group's 'Banlao' village.

Source: Liu Wenjun(2023)



Figure 100. The production of wooden drums in the 'Cangyuan' Wa Ethnic Region.

Source: Liu Wenjun(2023)



Figure 101. The 'Pulling the Wooden Drum Festival' event in the 'Cangyuan' area of the Wa Ethnic Group.

Source: Liu Wenjun(2023)



Figure 102. Artists from the 'Cangyuan' Wa Ethnic Region singing and performing the traditional Wa folk song 'Sigangli'

Source: Liu Wenjun(2023)



Figure 103. The 'Wooden Drum Dance' performance held in the 'Cangyuan' Wa Ethnic Region.

Source: Liu Wenjun(2023)

พหุพันธ์ ปณฺทิตโต ชีเว



Figure 104. "The 2024 Cangyuan Wa International Music Festival was successfully held at the Cangyuan Wa Cultural Center.

Source: Liu Wenjun(2023)



Figure 105. The audience at the Cangyuan Wa International Music Festival

Source: Liu Wenjun(2023)



Figure 106. YanQi, an original Wa folk songsinger, performed at the Cangyuan Wa International Music Festival."

Source: Liu Wenjun(2023)

2. Fieldwork in Ximeng and Gengma village in Wa Ethnic Region(From August 2023 to May 2024)



Figure 107. In the Mengka village of Ximeng, a skills training session for children is being held for the 'Duxianqin'

Source: Liu Wenjun(2023)



Figure 108. Informant Mr. Baozhiming is playing the traditional Wa instrument 'Duxianqin'

Source: Liu Wenjun(2023)



Figure 109. Informant and music transmitter 'Yancong' is playing the traditional Wa instrument 'De O' (yellow bamboo flute)

Source: Liu Wenjun(2023)



Figure 110. 'Yancong' is teaching Wa children how to play traditional Wa instruments.

Source: Liu Wenjun(2023)



Figure 111. 'Yancong' instructed adult students in traditional Wa instruments.

Source: Liu Wenjun(2023)



Figure 112. At the Ximeng Wa Library, scores of Wa folk songs from the 'Ximeng' City have been found.

Source: Liu Wenjun(2023)



Figure 113. The Wa King 'Baojunliang' is imparting knowledge of Wa folk songs to Wa girls.

Source: Liu Wenjun(2023)



Figure 114. "The 'Jiangsanmuluo' Theater. In the Ximeng Wa Ethnic Region,

Source: Liu Wenjun(2023)



Figure 115. the new Wa musical drama 'The A Wa People Sing a New Song Again' is performed at the 'Jiangsanmuluo' Theater."

Source: Liu Wenjun(2023)



Figure 116. the new Wa musical drama 'The A Wa People Sing a New Song Again' is performed at the 'Jiangsanmuluo' Theater."

Source: Liu Wenjun(2023)



Figure 117. A performance celebrating the 'Qingmiao Festival' of the Wa Ethnic Group at the 'Gengma Wa ethnic' Stage.,

Source: Liu Wenjun(2024)



Figure 118. The 'Qingmiao Festival' procession performance of the Wa Ethnic Group in Ximeng Gengma wa ethnic village.,

Source: Liu Wenjun(2024)



Figure 119. Two dancers from the Gengma Wa Ethnic Art Troupe perform the 'Wooden Drum Dance' during the street parade of the Wa'Qingmiao Festival'.

Source: Liu Wenjun(2024)



Figure 120. The Gengma Wa Ethnic Art Troupe, artists participating in the 'Qingmiao Festival' parade, return to the main stage to continue their performance after the parade.,

Source: Liu Wenjun(2024)



Figure 121. Singer 'A Muguo' performs Wa and Lisu ethnic songs during the concert

Source: Liu Wenjun(2023)



Figure 122. Training of children's chorus in Cangyuan City

Source: Liu Wenjun(2024)

Fieldwork in Tengchong Wa Ethnic (From May 2023 to May 2024)



Figure 123. The Tengchong Musicians Association conducts fieldwork and performs Wa folk songs in the Wa village of 'Simola'

Source: Liu Wenjun(2023)



Figure 124. 'Liu Wenjun' sings the Wa song 'The A Wa People Sing a New Song'

Source: Liu Wenjun(2023)



Figure 125. The 2024 Wa Ethnic Group's 'Qing Opera' training program has been launched in Tengchong City

Source: Liu Wenjun(2024)



Figure 126. Members of the 2024 Tengchong City Wa Ethnic Group's 'Qing Opera' training class

Source: Liu Wenjun(2024)



Figure 127. Graffiti on the buildings of residents in Ganzhe Village, the birthplace of Wa 'Qing Opera'

Source: Liu Wenjun(2024)

พหุวัฒนธรรม ชีว



Figure 128. Zhanglin, a young transmitter of Wa 'Qing Opera'

Source: Liu Wenjun(2024)



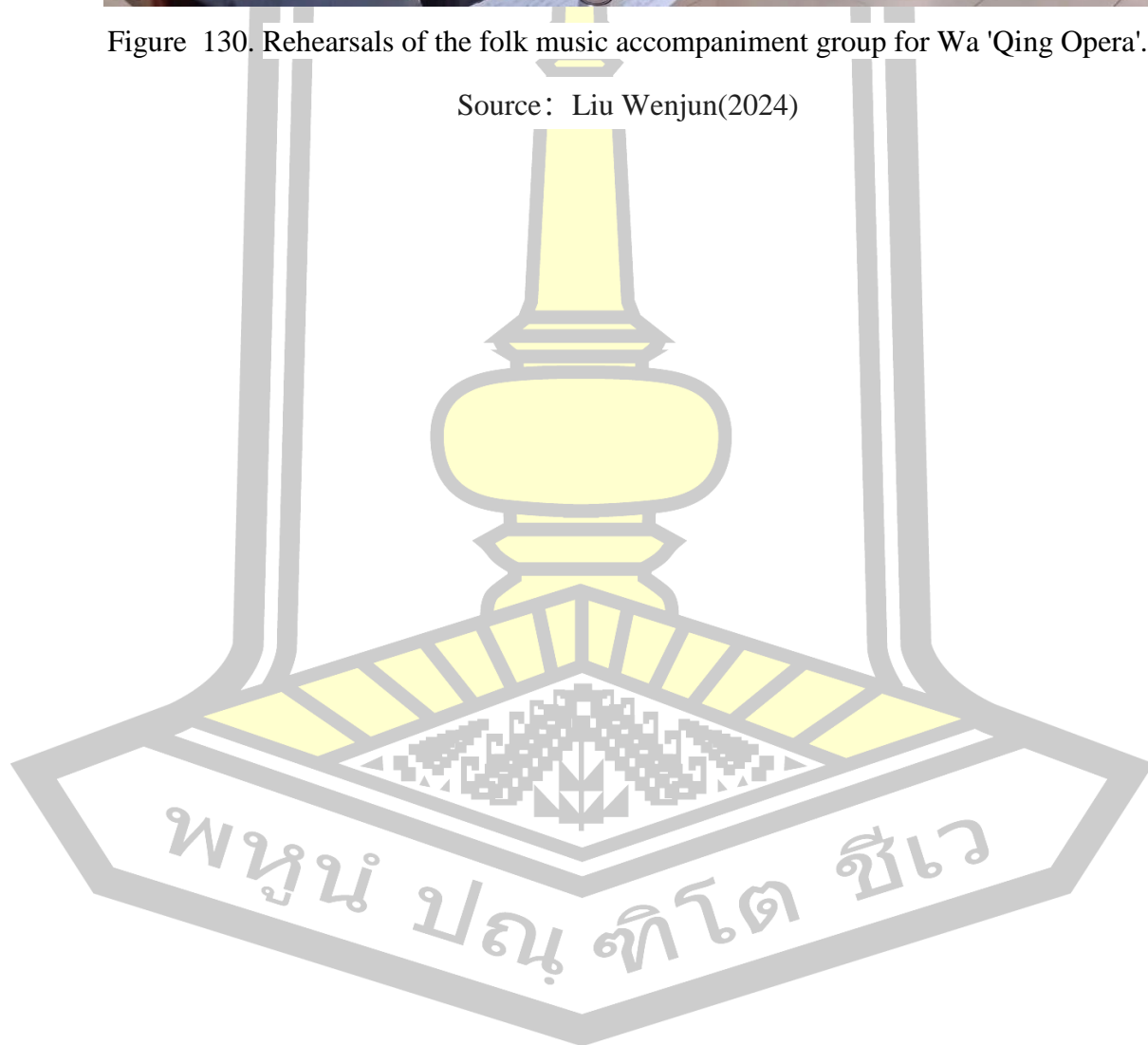
Figure 129. The Wa 'Qing Opera' performance of 'Zou Yifang' at the Wa Ethnic Theater

Source: Liu Wenjun(2024)



Figure 130. Rehearsals of the folk music accompaniment group for Wa 'Qing Opera'.

Source: Liu Wenjun(2024)



BIOGRAPHY

NAME	Wenjun Liu
DATE OF BIRTH	06 November 1993
PLACE OF BIRTH	Tengchong, Yunnan, China
ADDRESS	Tenghai Yuan Road 7, Shiji Jinyuan, Tengchong, Yunnan, China
POSITION	Teacher
PLACE OF WORK	Tengchong, Yunnan, China
EDUCATION	2012-2016 (Bachelor's degree) Sichuan Conservatory of music, Chengdu 2018-2021 (Master's degree) Conservatory of Music in Taranto, Italy 2021-2025 (Ph.D) Collage of Music at Mahasarakham University, Thailand

