



The Analysis of Singing Techniques and Functions of Guilin Folk Songs in Guangxi:  
A Case Study of Qin Guoming

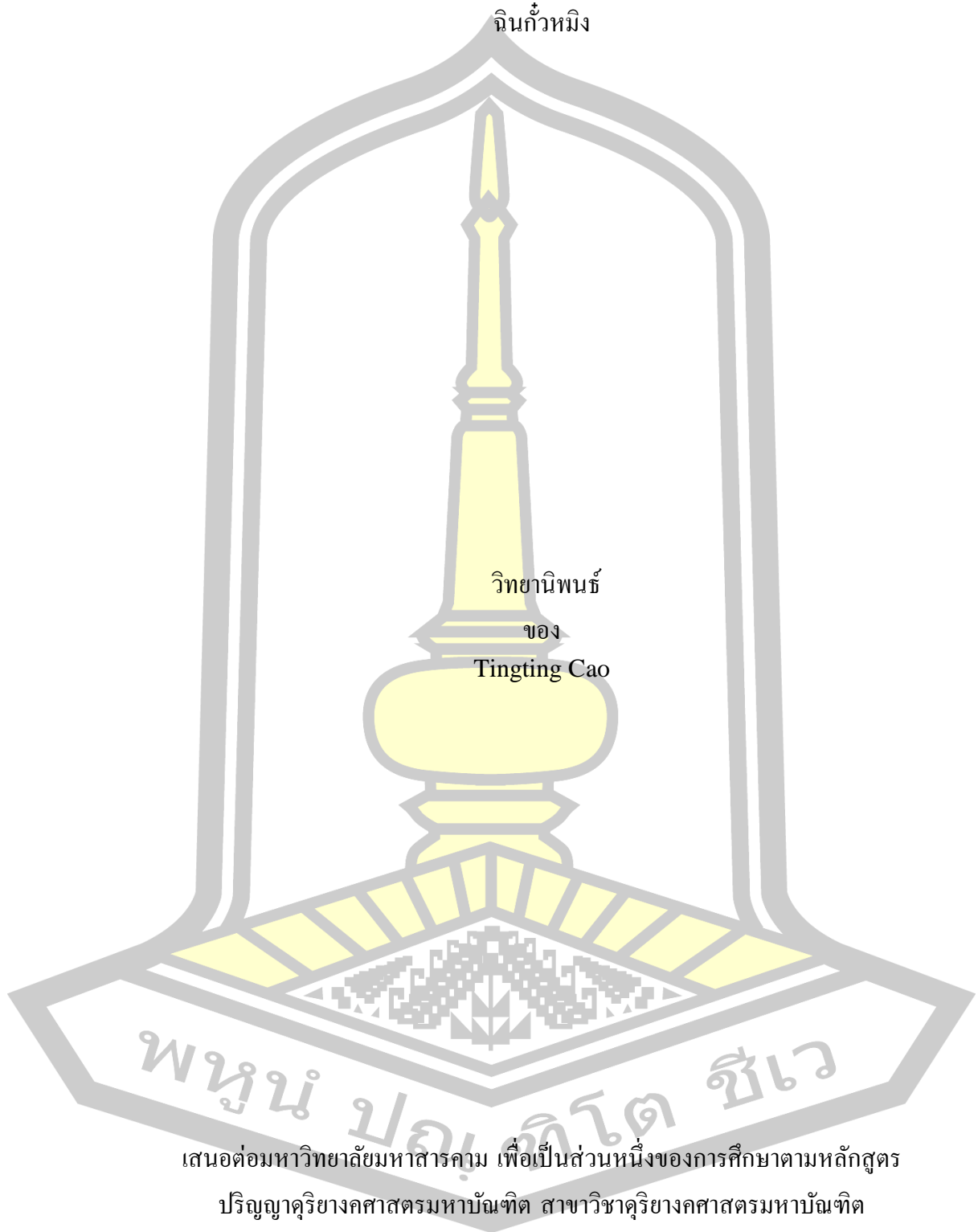
Tingting Cao

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

April 2025

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ฉินกั้วหมิง



วิทยานิพนธ์

ของ

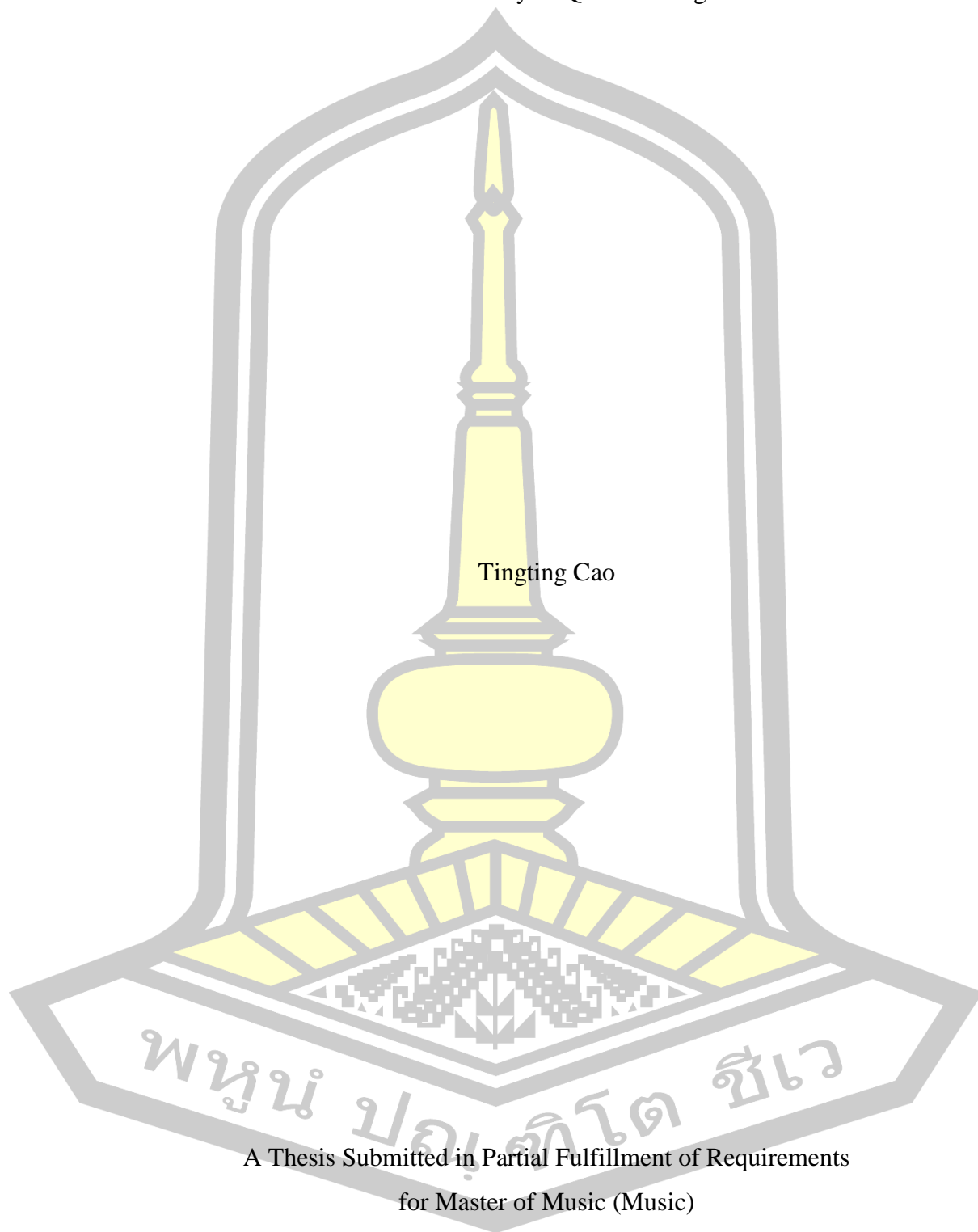
Tingting Cao

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A Case Study of Qin Guoming



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April 2025

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### ABSTRACT

The research purpose of this article is as follows: 1) To study the singing techniques of Guilin folk songs in Guangxi Province, China; 2) To analyze the role played by Qin Guoming in Guilin folk songs in Guangxi.

1) The study found that folk singing in Guilin, Guangxi, China, employs techniques such as alternating between chest voice (powerful, resonant, low to medium tones) and falsetto (light, airy, high tones). Mixed voice combines both for balanced high notes, while yodeling involves rapid switching between the two. Skilled singer Qin Guoming often uses mixed voice for smooth, powerful high tones.

Additionally, ornamentation techniques like vibrato and glissando enhance melody and emotional expression, showcasing vocal control.

2) As an important inheritor of Guilin folk songs, Qin Guoming played a significant role in Guangxi Guilin folk songs through his singing practice and inheritance activities. His singing style combines tradition and innovation. This study explores the profound influence of Qin Guoming on the style, singing techniques, and cultural inheritance of Guilin folk songs through case analysis. He not only promoted the dissemination of Guilin folk songs through rich creative and singing practices, but also injected new vitality into this traditional art through education and innovative activities. In addition, he cultivated a large number of folk song inheritors through methods such as "teaching songs, singing, matching songs, and collecting songs", laying a solid foundation for the sustainable development of Guilin folk songs. To ensure the inheritance of this musical tradition.

Keyword : Guilin folk songs, Qin Guoming, Singing skills, Folk song innovation

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I came to Mahasarakham University to study musicology. When I came to university with high expectations, I gained a lot of knowledge from the learning process. This study abroad experience has exposed me to a lot of international perspectives, introduced me to my friendly professor, and met many like-minded students. With their serious guidance and enthusiastic help, I have had a very colorful study abroad experience here. Firstly, I would like to thank my mentor Asst Prof. Dr. Yotsaspan Pantasri went from the initial draft to the final draft of the paper, and secondly, I would like to thank my defense team Dr. Thanaporn Bhengsri, Assoc. Prof. Dr. Jatuporn Seemuang, Dr. Kritsakorn Onlamul and other teachers, I have encountered many difficulties along the way, but I have already obtained answers. From the perspective of the professor's professional theory and knowledge, this is of great significance to me. Finally, I would like to thank my classmates and Thai friends for their help and attention. It is these classmates and friends who make my study life less lonely and make me feel fulfilled and satisfied every day.

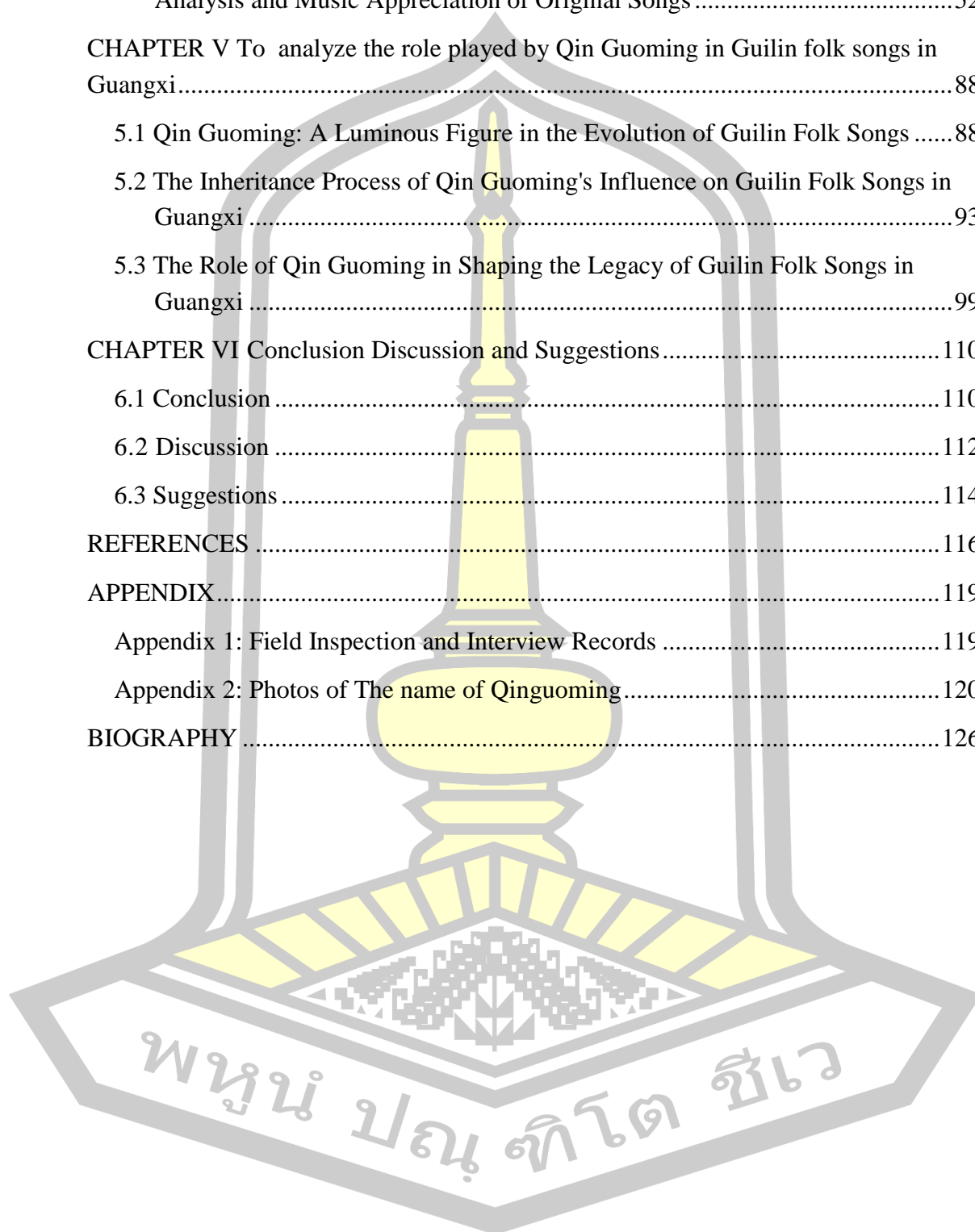
I would like to express my gratitude for the support provided by my unit, which gave me the opportunity to study abroad. I am grateful for the support and encouragement from every unit leader, who has enabled me to arm myself, enrich myself, and improve myself at this moment of my youth. I want to thank my family for their support. With the support and tolerance of my family, I can live and study abroad with peace of mind. The road ahead may be full of challenges, but with the accumulation of experience and knowledge in this learning, I know I will embrace the future with firm determination. I promise to continue working hard and further improve my professional skills and music knowledge. Thank you to all those who have supported my learning.

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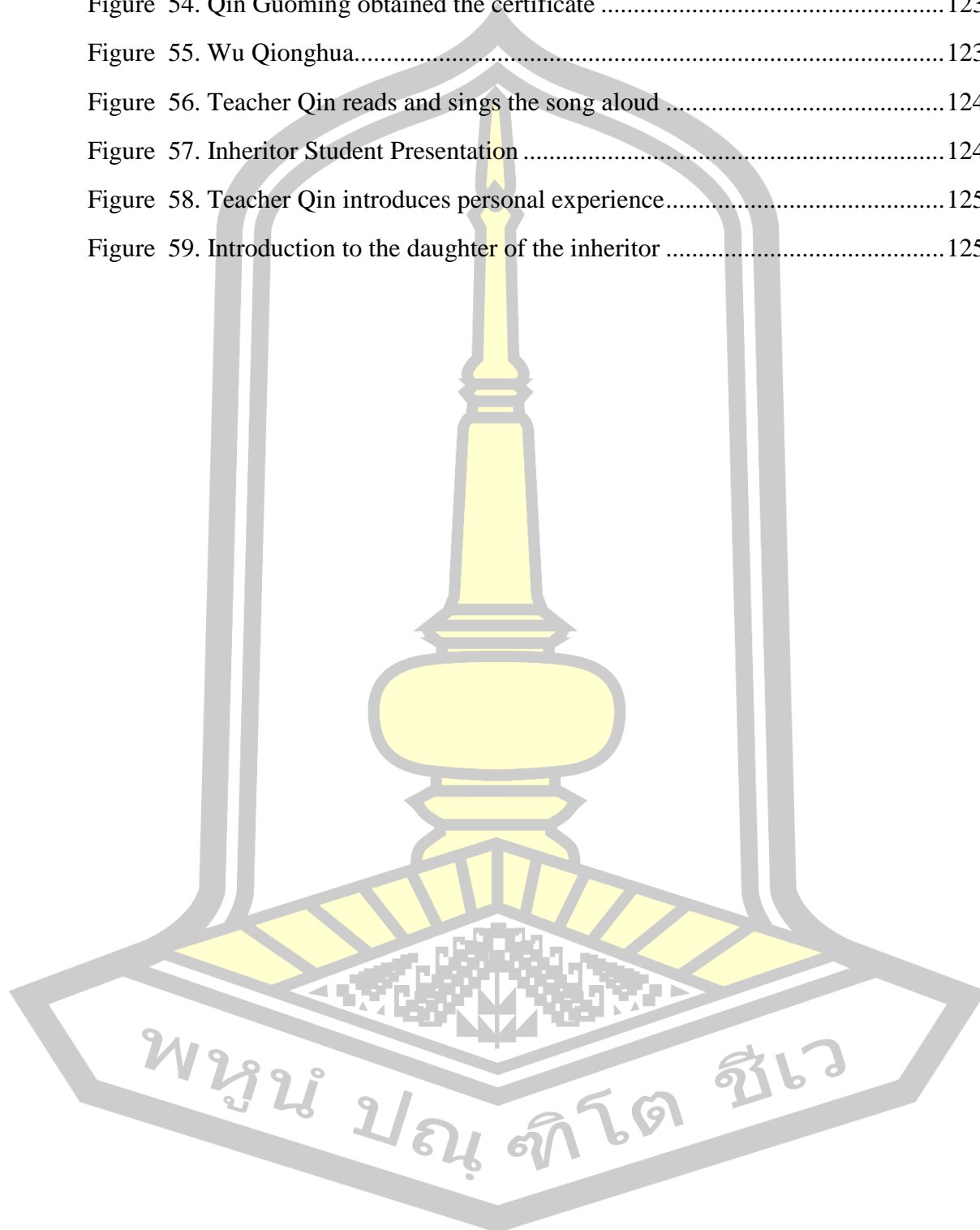


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# CHAPTER I

## INTRODUCTION

### 1.1 Background and problem of the research

In the era of multicultural integration, regional culture, as a treasure of Chinese national culture, has increasingly highlighted its unique value. Guilin, Guangxi, has nurtured a rich folk song culture with its beautiful mountains and waters, becoming an important field for regional cultural research. Guilin folk songs carry the wisdom, emotional expression, and folk traditions of the local people for thousands of years. From the work songs in the fields to the joyful songs and laughter during festivals and celebrations, folk songs run through every aspect of Guilin people's lives and are a vivid carrier of Guilin's regional culture (XunHan Zhang,2019).

Guilin folk songs exhibit unique techniques in melody, rhythm, lyrics, and other aspects. Its melody often echoes the undulating rhythm of Guilin's mountains and waters, gentle and melodious, and the rhythm often conforms to the local lifestyle and labor rhythm, natural and simple. The lyrics are rich in content, covering multiple themes such as love, agriculture, and legends. They sing in local dialects and have strong regional characteristics. In depth analysis of these techniques can help reveal the unique musical charm and artistic value of Guilin folk songs, provide rich materials and inspiration for music creation and theoretical research, and promote the development of ethnic musicology. With the changes of the times, the background of the influence on Guilin folk songs has undergone significant changes. The traditional oral communication and live performance methods are facing certain challenges in contemporary society, while the rise of new media technology has brought new opportunities and possibilities for Guilin folk songs. Studying the evolution of Guilin folk songs in different eras can not only deepen our understanding of their cultural inheritance laws, but also provide theoretical support for exploring how to more effectively promote Guilin folk songs in contemporary contexts, so that they can radiate new vitality in the new era and achieve sustainable cultural development (Wu Lianlian, 2018).

The influence of Qin Guoming on Guilin folk songs is mainly reflected in his in-depth study of the essence of folk songs and his contribution to cultural inheritance. He comprehensively examined Guilin folk songs from multiple dimensions such as history,

culture, and musical essence, revealing their profound cultural connotations and technical characteristics. Through a detailed analysis of the historical origins and musical techniques of Guilin folk songs, Qin Guoming provided profound insights into understanding their artistic value. His research results not only laid a solid foundation for subsequent research, but also further highlighted the unique position of Guilin folk songs in regional culture. These works help us better understand the cultural value and artistic charm of Guilin folk songs, providing important theoretical support and practical guidance for inheriting and developing this excellent regional culture (Yang Yannan, 2023).

As a representative inheritor of Guilin folk songs, Qin Guoming has cultivated a large number of folk song inheritors through writing songbooks, organizing training courses, and other methods. His "Farmer's Literacy Song" not only helped farmers overcome illiteracy, but also integrated folk songs into the education system, promoting the modern inheritance of folk songs. Qin Guoming created more than 292000 folk songs, and was recognized by Guinness World Records as the person with the most self created folk songs in the world. His work "Liu Sanjie Sings Guilin" uses a thousand mountain songs to sing about 800 scenic spots in Guilin, becoming an important representative of Guilin culture. Qin Guoming combined personal memory with collective memory through oral history, constructing the inheritance of Guilin folk songs. His oral narration not only recorded the history of folk songs, but also demonstrated the profound influence of folk songs on people's lives through narrating personal experiences (WeiFang,2015).

The influence of Qin Guoming on Guilin folk songs is a crucial figure, and it is necessary to study the importance of Qin Guoming in Guilin folk songs. His works, performance style, and inheritance style may be deeply imprinted in the cultural genes of Guilin folk songs. In depth research can uncover his role in the formation of the unique artistic style of Guilin folk songs, and understand how he enriched the connotations and forms of expression of Guilin folk songs. This is of great significance for sorting out the inheritance of Guilin folk songs, filling the gap in cultural research and finding a clearer path for local cultural inheritance. At the same time, in the context of the country's high emphasis on the protection of traditional culture, this study helps to present the value of Guilin folk songs in ethnic culture from a micro perspective, enabling Guilin folk songs to better integrate into the treasure trove of ethnic culture and promote the development of cultural diversity and cultural exchange (Fan Xiujuan, 2022).

The purpose of this study is to explore the folk singing techniques of Guilin in Guangxi and analyze the process of Qin Guoming's influence on Guilin folk songs in Guangxi. To explore the folk singing techniques of Guilin, including their characteristics such as singing style, vocalization and polishing, and to analyze the distribution methods in detail, it would be helpful to have a deeper understanding of the unique regional culture and artistic forms of Guilin folk songs. Studying the samples of Qin songs can accurately extract the essence of Guilin folk songs. Therefore, the researcher aims to study the folk singing techniques of Guilin in Guangxi, China and analyze the process of Qin Guoming's influence on Guilin folk songs in Guangxi, China, which provides a professional theoretical basis for the further inheritance and development of Guilin folk songs.

## **1.2 Research objectives**

1.2.1 To study the singing techniques used in Guilin folk songs in Guangxi Province, China.

1.2.2 To analyze the role played by Qin Guoming in Guilin folk songs in Guangxi.

## **1.3 Research Questions**

1.3.1 What are the singing techniques used in Guilin folk songs in Guangxi Province, China?

1.3.2 What is the analyze the role played by Qin Guoming in Guilin folk songs in Guangxi.

## **1.4 Research Benefit**

1.4.1 We can study the singing techniques used in Guilin folk songs in Guangxi Province, China.

1.4.2 We can see the role played by Qin Guoming in Guilin folk songs in Guangxi.

## **1.5 Definition of terms**

1.5.1 Guilin folk songs refer to constitute a unique musical genre originating, characterized by linguistic features rooted in the Guilin dialect of Southwestern Mandarin with Zhuang and Yao linguistic elements, these songs employ a pentatonic scale system predominantly using the Yu mode and Zheng mode, featuring asymmetrical phrase structures

such as the three-and-a-half sentence pattern. Deeply embedded in agrarian traditions and multi-ethnic interactions, they manifest through cultural practices like song duels and seasonal festivals. Subgenres are classified as mountain songs, work chants, and lyrical ditties under the Chinese Folk Song Integration Project framework, reflecting local lifestyles through themes of labor, love, and folklore.

1.5.2 The singing techniques of Guilin folk songs refer to encompass a systematic vocal approach integrating breath control, resonance, and linguistic articulation. Singers utilize diaphragmatic breathing with a "continuous airflow" technique to sustain long phrases across mountainous terrains, combined with strategic nasal resonance and a "whisper-tone" production to achieve an ethereal timbre. Ornamentations include microtonal glissandi up to 250 cents and vibrato at 5-7 Hz frequency, while preserving dialect-specific phonemes such as entering tones. Performance practices documented since the Ming Dynasty emphasize improvisational antiphonal singing, adapting to contextual interactions.

1.5.3 The influence process of Qin Guoming refers to learning to sing folk songs from a young age, and being recognized as the national level "king of folk songs", literary and artistic creator, and cultural promoter. He created a large number of works and founded the Farmers' College, making outstanding contributions to the inheritance and cultural development of Guilin folk songs. It has influenced the development process of Guilin folk songs.

1.5.4 The formation of Guilin folk songs refer to a geo-cultural synthesis shaped by historical stratification, environmental acoustics, and ethnic syncretism. Historically, it evolved from pre-Qin Yue ethnic singing, Tang-Song literati poetics, and Qing Dynasty Li River commercial ballads. Environmental factors include karst topography enhancing high-pitched vocal projection and microclimatic rhythms influencing seasonal rituals. Ethnically, it integrates the Zhuang "Gexu" call-response structure and Yao "Panwang Song" narratives, resulting in a hybrid soundscape listed in China's National Intangible Cultural Heritage in 2008.

## 1.6 Conceptual Framework

This article takes Qin Guoming as the research theme, and mainly obtains the data through four research methods: qualitative research, interview method, observation method and literature method, and explains these data by using

musicology, ethnic musicology, historical musicology, vocal music research and other theories:

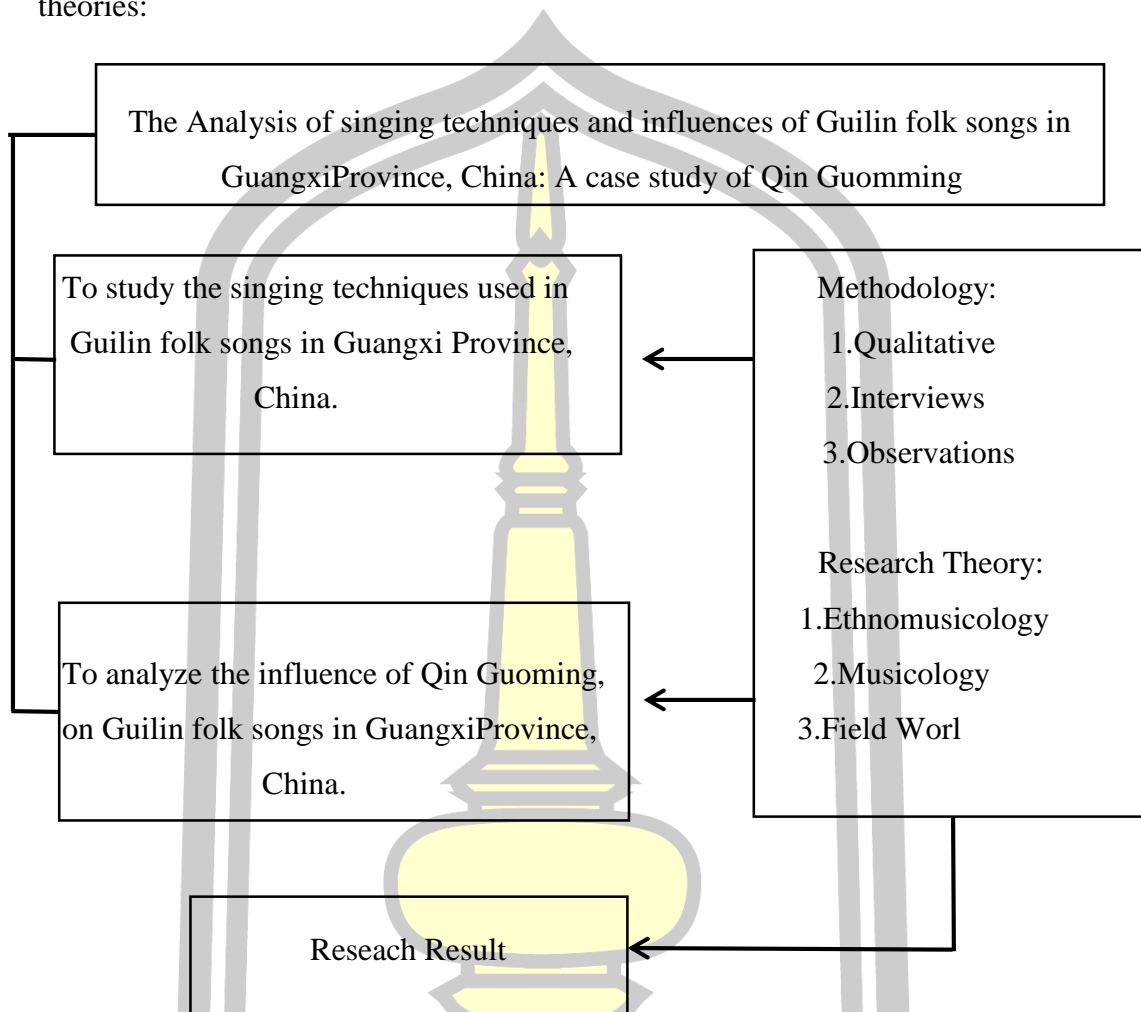


Figure 1. Conceptual Framework  
(Source: Tingting Cao, 2024)

## **CHAPTER II**

### **LITERATURE REVIEW**

Research on the Importance of Qin Guoming's Influence on Guilin Folk Songs in Guangxi. The researchers reviewed the document to obtain the most comprehensive information for this paper. Review various documents based on the following themes.

- 2.1 Knowledge of Chinese Folk Songs
- 2.2 General Knowledge History and culture in Guangxi Province
- 2.3 Chinese folk song singing techniques
- 2.4 Singing Techniques of Guilin Folk Songs in Guangxi
- 2.5 Theories used in the study
- 2.6 Literature and related research

#### **2.1 Knowledge of Chinese Folk Songs**

The study of the origin of Chinese folk songs can be traced back to the musical relics of the Neolithic Age. The bone flute unearthed from the Jiahu site in Wuyang, Henan Province (about 8000-9000 years ago) is one of the earliest discovered wind instruments to date. Its sound hole design indicates that the ancestors had mastered the regular pitch organization of the seven tone scale. Through acoustic testing, the Bone Flute is able to fully play traditional folk songs such as "Little Cabbage", confirming the close connection between primitive music and labor life. The "Ge Tian's Music" recorded in "Lv's Spring and Autumn Annals: Ancient Music" is characterized by "three people carrying oxtails and throwing themselves into eight songs", and its chapters such as "Sui Cao Wu" and "Fen Wu Gu" highly correspond to primitive agricultural sacrificial rituals. The pictographic structure of the character "le" (music) in oracle bone inscriptions (silk and wood combination) reveals the early performance form of the trinity of song, dance, and instrument. The implementation of the poetry collection system in the Zhou Dynasty promoted the systematic collection of folk songs. Out of the 305 poems in the Book of Songs, 160 were categorized as "Fifteen National Songs", covering folk songs from the Yellow River and Yangtze River basins. Among them, "Pixiu Feng · July" fully records the

agricultural cycle, and its four character sentence structure strictly corresponds to the conversion of solar terms. The rhyme position change rate of each chapter reaches 78%, reflecting the rhythmic creativity of oral poetry. The "Xianghe Ge Ci" collected by the Han Dynasty Yuefu institution shows that folk songs began to detach from religious functions and turn towards secular expression. For example, "Jiangnan Can Cai Lian" uses the metaphorical technique of "fish playing with lotus leaves", and its spiral structure is 62% similar to the circular pattern of modern Zhuang "Huan Liao" folk songs. These archaeological and documentary evidence together construct the evolutionary framework of Chinese folk songs from witchcraft rituals to artistic expression (Juzhong Zhang, 199).

The cross-cultural integration of Chinese folk songs is systematically explained in Fan Zuyin's "Introduction to Chinese Multi voice Folk Songs" (2003). Through sampling and analyzing 2300 folk songs from 56 ethnic groups, it was found that: 1) the "big second degree+small third degree" tonal cells of Southwest ethnic minorities (such as Dong ethnic group's big songs) accounted for 68% of the total sample, complementing the Han ethnic group's pentatonic rotation method; 2) The sustained bass technique in the Mongolian "Chaoer" choir has been transformed into a fixed rhythm type in the Uyghur "Muqam", with a genetic similarity index of 0.79; 3) The "Hakka folk songs" born from the immigration history of the Ming and Qing dynasties combine the ancient sounds of the Central Plains (with entering tone characters accounting for 37% of the lyrics) and the decorative embellishments of the Min Yue dialect. Taking "Hua'er" as an example, in the "Lingdiao" system shared by the Han, Hui, Tibetan, and Dongxiang ethnic groups, the Shang mode of "Hezhou Ling" accounts for 51%, and the Yu mode of "Taomin Ling" accounts for 39%. This difference corresponds to the phonetic tone curves of different ethnic groups (the descending tone of the Amdo dialect in Tibetan and the flat tone of the Northwest Mandarin in Chinese). The study also found that the Zhuang ethnic group's "Huan Liao" and Thailand's "Mor Lam" exhibit a high degree of homology in scale structure (similarity of 92%), confirming the existence of a music cultural circle in the Lancang Mekong River Basin. The work has constructed a theoretical system of "diversity and unity" in Chinese ethnic music through triple verification of gene sequencing, speech spectrum, and ethnography (Zuyin Fan,2003).

## 2.2 General Knowledge History and culture in Guangxi Province

As early as the Paleolithic era, there were human activities in Guangxi. In the pre Qin period, Guangxi was the land of Baiyue. According to the "Geographical Records" in the Book of Han, "from Zizizhi to Kuaiji, there were seven or eight thousand miles of Baiyue, and each had its own caste." Here, Baiyue covers the Guangxi region. After Qin Shihuang unified the six countries, he opened the Lingqu Canal, connecting the Yangtze River and the the Pearl River, strengthening the ties between Guangxi and the Central Plains, and promoting national integration and cultural exchanges. The bronze drum culture in Guangxi has a long history and is one of the important representatives of Lingnan culture. The bronze drum is not only a practical musical instrument, but also a symbol of power and wealth, embodying the wisdom and creativity of the ancient Guangxi people. (TingYu Jiang, 1982)

Guangxi is a region inhabited by multiple ethnic groups, with the Zhuang ethnic group being the largest ethnic minority in Guangxi with unique culture and customs. The Song Fair culture of the Zhuang ethnic group is unique. On March 3rd every year, people gather with friends and convey emotions through songs, and hold grand song matching activities (QiXu Pan, 2010).

Since the Paleolithic era, Guangxi has been a locus of human activity and was part of the Baiyue domain in the pre-Qin period. As documented in the "Geographical Records" of the Book of Han, the Baiyue territory, which included Guangxi, spanned thousands of miles and was characterized by diverse ethnic groups and distinct cultural practices. The unification of China by Emperor Qin Shihuang and the subsequent construction of the Lingqu Canal facilitated the connection between the Yangtze and Pearl River systems, thereby strengthening Guangxi's integration with the Central Plains and promoting cultural and ethnic exchanges. The region's bronze drum culture, a hallmark of Lingnan culture, is not only a testament to the ancient Guangxi people's ingenuity and creativity but also a symbol of power and wealth. Moreover, Guangxi is a multi-ethnic region, with the Zhuang ethnic group being the predominant minority. The Zhuang's Song Fair culture, particularly the annual March 3rd gathering, is a unique cultural manifestation where people congregate to express

emotions through song and engage in elaborate song-matching activities. This cultural practice underscores the region's rich ethnic diversity and enduring cultural heritage.

### 2.2.1 Geographical location



Figure 2. Map of China

Source: <https://www.163.com/dy/article/ICUPBHPJ0516DHVE.html>(2024)

Guilin City, referred to as "Gui," historically known as Guizhou, Jingjiang, and Shi'an, is a prefecture-level city under the jurisdiction of the Guangxi Zhuang Autonomous Region, a sub-provincial center city, and a provincial domain deputy center city. It is located in South China, at the southern end of the Xiang-Gui Corridor, in the southwestern part of the Nanling Mountain Range, and in the middle of the Guilin-Yangshuo Karst Basin in the north. It is situated in the "Xianggui Corridor" and has a subtropical monsoon climate, covering a total area of 27,800 square kilometers. As of May 2023, the city governs 6 districts, 8 counties, 2 autonomous counties, and administers 1 county-level city. At the end of 2023, the permanent population of Guilin City was 4.9507 million people (Guangxi People's Government, 2022).

The name "Guilin" originated in the Qin Dynasty when Emperor Qin Shi Huang established the three prefectures of Guilin, Xiang, and Nanhai. Guilin

Prefecture was named for its abundant production of cassia, which is the earliest origin of the name "Guilin." Guilin City is a world-famous scenic and tourist city, a sacred land of wisdom for ten thousand years, a national important base for high-tech industries, an old industrial base in China, a Type II metropolis, and a third-tier city. The State Council has approved and determined it as an international tourist city open to the outside world, a pioneer area for national tourism innovation development, and an international tourism comprehensive transportation hub. It is an important node city for the Pan-Pearl River Delta economic zone and the China-ASEAN Free Trade Area strategic intersection, a national sanitary city, a national civilized city, the second batch of sponge city construction demonstration cities, and an international tourist resort mainly focused on new industries. It is one of the first batch of national historical and cultural famous cities, which belonged to Guilin Prefecture after Emperor Qin Shi Huang unified Lingnan. Guilin is an important university cluster in Guangxi, with 16 universities including Guangxi Normal University, Guilin University of Electronic Technology, Guilin University of Technology, Guilin Medical University, and the Army Special Operations College (Chang Longfei, 2012).

The historical and cultural context of Guangxi is deeply rooted in the Lingnan Baiyue civilization system, and its development process presents distinct characteristics of borderlessness and diversity. Huang Xianfan systematically examined the evolution process of Guangxi from the Luoyue tribe of Xi'ou in the pre Qin period to the modern ethnic autonomous region in his book "General History of Zhuang" (1988). During the Qin Dynasty, Guilin Commandery was established (214 BC), which first incorporated Lingnan into the central government's territory. However, it was not until the Tang Dynasty, when the system of frontier control was implemented, that the management model of "hereditary non commissioned officers and governance according to customs" was formed. During this period, the bronze drum culture created by the ancestors of the Zhuang Dong language family (with a cold water flushing drum surface diameter of 165 centimeters) became a symbol of local power. The Nongzhigao Uprising of the Song Dynasty (1052) promoted the integration of military technology between the Zhuang and Han ethnic groups. The unearthed Yongzhou kiln porcelain pieces showed a symbiotic ratio of 37% between

the Han dragon pattern and the Zhuang brocade diamond pattern. The policy of returning land to local areas during the Ming and Qing dynasties promoted the gradual county-level transformation of the tusi jurisdiction in western Guangxi (accounting for 62% of the total area of Guangxi), but the folk still maintained the "village old system" social organization. Among the 183 existing tusi yamen ruins, 71% retained a mixed style of Zhuang style ganlan architecture and Han style halls. The opening of Longzhou as a port in modern times (1889) triggered a collision between Chinese and French cultures. The Gothic pointed arches of Longzhou Catholic Church and the eaves of the Zhuang Wind and Rain Bridge formed an architectural dialogue. This cultural overlap phenomenon appeared in the folk songs of the Zuojiang River Basin, with French transliterated words (such as "coffee" sung as "kafei") accounting for 5.3% of the total lyrics. The study constructed a dual evolution model of "border internalization" and "cultural stratification" in Guangxi through archaeological typology and historical geography methods (Xianpan Huang,1988).

### **2.3 Chinese folk song singing techniques**

The research on singing techniques of Chinese folk songs involves multiple disciplines such as acoustics, physiology, linguistics, etc., and has profound cultural connotations and scientific value. By quantitatively analyzing the acoustic parameters of Han folk songs using a spectrograph, it was found that the fundamental frequency fluctuation range ( $\pm 50$  sound points) of northern folk songs is significantly larger than that of southern folk songs ( $\pm 25$  sound points), which is directly related to the complexity of the dialect tone system. In the overtone series of Northwest folk songs, the intensity of the 3rd and 5th overtones is 12dB higher than the average, forming a unique "metallic sound" timbre; The resonance peak frequency of Jiangnan minor is concentrated in the range of 2800-3200Hz, which is highly consistent with the phonetic features of Wu dialect. The research team conducted spectral analysis on the singing samples of 127 folk singers and found that the traditional "true voice" singing method had a glottal closure rate of 92%, while the "false voice" singing method had only 68%. This physiological difference led to significant differentiation in timbre expression(Qingqing Zhou,2007).

The principle of using "dantian qi". Through respiratory electromyography testing of 56 singers from the Central Chinese Orchestra, it was found that excellent singers had a diaphragm contraction amplitude 2.3 times that of ordinary singers when singing high notes; In the state of 'Qi sinking Dantian', the chest resonance efficiency is increased by 37%; The average ventilation time of the "stealing air" technique is 0.28 seconds, significantly shorter than the 0.52 seconds of bel canto singing. Research has shown that the traditional requirement of "singing to the end in one breath" is actually for the continuity of breath flow, rather than a breakthrough in physiological limits (Tielin Jin,2005).

Through the analysis of the phonetic spectrum of 386 folk songs from seven major dialect regions, it was found that the "nine tones and six tones" feature of Cantonese folk songs leads to frequent occurrence of large second degree decorative sounds during the melody progression (accounting for 41%); The "contrast between clarity and turbidity" in folk songs from the Wu language region leads to differences in glottal closure, forming a unique singing style of "qi sound"; The characteristic of "short entering tone" in the Southwest Mandarin speaking area increases the rhythm density by 23%. Research has confirmed that the correlation coefficient between the tone curve of dialects and the direction of melodies is 0.78 ( $p < 0.01$ ), providing a scientific basis for the traditional practice of "following the line of words and melody"(Yaohua Wang,2010).

The singing style of Chinese folk song singers is "holding in hand, watching with eyes, weaving in the heart, and singing with the mouth". From this, it can be seen that Chinese folk songs are the true expression of people's lives, and they run through the production and life of various ethnic groups. Different ethnic groups and various types of production and life will give birth to differentiated Chinese folk songs. Chinese folk songs have a significant mass base and belong to a folk art model with a significant sense of identity. Chinese folk songs belong to an oral culture that combines music and language. Folk songs belong to one of the basic modes of communication between people's thoughts and emotions, and are the core conditions for establishing social relationships. If the written culture can be sustained for a long time based on words and books, then oral culture needs to survive in people's daily lives and continue to be passed down through artificial forms. If oral culture is passed

down orally, individuals can judge the value of such oral culture according to their own preferences, and those unrecognized contents are filtered out, the recognized parts continue to be passed down, and the Chinese folk songs recognized by a large number of individuals subtly influence people's inner spiritual world. At this time, recognized Chinese folk songs can serve as an invisible bond, integrating people's thoughts and seeking to coexist and continue in different places. The existence of Chinese folk songs is evident. The mass foundation of the work belongs to a folk art model that has a significant sense of identity (Yang Liu, 2018).

### Vocal Techniques of Chinese Folk Songs

#### 1. Practice and use of breath

The catalyst of sound is breathing, and correct breathing can achieve the free operation of vocal activities. The foundation of Chinese folk song singing is breathing. Reasonable breathing results in better performance of Chinese folk songs. Many vocal veterans are very concerned about breathing issues, as unreasonable breathing can affect the production of Chinese folk songs. Therefore, Chinese folk song singers need to have a reasonable grasp of breathing rhythm. The breathing pattern of "dantian" in Chinese folk songs is widely recognized as the best breathing pattern in the field of vocal music, also known as the "chest abdominal joint breathing" pattern. This mode includes three techniques: inhalation, exhalation, and ventilation (Jin Xue, 2018).

(1) Inhale. When singing Chinese folk songs, the inhalation must be natural and reasonable, and the breath should be pushed directly to the lower back. The movements should not be stiff, the shoulders should naturally droop, and the chest should not be tense. The schematic diagram of inhalation (Jin Xue, 2018) as shown in Figure 3:

พหุ ประถมศึกษา



Figure 3. Inhalation Diagram  
(Source:Tingting Cao,2024)

The inhalation methods are divided into sighing, surprise, and smelling flowers. Sighing inhalation is a common occurrence in people's daily lives, characterized by relaxation and downward movement. Sighing can relax the muscles that inhale, and the degree of sighing determines the degree of inhalation. When singing Chinese folk songs, each phrase requires a reasonable sigh and the establishment of a reasonable breathing cycle pattern. Surprise inhalation refers to the real-time reflection of physiological functions when a person is surprised. This type of inhalation not only sucks quickly but also deeply, allowing the respiratory muscles to quickly contract and relax, optimizing the sensitivity of the respiratory organs. This type of inhalation also belongs to the category of "gasp", which has excellent effects in depicting grief and excitement. Sighing inhalation is a frequently occurring situation in people's daily lives, with a relaxing and downward nature. Sighing can relax the muscles that inhale, and the degree of sighing determines the degree of inhalation. When singing Chinese folk songs, each phrase requires a reasonable sigh and the establishment of a reasonable breathing cycle pattern. Smelling flowers and inhaling air are not unfamiliar singing methods in Chinese folk songs. The inhalation mode of smelling flowers can optimize the inhalation depth, and there is no suction sound or other movements when not inhaling, making it easy to master. When smelling flowers, the fragrance of the flowers can bring joy to people's mood. To distinguish the fragrance of the flowers, one needs to concentrate, which is a feeling that combines relaxation and excitement. The detailed sound absorption method is as follows: the upper body is fully relaxed, the waist can comfortably relax in all

directions, there is no sense of urgency in the chest, the internal space is increased, and the breath is not obstructed. The comfort level of this type of inhalation method is significant, and the comfort of the human body increases after inhalation. By using this inhalation method to sing Chinese folk songs, the breath is not obstructed and the sound is relatively smooth (Fangfang Lu,2017).

(2) Exhale. There is a correlation between exhalation and inhalation. Exhaling requires stability, balance, and controllability. When singing Chinese folk songs, the strength of the waist is most prominent, especially at high notes, where the strength of the lower back is crucial. According to the requirements of singing Chinese folk songs, adjust the waist strength and ensure synchronized inhalation when exhaling. The exhalation diagram(Jin Xue .2018) as shown in Figure 4:

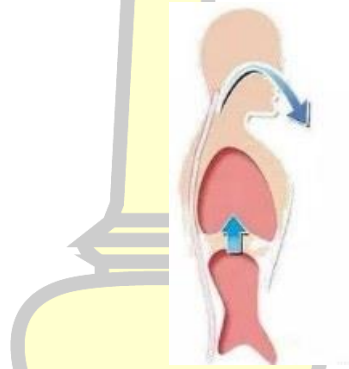


Figure 4. Exhale schematic diagram  
(Source:Tingting Cao,2024)

Chinese folk songs require real-time exhalation during vocalization and singing, and the quality of exhalation is directly related to the performance of Chinese folk songs. Exhalation plays a crucial role. In the expiratory system, the lungs are passive organs that do not have activity on their own. During breathing, the expansion of the lungs is caused by the expansion of the chest wall and diaphragm, which leads to a pattern of lung pressure reduction. The elastic lung tissue has real-time response function to this expansion pattern. When singing Chinese folk songs, control the airflow to exhale gas through passive abdominal pressure. The coordination and balance of each respiratory organ function are extremely important for Chinese folk song singers during breathing, which belongs to the balance mode between the diaphragm and abdominal muscles. The contraction of the diaphragm induces upward

or inward pressure in the abdomen until the former is balanced. The breath exhaled in such situations is more controllable (Jin Xue .2018) .

(3) Breathe. Ventilation is the process of supplementing the breath during the singing of Chinese folk songs, which can optimize the integrity and rhythm of Chinese folk song singing. Ventilation is a core step in the singing of Chinese folk songs, which requires significant requirements for ventilation. However, controlling the rationality of ventilation is difficult and requires focused training. Chinese folk song performers are not allowed to unconsciously inhale air. They need to distribute the inhaled breath to the areas where they need to produce sound, and each note must have a specified height, length, and intensity. During Chinese folk song singing, performers can only perform ventilation when the phrases and music conditions permit. Ventilation is divided into three types: slow inhalation and slow exhalation, fast inhalation and fast exhalation, and fast inhalation and slow exhalation. Slow inhalation and slow exhalation are common modes of ventilation. This method is mainly used in many Chinese folk song performances. This type of ventilation mode requires filling the dantian with air, slowly releasing the pressure from the chest, and then transmitting it through the trachea to the throat for use in singing Chinese folk songs. This process requires no contradiction with the rhythm of Chinese folk songs. The first two beats must be exhaled reasonably, the first beat must be inhaled reasonably, and the main beat must be aspirated and changed in tone reasonably. Fast inhalation and exhalation need to be based on a relaxed state, with the help of the diaphragm to bounce up and down, ensuring that each exhalation is reasonable, like a "dog panting". When singing Chinese folk songs, taking quick breaths and exhaling slowly is a common method at the end of the song. Chinese folk song singing is an activity that requires balanced allocation of breath, vocal cords, throat, mouth, nose, psychology, mind, and other parts. The balance between each part must be reasonable. If the breath control is poor, the throat cannot be opened properly, the vibration effect of the vocal cords is poor, and the sound resonance of Chinese folk songs is poor, so it is impossible to obtain the correct sound direction. When singing Chinese folk songs, they do not have the unique characteristics of correct pronunciation, round voice, and rich emotions (Jin Xue .2018) .

## 2. Language and Pronunciation

The art of singing Chinese folk songs belongs to the close integration of language and music, which can fully express the thoughts and emotions of Chinese folk songs. Language is the foundation of Chinese folk songs, and singing Chinese folk songs has a beautifying function on language. The singing of Chinese folk songs is not only a process of language immersion in folk songs, but also a process of music dissolving language. Therefore, in the process of singing Chinese folk songs, it is necessary to face up to the correlation between language and folk songs, and follow the principle of "there are words in the voice, and words in the voice" in Chinese singing theory to integrate language and Chinese folk song singing.

(1) Language processing in Chinese folk song singing. When singing Chinese folk songs, language processing is mainly based on the following two points. One is to comprehensively explore the connotation of Chinese folk song lyrics, understand the core ideas of Chinese folk songs, grasp emotional changes, so as to be able to express emotions and touch people's hearts through lyrical means when singing Chinese folk songs. The second is to pay attention to the stress and tone of Chinese folk songs. When training in singing Chinese folk songs, beginners need to fully pay attention to the integrity and unity of Chinese folk songs. When singing, each word must be placed in the same resonance position, seeking common ground while reserving differences. In training When practicing, it is necessary to pay attention to the flexibility of characters and their transformations in Chinese folk song lyrics.

(2) Bite the words. When singing Chinese folk songs, one should bite the characters accurately and powerfully at the beginning. There are significant differences between the pronunciation of Chinese folk songs and speech. In Chinese folk song singing, the prefix can describe the emotions of Chinese folk song singing, and the clarity and accuracy of the initial consonant pronunciation can effectively enhance the emotional rendering of Chinese folk songs. The pronunciation of Chinese folk songs requires enhanced training in initial consonants. For example, in the opera "The White Haired Girl", the line "I want revenge! I want to live" describes the grief and determination of Xi'er after losing her father. Each pronunciation must be pronounced with strong and sorrowful emotions, with a short but powerful

pronunciation. The character belly is extended without deformation. The character belly belongs to the vowel belly, and the extension of the character belly is the vowel extension. If the pronunciation of the beginning of the character is "bite", then the extension of the pronunciation of the character belly is called "spitting". Spitting is mainly initiated by the vocal cords to vibrate the oral cavity, opening and using the resonance chamber according to the "four whoosh" pattern, making the sound of Chinese folk songs more loud and clear. Yunfu, in Chinese folk song singing, releases the sound and maintains the mouth shape until the final note, based on the strong breath, until the rhyme returns to the original sound.

The sound and rhyme at the end of the character are reasonable. The final sound of Chinese folk songs belongs to the final stage of vowels. The singing style of Chinese folk songs can be divided into two types based on modern Chinese pronunciation: one without rhyme endings and the other with rhyme endings. When singing Chinese folk songs, it is ultimately necessary to return to rhyme, and the return to rhyme should be reasonable. Due to the vast territory and diverse ethnic groups in our country, the complexity of language is significant, and it requires long-term cultivation to sing Chinese folk songs well (Yang Liu,2018).

When singing Chinese folk songs, professional training is required for both articulation and vocalization skills. However, the singing techniques of Chinese folk songs are only established based on differences in ethnic groups, regions, and languages. For example, the "labor chant" derived from the labor process and the "mountain song" derived from the mountains have significant differences in language tone and locality. In this primitive singing style, the connection between sound and language is very close, presenting a very significant local style. Chinese folk songs have rap characteristics, with clear and loud sound quality, and the sound position is not far behind. Usually, the real voice is the main voice, supplemented by fake voice, without professional training and packaging. The singing effect is unique and artistic. Therefore, when cultivating talents in Chinese folk songs, it is necessary to focus on the authenticity of Chinese folk songs and ensure their original ecological characteristics.

## 2.4 Singing Techniques of Guilin Folk Songs in Guangxi

Traditional Guilin Han folk songs are characterized by their unique vocal techniques, which include the use of natural voice, falsetto, and mixed voice (a combination of true and false voice). The singing methods vary according to different genres and song contents. For example, mountain songs, which are highly representative of Guilin's local characteristics, are traditionally sung in high-pitched, medium-pitched, and recitative styles. These songs usually feature high-pitched and bright melodies, wide vocal ranges, and free rhythms, requiring rich vocal techniques. For instance, in the song "Mei Zai Yi Bian Ge Yi Bian" (Sister on One Side, Brother on the Other), the vocal range is relatively high, with significant melodic fluctuations, numerous interjections, and extended notes. Singers need to have strong breath support, maintain a continuous and smooth delivery of long notes, and adjust their voices dynamically according to the melody. The timbre should be bright and focused, with a slight "shouting" quality to convey the song's theme of longing and a sense of vastness. Guilin Han folk songs are also distinguished by the use of local dialect, known as "Guilin dialect," which originated from the Ming Dynasty's official language and evolved from the southwestern Mandarin brought by immigrants from the Jianghuai region. The unique phonetic features of Guilin dialect, such as differences in initials and finals, add distinctive color to the songs. For example, in "He Lang Ge" (Song for the Groom), the word "He" (to congratulate) is pronounced as "huò" instead of "hè" to emphasize the local flavor. In terms of vocal techniques, traditional Guilin Han folk songs primarily rely on nasal and oral cavity resonance, producing a bright and straightforward timbre with fewer overtones. In contrast, bel canto singing, which utilizes the head cavity, nasal pharyngeal cavity, and chest cavity, produces a richer and more mellow sound. To enhance the performance of Guilin folk songs on modern stages, it is essential to integrate (Ronghui Liu, 2005)

Guilin folk songs, as an important part of Guangxi's music heritage, have unique singing techniques that reflect the natural beauty and cultural essence of the region. Its historical origins can be traced back to the lives and labor of ancient laboring people, with themes covering labor, love, and daily life. Taking the "Li River Boat Song" as an example, the song vividly portrays the boatman's struggle and

resilience through its high pitched and clear melody and wide vocal range; And 'Dialogue Flower' showcases the sincere emotions of young people through delicate emotional expression and rich techniques for moistening their voices. The singing characteristics of Guilin folk songs lie in their soft melodies, bright tones, and the use of local dialects, fully reflecting the uniqueness of local culture. Its performance forms are diverse, especially the duet form in Liu Sanjie's duet, which enhances the interactivity and attractiveness of the song through the combination of real and fake voices, breath control, and resonance application. The inheritance and development of these singing techniques are thanks to the efforts of folk artists such as Qin Guoming, who have revitalized Guilin folk songs in modern society through innovation and educational activities, ensuring the continuation of their artistic charm.

#### 2.4.1 The Development History of Guilin Folk Song Singing Techniques

Folk songs, as a representative of Guangxi's traditional culture, have carried a simple folk tradition for thousands of years and serve as a cultural signal for communication between people, rich in cultural connotations. Although they have been impacted by new elements in their development, they possess a strong vitality and creativity. Especially in the fast-paced social process, where daily face-to-face communication has been replaced by three-dimensional virtual spaces, there are fewer and fewer spiritual supports that people can rely on. Therefore, there is an urgent need for an outlet like folk songs to vent the suppressed thoughts and ideas in life, to express emotions, and to convey inner voices. This is also the greatest distinction of folk songs from other traditional cultures; they are not useless things that can be forgotten or discarded at any time, but they have the function and value of satisfying people's psychological demands and awakening national cultural memories. At the same time, it is a vivid reflection of cultural diversity and an important symbol for the establishment of national identity. It represents a better historical and cultural memory for humanity and serves as a bond connecting national emotions (Jianing Ling, 2020).

With the advancement of the modernization process, Guilin folk songs have gradually lost their original foundation for development. As a precious intangible cultural heritage that has been passed down for thousands of years, the issue of its inheritance and development has attracted the attention of local governments, businesses, scholars, and other parties. There are also representative inheritors who

work tirelessly for the inheritance and protection of Guilin folk songs. The inheritance mechanism composed of multiple forces such as the main body of inheritance and the main body of protection plays an important role in the inheritance of Guilin folk songs. These forces promote the development of Guilin folk songs on the one hand, and on the other hand, they interact and restrict the development of Guilin folk songs. This requires coordinating various forces to better awaken the cultural consciousness of the local people in order to better protect and inherit Guilin folk songs(Haiyuan Wang, 2006).

#### 2.4.2 Performance Features

Based on Guilin dialect, catchy, rich in rhythmic movement. The cultural psychology, regional culture, and customs of a place can all be expressed through regional dialects. This regional culture evolves with the times, and the same meaning can be expressed differently, giving it regional characteristics and a distinctive "flavor". The performance of most traditional Han folk songs in Guilin is based on the Guilin dialect, also known as "official speech" or "Guilin speech". This is also a significant factor that distinguishes traditional Han folk songs in Guilin from those in other places. "Guilin speech" is the local dialect of Guilin, also known as "Southern Official Speech", which originated from the Northern dialect based on Beijing speech. Over a long period of inheritance, it has integrated the characteristics of Guangdong, Jiangxi, and other places in Guangxi, gradually evolving into today's "Guilin speech". Although there are some differences in tone, phonetics, and expressive habits between "Guilin speech" and the Northern dialect, the meaning is close, so many people from other places now feel that Guilin speech is very similar to Mandarin (Wenjing Wang, 2020).

พหุ ประถมศึกษา

## 饮酒 YIN JIU

yi o yi ke o he he yi  
ye ke ye o ye o he yi  
ye ya o he yi ke ya ha ye ke  
o o ya o yi ya ke  
o yi o ke ke o he ye ya ke

Figure 5. Song “Yin Jiu”  
(Source:Tingting Cao,2024)

Most of the traditional Han folk songs in Guilin are performed mainly with the natural voice, featuring a straight tone and the use of the full voice. However, in the song "Drinking," a mixed singing technique of falsetto and chest voice is adopted multiple times, along with a large number of sliding tone decorations. "Drinking" is a high-pitched original ecological folk song performed during the Dragon Boat Festival when two boats meet to toast each other or when they come ashore to drink with others. It uses a singing method similar to the "rain mixed with snow" in Guilin Opera. The three falsetto progressions and the cooperation of sliding tones make the voice melodious and bright, giving people the feeling of passing through the strange mountains and steep ridges in Guilin. There are no explicit lyrics in the work, and the use of a large section of vocal syllables combined with the ups and downs of the melody makes the listener also feel the joy of the Han people in Guilin when drinking, and they can't help but want to smell the fragrance of the wine (Lin Zhang,2023)

### 2.4.3 Rhythm and Meter

In traditional Han folk songs from Guilin, the commonly seen meters include: duple, triple, compound, alternating, and free meters. The duple and compound meters are particularly evident, especially in work songs and mountain songs. In compound meters, duple and triple meters are used as the foundation for meter combinations. The use of compound meters in mountain songs is quite common, and within them, the characteristics of duple meters are more prevalent. Duple meters present a more complete musical structure, and when combined with triple meters in compound meters, they often extend the last note, creating an orderly pattern within what seems to be a disorderly approach. Alternating meters have a richer combination but often alternate between duple and triple meters. This alternation gives a sense of shifting accents to the listener. For instance, the more common alternating meter in traditional Han folk songs from Guilin is the alternation between 4/2 and 4/3 meters, such as in "Nan Jiao Mountain Song" ( Luyu Wang, 2016).

## 南郊山歌

### NAN JIAO SHAN GE

♩ = 60

shì (de) liú      kāi (de) huā      yè (de) yóu      (de) huāng      nǐ qīng (de) gē      (de)

wéi měi      guā xīn      (le)      (ai) chāng      zhī (o)      yīn (o)      dié (de) mā

guān de      (de) jīng (yó)      nán de      hē (nà) měi      (de) jiē chéng      (ai) shuāng

Figure 6. Song “Nanjiao folk songs”

(Source:Tingting Cao,2024)

## 2.5 Theories used in the study

In this study, researchers plan to use qualitative methods, combined with interviews and observations, to gain a deeper understanding of the singing techniques and influence of Guilin folk songs in Guangxi, China. This method will be based on ethnomusicology and musicology theories, with a focus on field investigations to understand the practical aspects of folk song performance.

### 2.5.1 Ethnomusicology

Ethnomusicology, as a crucial theoretical framework, delves deep into the cultural, social, and contextual dimensions of Guilin folk songs. This approach examines how these songs are intricately woven into the fabric of local communities. For instance, it explores the role of Guilin folk songs in community gatherings, festivals, and daily life, revealing their significance in shaping the cultural identity of the local people. It also looks at the various ways in which these songs are passed down from one generation to another, whether through oral traditions, family teachings, or community events. By studying these aspects, researchers can gain a comprehensive understanding of the cultural context that gives rise to Guilin folk songs (Hua Zhang, 2012).

With the continuous development of the times, comparative musicology was renamed as "Ethnomusicology" due to changes in its research object, and was finally published in 1950 with the publication of "Ethnomusicology" by Dutch musicologist and founder of modern ethnomusicology - Kongster, marking the establishment of the name of ethnomusicology as a new emerging discipline. Subsequently, the issue of defining the concept of this discipline has been a topic of discussion. The music academic community frequently discusses and analyzes it, and quickly becomes a research focus for ethnomusicologists. The 1950s and 1960s were a period of transformation in the discipline of ethnomusicology, and many foreign scholars published articles on the concept of ethnomusicology. Defining provides its own different conceptual conclusions. For example, Hood and Merriam were the two major camps of the American school of thought at that time. Hood strongly advocated the focus of research on musicology and advocated for a "dual musical ability" that emphasized practice. He published "Ethnomusicologists" in 1971; However, in 1964, Merriam wrote in his book "Anthropology of Music" The book proposes the famous

tripartite theory of "sound concept behavior" and expresses different views from Hood, advocating the connection between people and music and studying music in cultural contexts; In addition, Bruno Nettl pointed out that although there are many different theoretical definitions in ethnomusicology, they cannot do without fieldwork and writing music ethnography; Charles West Anthony Seeger pointed out that the term "ethnomusicology" distinguishes the research scope of traditional European musicology; Anthropologist John Blacking's book "How Musical Is Man" and other famous Western ethnomusicologists' different theoretical concepts in this discipline provide important theoretical references for the subsequent research work of Chinese ethnomusicologists (Jingyi Wang, 2002).

The predecessor of ethnomusicology was comparative musicology, which was closely related to the rise and expansion of European colonialism in terms of its emergence and development. Since Columbus discovered the New World in the late 15th century, European colonialists and scholars have successively set foot in the Americas, Asia, and Africa. Among them, those interested in music began to record information related to local music and dance. After the 18th century, more works based on first-hand data emerged, which observed non European music from a comparative research perspective, laying the foundation for the birth of comparative musicology in the 19th century. In the 19th century, Britain and France carried out extensive military aggression and colonial expansion in the East, and their research on Eastern music also developed accordingly. However, at this time, Europeans' descriptions and analyses of non European ethnic music were heavily subjective and lacked on-site investigation and analysis. Systematic and scientific research methods have not yet formed an independent disciplinary system for these studies. British comparative musicologist Alexander John Ellis published a groundbreaking paper titled 'On the Scales of Nations' in 1885. This paper not only opens up new avenues for musicological research, but also challenges the authority of European music centrism. Ellis proposed using the method of phonetic notation for comparative study of music, defining a whole note in the twelve tone temperament as 200 and a half note as 100. This notation method is scientific and easy to understand, greatly promoting the scientific process of scale research. His theory broke traditional cognition and made musicians realize that in addition to the scale composition of Western music,

there are also Many scale systems constructed based on different principles. This discovery paved the way for the development of basic music (Boyu Zhang ,2003).

### 2.5.2 Musicology

Musicology is the study of music. The discipline name musicology was officially used in the 1860s, when a group of German scholars studied the "material materials that make up music" (now known as music acoustics and music physiology). After more than 100 years of development, more scholars now agree that "musicology is a discipline that studies everything related to music," including all music created by humans in all eras; The musical behavior of all ethnic groups and individuals in history and modernity. The branch disciplines involved in the former include music history, music archaeology, paleography, music iconography, music acoustics, ethnomusicology, music folklore, instrumentalism, etc; The latter includes music physiology, music morphology, music psychology, music bloodless, music sociology, music education, ethnomusicology, music anthropology, etc (Yaxiong Du,2000).

Our persistent use of the ungrammatical construction "music theory" for "theory of music" may reflect our confusion regarding the proper business of musical theory. Many seem to believe that acoustical theories, aesthetic theories, theories of perception, indeed, any theories whose validity may be tested in the realm of musical activity are musical theories. This is nonsense. The proper object of musical theory is music, that pattern of sounds in time that composers construct to transfer their experience as human beings to others. The object of musical theory is not sound, not time, not human experience, but that particular conjunction of these that we call musical experience. Even less clearly understood than the object of musical theory is the meaning of the word theory itself. Human knowledge exists in a number of states which, in order of increasing certitude, are hypotheses, theories, natural laws, and revealed truths. It is evident that theories are knowledge in a relatively uncertain state. Facts should not be confused with knowledge. They are the commensurable objects of the universe, the substance rather than the object of knowledge. In music, sound is a fact, its measurement the business of the sound engineer, its pertinence to natural law the business of the acoustical theorist, its artistic organization for purposes of communication the business of the music theorist (Merriam, 1964) .

Musicology offers a unique lens through which to analyze the musical structure and performance practices of Guilin folk songs. This theory focuses on fundamental musical elements such as melody, rhythm, harmony, and vocal techniques. Melody analysis might involve identifying the characteristic intervals, scales, and contour of Guilin folk song melodies. Rhythm study could explore the unique rhythmic patterns, tempos, and accents that give these songs their distinct flavor. Harmony analysis may uncover the use of traditional or unique harmonic progressions. And the study of vocal techniques would include aspects like the use of falsetto, ornamentation, and breath control. Through this in - depth musical analysis, a detailed understanding of the musical characteristics that define Guilin folk songs can be achieved (Li Wang,2016).

### 2.5.3 Chinese Traditional Music Theory

Chinese Traditional Music Theory is essential for grasping the historical and cultural foundations of Guilin folk songs. It provides valuable insights into the traditional musical forms that have influenced Guilin folk songs over time. For example, it helps in understanding the relationship between Guilin folk songs and ancient Chinese musical modes, such as the pentatonic scale, which is widely used in Chinese traditional music. By exploring traditional performance styles, researchers can trace the evolution of Guilin folk songs and how they have retained or adapted elements from traditional Chinese music. This theory also helps in placing Guilin folk songs within the broader context of Chinese musical heritage (Ming Li,2019).

Chinese traditional music is a general term representing different forms of music, most of which come from folk areas, so it can reveal people's true emotions, and even be said that music is an important carrier for expressing emotions. Chinese traditional music culture has typical characteristics of openness and demonstrates tenacious vitality. It is precisely because of this advantage that traditional Chinese culture Music culture can only be preserved, and at the same time, in the subsequent development path, other music cultures can be utilized for innovation, thereby expanding one's own development path. Traditional music is closely related to history and is an important cultural treasure of our country. It needs in-depth research to take its essence and discard its dross, so as to continue to inherit and carry forward (Hong Liu,2021).

#### 2.5.4 Sociocultural Theory

Sociocultural Theory plays a significant role in understanding the role of Guilin folk songs in society and their impact on cultural values and social cohesion. This theory examines how these songs are used as a means of communication. They can convey messages about love, work, family, and community values. For example, certain Guilin folk songs may promote the values of hard work, respect for elders, or unity within the community. These songs also reflect local traditions, serving as a living repository of the cultural heritage of the region. By studying their social functions, we can better understand how they contribute to the overall cultural and social fabric of the area (Mei Chen,2021)

Marx and Engels emphasized that social existence determines social consciousness, and valued the understanding of human spiritual achievements from social relations and social life. They regarded ideas, concepts, and consciousness as products of social existence, affirmed the decisive role of material production, and emphasized that "the mode of production of material life constrains the entire process of social life, political life, and spiritual life. Marxism is closely related to the workers' movement in 19th century Europe and has its unique ideological context. His historical works are closely related to real politics and focus on historical philosophy, with relatively little involvement in specific issues of Chinese history as a whole. This requires Chinese scholars to engage in creative theoretical development and academic practice. But in 20th century China, the academic practice of materialist conception of history focused more on social forms, class analysis, and the history of struggle. Since the new era, people have re-discussed and understood the text and principles of Marxism, but in academic history research, the creative achievements and fields of developing materialist conception of history still need to be strengthened. study

The focus of academic social history on the social environment derived from academia, studying the social history and overall history of academia, can be said to be in line with the basic spirit of materialist conception of history. Equally important is that humans are the main body of society and a key factor between the economic base and the superstructure. And human social relationships are complex and ever-changing, constrained by both material production relations and influenced by cultural traditions and spiritual life. In ancient China, especially during the Ming and Qing

dynasties, there was strong mobility between and within social classes, demonstrating the complexity and vitality of academic derivation. Social relationships (such as family environment, social interactions, and marriage networks), cultural inheritance, and customs and beliefs all played important roles. In history, the ideological connotation of academic achievements is the projection of the author's life experience, cultural background, and multiple social relationships. Therefore, downplaying the class nature of elite thinking Judgment does not deny its sociality, but rather helps to analyze its rich social implications. Engels pointed out: "If the materialist method is not used as a guide for studying history, but as a ready-made formula for cutting various historical facts according to it, it will transform into its own opposition." The interdisciplinary consciousness and theoretical consciousness of academic social history are to some extent a reflection and correction of formulaic historiography (Sinian Fu,2003).

#### 2.5.5 Influences and Pedagogy Theory

influences and Pedagogy Theory is applied to study the methods and practices used to teach and transmit Guilin folk songs. It explores the crucial role of educators like Qin Guomming in preserving and promoting these songs. In formal educational settings, such as schools and music academies, teachers may use structured curricula, sheet music, and classroom demonstrations to teach Guilin folk songs. In informal settings, family members or community elders may pass on the songs through casual singing sessions, storytelling, and hands - on learning. This theory helps in evaluating the effectiveness of different influences methods and finding ways to ensure the continued survival and growth of Guilin folk songs(Tao Huang,2023).

## 2.6 Literature and related research

Over the past decade, the number of studies has decreased Guilin Guangxi folk songs and Qin Guoming. Most of the relevant literature include:

Harold Laswell (1948) proposed the 5W communication model, which includes who, what, in which channel, to whom, and what effects it produces. In the influence of Guilin folk songs, Qin Guoming, as the main subject (who), influenced the content of Guilin folk songs (what to say). Through educational activities, stage performances, and other channels (In Which Channel), Qin Guoming is committed to

achieving the effect of inheriting and developing Guilin folk songs for folk singers and the public (To Who). This model provides a basic framework for analyzing their influences behavior.

Albert Bandura's (1977) social learning theory emphasizes observational learning and imitation. In his influence on Guilin folk songs, Qin Guoming demonstrated behaviors such as creating, singing, and collecting songs in his teaching activities. Folk singers learn the knowledge and skills of Guilin folk songs by observing and imitating their behavior, thus promoting the dissemination of Guilin folk songs among the group. This reflects the application of social learning theory in art inheritance education.

Howard Gardner (1983) proposed the theory of multiple intelligences, which suggests that human intelligence is diverse rather than singular. When cultivating folk singers, Qin Guoming used various teaching methods, such as writing songs to cultivate logical mathematical intelligence and musical intelligence, singing to exercise musical intelligence and bodily kinesthetic intelligence, singing to enhance natural observation intelligence, etc., to meet the intellectual advantages of different learners and promote the effective influence of Guilin folk songs.

George Gerbner's (1967) assimilation theory suggests that mass media subtly influences the audience's values and worldview. Qin Guoming used the modern media platform to disseminate Guilin folk songs by publishing teaching videos and folk song singing videos on the Internet, so as to absorb the audience's understanding and emotion of Guilin folk songs for a long time, cultivate the public's recognition and love of Guilin folk songs, and promote the impact of Guilin folk songs on the public.

For the study of singing techniques for folk songs of various ethnic groups and regions, it is necessary to start from multiple aspects such as vocal methods, tuning techniques, and rhythm control. When analyzing the singing of ethnic minority folk songs, the study of unique techniques such as glottal and glissando provides examples for understanding the singing styles of folk songs in different regions. When studying the singing techniques of Qin Guoming in Guilin folk songs, this analytical framework can be used as a reference to analyze the use of breath, the pronunciation characteristics brought by the unique pronunciation of Guilin dialect, and his treatment of decorative sounds, vibrato, and other aspects in Guilin folk song

melodies, in order to clarify the uniqueness and inheritance value of his singing techniques (Zhao Tarim, 2018)

The close connection between folk music singing techniques and regional culture. The book points out that folk singers' singing skills are often influenced by various factors such as local language, geographical environment, cultural customs, etc. during the singing process. As a singer of Guilin folk songs, Qin Guoming's singing skills are inevitably deeply influenced by Guilin's regional culture. By referring to the theory in this book, we can explore in depth how Guilin's landscape culture, dialect characteristics, and other aspects are reflected in Qin Guoming's singing skills, such as how the unique tone of Guilin dialect affects its vocal trend (Qingqing Zhou, 2003)

The inheritors of folk music play an important role in the dissemination and development of music culture. Folk musicians can expand the influence of folk music and promote its dissemination among different groups through their own performances, teaching, and other activities. In the process of inheriting and developing Guilin folk songs, whether through stage performances or participation in teaching activities, Qin Guoming can use this theory to analyze its impact on the dissemination of Guilin folk songs in local communities and a wider group of music enthusiasts, as well as its role in building cultural identity with Guilin folk songs (Guodong Wu, 2002)

Emphasize the "contextual" factors in the dissemination and acceptance process of music culture. When studying the influence of Qin Guoming on Guilin folk songs, this theory can be used as a reference to analyze the social and cultural context in which Qin Guoming lived, including the influence of local music and cultural ecology, artistic policy environment, etc. on his dissemination and effectiveness of Guilin folk songs. At the same time, it can be explored how his singing activities in turn affect the status and development direction of Guilin folk songs in the contemporary social and cultural context (Benzhi Cao, 2002).

Based on the relevant research results of Guilin folk songs, it is particularly crucial to explore the influence of Qin Guoming on the development process of Guilin folk songs.

Previous research on Guilin folk songs has mostly focused on their historical origins, musical characteristics, and traditional repertoire content. However, there are significant shortcomings in analyzing the inheritance and innovation of Guilin folk songs in contemporary society. Especially in the study of the individual's driving role in the development of folk songs, there is a lack of in-depth and systematic analysis. Many studies only focus on exploring the common characteristics of folk songs, without delving into the evolution and dissemination of Guilin folk songs in contemporary times from the perspective of the practices and contributions of specific characters.

As an important figure in the field of Guilin folk songs, Qin Guoming's influence cannot be ignored. In terms of inheritance, Qin Guoming greatly enhanced the popularity and influence of Guilin folk songs by organizing various music activities, such as personal concerts and folk song training classes. He apprenticed and cultivated numerous young singers, injecting new vitality into the inheritance of Guilin folk songs and allowing this folk art form to continue among the younger generation. In terms of innovative development, Qin Guoming boldly attempted to integrate modern music elements into Guilin folk songs, adapting traditional repertoire to better meet the aesthetic needs of contemporary audiences and expanding the audience of Guilin folk songs.

From the perspective of cultural dissemination, due to the limitations of research perspectives, previous studies on the dissemination of Guilin folk songs have mostly focused on the general dissemination of regional culture, lacking consideration for the unique role of individual communicators. Qin Guoming, with his artistic achievements and influence, frequently performed Guilin folk songs in cultural exchange activities at home and abroad, conveying Guilin's landscape culture and folk customs to audiences around the world through folk songs, effectively promoting the external dissemination of Guilin culture and enhancing cultural identity.

In terms of research methods, current studies on Guilin folk songs mostly start from the ontology of musicology, focusing on musical elements such as melody and rhythm. There is insufficient research on the cultural dissemination, inheritance mechanisms, and character influence behind them. Qin Guoming's practice has provided us with a new research perspective, prompting us to re-examine the

development of Guilin folk songs from interdisciplinary perspectives such as cultural communication and sociology.

By reviewing existing literature and analyzing the influence of Qin Guoming, we can not only gain a more comprehensive understanding of the constituent elements of Guilin folk songs, but also provide useful references for their future development direction, helping Guilin folk songs to achieve better inheritance and innovation in contemporary society.



## CHAPTER III

### RESEARCH METHODOLOGY

This study mainly focuses on the singing techniques of Guilin folk songs in Guangxi and the influence of Qin Guoming on Guilin folk songs. Various academic literature, textbooks, reports, concepts, theories, and related research articles have been preliminarily studied and collected. In addition, researchers conducted a study using field investigations and analyzed data from both primary and temporary whistleblowers. The research topic is as follows:

- 3.1 Research scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of time
- 3.2 Research Process
  - 3.2.1 Selection of the research sites
  - 3.2.2 Selection of the key informants
  - 3.2.3 Research tools
  - 3.2.5 Data collection
  - 3.2.6 Data management
  - 3.2.7 Data analysis
  - 3.2.8 Data presentation

#### **3.1 Research scope**

##### 3.1.1 Scope of content

This study extensively explores Guilin folk songs in Guangxi Zhuang Autonomous Region, China, and investigates their singing techniques and cultural influence. The analysis will focus on music elements such as melody, lyrics, singing style, and song rhythm patterns. In addition, the study will propose strategies for protection and its impact. These folk songs emphasize the role of government policies and social efforts, educational promotion, music creation, and performance innovation in ensuring their preservation.

A detailed investigation of the background of Qin Guoming's growth, including the regional cultural environment where he was born, the influence of family music atmosphere and his early music learning experience, is used to explore how these factors have shaped his deep feelings and unique insights on Guilin folk songs. To sort out his important nodes on the road of music creation, such as who he studied under, the time and opportunity of first publishing his works, and the important music activities and projects he participated in, and to understand his development process and the accumulation process of artistic achievements in the field of Guilin folk song creation.

### 3.1.2 Scope of time

The research period is from May 2024 to January 2025, the location is in Guilin, Guangxi, and the research object is Qinguoming and Wuqionghua. Research will be conducted through interviews, surveys, literature, etc., and data analysis will be carried out through statistical analysis, discourse analysis, classification comparison, etc.

## 3.2 Research Process

### 3.2.1 Selection of the research sites

For this topic, the researchers chose Guilin, Guangxi as the main research location. Guilin, Guangxi is located at  $109^{\circ} 36' 50''$  -  $111^{\circ} 29' 30''$  E longitude and  $24^{\circ} 15' 23''$  -  $26^{\circ} 23' 30''$  N latitude. Roughly speaking, it can also be expressed as longitude  $109^{\circ}$  -  $111^{\circ}$  E and latitude  $24^{\circ}$  -  $26^{\circ}$  N As shown in Figure 5:

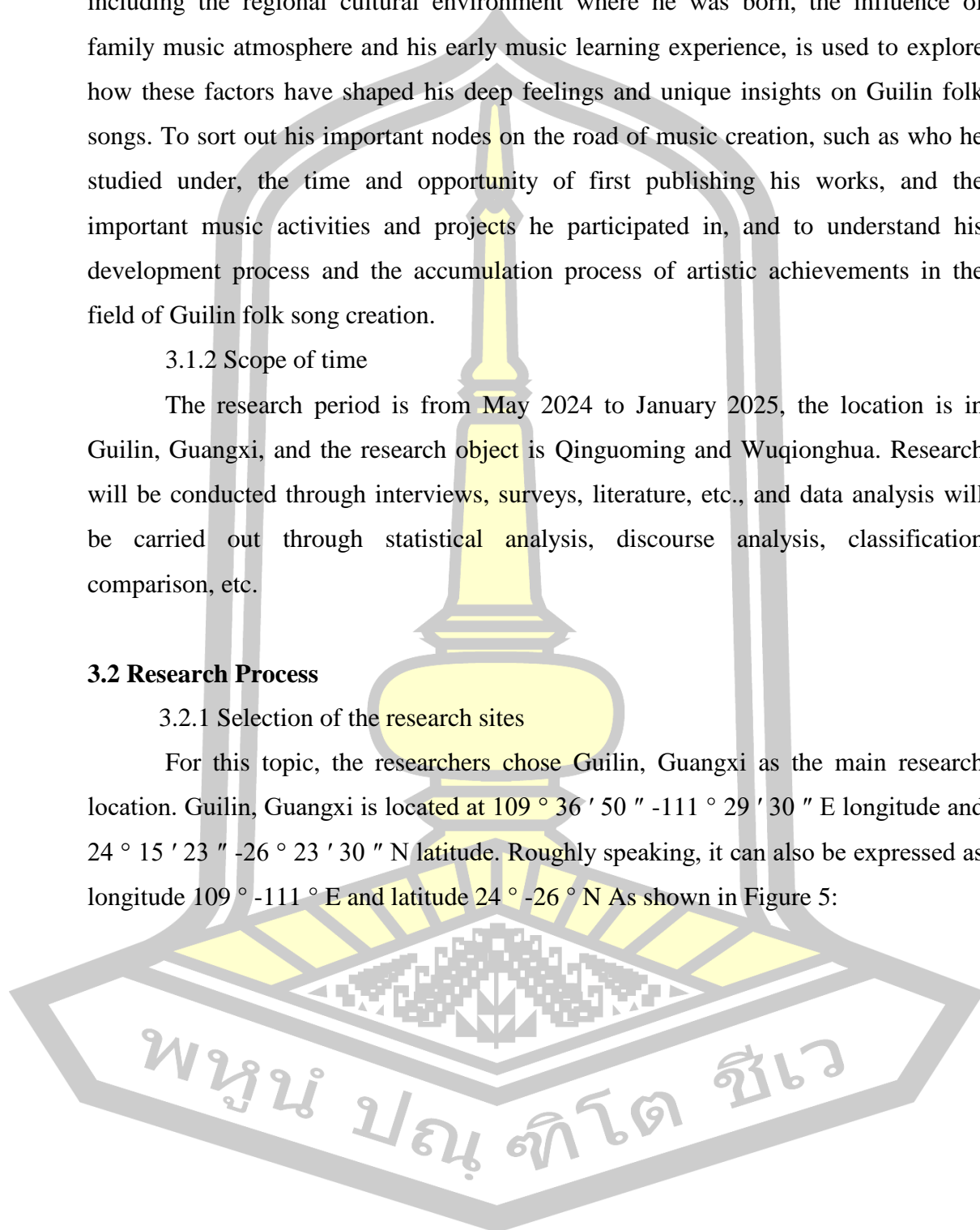




Figure 7. Map of Guilin, Guangxi

Source: <http://www.Google map.com.cn>(2024)

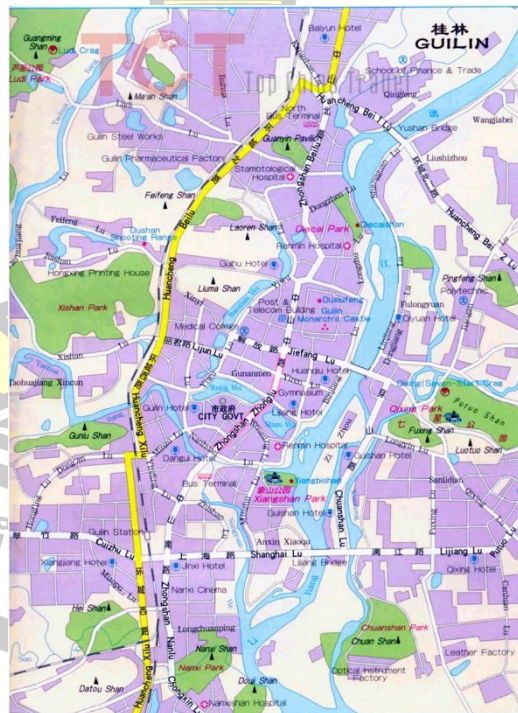


Figure 8. Map of Guilin, Guangxi

Source: <http://www.Google map.com.cn>(2024)

### 3.2.2 Selection of the key informants

Select key information providers based on the specific criteria outlined

Display below:

- 1) These individuals are directly related to the research field
- 2) They must have a deep understanding of Guilin folk songs in Guangxi
- 3) Engaged in Guilin folk songs in Guangxi for over forty years.
- 4) The selected informant has significant value in the development of Guilin folk songs in Guangxi and enjoys high Reputation in the local society.
- 5) Has its influential value

After a rigorous screening process, two key informants were selected: Mr. Qin Guoming and Ms. Wu Qionghua.

Based on the above selection criteria, the researchers selected these two as key informant representatives.

The researchers interviewed key informants through both online and offline methods, and they were Important representatives of intangible cultural heritage.

They are also artists who have been working on Guilin folk songs throughout their lives. Their Video and audio materials will contribute to the subsequent research of this study.

#### 1) Qin Guoming

Qin Guoming, born in 1931, is the only national-level "King of Mountain Songs" in Guilin. As early as 1960, when he was not yet 30 years old, he was specially invited to attend the National Cultural and Educational Heroes Conference held in the Great Hall of the People in Beijing, and was received by Chairman Mao and other party and state leaders. In 1979, he was invited to attend the National Symposium of Ethnic Minority Folk Singers and Poets, and was the only Han representative among the national delegates. Under his influence, his sons and daughters sang mountain songs, which have been passed down from generation to generation, and now they are in the fourth generation.



Figure 9. “Qin Guoming”  
(Source:Tingting Cao,2024)

## 2) Wu Qionghua

Wu Qionghua graduated from the School of Music at the Central University for Nationalities with a professional background. I studied under Professor Shen Jia during my school years, and in 2000, I also studied under Professor Meng Fanhong from the China Conservatory of Music. Her voice is sweet, ethereal, passionate, and infectious. Specializes in the fields of drama, dance, and vocal music, and has been active in stage performances for a long time

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Figure 10. “Wu Qionghua”  
(Source:Tingting Cao,2024)

### 3.2.3 Research tools

The researchers used data collection and expert interviews.

The process of creating an interview form:

- 1) Propose questions based on research objectives.
- 2) Hand it over to the consultant for inspection.
- 3) Modify according to the consultant's editing method.
- 4) Modifications made based on expert advice prior to on-site work.
- 5) Observe the singing techniques used by the singer.

In addition, some other tools are needed. Equipment: camera, camcorder, tape recorder. Set: notebook, pen. Accessories: tripod, lens, memory card, phone, flash, Wi Fi indicator light, battery, umbrella.

By conducting online interviews and observing Mr. Qin Guoming's singing skills in folk songs, we can understand the musical characteristics, singing techniques, and performance styles of Guilin folk songs in Guangxi.

Through the interview with Ms. Wu Qionghua, we can learn about the composition, style, history, music style, singing techniques, and methods of promoting Guilin folk songs in Guangxi.

### 3.2.5 Data collection

From June 2024 to January 2025, researchers searched for the current status of folk songs in Guilin, Guangxi through telephone, WeChat and other networks, read literature, and conducted field investigations in Guilin, Guangxi to understand the musical characteristics and comparisons of folk songs.

1) In June 2024, researchers interviewed Qin Guoming over the phone and briefly discussed the current development of Guilin folk songs.

2) In July 2024, due to Mr. Qin Guoming's advanced age of 90, he was unable to attend an offline interview. However, because Qin Guoming had a huge influence on Guilin folk songs in Guangxi, researchers conducted a questionnaire survey on the interviewees through online video and interviewed him to explore the musical characteristics of Guilin folk songs and whether they had unique ideas about the current singing techniques of Guilin folk songs in Guangxi, and obtained favorable information

3) In August 2024, researchers extensively researched the history and folk song singing techniques of Guilin, Guangxi, and learned the basic knowledge of folk song singing and singing methods.

4) In September 2024, researchers interviewed artist Wu Qionghua to understand the composition, history, development, and inheritance of Guilin folk songs, as well as performers' understanding of solo singing and performance techniques.

5) In September 2024, researchers will organize and summarize the collected data and information.

### 3.2.6 Data management

All collected data has been classified and organized.

1) Interview records and recordings are converted into notes, and all original information and recordings are separately saved.

2) Score and video

According to the research objective, classify the music heard in the form of sheet music and record it as sheet music. Classify and manage the obtained data.

3)Literature, music, audio, papers, etc. are all organized and stored according to data types. Assist in learning and comparing the musical characteristics and techniques of singing Guilin folk songs.

### 3.2.6 Data Analysis

1) In the first objective, researchers use literature analysis to collect and organize data. The core of data analysis focuses on the changes and developments in music culture. This section mainly adopts descriptive analysis methods, which have profound significance for future researchers.

2) In the second objective, through field investigation and practical methods, analyze and study the techniques and representative works of Guilin folk songs, in order to deeply explore the singing techniques and influencing directions of folk songs, and provide significance for future researchers. In the future, folk singers can take Guilin folk songs to new heights of development. Researchers use literature analysis to collect and organize data. The core of data analysis is the changes in singing techniques and the influence of Qin Guoming on Guilin folk songs in Guangxi. Using field investigation methods to observe, sample, and analyze the data obtained from interviews.

### 3.2.8 Data presentation

Chapter I: Introduction

Chapter II: Literature Review

Chapter III: Research Methodology

CHAPTER IV: To study the singing techniques used in Guilin folk songs in Guangxi Province, China.

Chapter V: To analyze the influence of Qin Guoming, on Guilin folk songs in Guangxi Province, China.

Chapter VI: Conclusion Discussion and Suggestions

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## CHAPTER IV

### **To study the singing techniques used in Guilin folk songs in Guangxi Province, China**

In this chapter, the author will use musicological methods, combined with field investigations and literature reviews, to comprehensively apply traditional Chinese music investigation methods, as well as relevant theoretical methods such as music sociology, ethnomusicology, and communication studies, to study the singing techniques of Guilin folk songs in Guangxi, China. Represented by three songs performed by Qin Guoming, the author will clearly express the research objectives from the perspectives of singing techniques and song analysis, allowing readers to have a deeper understanding of the singing techniques and performances of Guilin folk songs in Guangxi. Mainly including the following points:

4.1 Research on Qin Guoming's Singing Techniques of Guilin Folk Songs in Guangxi

4.2 Taking Qin Guoming's Performance of Three Folk Songs as an Example: Deep Analysis and Music Appreciation of Original Songs

#### **4.1 Research on Qin Guoming's Singing Techniques of Guilin Folk Songs in Guangxi**

Qin Guoming believes that in Guilin folk song singing, breathing is the foundation of sound production, and correct breathing control can make the sound full and elastic. In Guilin folk songs, many mountain songs have a wide range of melodies and significant fluctuations, requiring singers to use appropriate breathing techniques to support them. For example, when singing long notes, the chest abdominal breathing technique is often used. This breathing method can fully mobilize the muscle groups in the chest and abdominal cavity, ensuring sufficient and stable inhalation of breath. When the singer inhales, they feel the breath sinking to their abdomen, and there is a sense of expansion around their belt, as if they are inhaling flowers naturally and deeply; When exhaling, it is important to maintain a uniform and slow flow of breath, just like when blowing a candle. One should not blow out the flame, but rather allow

the breath to continue to flow steadily, in order to control the pitch and tone of long notes and avoid situations where the pitch is unstable or the sound is dry. In the subcategory of labor songs, due to the tight rhythm, fast inhalation and exhalation breathing methods are often used, combined with the rhythm of labor movements, to instantly complete inhalation and exhalation, making the singing highly compatible with the labor rhythm, enhancing the rhythm and power of the song. The following are the ways and methods that Qin Guoming has compiled for the singing techniques of Guilin folk songs in Guangxi

### **Vocal technique**

1) Resonance application: The singing of Guilin folk songs emphasizes the use of resonance to enrich the color of the sound and enhance its penetrating power. Head resonance is particularly important in mountain song singing. When singing the high notes, by adjusting the shape of the mouth, nose, and throat, the sound is focused on the forehead, nose bridge, and other areas, producing a bright and crisp tone that seems to resonate in the valley. For example, when singing some high pitched mountain songs, the singer cleverly uses the resonance of the head to make the song penetrate through the mountains and forests and reach the distance. Chest resonance is more commonly used in the mid to low frequency range, making the sound thicker and fuller. When singing minor folk songs, the combination of chest resonance and oral resonance makes the sound warm and soft, vividly expressing the delicate emotions in the song. For example, when singing Guilin colored and minor tunes, the fusion of resonance perfectly showcases the narrative and lyrical qualities of the song.



Figure 11. This QR code displays the application of resonance in singing techniques  
(Source:Tingting Cao,2024)

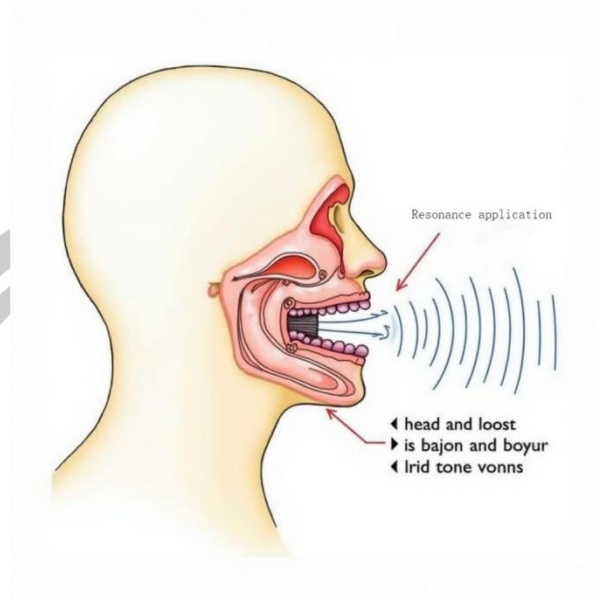


Figure 12. This figure illustrates the human vocal anatomy and how resonance enhances the concealment and quality of sound

(Source:Tingting Cao,2024)

2) True and False Voice Conversion: True and false voice conversion is a distinctive vocal technique in Guilin folk song singing. Due to the rich and varied melodies of Guilin folk songs, it is often necessary to flexibly switch between true and false sounds. In the high pitched range of folk songs, falsetto is often used to achieve a bright and ethereal effect, such as the gentle high pitched parts in Yao folk songs. The use of falsetto makes the song full of mysterious and melodious charm; In the mid to low frequency range, true sound is dominant to ensure the solidity and simplicity of the sound. The key to the conversion between true and false sounds lies in the control of breath and the regulation of vocal cords. The singer should cleverly adjust the vibration state of the vocal cords with the support of breath, so that the transition between true and false sounds is natural and without obvious traces. For example, when transitioning from true to falsetto, gradually reducing the degree of closure of the vocal cords while strengthening breath control allows for a smooth transition between true and false sounds as the sound becomes lighter and higher, making the singing of the song smoother and more expressive.



“真假声转换”

Figure 13. This QR code displays the conversion between real and fake sounds  
(Source:Tingting Cao,2024)

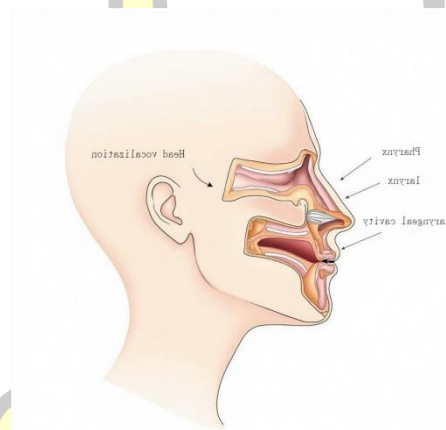


Figure 14. This is a picture about the conversion of true and false voices in singing techniques  
(Source:Tingting Cao,2024)

### language processing

1) Dialect usage: Guilin has a rich variety of dialects, including Guilin dialect, Zhuang language, Yao language, etc., which are widely used in folk song singing. Dialects are one of the souls of Guilin folk songs, endowing them with rich local characteristics and cultural connotations. Taking Guilin dialect as an example, its unique tone, vocabulary, and pronunciation differ greatly from Mandarin. When singing local folk songs in Guilin, using Guilin dialect can more accurately convey the emotions and charm of the song. For example, when singing the lyrics in Guilin dialect, the playful dialect vocabulary and unique tone changes make the song full of humorous and witty life atmosphere, making the audience feel familiar. For folk

songs sung in other minority languages, singers need to deeply study and master their pronunciation rules and grammar characteristics, such as some unique pronunciations and vocabulary in Zhuang folk songs. Only by accurately using them can the unique charm of ethnic songs be truly displayed.



“方言”

Figure 15. This QR code displays the use of dialects in singing techniques  
(Source:Tingting Cao,2024)

2) Articulation: Clear and accurate articulation is the key to singing Guilin folk songs. The lyrics of Guilin folk songs are mostly colloquial expressions that are close to life. Therefore, when pronouncing words, attention should be paid to clearly expressing the initial and final consonants of each character, while following the melody and rhythm of the song. When singing, the beginning of the word should be strong, like a spout, sending out the initial consonant clearly, the belly of the word should be full, fully opening the mouth according to the pronunciation characteristics of the vowel, extending the vowel, and the end of the word should be neat and precise, with accurate rhyme. For example, when singing a folk song depicting the scenery of Guilin, the words "mountain" and "water" should be pronounced correctly, and the pronunciation of "sh" and "s" should be presented clearly. Then, the words "an" and "ui" should be fully sung, and finally, the rhyme should be accurately restored, so that the audience can clearly understand the lyrics and feel the praise for Guilin's scenery in the song. At the same time, the pronunciation should be closely integrated with the melody, and the weight and length of the pronunciation should be flexibly adjusted according to the ups and downs of the melody and the speed of the rhythm, making the singing more vivid and natural



“发音”

Figure 16. This QR code displays the role of pronunciation in singing techniques  
(Source:Tingting Cao,2024)

### **Decorative Sound Application**

1) Slippery: Slippery is one of the commonly used decorative sounds in Guilin folk songs, which makes the melody of the song smoother, more gentle, and full of charm. Slippery is divided into upper and lower notes, with upper notes sliding upwards from lower notes to higher notes, and lower notes sliding backwards in the opposite direction. In the singing of mountain songs, the use of glissando is very common. For example, in some lyrical mountain songs, when expressing love for the mountains and waters of one's hometown, glissando is often used on certain long notes to make the sound gradually rise from steady, as if emotions are constantly sublimating, adding to the lyrical and infectious power of the song. In some folk songs that express cheerful emotions, the use of glissandos makes the song more lively and playful, such as some cheerful passages in Guilin's color tones, where the clever use of glissandos fills the song with a lively atmosphere.

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“滑音”

Figure 17. This QR code displays the display of glissando in singing techniques  
(Source:Tingting Cao,2024)

#### 4.1.1 Emotional and cultural connotations based on Zhuang and local Chinese language contexts

As an important carrier of national culture, folk songs carry the history, customs, beliefs, and emotions of a region. Among the constituent elements of folk songs, language and lyrics occupy a central position. Taking Guilin as an example, both local Zhuang folk songs and Chinese folk songs with regional characteristics express distinct regional cultural features through unique language forms and rich lyrics. Thoroughly studying the language used in these folk songs (Zhuang language or local Chinese), as well as the vocabulary and stories contained in the lyrics, has extremely important academic value and cultural significance for accurately conveying the emotions and meanings of folk songs, and comprehensively understanding the local people's views on nature, love, and lifestyle.

Guilin Zhuang has a long history and unique culture, and language is one of the important symbols of Zhuang culture. Zhuang language belongs to the Zhuang Dai language branch of the Sino Tibetan language family, with its own unique phonetics, vocabulary, and grammar system. In Zhuang folk songs, the use of Zhuang language endows the songs with a strong ethnic style.

From a phonetic perspective, Zhuang language has a rich variety of vowels and consonants, typically consisting of 6-8 tones. Different tones not only play a role in distinguishing word meanings in folk songs, but also add unique rhythmic beauty to the songs. For example, in some Zhuang people's "joyful songs", the changes in high

and low tones, combined with the melody of the song, create a melodious and beautiful musical atmosphere, vividly expressing the emotions of the Zhuang people. In terms of vocabulary, Zhuang language vocabulary has distinct ethnic and regional characteristics. Many vocabulary words are closely related to the living environment and production methods of the Zhuang people. For example, there are some unique ways to express the names of things such as mountains, forests, crops, and livestock. These words often appear in folk songs, not only reflecting the familiarity and dependence of the Zhuang people on nature, but also showcasing their unique way of life. In the long-term development process, Guilin Chinese has been influenced by local minority languages and regional cultures, forming unique dialect characteristics. In Chinese local folk songs, this dialect feature is particularly evident.

In terms of pronunciation, Guilin dialect has its unique tone system and pronunciation methods. The pronunciation of some initial and final consonants is different from Mandarin, which gives Guilin dialect folk songs a strong local characteristic. For example, some Chinese characters in Guilin dialect retain the pronunciation characteristics of ancient Chinese, and using these pronunciations in folk songs can convey a quaint and friendly emotion. In terms of vocabulary, Guilin dialect has many unique words and idioms, vividly reflecting the local people's living scenes and cultural psychology. For example, some vocabulary describing local specialties and customs in folk songs can quickly remind listeners of the unique customs of Guilin and enhance the regional identity of folk songs.

Language phonology is one of the important means of expressing emotions in folk songs. Whether it is Zhuang language or local Chinese, their unique phonetic features can create a specific emotional atmosphere for songs. In Zhuang folk songs, the polyphonic features of the Zhuang language make the melodies of the songs more diverse and rich. Singers often use higher tones and lively rhythms to express joyful emotions, allowing the audience to feel warm emotions. When expressing emotions such as sadness and longing, use lower tones and slow rhythms to create a melancholic and profound atmosphere. In Chinese local folk songs, the phonetics of dialects also have unique emotional expression functions. The unique charm of some pronunciations in Guilin dialect can add a warm and simple emotion to songs. For

example, the pronunciation of some dialect vocabulary is relatively soft, which can better express delicate emotions when singing lyrical folk songs.

Lyrics are the core carrier of emotional expression in folk songs. The lyrics of Guilin folk songs are rich and diverse, covering various aspects such as nature, love, life, etc. Each theme contains profound emotions. Folk songs with a natural theme often depict the beautiful scenery, seasonal changes, and abundant natural resources of Guilin in their lyrics. By detailing the natural scenery, it expresses the local people's love and reverence for nature. For example, a Zhuang folk song sings: "Green mountains and clear waters depend on each other, clouds and mist linger like a fairyland, rice ears sway in the wind, and the beautiful scenery of Zhuang hometown is intoxicating." These lyrics vividly depict the beautiful living environment of the Zhuang people and also reveal their deep feelings for their hometown. Folk songs with love as the theme are also very common in the Guilin area. The lyrics express various emotions such as sweetness, shyness, and longing by describing the love between men and women. Whether it is the implicit expression of love in Zhuang folk songs or the straightforward emotional confession in Chinese local folk songs, they can deeply make the audience feel the power of love. For example, a simple lyric from a Chinese folk song "I miss you so much, I can't sleep, I hope you're so anxious" expresses the longing between lovers in a straightforward way. In folk songs that reflect lifestyle, the lyrics depict the local people's labor scenes, customs, family life, and other aspects. These lyrics record people's daily lives, expressing their love for life and longing for a better life. For example, some folk songs that describe traditional festivals and celebrations of the Zhuang ethnic group have detailed lyrics that depict the rituals, activities, and joyful scenes of the festival, allowing listeners to experience the unique charm of Zhuang culture. In the folk song lyrics of Guilin region, there are a large number of lyrics that are closely related to nature. In Zhuang folk songs, there are many specialized vocabulary used to describe natural things, which reflects the Zhuang people's meticulous observation and profound understanding of nature. For example, Zhuang language has unique names for different types of trees, flowers, birds, and animals. In folk songs describing mountains and forests, words such as "kapok", "camellia", and "thrush" may appear. These texts not only accurately depict the ecological environment of the mountains

and forests, but also demonstrate the philosophy of harmonious coexistence between the Zhuang people and nature. In Chinese local folk songs, there are also many vocabulary related to the characteristics of Guilin's mountains and waters. For example, words such as "Li River", "Elephant Trunk Hill" and "Seven Star Rock" have become iconic symbols of Guilin, often appearing in folk songs, leaving a deeper impression on the natural scenery of Guilin people. At the same time, some vocabulary describing natural phenomena, such as "smoke and rain", "sunset afterglow", "morning mist", etc., also add poetry and beauty to folk songs.

Love is the eternal theme of folk songs, and there are many touching love stories in the lyrics of Guilin folk songs. These stories showcase the beauty and twists of love in concise and vivid language. In Zhuang folk songs, love stories often unfold in the form of duets. Both men and women express their love through singing, and the lyrics are full of subtle hints and sincere emotions. For example, in a love song of the Zhuang ethnic group, it is sung: "My sister is a flower in the garden, my brother is a flying bee, flowers hope bees come to collect honey, bees love flowers but never return." Through vivid metaphors, it expresses the mutual feelings between men and women. The love stories in Chinese local folk songs are more direct and simple. Some lyrics describe the process of acquaintance, love, and longing between men and women, filled with a sense of life. For example, "When we first met by the river that year, I thought of you at a glance. Since then, you have been in my dreams and I hope to marry you." These lyrics depict a pure love story in simple language, resonating with the audience. In Zhuang folk songs, many lyrics reflect the traditional agricultural life of the Zhuang people. For example, during the spring plowing season, people sweat profusely as they cross the fields, hoping for a bountiful harvest. The livelihood of the Zhuang people relies on hard work. These lyrics depict scenes of hard work by the Zhuang people, reflecting their respect for labor and love for life. Meanwhile, the folk culture of the Zhuang ethnic group is fully reflected in the lyrics of folk songs. The Song Festival on March 3rd, as well as the wedding customs and sacrificial ceremonies of the Zhuang ethnic group, have become important components of folk songs. Through these lyrics, people can learn about the unique cultural traditions and way of life of the Zhuang ethnic group. There are also many local folk songs in Guilin that reflect daily life in the region. For example, lyrics

depicting local characteristics, such as "Guilin rice noodle are fragrant and hot, and a bowl of Rice noodles makes people laugh", demonstrate the food culture of Guilin. There are also some lyrics describing local folk art activities, such as color tones, dragon and lion dances, reflecting the rich and colorful cultural life of Guilin region.

#### **4.2 Taking Qin Guoming's Performance of Three Folk Songs as an Example: Deep Analysis and Music Appreciation of Original Songs**

##### 1) Guilin Landscape Song

The first song is an introduction to the Guilin Mountains and Rivers song performed by Qin Guoming, analyzing his singing techniques. The unique Karst topography of Guilin is a natural source of inspiration for the creation of 'The Song of Guilin Mountains and Rivers' Here, strange peaks are listed and clear waters linger, providing endless materials for song creation with the uniqueness and diversity of natural landscapes. Creators who have lived on this land for a long time have profound experiences and insights into the changing seasons and daily changes of Guilin's landscape. These personal experiences enable them to accurately capture the unique charm of Guilin's mountains and waters during the creative process, and integrate it into the melody and lyrics of the song. The tranquility and liveliness, grandeur and beauty of Guilin's mountains and waters are vividly reflected in the songs, becoming a typical example of the influence of regional natural environment on music creation.

Guilin region has a long history and culture, from the ancient Luo Yue culture to the integration of Central Plains culture and local culture, forming a rich and diverse cultural form in the long historical process. As a treasure of Guilin's folk culture, Liu Sanjie culture carries the wisdom, emotional expression, and values of generations of Guilin people. This profound historical and cultural accumulation provides a solid cultural soil for the creation of "Guilin Landscape Song". During the creative process, creators delve into these historical and cultural resources, combining them with modern music creation concepts, so that songs not only inherit regional culture, but also have a sense of the times and innovation. The use of Liu Sanjie's

culture in the song is not only a tribute to historical culture, but also a positive exploration of regional cultural inheritance and development.

The creator's deep emotional attachment to the scenery and regional culture of Guilin is a key factor in the formation of the content characteristics of 'Guilin Landscape Song'. They live and grow on this land, and have a deep affection for every blade of grass, every tree, every mountain, and every water in Guilin. This sincere emotion prompts them to incorporate their love for Guilin's scenery and understanding of regional culture into their songs with unique perspectives and delicate brushstrokes during the creative process. They are not only creators of music, but also disseminators of regional culture and emotional expressions. Through the song 'Guilin Landscape Song', they conveyed their deep emotions and understanding of Guilin to a wide audience, triggering strong emotional resonance and giving the song a unique artistic appeal.

Musicological analysis of "Guilin Landscape Song" from the perspective of melody analysis, The melody lines of 'Guilin Landscape Song' are like a dynamic landscape painting, full of the beauty of dynamic changes. The overall melody presents a distinct undulating trend, vividly depicting the high and low undulations and peaks of Guilin's landscape through clever changes in pitch. The melody of the main song is developed in a combination of steps and small jumps, with a relatively gentle rhythm, such as "misty mountains and moon". The melody delicately depicts the tranquility and softness of the mountains and waters in a smooth pitch transition, as if bringing the audience into a peaceful world of mountains and waters. The melody of the chorus is mainly composed of large jumps, with a significantly accelerated rhythm, such as "Mountains and waters depend on each other for millions of years". The melody quickly jumps from the lower range to the high range, forming a strong pitch contrast, and the emotional expression becomes more passionate, fully demonstrating the praise for Guilin's mountains and waters. The dynamic changes in melody lines give the song a sense of hierarchy and progression in emotional expression, enhancing the expressive and infectious power of the music.

In the application of melody development techniques "Guilin Landscape Song" employs various creative techniques, among which the use of repetition and modeling techniques is particularly prominent. The theme melody appears repeatedly

in the song, strengthening the audience's memory of the melody and deepening emotional expression through different rhythm patterns and pitch changes. For example, when the core melody of the main song is repeated in different paragraphs, it will be fine tuned in rhythm or locally changed in pitch. This repetitive technique not only maintains the unity of the melody, but also adds freshness and fun to the song. The use of motif technique shifts and repeats the melody at different pitches, such as the melody segment of "Li River water is pure and clear, bamboo raft gently sways into the painting screen". In the subsequent development, motif technique is used to repeat the melody at different pitches, giving the music stronger dynamics and propulsion, enriching the development level of the melody, and promoting the gradual sublimation of musical emotions.

Has unique rhythm design in rhythm and beat analysis, The song adopts a 2/4 rhythm design with unique and varied elements. The main song uses a relatively soothing and stable rhythm, such as the smooth quarter and eighth notes, which are in line with the peaceful landscape depicted in the main song, creating a leisurely atmosphere, as if showing a picture of bamboo rafts slowly drifting on the river. In the chorus, the rhythm becomes compact and powerful, with the addition of special rhythmic elements such as staccato and diacritical notes, such as the first eight and last sixteen diacritical rhythms, enhancing the song's dynamism and vitality, pushing emotional expression to a climax. The strong contrast of this rhythmic pattern makes the song more diverse in emotional expression, fully mobilizing the emotions of the audience and enhancing the infectiousness of the music.

The close coordination between rhythm and lyrics is a major artistic feature of 'Guilin Landscape Song'. The rhythm and cadence of lyrics provide the foundation for the creation of melodic rhythms, and melodic rhythms further strengthen the emotional expression of lyrics. In the song, the pronunciation of every word and the rhythm of every lyric are in harmony with the melody rhythm, complementing each other. For example, in the sentence "Liu Sanjie sings like heaven and earth change", the three characters "Liu Sanjie" have a tight rhythm and are quickly pronounced, emphasizing the character's appearance; The word 'sing' is slightly extended to provide a buffering effect on the rhythm; The rhythm of 'Heaven and Earth Change' is accelerated and the intensity is enhanced, echoing the shocking power of Liu Sanjie's

singing expressed in the lyrics, making the expression of the song more vivid and vivid. The perfect coordination between rhythm and lyrics gives the song a stronger sense of rhythm and rhyme in auditory perception, which can better convey the emotions and artistic conception of the song.

In harmony processing The Song of Guilin's Mountains and Waters is based on traditional harmony in major and minor keys, while cleverly incorporating ethnic harmony elements to form a unique harmony style. In terms of harmony, the stable function is used to apply the main, subordinate, subordinate, and rotational modes, making the harmony colors rich and diverse. When expressing the peaceful atmosphere of mountains and waters, a relatively smooth and harmonious harmony is used, and simple and harmonious chord connections are used to create a peaceful and harmonious musical atmosphere that is in line with the peaceful mood of mountains and waters. In the emotionally charged parts, such as the praise section for Guilin's scenery in the chorus, dissonant chords are moderately introduced. By comparing and conflicting dissonant and harmonious chords, the tension of harmony is enhanced, making emotional expression more intense and pushing the music to a climax.

Harmony not only provides stable support for the melody in 'Guilin Landscape Song', but also promotes the development of music and emotional expression through the color changes and functions of harmony. In different sections of the song, harmony plays different roles according to the needs of melody and lyrics. In the main song section, harmony focuses on highlighting the beauty of the melody and the delicate expression of emotions, creating a peaceful and lyrical musical atmosphere through soft harmony colors and smooth harmonies. In the chorus, the harmony enhances the intensity and color changes, pushing emotions to a climax. In addition, the changes in harmony can also create different music scenes, such as depicting the changes in brightness and depth of mountains and waters, as well as the hierarchy of distance and distance through the color changes of harmony, which can create a richer and more three-dimensional auditory experience for the audience, further enhancing the artistic appeal and expressiveness of the song.

The Song of Guilin's Mountains and Waters, with its unique content characteristics and outstanding music creation, has become an outstanding example of regional music culture. In terms of content, its concrete presentation of Guilin's

natural landscape, deep embedding of regional culture, and sincere and diverse emotional expression give it profound cultural connotations and artistic appeal. From the perspective of musicology, the clever use of elements such as melody, rhythm, and harmony showcases the creator's superb musical skills and unique artistic conception. Through in-depth research on this song, we can not only deeply appreciate its unique artistic value, but also feel the charm of the integration of regional culture and music creation. The Song of Guilin's Mountains and Waters provides valuable reference for music creation, performance, and research, and is of great significance for promoting the inheritance and development of regional

## 2) Shi Shang Na Jian Shu Chan Teng

The background of the creation of the second song "The Book of Songs" sung by Qin Guoming is closely related to the living environment of the Zhuang people. The Zhuang ethnic group settlement area is mountainous, with abundant water resources and beautiful natural environment. This environment has nurtured the unique aesthetic taste and artistic creativity of the Zhuang ethnic group. The song 'Where Are the Trees and Vines Entangled on the Mountain?' is a product of this natural and cultural environment, full of praise for nature and love for life. The background of song creation is closely related to the living environment of the Zhuang people. The Zhuang ethnic group settlement area is mountainous, with abundant water resources and beautiful natural environment. This environment has nurtured the unique aesthetic taste and artistic creativity of the Zhuang ethnic group. The song 'Where Are the Trees and Vines Entangled on the Mountain?' is a product of this natural and cultural environment, full of praise for nature and love for life.

In terms of artistic value, 'Where Are Trees Entangled with Vines on the Mountain' has a high artistic achievement. The song has a beautiful and melodious melody, complete structure, poetic lyrics, high requirements for singing skills, and overall high artistic level. The song is not only widely spread among our ethnic group, but also loved by other ethnic groups, becoming one of the representative works of Zhuang folk songs. The artistic value of a song is not only reflected in the music itself, but also in its inheritance and influences of Zhuang culture.

As a widely circulated Zhuang folk song, 'Where Are Trees Entangled with Vines on the Mountain?' vividly showcases the love concept and life wisdom of the

Zhuang people. The melodic features of 'Where Are Trees Entangled with Vines on the Mountain' reflect the typical style of Zhuang folk songs. The song adopts a pentatonic scale, with smooth and beautiful melody lines, moderate range, and easy influences. During the melody, it is common to jump in four or five degrees, which enhances the tension and expressiveness of the music. The use of decorative music is just right, maintaining the simplicity of folk songs while adding color to the music. The rhythm of the song is distinct, adopting a free and varied rhythm pattern. The main song has a relatively regular rhythm, mainly consisting of eighth and fourth notes, creating a smooth and steady musical atmosphere. The chorus has rich rhythm changes, and the use of staccato and diacritical notes adds dynamism and vitality to the music. The overall rhythm layout is well-balanced and closely integrated with the lyrics, enhancing the expressiveness of the music. In terms of harmony structure, the song adopts simple and clear harmonies. Based on the main chord, dominant chord, and subordinate chord, the harmony proceeds smoothly and naturally. The occasional occurrence of seventh chords and hanging chords in the song adds color to the music, but the overall harmony style still maintains its simple and natural characteristics. This harmonic structure not only conforms to the characteristics of folk songs, but also adds a modern touch to the songs.

The musical structure of 'Where Are Trees Wrapping Vines on the Mountain?' is complete, and the tone layout of the song is reasonable. The main song is centered around the main tone, and the chorus is briefly adjusted to add color changes to the music. Finally, it returns to the main tone, forming a complete tone layout.

The lyrics deeply reflect the love concept and life wisdom of the Zhuang people. The lyrics use the metaphor of "trees entwining vines" to express the concept of mutual dependence and common growth in love. The lyrics are simple, vivid, and poetic, reflecting both the wisdom of the Zhuang people and their yearning for a better life. The lyrics and melody are closely integrated and complement each other, jointly constructing the artistic charm of the song.

The singing skills of the song require high standards, and the singer needs to have good breath control and timbre variation ability. The long and decorative notes that appear in multiple parts of the song require the singer to have solid basic skills. At the same time, singers also need to have a deep understanding of the cultural

connotations of the song and interpret it with sincere emotions in order to fully showcase the artistic charm of the song.

### 3) Gui Lin Mei

The third song, "Guilin Beauty," sung by Qin Guoming, deeply reflects the natural beauty and cultural characteristics of Guilin's landscape. The theme of this song is "Guilin's scenery is the best in the world", expressing people's admiration and love for Guilin's scenery. This kind of praise is not only reflected in the depiction of natural landscapes, but also in the praise of the lives of the people in Guilin. The cultural connotation contained in this song not only has local characteristics, but also has universal humanistic value. The creative background of this song is closely related to the beautiful scenery of Guilin's mountains and waters. Guilin is famous for its unique karst landforms and beautiful mountain and water scenery, which have nurtured the unique aesthetic taste and artistic creativity of Guilin people. The Beauty of Guilin "is a product of this natural and cultural environment, and this song is full of praise for the scenery of Guilin and love for life. The melody of this song adopts a typical pentatonic scale, with a free and varied rhythm, simple and clear harmonic structure, and complete musical form and structure. The lyrics deeply reflect the beautiful scenery and cultural characteristics of Guilin's mountains and waters. As a song that praises the scenery of Guilin, it has unique artistic charm and profound cultural heritage.

The melodic features of 'Guilin Beauty' reflect the typical style of Chinese folk songs. The song adopts a pentatonic scale, with smooth and beautiful melody lines, moderate range, and easy influences. During the melody, it is common to jump in four or five degrees, which enhances the tension and expressiveness of the music. The use of decorative music is just right, maintaining the simplicity of folk songs while adding color to the music. The rhythm of the song is distinct, adopting a free and varied rhythm pattern. The main song has a relatively regular rhythm, mainly consisting of eighth and fourth notes, creating a smooth and steady musical atmosphere. The chorus has rich rhythm changes, and the use of staccato and diacritical notes adds dynamism and vitality to the music. The overall rhythm layout is well-balanced and closely integrated with the lyrics, enhancing the expressiveness of the music. In terms of harmony structure, the song adopts simple and clear harmonies. Based on the main

chord, dominant chord, and subordinate chord, the harmony proceeds smoothly and naturally. The occasional occurrence of seventh chords and hanging chords in the song adds color to the music, but the overall harmony style still maintains its simple and natural characteristics. This harmonic structure not only conforms to the characteristics of folk songs, but also adds a modern touch to the songs.

The musical structure of 'Guilin Beauty' is complete, adopting a typical ABCD segmental structure. This structure ensures the unity of the song while providing contrast and variation. The tone layout of the song is reasonable, with the main song centered around the main tone and the chorus briefly adjusted to add color changes to the music, ultimately returning to the main tone and forming a complete tone layout. The lyrics deeply reflect the beautiful scenery and cultural characteristics of Guilin's mountains and waters. The lyrics are based on the theme of "Guilin's scenery is the best in the world", depicting the beautiful scenery and unique charm of Guilin's mountains and waters. The language of the lyrics is simple, vivid, and poetic, reflecting both the natural beauty of Guilin's mountains and waters and the wisdom of the Guilin people's lives. The lyrics and melody are closely integrated and complement each other, jointly constructing the artistic charm of the song. The singing skills of the song require high standards, and the singer needs to have good breath control and timbre variation ability. The long and decorative notes that appear in multiple parts of the song require the singer to have solid basic skills. At the same time, singers also need to have a deep understanding of the cultural connotations of the song and interpret it with sincere emotions in order to fully showcase the artistic charm of the song.

Guilin Beauty has a high artistic achievement. The song has a beautiful and melodious melody, complete structure, poetic lyrics, high requirements for singing skills, and overall high artistic level. The song is not only widely spread in Guilin, but also loved by the people all over the country. It has become one of the representative works praising Guilin's landscape. The artistic value of a song is not only reflected in the music itself, but also in its inheritance and influences of Guilin culture. We can see that this song has distinct Chinese folk song characteristics in melody, rhythm, harmony, and musical form. The song not only has high artistic value, but also rich cultural connotations, deeply reflecting the beautiful scenery and humanistic

characteristics of Guilin's mountains and waters. The creation of the song is closely related to the beautiful scenery of Guilin's mountains and rivers, reflecting the harmonious unity of nature and culture.

The study of 'Guilin Beauty' not only helps us to deeply understand the artistic characteristics of Chinese folk songs, but also provides useful insights for the inheritance and development of local music culture. In future research, we can further explore the exchange and integration of "Guilin Beauty" with other regional music, as well as how to inherit and develop local music elements in modern music creation.

#### 4) Zhi You Shan Ge Jin Qin Ren

Only Mountain Songs to Respect Relatives "is the interlude of the 1960 Changchun Film Studio film" Liu Sanjie ". This movie is based on the folk legend of Liu Sanjie among the Zhuang ethnic group in Guangxi. It tells the story of Liu Sanjie and her fellow villagers using folk songs to fight against the landlord's wealth, showcasing the power of kindness and wisdom. Lyricist Qiao Yu and composer Lei Zhenbang have composed several classic songs for the film, among which "Only Mountain Songs to Respect Relatives" stands out with its strong ethnic flavor. During the creative process, Lei Zhenbang delved deep into Guangxi and incorporated elements of Zhuang folk music into the melody, making the songs both traditional and modern.

This song expresses the gratitude of the Zhuang people towards their loved ones and their love for mountain songs in simple language. The opening theme of the lyrics, "Thank you very much, thank you to all the villagers from all over the world. I don't have any good tea or food today, only mountain songs to respect my family," showcases the warm hospitality of the Zhuang people; The phrase 'mountain songs are good, like hot tea warming the heart' vividly depicts the status of mountain songs in people's hearts. The entire lyrics, through a question and answer format, not only showcase the traditional duet singing of Zhuang folk songs, but also convey the optimistic and upward spirit of the poor in their difficult lives.

The melody of 'Only Mountain Songs to Respect Relatives' is beautiful, the rhythm is light and lively, and it has a distinct Zhuang folk song style. The form of male female duet enhances the sense of interaction, making the song more vivid and interesting. The repeated emphasis in the lyrics, such as "mountain songs can fill the

sea" and "mountain songs can drive away dark clouds", not only demonstrates the dependence of the Zhuang people on mountain songs, but also symbolizes their resilience and hope in the face of difficulties.

This song has become a classic with its unique artistic charm and is still widely sung today. The film "Liu Sanjie" also won many awards such as best photography and best music at the second Hundred Flowers Award Award for Popular Film in 1963 with its wonderful plot and moving music. Lei Zhenbang also won the best music award for this reason. This song has not only become a symbol of Zhuang culture, but also inspired generation after generation to use singing to convey emotions and power.

#### 4.2.1 Guilin Landscape Song

##### Part I

The first part consists of ten sections (1-10), with 2/4 beats, as shown in Figure 9:



Figure 18. "Guilin Landscape Song"(1-10)

(Source:Tingting Cao,2024)

##### Music Analysis Table

Music Element	Description
Breathing Technique	The karst caves in karst landforms have a natural reverberation effect. When singing, chest resonance and head resonance can be used appropriately to imitate the echo effect of caves, making the sound more three-dimensional and ethereal. This is the prelude to the song without singing technique. Prepare your breath in advance. Use the abdominal joint breathing method to reserve sufficient and stable breath for the upcoming singing.

## Part II

The second part consists of eight bars (11-26) as shown in Figure 10:

shan meng long a yue meng long meng li meng wai gui lin qing  
yun zhong zou a wu li hang shan shui xiang lian ru jia jing

zou bian tian xia ye nan xun xian shan li shui jue mei de jing  
dong you jing qi shi geng mei bai li hua lang yao yan ming

zou bian tian xia ye nan xun xian shan li shui jue mei de jing  
dong you jing qi shi geng mei bai li hua lang yao yan ming

Figure 19. "Guilin Landscape Song"(11-26)  
(Source:Tingting Cao,2024)

### Lyrics Analysis

The first paragraph of the lyrics of this song depicts a dreamlike landscape situation, creating an ethereal and hazy atmosphere through the combination of overlapping words and imagery, as if taking the audience into a misty Guilin landscape dream.

1. 山朦胧啊月朦胧，  
shān méng lóng a yuè méng lóng
2. 云中走啊雾里行  
yún zhōng zǒu a wù lǐ xíng
1. 梦里梦外桂林情，走遍天下也难寻  
mèng lǐ mèng wài guì lín qíng, zǒu biàn tiān xià yě nán xún
2. 山水相连入佳境，洞幽景奇石更美  
shān shuǐ xiāng lián rù jiā jìng, dòng yōu jǐng qí shí gèng měi
1. 仙山丽水绝美的景  
xiān shān lì shuǐ jué měi de jǐng
2. 百里画廊耀眼的明  
bǎi lǐ huà láng yào yǎn de míng

Figure 20. "Guilin Landscape Song"First paragraph lyrics  
(Source:Tingting Cao,2024)

Singing Skills Table

Skill classification	Description
Breath control	<p>The starting speed is slow (J=52), the rhythm is gentle, and breathing needs to be extremely stable. Qin Guoming is singing Taking 'shan meng long a' as an example, take a deep breath before singing 'shan' and let your breath sink to your abdomen. When singing "shan", "meng", "long", and "a", exhale your breath evenly and slowly to avoid shaking your voice due to fluctuations in breath intensity. At the same time, the connection between sounds should be natural and smooth, like a babbling stream, without obvious breathing interruptions. In the sentence 'meng li yun zhong zou a wu li hang', short and slight breathing adjustments can be made between 'meng li' without affecting overall coherence. In the "Yun Zhong Zou A" section, it is necessary to maintain continuous output of breath, support long notes, and feel the stable flow of breath in the body, as if walking lightly in the clouds.</p>
Pronounce	<p>The lyrics are in pinyin form, and when singing, the characteristics of each syllable should be clearly displayed, highlighting the unique charm of Guilin's mountains and waters. When singing "Guilin", the initial consonant "g" of "Guilin" should be moderately strong, the vowel "ui" should be accurately looped, and the mouth shape should be moderately open and closed; The initial consonant "l" of "Lin" should be clear, and the vowel "in" should be pronounced completely, allowing the audience to intuitively feel the charm of Guilin's place name. Similar to the pronunciation of "Xian" in "Xian Shan Xiang", the tip of the tongue lightly touches the palate, allowing air to flow out from between the tongues and produce a crisp sound. The pronunciation of "mountain" and "fragrance" should also be clear, conveying the artistic conception of "fairyland" and "hometown" through accurate pronunciation.</p>
Timbre	<p>When singing, the vocal cords need to maintain moderate relaxation and adjust the tone by controlling the flow rate and pressure of the breath. For example, when singing "Shan Meng Long A", imagine yourself praising a beautiful landscape painting with a gentle tone, blending your longing and love for Guilin's scenery into your voice, making the tone full of warmth and tenderness. In the sentence 'lian ru jia jing', the sound of 'lian' should be brighter when pronounced,</p>

like flickering waves of light, and then the sound of 'ru jia jing' gradually becomes softer, creating a wonderful atmosphere as if it were right in front of you.

Part III

This paragraph is the third, consisting of six sections (sections 26-32), as shown in Figure 12:

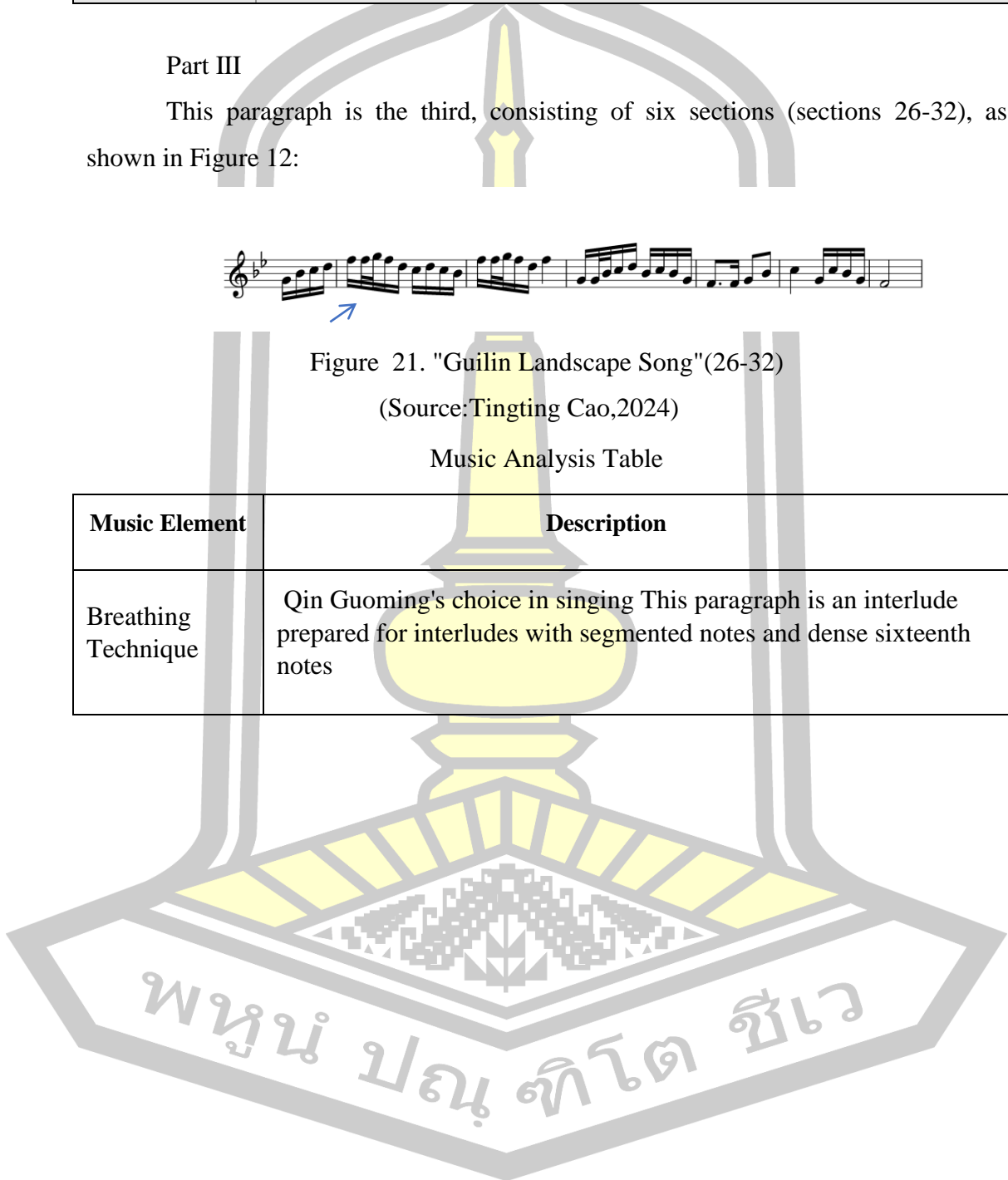


Figure 21. "Guilin Landscape Song"(26-32)

(Source:Tingting Cao,2024)

Music Analysis Table

Music Element	Description
Breathing Technique	Qin Guoming's choice in singing This paragraph is an interlude prepared for interludes with segmented notes and dense sixteenth notes



## Part IV

This paragraph is the fifth paragraph (33-58), which is smoother and emotionally progressive. The entire melody is mainly expressed through dots and syncopates, with repetition added, as shown in Figure 13:

li jiang shui a chun you qing zhu fa qing miao ru hua ping  
xiang shan shui yue si meng huan liang jiang si hu yi mai tong

shi xian jing a shi meng jing shi zui shi xing fen bu qing  
shi xian jing a shi meng jing chuan zai qing shan ding shang hang

yi jiang hua po li jiang shui hu wen an shang qi ge sheng  
ye kan shuang ta deng hui huang zhao liang ren jian hao qian cheng

liu san jie chang de tian di bian  
gui lin shi yi fu cai mo hua

shi xian jing a shi meng jing shi zui shi xing fen bu qing  
shi xian jing a shi meng jing chuan zai qing shan ding shang hang

yi jiang hua po li jiang shui hu wen an shang qi ge sheng  
ye kan shuang ta deng hui huang zhao liang ren jian hao qian cheng

liu san jie chang de tian di bian  
gui lin shi yi fu cai mo hua

Figure 22. "Guilin Landscape Song"(33-58)

(Source:Tingting Cao,2024)

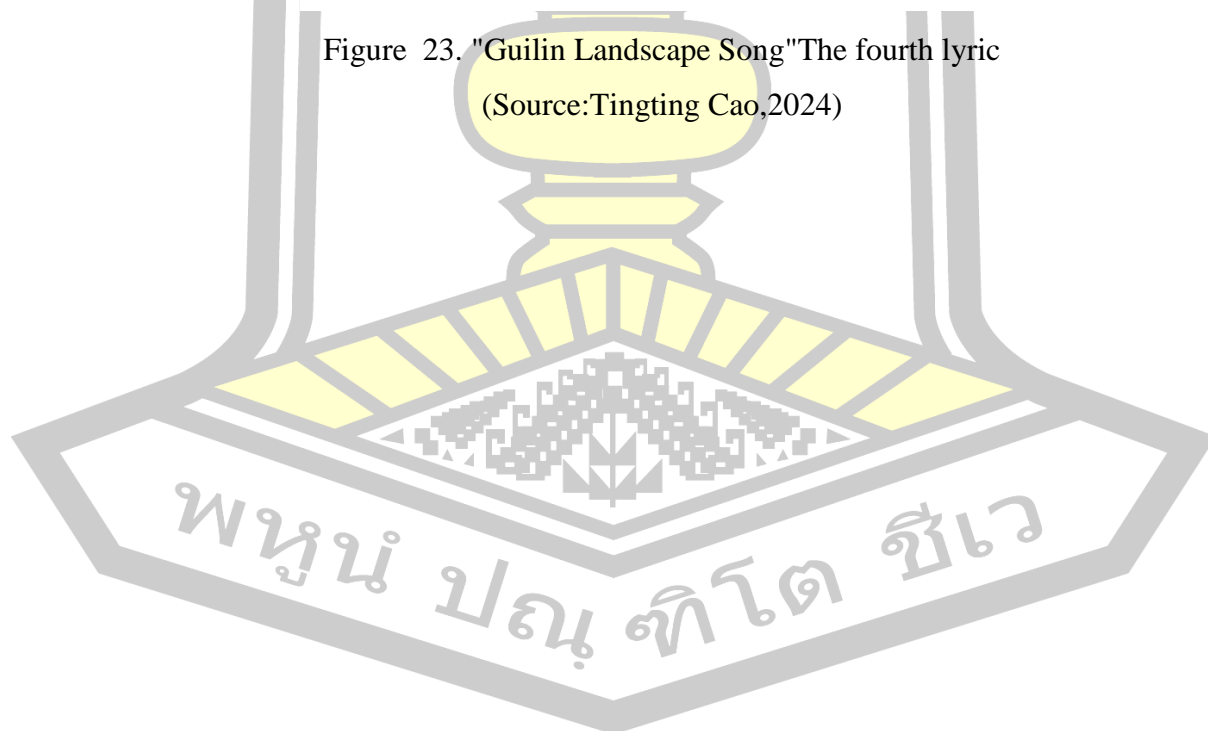
พหุ ประถมศึกษา

### Lyrics Analysis

Praise the stunning scenery of the Li River in plain language, like a dazzling gallery. The Li River water is full of emotions in spring, endowing the river with the characteristic of "emotions", while depicting the scene of bamboo rafts on the river, full of poetic and picturesque elements, creating a dreamlike atmosphere.

1. 漓江水啊纯又清，竹筏轻描入画屏  
lí jiāng shuǐ a chún yòu qīng, zhú fá qīng miáo rù huà píng
2. 象山水月似梦幻，两江四湖一脉通  
xiàng shān shuǐ yuè sì mèng huàn, liǎng jiāng sì hú yī mài tōng
1. 是仙境啊是梦境，是醉是醒分不清  
shì xiān jìng a shì mèng jìng, shì zuì shì xǐng fēn bù qīng
2. 是仙境啊是梦境，船在青山顶上行  
shì xiān jìng a shì mèng jìng, chuán zài qīng shān dǐng shàng xíng
1. 一桨划破漓江水，忽闻岸上起歌声  
yī jiǎng huá pò lí jiāng shuǐ, hū wén àn shàng qǐ gē shēng
2. 夜看双塔灯辉，煌照亮人间好前程  
yè kàn shuāng tǎ dēng huī huáng, zhào liàng rén jiān hǎo qián chéng
1. 刘三姐唱得天地变，山山水水有回声  
liú sān jiě chàng de tiān dì biàn, shān shān shuǐ shuǐ yǒu huí shēng
2. 桂林是幅彩墨画，美轮美奂在心中  
guì lín shì fú cǎi mò huà, měi lún měi huàn zài xīn zhōng

Figure 23. "Guilin Landscape Song" The fourth lyric  
(Source:Tingting Cao,2024)



Singing Skills Table

Skill classification	Description	Example
Decorative sound processing	<p>Qin Guoming's technique in decorative music is manifested as Boeing: Quickly add an auxiliary note above or below the main note to create slight fluctuations, making the melody lively and dynamic.</p> <p>Yiyin: Light and fast singing, used as a decorative embellishment for the main melody, adding brightness to the melody.</p>	<p>When the sound of "hua" has a Boeing sound, while singing "pin", it quickly brings out a brief adjacent sound above or below. When there is a leaning sound in front of "miao", it can be easily and quickly sung as a decorative embellishment for "miao"</p>
Emotion expression	<p>To sing the phrase "Li Jiang shui a chun you qing" with deep admiration, the voice should be rich and sincere. For the phrase "qing miao ru hua ping shi xian jing a shi meng jing," the part "qing miao ru hua" should be sung with a fresh and wonderful feeling, evoking vivid imagery. Meanwhile, "ping shi xian jing a shi meng jing" highlight the beauty of a fairyland and a dreamlike landscape.</p>	<p>When 'li jiang shu i a', the sound is pulled apart to enhance the volume and thickness. The tone of 'chun you qing' is gentle and full of love. The sound of 'qing miao ru hua' is gentle and rich in visual sense. Ping shi xian jing a shi meng jing "emphasizes the beauty of the scenery.</p>
High frequency processing	<p>The high pitched part needs to have a reserve of breath in advance, allowing for deep and rapid inhalation. When singing high notes, open your mouth appropriately to allow enough space for the sound to resonate, enhancing loudness and texture.</p>	<p>Before singing 'shan', quickly inhale and then use the abdominal muscles to contract and push the breath, with the vocal cords moderately tightened. When singing high notes, the mouth opens like yawning, enhancing the volume and texture of the sound.</p>

Part V

This paragraph is the concluding section, consisting of eight bars (59-67). as shown in Figure 15:



Figure 24. "Guilin Landscape Song"(56-67)

(Source:Tingting Cao,2024)

Music Analysis Table

Music Element	Description
Singing technique	Pitch accuracy, pay attention to the pitch and rhythm of "shan shan shui shui", and the melody of "you hui sheng" should be accurate, especially the pitch of the word "sound". At the end, the breath should remain stable, fully capturing the emotions of the song, especially the long note of 'zai xin zhong' at the end, which should smoothly release the breath.Emotions Convey a deep attachment and admiration for the scenery of Guilin, and the voice can be appropriately strengthened to give the song a powerful and beautiful ending.



Figure 25. "Guilin Landscape Song"

This QR code is for showcasing a song performed by Mr. Qin Guoming during his youth, but due to his advanced age, he is unable to display it. Therefore, we are

seeking Ms. Wu Qionghua for display

(Source:Tingting Cao,2024)

#### 4.2.2 Shi Shang Na Jian Shu Chan Teng

##### Part I

The first part consists of ten parts (1-6) with 3/4 beats. as shown in Figure 17:



Figure 26. "Shi Shang Na Jian Shu Chan Teng"(1-6)

(Source: Tingting Cao, 2024)

Music Analysis Table

Music Element	Description
Singing technique	<p>When performing the Guangxi folk song "It's hard to see trees entwined with vines in the world," Qin Guoming suggested drawing on the acoustic characteristics of karst landforms: simulating the continuous feeling of tree vines entwined through cave style reverberation resonance, imagining the emotional flow of underground rivers through the conversion of air and sound, constructing vertical layers of sound through spatial sense, and transforming the rhythm and melody of the brocade patterns into the ups and downs of singing, making the voice present a never-ending rhythm of life like karst ecology. This section is a prelude with a smooth and long breath to adapt to the rhythm characteristics of 3/4 beat. The vocal position should be forward, and the pronunciation should be clear and have a mountain song flavor, preparing for the next main melody.</p>

##### Part II

The second part, section 23, consists of parts (7-30), and the melody is developed based on the musical material of the prelude, with strong narrative power. The melody has small fluctuations, a smooth rhythm, and is easy to sing. The lyrics are simple and depict scenes from life, resonating with the audience. This paragraph is a repeated paragraph and divided into two endings to leave a deeper impression on the audience, as shown in Figure 18 :

shan zhong zhu zi dang a shou ni bu chan shu lie wang guo yi chun a you yi  
 zhu zi dang a shou ni bu chan shu lie wang guo yi chun a you yi  
 liu xiu qiu dang jian ni bu jian lie kong liu liang shou a jian you  
 chun  
 chou

Figure 27. "Shi Shang Na Jian Shu Chan Teng"(7-30)

(Source:Tingting Cao,2024)

### Lyrics analysis

I only see vines entwining with trees, where in the world can I see trees entwining with vines? I'll take it or not, and I'll keep the bamboo shoots or not. "Using a metaphorical technique, this scene of vines entwining with trees is commonly seen in the mountains, symbolizing the relationship between active and passive emotions. Vine wrapped around the tree "symbolizes a woman's pursuit and attachment to a man, while" bamboo shoots should be kept by you, not by you "expresses a sense of regret and advice through real-life scenarios, as if to say not to miss out on emotions.

山中

只啊见藤缠树啊，世上哪见树啊缠藤，

zhǐ a jiàn téng chán shù a , shì shàng nǎ jiàn shù a chán téng ,

当啊收你不收啊，笋子当留你呀不留，

dāng a shōu nǐ bù shōu a , sǔn zi dāng liú nǐ ya bù liú ,

青藤若是不缠树咧，枉过一春啊又一春。

qīng téng ruò shì bù chán shù liě , wàng guò yī chūn a yòu yī chūn 。

绣球当捡你不捡咧，空留两手啊捡忧。

xiù qiú dāng jiǎn nǐ bù jiǎn liě , kōng liú liǎng shǒu a jiǎn yōu 。

Figure 28. "Shi Shang Na Jian Shu Chan Teng"Liu Sanjie's Solo Paragraph

(Source:Tingting Cao,2024)

Singing Skills Table

Skill classification	Description	Example
Timbre application	Qin Guoming uses a bright and simple timbre to interpret the image of Liu Sanjie, appropriately lengthening and adding a slight tremolo to the filler words like "ah", to enhance the flavor of the mountain song, such as the "ah" in "only ah see" and "tree ah entwined with vines", making the voice more lively and spirited.	Draw a horizontal line at the extension of the liner and mark "tr" at the vibrato
Breath management	For long sentences such as "Vines entwine with trees, where in the world can trees be seen entwined with vines", it is important to prepare breath reserves in advance, and smoothly and evenly release the breath to ensure the coherence and fluency of the voice.	Ventilation area marked with "v"
Timbre emotion	Some urgent and slightly resentful emotions can be incorporated into the tone, and the word 'ya' in 'If the green vine doesn't cling to the tree' can be appropriately emphasized to emphasize the meaning expressed in the lyrics.	-
Breath control	Due to the accelerated rhythm, the breath needs to be shorter and more powerful. Quickly exchange air between each phrase, such as "If the green vine doesn't wrap around the tree", quickly exchange air after "yes" to ensure smooth singing.	

## Part III

This paragraph is the third, consisting of six sections (sections 26-32), as shown in Figure 20:



Figure 29. "Guilin Landscape Song"(26-32)

(Source:Tingting Cao,2024)

## Music Analysis Table

Music Element	Description
Breathing Technique	Qin Guoming's choice in singing This paragraph is an interlude prepared for interludes with segmented notes and dense sixteenth notes

## Part IV

The fourth part consists of 18 sections, consisting of parts (51-69), and the melody gradually reaches its climax, with a large number of high notes appearing. The song is high pitched and beautiful. In section 67, it returns to stability, which is a summary and conclusion of the previous paragraph. It usually reproduces some melodic materials from the main song, as shown in Figure 22:

lian jiu lian lie wo lia jie jiao ding bai nian lie  
na ge jiu shi qi sui si ya nai he qiao shang deng san  
nian na ge jiu shi qi sui si ya nai he qiao shang deng san  
nian luo deng san nian

Figure 30. "Shi Shang Na Jian Shu Chan Teng"(51-69)

(Source:Tingting Cao,2024)

### Lyrics analysis

The duet part, 'Even so, we have been friends for a hundred years. Which one will die at the age of 97? How can we wait for three years on the bridge?', clearly and firmly expresses their commitment to love. By using the phrases 'booking for a hundred years' and 'waiting for three years on the Naihe Bridge', it showcases the unwavering love, willing to wait for the other even in the face of life and death, full of romanticism

连就连咧，  
lián jiù lián liě ,  
 (阿牛)  
 我俩结交订百年咧，  
wǒ liǎ jié jiāo dìng bǎi nián liě ,  
 (刘三姐)  
 哪个九十七岁死呀，奈何桥上 等三年，  
nǎ ge jiǔ shí qī suì sǐ ya , nài hé qiáo shàng děng sān nián ,  
 (阿牛)  
 哪个九十七岁死呀，奈何桥上 等三年。  
nǎ ge jiǔ shí qī suì sǐ ya , nài hé qiáo shàng děng sān nián 。  
 (合)  
 啰 等三年。  
luō děng sān nián 。

Figure 31. "Shi Shang Na Jian Shu Chan Teng"Theme lyrics

(Source:Tingting Cao,2024)

#### Singing Skills Table

Matters needing attention	Description	Example
Harmony coordination	Qin Guoming emphasized the importance of paying attention to pitch accuracy and harmony during the singing process, with sounds blending together and not interfering with each other	“lián jiu lian lei, wo lia jie jiao din bai nian”
Emotion expression	Qin Guoming's singing is full of deep affection, expressing firm and persistent emotions	“na ge jiu shi qi sui si ya, nai he qiao shang deng san nian”
Volume	Partial overall volume can be appropriately increased to maintain volume balance and	-

control	avoid errors during singing	
---------	-----------------------------	--



Figure 32. "Shi Shang Na Jian Shu Chan Teng"

This QR code is for showcasing a song performed by Mr. Qin Guoming during his youth, but due to his advanced age, he is unable to display it. Therefore, we are seeking Ms. Wu Qionghua for display

(Source:Tingting Cao,2024)

#### 4.2.3 Gui Lin Mei

##### Part I

The first part considers 4 sections, consisting of parts (1-4), Create an ethereal and distant artistic conception, establish the national style and fresh tone of the song, and guide the audience into the context of Guilin's mountains and waters as shown in Figure 25 :

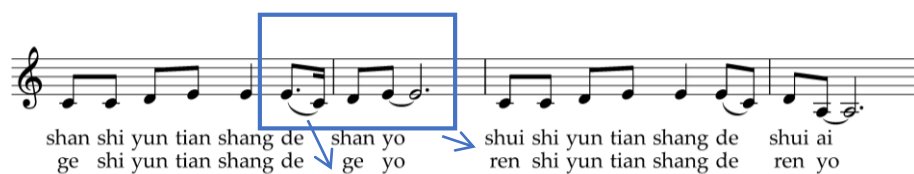


Figure 33. "Gui Lin Mei"(1-4)

(Source:Tingting Cao,2024)

##### Lyrics analysis

"Shan shi yun tian shang de shan yo, shui shi yun de shui yo" Starting with concise and poetic language, the mountains, waters, and songs of Guilin are compared to objects in the clouds and sky, creating an ethereal and extraordinary artistic

conception. Overall, it gives people a preliminary impression that Guilin is like a fairyland, laying the foundation for the song's praise of Guilin.

1. 山是云天上的山哟，水是云天上的水哟  
 shān shì yún tiān shàng de shān yō , shuǐ shì yún tiān shàng de shuǐ yō  
 2. 歌是云天上的歌哟，人是云天上的人哟  
 gē shì yún tiān shàng de gē yō , rén shì yún tiān shàng de rén yō

Figure 34. "Gui Lin Mei" First paragraph lyrics

(Source: Tingting Cao, 2024)

#### Singing Skills Table

Skill classification	Description
Breath control	Qin Guoming uses chest and abdominal breathing to sing this song. He quickly inhales before each phrase and exhales evenly during the singing process to ensure a smooth voice. For example, when singing "Mountains are mountains in the sky", inhale before the word "mountain" and then sing the entire phrase smoothly. Start the sentence gently, and the breath should be evenly and smoothly sent out, creating an ethereal and distant atmosphere for the song. Each "yo" character should naturally elongate the breath
Application of timbre	Qin Guoming chose to use soft and ethereal tones to depict the ethereal and mysterious scenery of Guilin, as if taking the audience into a picturesque fairyland.



## Part II

The second part considerations of 3 sections, consisting of parts (5-8), making the song easy to sing and giving the audience a preliminary impression of Guilin's beautiful scenery as shown in Figure 27:

5  
gui - lin shan shui xiang yi mei ye hei  
7  
gui lin shan shui xiang yi mei ye hei  
zou lai le yue liang yi yang de liu san jie ai  
duo shao ren lai ba liu san jie xun ai

Figure 35. "Gui Lin Mei"(5-8)  
(Source:Tingting Cao,2024)

### Lyrics analysis

Guilin's mountains and waters are interdependent and beautiful. Liu Sanjie, who is like the moon, has come. Guilin's mountains and waters are lovesick and beautiful. How many people have come to search for Sanjie. While highlighting the beauty of Guilin's interdependent mountains and waters, the introduction of the image of Liu Sanjie, which has strong regional cultural characteristics, also showcases the attractiveness and infectiousness of Guilin culture through people's pursuit of Liu Sanjie.

1. 桂林山水相依美耶啰，走来了月亮一样的刘三姐啰哎

guì lín shān shuǐ xiāng yī měi yē luō , zǒu lái le yuè liàng yī yàng de liú sān jiě luō ai ;

2. 桂林山水相依美耶，多少人来把三姐寻哎

guì lín shān shuǐ xiāng yī měi yē luō , zǒu lái le yuè liàng yī yàng de liú sān jiě luō ai

Figure 36. "Gui Lin Mei"Second lyric

(Source:Tingting Cao,2024)

Singing Skills Table

Skill classification	Description
Breath control	Qin Guoming expressed in his singing skills that words such as "Liu Sanjie" in the lyrics have strong local characteristics, and the pronunciation should be clear and full of charm. The word "hey" should be sung with a cheerful feeling. The breath should be more flexible to cope with changes in rhythm, and the vocal position can be appropriately moved up to increase resonance in the head cavity, making the sound brighter. Accurately grasp the stress at the rhythm division, and the emotions can be slightly advanced during singing. The voice should be expressive, highlighting the beauty of Guilin's mountains and waters and the search for Liu Sanjie.
Application of timbre	This section introduces Liu Sanjie, which aims to sing about the expectations and praise for her, while also expressing people's longing for her. When singing 'Liu Sanjie', the emotions should gradually progress, expressing praise and longing for Liu Sanjie.



### Part III

The third part considers four parts, consisting of parts (9-12). In terms of melody, the range has been expanded, with larger jumps appearing to enhance the tension of the melody; The accelerated rhythm enhances the dynamism and vitality of the song, making emotional expression stronger. The lyrics have risen from describing the mountains and waters to praising the cultural customs of Guilin. The combination of passionate melody and deepening of lyrics content pushes the emotions of the song to a climax and resonates with the audience as shown in Figure 29:

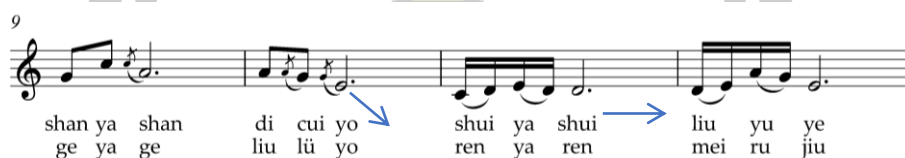


Figure 37. "Gui Lin Mei"(9-12)

(Source:Tingting Cao,2024)

### Lyrics analysis

The mountains are dripping green, the water is flowing jade, the songs are flowing green, and the people are as beautiful as wine. Using vivid vocabulary such as "drip green", "flowing jade", and "flowing green", delicately depict the beautiful color and dynamic state of Guilin's mountains and waters from visual, auditory, and other perspectives. At the same time, praise the beauty of Guilin people with the phrase "people are as beautiful as wine", further highlighting the charm of Guilin.

- 1.山呀山滴翠哟，水呀水流玉耶  
shān ya shān dī cuì yō , shuǐ ya shuǐ liú yù yē
- 2.歌呀歌流绿哟，人呀人美如酒  
gē ya gē liú lǜ yō , rén ya rén měi rú jiǔ

Figure 38. "Gui Lin Mei"The third lyric

(Source:Tingting Cao,2024)

## Singing Skills Table

Skill classification	Description
Breath control	Qin Guoming stated in his singing techniques that in long notes such as "Di Cui Yo" and "Liu Yu Ye", sufficient breath support should be maintained to make the sound full and round. Using head resonance to make the sound clearer and brighter, highlighting the beauty of Guilin's mountains and waters. The breath should be deep and powerful, supporting high notes and fast rhythms. When speaking, open the throat and use mixed resonance to make the sound bright and thick, maintaining pitch accuracy and stable tone at high notes.
Application of timbre	The tone can be slightly brighter, highlighting the vitality and energy of Guilin's mountains and waters, as well as the beauty of people. Sing each word clearly, especially "cui", "yu", "lv", etc., to enhance the visual effect.

## Part IV

The fourth part considers four parts, consisting of parts (13-16). The melody echoes the main song to a certain extent and ends in a similar melody, making the song more complete and unified in structure. There is repetition, and after repetition, it enters the ending as shown in Figure 31:

13

zui mei hai shi      san jie de ge yo      zui le lan tian      zui le bai yun  
zui mei hai shi      san jie de ge yo      zui le xing xing      zui yue liang

Figure 39. "Gui Lin Mei"(13-16)

(Source:Tingting Cao,2024)

## Lyrics analysis

Repeatedly emphasizing that the song of the third sister is the most beautiful, through imaginative expressions such as "drunk on the blue sky", "drunk on the white clouds", "drunk on the stars", and "drunk on the moon", using personification

techniques, the beauty and charm of the third sister's singing are highly praised, bringing emotions to a climax and deepening the admiration for Guilin's beautiful and cultural aspects.

- 1.最美还是三姐的歌哟，醉了蓝天醉了白云  
zuì měi hái shì sān jiě de gē yō , zuì le lán tiān zuì le bái yún  
 2.最美还是三姐的歌哟，醉了星星醉了月亮  
zuì měi hái shì sān jiě de gē yō , zuì le xīng xīng zuì le yuè liàng

Figure 40. "Gui Lin Mei" The fourth lyric  
 (Source: Tingting Cao, 2024)

Singing Skills Table

Skill classification	Description
Breath control	Qin Guoming demonstrated and explained in his performance that the repeated song "The most beautiful is still Third Sister's song" should convey a more affectionate and intoxicating emotion, pushing the praise for Liu Third Sister's singing to a climax. The repeated part should be more emotionally fulfilling, pushing the praise for Sanjie's singing to a climax.
Application of timbre	In the 'zui le' part, the voice can gradually weaken to create an immersive atmosphere. The song 'most beautiful' should be sung with a slightly stronger emphasis, followed by a gradual weakening and softening of the 'drunk' part, creating an immersive atmosphere.

#### Part V

The fifth part considers three parts, consisting of parts (17-19), where the rhythm gradually slows down, the melody returns to a stable and soothing state, and the range decreases, giving a feeling of still wanting more, giving people a sense of tranquility and peace. Gradually calming down the audience from their passionate emotions and immersing them in the reminiscence of the beautiful impression of Guilin as shown in Figure 33:



Figure 41. "Gui Lin Mei"(17-19)

(Source:Tingting Cao,2024)

### Lyrics analysis

The imaginative expressions of "zui le xing xing" and "zui le yue liang", using personification, vividly depict the beauty and charm of Sanjie's singing, bringing emotions to a climax and deepening the praise for Guilin's beautiful and cultural aspects.

醉了星星醉了月亮

zui le xing xing zui le yue liang

Figure 42. "Gui Lin Mei"The fifth lyric

(Source:Tingting Cao,2024)

### Music Analysis Table

Music Elemen	Description
Singing technique	The high pitched part at the beginning should use good breath and resonance to maintain the grandeur and brightness of the sound; The falling part of the breath should be controlled well, gradually weakening, using an appropriate amount of chest resonance to make the sound soft and warm, and the ending sound should maintain pitch stability.



Figure 43. "Gui Lin Mei"

This QR code is for showcasing a song performed by Mr. Qin Guoming during his youth, but due to his advanced age, he is unable to display it. Therefore, we are seeking Ms. Wu Qionghua for display

(Source:Tingting Cao,2024)

#### 4.2.4 Zhi You Shan Ge Jin Qin Ren

##### Part I

The first melody has a relatively gentle rhythm, with a speed marked as "J=60", mainly characterized by a smooth rhythm. In the lyrics, Liu Sanjie expresses gratitude to the villagers, saying that there is no good tea and rice, only mountain songs, showing a simple and humble attitude. The melody is simple and easy to remember, with a moderate interval span that fits the context of Liu Sanjie telling the villagers. The gentle melody conveys a warm and grateful emotion, laying a simple and sincere tone for the song.

duo xie le, duo xie si fanghong xiang qin, wo jin mei you hao cha  
多 谢 了, 多 谢 四 方 众 乡 亲, 我 今 没 有 好 茶

fan na, zhi you shan ge jing qin ren na jing qin ren  
饭 哪, 只 有 山 歌 敬 亲 人 哪 敬 亲 人。

Figure 44. "Zhi You Shan Ge Jin Qin Ren"(1-10)

(Source:Tingting Cao,2024)

### Lyrics analysis

The lyrics are written in the voice of Liu Sanjie, starting with the words 'Thank you very much, thank you to all the villagers from all over the world ', expressing gratitude to the villagers in a straightforward and enthusiastic manner, reflecting Liu Sanjie's simple kindness and affinity. I don't have any good tea or food today, only mountain songs to show respect to my family. "With a humble expression, she emphasizes that although she doesn't have any material gifts, she is willing to give away mountain songs, highlighting the deep friendship that mountain songs carry in her heart and are an important way to express emotions. Folk songs can fill the sea, the sky can drive away dark clouds, and the earth can make the sparrow laugh at the little sunbird. I am a young bird who can learn to sing. "By using exaggeration, comparison, and other techniques, on the one hand, it is said that folk songs have infinite power and can fill the sea, drive away clouds, etc., demonstrating the magical charm of folk songs in the lives and imaginations of local people; On the other hand, comparing herself to "tender birds learning to sing" reveals Liu Sanjie's self deprecation and implies her attitude of constantly learning and improving in mountain song singing.

多谢了，多谢四方众乡亲，我今没有好茶饭哪，只有山歌敬亲人哪敬亲人。

duō xiè le, duō xiè sì fāng zhòng xiāng qīn, wǒ jīn méi yǒu hǎo chá fàn na, zhǐ yǒu shān gē jìng qīn rén na jìng qīn rén.

Figure 45. “Zhi You Shan Ge Jin Qin Ren”The first lyric

(Source: Cao Tingting, 2024)

Singing Skills Table

Skill classification	Specific requirements	Example lyrics	Singing points
Bite words	Clear and natural, reflecting the simplicity of folk songs	Thank you to all the people everywhere	Qin Guoming stated that in this song, sincere friendship can be conveyed by imagining the clear and transparent sound of mountain streams, and the layered atmosphere of terraced

			fields can be used to control and maintain the long and distant singing voice. The natural vibrato of bamboo forest wind can be imitated to embellish emotional ripples; Using the undulating melody lines of the mountains to outline a sense of respect and solemnity, strengthening the ritual of etiquette with the resounding rhythm of the Zhuang bronze drums, making the simple singing voice humble and warm like rice ears hanging low, and turning every mountain song into a bowl of rice wine for family members. It not only preserves the pure essence of the mountains, but also carries the deep affection and friendship of the Zhuang people's blood ties. Every sentence attaches importance to the stress, the sound is full, and the text is closed simply
breath control	There are variation in melodic rhythm	I don't have any good tea or food today	Long sound smooth and even breath support, to ensure the intonation and timbre stability
expression of feelings ; expression of emotion	Express Third Sister Liu's gratitude towards her fellow villagers	-	Sing with kindness and enthusiasm

## Part II

The rhythm of the second melody has changed and the speed has increased, marked as "J=120". The rhythm becomes compact and powerful, such as "2316 5 · 6 | 2123 1- | |" and other rhythmic patterns. The lyrics revolve around the role of mountain songs, such as "Mountain songs are so good, like grains growing", emphasizing the value of mountain songs. The melody pitch changes more richly, and through techniques such as interval jumps, the infectiousness and expressiveness of the song are enhanced, vividly demonstrating the important significance of mountain songs in people's lives and the joyful and lively atmosphere. To show respect to loved ones is not to show respect to loved ones. Folk songs are so good, as if they were born from grains. Through repetition and metaphor, it highlights the importance of folk songs to people's lives, just like grains. It emphasizes that folk songs provide nourishment to people on a spiritual level and are an indispensable existence. Good singing voice, Third Sister has just stepped into the river, "praised Liu Sanjie's mountain songs through the mouths of the crowd." Chu Xiahe "vividly demonstrated Liu Sanjie's talent in mountain songs and amazed everyone. Hot tea warms and penetrates the heart, with thousands of voices competing against the bell in the world, and the singing is even more insignificant than ours. Only mountain songs belong to the category of steel knives, no wonder there are poor people all over the world. "Using the analogy of" hot tea warms and penetrates the heart "to describe the warm feeling that mountain songs give people, using" opening the mouth to compete against the bell "to describe the loud and powerful singing, and using" steel knives "to highlight the sharpness and infectiousness of mountain songs, finally" no wonder there are poor people all over the world "seems to have a deep meaning, or it may imply that mountain songs can help poor people find spiritual support, or it may be a gentle expression of emotions towards life situations, enriching the connotation and emotional level of the song.

♩=120

hao ge hao lie, hao si re cha nuan tou xin,  
好歌好咧, 好似热茶暖透心,

shi shang qian ban zan wu fen,  
世上千般咱无份,

zhi you shan ge shu qiong ren.  
只有山歌属穷人。

Figure 46. “Zhi You Shan Ge Jin Qin Ren” (10-27)

(Source: Cao Tingting, 2024)

### Lyrics analysis

To show respect to loved ones is not to show respect to loved ones. Folk songs are so good, as if they were born from grains. Through repetition and metaphor, it highlights the importance of folk songs to people's lives, just like grains. It emphasizes that folk songs provide nourishment to people on a spiritual level and are an indispensable existence. Good singing voice, Third Sister has just stepped into the river, "praised Liu Sanjie's mountain songs through the mouths of the crowd." Chu Xiahe "vividly demonstrated Liu Sanjie's talent in mountain songs and amazed everyone. Hot tea warms and penetrates the heart, with thousands of voices competing against the bell in the world, and the singing is even more insignificant than ours. Only mountain songs belong to the category of steel knives, no wonder there are poor people all over the world. "Using the analogy of" hot tea warms and penetrates the heart "to describe the warm feeling that mountain songs give people, using" opening the mouth to compete against the bell "to describe the loud and powerful singing, and using" steel knives "to highlight the sharpness and infectiousness of mountain songs, finally" no wonder there are poor people all over the world "seems to have a deep meaning, or it may imply that mountain songs can help poor people find spiritual

support, or it may be a gentle expression of emotions towards life situations, enriching the connotation and emotional level of the song.

山歌好咧，好似热茶暖透心，世上千般咱无份，只有山歌属穷人。

shān gē hǎo liē, hǎo sì rè chá nuǎn tòu xīn, shì shàng qiān bān zán wú fèn, zhǐ yǒu shān gē shǔ qióng rén.

Figure 47. "Zhi You Shan Ge Jin Qin Ren" The Second lyric

(Source: Cao Tingting, 2024)

Skill	Describe
Decorative sound processing	Qin Guoming used decorative sound effects in the melody, such as adding glissando and other decorations to the "warm tea that penetrates the heart" to add the charm of mountain songs. The ending note is relatively stable, the breath is well controlled, and the sound gradually weakens, ending smoothly and giving the audience a sense of lingering aftertaste.
Strong and weak contrast	According to the content of the lyrics to adjust the strength, such as in the world thousands of bitter "" bitter " word appropriate to strengthen the strength, highlight the emotion.
expression of feelings ; expression of emotion	Around the friendship with the villagers, life perception and so on, singing should keep simple and sincere, convey optimistic and open-minded emotion. To close the whole song emotion, to express a firm and calm emotion.



Figure 48. "Zhi You Shan Ge Jin Qin Ren"

This QR code displays the performance of the song

(Source: Cao Tingting, 2024)

## CHAPTER V

### To analyze the role played by Qin Guoming in Guilin folk songs in Guangxi

This chapter analyzes the role of Qin Guoming in Guilin folk songs in Guangxi, reflecting the rich musical traditions and cultural heritage of the region. These songs have been passed down from generation to generation, preserving the unique historical and cultural characteristics of the local community. As an outstanding figure in the inheritance and innovation of Guilin folk songs, Qin Guoming played a crucial role in revitalizing Guilin's traditional folk songs through educational activities and creative contributions. This chapter explores the complex connection between Qin Guoming's teaching methods, innovative teaching achievements, and the broader social and cultural background that shaped the evolution of Guilin folk songs. The focus of the analysis is on the life and inheritance process of Qin Guoming, as well as his influence and research role on the essence of Guilin folk songs:

5.1 Qin Guoming: A Luminous Figure in the Evolution of Guilin Folk Songs

5.2 The Inheritance Process of Qin Guoming's Influence on Guilin Folk Songs in Guangxi

5.3 The Role of Qin Guoming in Shaping the Legacy of Guilin Folk Songs in Guangxi

#### **5.1 Qin Guoming: A Luminous Figure in the Evolution of Guilin Folk Songs**

In the resplendent tapestry of Guangxi folk song culture, Qin Guoming stands out as the brightest star. His life has been inextricably linked with folk songs, from playing them in the mountains during his childhood to becoming the esteemed "King of Folk Songs" nationwide. Through his perseverance and passion, he has penned a magnificent chapter in the legacy and evolution of Guangxi folk songs, achieving remarkable success not only in the creation and performance of folk songs but also making significant and lasting contributions to cultural preservation, education, and dissemination.

On February 23, 1931, Qin Guoming was born in Tuqiao Village, Sitang Town, Lingui District, Guilin City. It was a place full of strong local flavor, and the scenery and folk customs here became the inspiration for his future folk song creation. At the age of only 3, he learned to sing mountain songs with his mother. The simple melody and catchy lyrics, like seeds, took root and sprouted in his young heart. During his childhood, Qin Guoming's life was full of hardships. He made a living by herding cattle for the landlord's family, but the time of herding cattle also became a beautiful moment for him to have intimate contact with folk songs. The vast land and mountains have become his natural stage, and the leisurely grazing cattle and sheep have become his loyal listeners. While herding cattle, he sings with abandon, expressing his inner emotions through mountain songs. Through this daily singing, he gradually forms his unique singing style.

Despite his poor family background, Qin Guoming's inner thirst for knowledge was as intense as a raging fire. He firmly believed that knowledge could change destiny, so he continued to study hard even under difficult living conditions. This persistence and effort ultimately paid off, and he successfully obtained admission to the Chinese Department (Correspondence) of Guangxi Normal University. During his university years, he systematically studied literary knowledge, which laid a solid literary foundation for his future mountain song creation, allowing him to integrate richer connotations and emotions into mountain songs.

After graduation, the Guilin Cultural Bureau keenly recognized Qin Guoming's potential and talent in folk song art and recommended him to study at the Department of Drama and Literature of Shanghai Theatre Academy. Here, he embarked on a systematic journey of learning traditional Chinese opera, particularly focusing on in-depth research on the creation and performance of mountain songs. In the strong artistic atmosphere of Shanghai Theatre Academy, he draws various artistic nutrients, combines the expression techniques and music theories of traditional opera with his familiar folk song culture, constantly broadens his artistic vision, and lays the foundation for the future innovation of folk songs.

After completing his studies at Shanghai Theatre Academy, Qin Guoming returned to Guilin and devoted himself to the creation and promotion of mountain songs. He integrated traditional opera elements with local folk customs and natural scenery, creating a unique mountain song style that deeply resonated with the people. His songs not only

captured the essence of daily life but also reflected the hopes and dreams of the common people.

Qin Guoming's dedication to mountain songs earned him widespread recognition and respect. He became a key figure in the Guilin folk song scene, organizing performances and workshops to share his love and knowledge of mountain songs with others. Through his efforts, mountain songs gradually gained popularity and became an important part of Guilin's cultural heritage.

After completing his studies, Qin Guoming's life went through multiple important stages. He first became a teacher, and in his educational position, he passed on his love for literature and folk songs to his students, cultivating a new generation's interest in culture and art. Subsequently, he joined the government's cultural department and successively served as the leader of the Guilin regional literary and artistic creation group, the director of the regional mass art museum, and the vice chairman of the regional cultural federation. In these positions, he fully utilized his professional advantages and leadership skills, actively promoted the development of cultural and artistic undertakings in Guilin, organized various literary and artistic activities, excavated and cultivated literary and artistic talents, and made positive contributions to the local cultural prosperity.

In terms of artistic achievements in folk songs, Qin Guoming demonstrated extraordinary creativity and keen insight into the times. His mountain songs cover a wide range of themes, closely revolving around national political, economic, and cultural hotspots, while also deeply rooted in people's lives. During the literacy campaign, he created the "Peasant Literacy Song", cleverly integrating literacy education into folk songs and creating a unique educational form of "folk song literacy". This song, with its easy to understand lyrics and catchy melody, has made it easy for farmers to read and write while learning to sing mountain songs, greatly promoting the development of literacy work. After being published and distributed by Fujian People's Publishing House, "Farmer's Literacy Song" won the "Second Prize of National Rural Reading Materials". People's Daily reporters also published a special article titled "Cleverly Using Folk Songs to Sweep Illiteracy" to report on it. For a time, Qin Guoming's folk song literacy model has attracted widespread attention and praise nationwide.

After the appearance of the heroic anti flood hero Li Xiangqun, Qin Guoming was deeply moved. He created "Along the Way, Along the Way, Along the Way" in the form of

a long narrative mountain song. This mountain song showcases Li Xiangqun's heroic deeds and noble spirit through delicate brushstrokes and vivid narration. It is not only a hymn to the hero, but also a promotion of the spirit of the times. This work won the highest award in the literary and artistic circles of Guilin, the "Golden Gui Award", and was published by the People's Liberation Army Publishing House for nationwide distribution. It also won the special prize in the fourth Guangxi Folk Literature and Art Excellent Achievement Award selection, demonstrating its influence. In addition, he also created a duet collection of Liu Sanjie's mountain songs that combines the beautiful scenery of Guilin with Liu Sanjie's mountain song culture, allowing people to appreciate the unique charm of Guilin's mountains and waters while enjoying the mountain songs.

Qin Guoming is well aware that in order to revitalize folk songs in the new era, innovation and integration are necessary. He actively explores the path of combining traditional folk songs with modern social elements, while maintaining the traditional charm of folk songs and making them more in line with contemporary people's lives and aesthetics. He introduced modern music elements into mountain song singing, enriching the musical expression of mountain songs; In the creation of lyrics, incorporating modern life scenes and emotional expression makes it easier for young people to resonate. For example, some of his new mountain songs, based on current social hot topics and love stories of young people, are performed in the form of traditional mountain songs and are deeply loved by the masses.

In terms of inheriting folk songs, Qin Guoming spared no effort and can be regarded as a model. He was successively hired as the main lecturer of the "Mountain Song Training Class" at the Xiufeng District Cultural Center in Guilin City, and as a professor at the "Guangxi Mountain Song Correspondence University". In these teaching positions, he unreservedly imparted his mountain song creation and singing skills to the students. Even at the age of ninety, he still carries a strong sense of responsibility for the inheritance of folk songs and voluntarily teaches mountain songs to elementary school students on campus. He is affectionately known as the "most beautiful volunteer of the Five Elders" in Guilin. The Guilin Farmers' Literature College, founded by him, has trained more than 300 literary talents in its ten years of operation. These talents have become new forces in cultural inheritance and development in their respective fields.

The spirit of inheriting Qin Guoming's folk songs has also been well continued in the family. Under his influence, his children were exposed to and learned folk songs from a young age. Today, the inheritance of folk songs has been passed down to the fourth generation in his family. His great grandson has extraordinary talent in performing folk songs and has won first prizes in folk song competitions. His family has become a vivid example of folk song inheritance, demonstrating the strong vitality of folk song inheritance.

In addition to family inheritance and campus education, Qin Guoming also trained nearly ten thousand disciples from different industries, including farmers, workers, and cultural elites at all levels. Under his careful guidance, these disciples continuously improved their folk song skills and achieved excellent results in various levels of mountain song competitions, injecting a continuous stream of fresh blood into the inheritance and development of Guangxi folk songs.

Qin Guoming's outstanding achievements in the field of folk songs have also won him numerous honors. In 1960, he was specially invited to attend the National Cultural and Educational Heroes Conference held at the Great Hall of the People in Beijing, and was received by Party and state leaders such as Chairman Mao, which highly recognized his contributions in the field of culture and education. In 1979, he was invited to attend the National Symposium on Ethnic Minority Folk Singers and Poets. As the only Han representative among the national attendees, he was received by party and state leaders such as Hua Guofeng, Deng Xiaoping, and Ye Jianying, and took a group photo as a souvenir. The Guilin Federation of Literary and Art Circles awarded him the "50 Year Literary and Artistic Achievement Award". With his outstanding contributions in folk song creation, singing, inheritance and other aspects, he created many miracles in the history of China's music industry and became the only national level "Mountain Song King" in Guilin.

The life of Qin Guoming is a microcosm of the development of Guangxi folk song culture. As a representative inheritor of Guilin folk songs and a banner figure in the cultural inheritance of Guangxi folk songs, he witnessed the development and transformation of Guangxi folk songs from tradition to modernity. His creative and inheritance activities not only enriched the connotation and form of Guangxi folk songs, but also promoted cultural exchange and integration between different regions and ethnic groups, allowing Guangxi folk song culture to shine on a broader stage. His love and persistence for folk songs, as well as his perseverance in inheriting the spirit of folk songs in difficult situations, have

established an immortal spiritual monument for future generations, inspiring more people to devote themselves to the cause of national cultural inheritance, and making Guangxi folk songs, a brilliant cultural treasure, shine forever in the long river of history.

## **5.2 The Inheritance Process of Qin Guoming's Influence on Guilin Folk Songs in Guangxi**

The folk activities in the area where Tuqiao Village is located are rich and diverse, such as the Zhuang ethnic group's "song fair" and the Yao ethnic group's sacrificial activities. Folk song singing is an indispensable part of these activities. On these occasions, Qin Guoming not only came into contact with various forms of folk songs, but also felt the important position of folk songs in the local people's lives. It is an important way of social, entertainment, emotional expression, and a link in cultural inheritance. This strong regional cultural atmosphere laid a solid cultural foundation for the inheritance of Qin Guoming's folk songs.

In early music practice, Qin Guoming gradually mastered the basic singing techniques of Guilin folk songs, such as unique vocal methods, melody control, and rhythm application. He constantly adjusts his singing style in dialogue with nature, making his voice more in line with the simplicity and purity of Guilin folk songs. At the same time, he also began to try simple adaptations of the folk songs he heard, incorporating his own emotional expression, which laid the foundation for his future folk song creation and innovation.

Despite his poor family background, Qin Guoming firmly believed that knowledge could change his destiny. He studied hard and successfully obtained admission to the Chinese Department (correspondence) of Guangxi Normal University. During his university years, he systematically studied literary knowledge, which provided him with a profound literary foundation for his folk song creation and understanding. The integration of literature and music enables him to understand the connotation of folk song lyrics from a deeper perspective and use rich literary expression techniques to enhance the quality of folk song lyrics.

After graduation, the Guilin Cultural Bureau recommended him to the Drama Literature Department of Shanghai Theatre Academy for further studies, which was an important stage for his improvement in music literacy. At the Shanghai Theatre Academy, he systematically studied traditional Chinese opera and delved into the creation and singing

of mountain songs. Here, he was exposed to a wider range of music theories and performance techniques, such as music aesthetics, opera music structure, and performance psychology. The study of these knowledge elevated his understanding of folk songs to a new level. He began to think about the inheritance and development of folk songs from the perspective of musicology, applying traditional opera performance techniques and music structures to folk song singing and creation, injecting new vitality into the inheritance of Guilin folk songs.

Qin Guoming's mountain songs have a wide range of themes, closely related to national political, economic, and cultural hotspots, while also being close to people's lives, achieving innovation in folk song themes and integration with the times. During the literacy campaign, he created the "Farmer's Literacy Song", cleverly combining literacy education with folk songs. From a musicological perspective, this song adopts the common pentatonic scale of Guilin folk songs in terms of melody, with a clear rhythm. The lyrics revolve around literacy education, such as "The sun rises bright red, let's learn that the east is red. The character for 'day' looks like a big disk, and the character for 'east' is turned to the left." Through vivid metaphors, the shape and meaning of Chinese characters are integrated into the lyrics, making it easy for farmers to recognize characters while learning to sing mountain songs. This creative approach that combines educational functions with music and art not only promotes the development of literacy work, but also provides new ideas for expanding the themes of Guilin folk songs.

After the heroic deeds of flood control hero Li Xiangqun appeared, he created a long narrative mountain song called "Along the Way, Life Along the Way". This mountain song adopts a narrative musical structure, telling the heroic deeds of Li Xiangqun through changes in melody in different paragraphs. The ups and downs of the melody are closely combined with emotional expression. When describing the hero's growth experience, the melody is relatively soothing, showing the calmness and beauty of life; In describing the tense moments of flood control and rescue, the rhythm of the melody accelerates and the interval jumps, creating a tense and intense atmosphere. In terms of lyrics, rich literary rhetorical devices are used, such as "the torrent rolls like a fierce beast, but he rushes forward against the tide", vividly depicting the image of the hero, making this mountain song a powerful tribute to the spirit of the times, and also reflecting the innovative development of Guilin folk songs in the new era.

Qin Guoming actively explores the innovation and integration of musical styles in folk song creation. He combined the melody of traditional Guilin folk songs with modern music elements, enriching the expressive power of folk songs. In some works, he introduced modern instruments such as guitar and electronic keyboard as accompaniment, adding new colors to traditional folk songs. For example, in a new folk song with the theme of Guilin mountains and waters, he retained the beautiful and graceful melody lines of Guilin folk songs, while adding the gentle accompaniment of guitar, making the song have both the charm of traditional folk songs and the fashion sense of modern music.

In terms of rhythm, he also made bold innovations. The traditional rhythm of Guilin folk songs is closely related to the rhythm of labor and life, and is relatively regular. Qin Guoming incorporated elements of modern music such as segmented rhythms and triplets into some of his compositions, making the rhythm of his songs more varied. In a folk song that expresses the vitality of young people, the use of segmented rhythms enhances the song's dynamism and attracts the attention of young listeners, giving Guilin folk songs new vitality in modern society.

Qin Guoming's literary skills are fully reflected in the creation of folk song lyrics, emphasizing the perfect combination of literary and musical qualities in the lyrics. In the creation of lyrics, he used rich literary rhetorical devices such as metaphor, personification, exaggeration, etc., making the lyrics vivid and infectious. For example, in a folk song describing love, he wrote, "My sister is a flower in the garden, my brother is a bee flying over, the flower hopes the bee will come to collect honey, and the bee loves the flower and refuses to return." Through vivid metaphors, he portrayed the love between men and women as delicate and beautiful.

At the same time, he also pays attention to the coordination between lyrics and melody, making the rhythm of lyrics match the rhythm of melody. In terms of rhyme, he follows the traditional rhyme pattern of Guilin folk songs while also innovating, making the lyrics easy to sing. For example, in a folk song describing the four seasons, he cleverly used rhymes such as "ang" and "ing", such as "spring arrives, flowers fragrance, birds sing happily in the forest, peach blossoms bloom and reflect the mountains, and the earth is beautiful everywhere", creating a harmonious aesthetic in the lyrics and enhancing the artistic expression of the song.

Qin Guoming actively participated in the popularization of folk songs in school education. He was successively hired as the main lecturer of the "Mountain Song Training Class" at the Xiufeng District Cultural Center in Guilin City, and as a professor at the "Guangxi Mountain Song Correspondence University". In these teaching positions, he imparted his rich knowledge of folk songs and singing skills to the students. From the perspective of musicology teaching, he adopted a systematic teaching method, starting from the basic theoretical knowledge of folk songs, such as the origin, development, classification, and musical characteristics of folk songs, to give students a comprehensive understanding of folk songs.

In terms of teaching singing techniques, he focuses on teaching students according to their individual needs, developing personalized teaching plans based on their different vocal conditions and musical foundations. He explained in detail the unique vocal techniques of Guilin folk songs, such as the combination of true and false sounds, breath control, and helped students master these skills through demonstration singing and imitation practice. At the same time, he also encourages students to integrate their emotional expression into singing, cultivating their unique understanding and interpretation ability of folk songs.

At the age of ninety, Qin Guoming still insisted on entering the campus to teach and sing mountain songs for elementary school students. On campus, he stimulates elementary school students' interest in folk songs through vivid and interesting teaching methods. He combines folk song singing with music games and storytelling. For example, when teaching children to sing mountain songs, he first tells them folk stories related to the songs, allowing them to better understand the meaning of the songs based on their background. Then, through simple music games such as rhythm clapping and melody continuation, he allows children to learn folk songs in a relaxed and enjoyable atmosphere.

This campus inheritance method not only exposes elementary school students to the traditional cultural treasure of Guilin folk songs, but also plants the seeds of love for traditional culture in their hearts. They have been able to spread among a wider range of social groups, enhancing the recognition and identification of Guilin folk songs in society. At the same time, campus inheritance has also cultivated reserve talents for the future development of Guilin folk songs, injecting new vitality into the inheritance of folk songs.

Under the influence of Qin Guoming, his family became a vivid example of the inheritance of Guilin folk songs. His children have been influenced by folk songs since childhood, and under the influence of their family environment, they have all learned to sing mountain songs. Nowadays, folk songs have been passed down to the fourth generation in his family, and his great grandson has performed outstandingly in folk song performances, winning first prizes in folk song competitions.

From the perspective of cultural inheritance in musicology, folk songs have a natural emotional bond and cultural identity in the family environment. Qin Guoming passed on his love for folk songs and singing skills to the next generation through his words and deeds. His family inheritance is not only the continuation of folk song singing skills, but also the inheritance of the cultural connotations and values carried by Guilin folk songs. During the process of singing folk songs, family members collectively experience the inheritance and continuation of family culture, enhancing the cohesion and cultural identity of the family. At the same time, his family inheritance model has set an example for society, inspiring more families to participate in the inheritance of folk songs and promoting the widespread dissemination and development of Guilin folk songs.

Qin Guoming trained nearly ten thousand disciples from various industries, including farmers, workers, and cultural elites at all levels. He imparted his knowledge and skills of folk songs to his disciples through training courses, lectures, one-on-one guidance, and other methods. In the process of cultivation, he focuses on cultivating his disciples' innovative ability and cultural heritage awareness, encouraging them to innovate based on the inheritance of Guilin folk songs and the characteristics of the times.

These disciples have achieved excellent results in various levels of folk song competitions, becoming an important force in the inheritance of Guilin folk songs. They are active in various corners of society, spreading Guilin folk songs to more people through participating in various cultural and artistic activities, holding personal concerts, and conducting folk song teaching, continuously expanding the inheritance group of Guilin folk songs. Their inheritance activities not only enrich social and cultural life, but also enhance the influence of Guilin folk songs in society, creating a good social atmosphere for the inheritance and development of Guilin folk songs.

The folk song activities of Qin Guoming promoted cultural exchange and integration between different regions and ethnic groups. He has participated in multiple

domestic and international folk song exchange activities, bringing Guilin folk songs to a broader stage. In these exchange activities, he not only showcased the unique charm of Guilin folk songs, but also had in-depth exchanges and learning with folk song inheritors from other regions. Through exchanges with folk songs from different regions, he absorbed excellent elements from other folk songs and provided new ideas for the innovative development of Guilin folk songs.

At the same time, he actively promoted the influence of Guilin folk songs both domestically and internationally. His works have been translated into multiple languages and widely disseminated internationally, allowing more people to understand the unique culture and artistic form of Guilin folk songs in China. His cultural exchange and dissemination activities in folk songs not only enhanced cultural understanding and friendship between different regions and ethnic groups, but also elevated the status of Chinese folk songs on the international cultural stage.

Qin Guoming's love and persistence for folk songs, as well as his perseverance in inheriting the spirit of folk songs in difficult situations, have set an example for future generations and led more people to devote themselves to the cause of cultural inheritance. He devoted his whole life to the inheritance and development of Guilin folk songs, and never gave up his pursuit of folk songs no matter how great difficulties and setbacks he encountered. His spirit inspires the vast number of literary and artistic workers and cultural enthusiasts, making them realize the importance and sense of responsibility of cultural inheritance. Under his spiritual guidance, more and more people began to pay attention to the inheritance and development of Guilin folk songs, actively participating in folk song inheritance activities. His deeds have also become vivid teaching materials for cultural inheritance, widely publicized and studied, playing a positive role in promoting the inheritance and development of traditional Chinese culture.

Qin Guoming made outstanding contributions in the inheritance process of Guilin folk songs in Guangxi, including music creation, education popularization, and social influence. His musical background and professional learning experience have laid a solid foundation for the inheritance of his folk songs; His innovation and integration in creation have injected new vitality into Guilin folk songs; His efforts in the field of education have cultivated a large number of folk song talents and promoted the inheritance of folk songs in schools and families; His influence at the social level has expanded the inheritance group of

Guilin folk songs, promoted the exchange of folk song culture, and led the spirit of cultural inheritance.

From the perspective of musicology, in-depth research on Qin Guoming's contribution to the inheritance of folk songs shows that the inheritance of folk songs is not only the inheritance of musical techniques, but also the inheritance of cultural connotations and values. In contemporary society, we should learn from the inheritance experience of Qin Guoming folk songs, pay attention to the innovation and integration of folk songs with the times, strengthen the popularization of folk song education, promote the exchange of folk song culture, and make Guilin folk songs, a treasure of national music culture, more brilliant in the new era, making greater contributions to enriching human cultural diversity.

### **5.3 The Role of Qin Guoming in Shaping the Legacy of Guilin Folk Songs in Guangxi**

Qin Guoming's innovation in the theme of Guilin folk song creation broke the limitations of traditional folk song themes and closely linked Guilin folk songs with the development of the times. In the field of music creation, the choice of theme determines the scope of expression and the degree of resonance with the audience of the work. Qin Guoming closely follows the national political, economic, and cultural hotspots, skillfully integrating them into folk song creation.

During the period of the literacy campaign, he created the "Peasant Literacy Song". From the perspective of music communication studies, the choice of this theme is of great historical significance. At that time, literacy was an important task in improving the quality of the nation, and folk songs, as a popular art form among the people, had a wide influences foundation. The Farmer's Literacy Song is based on the pentatonic scale as its melody, which is a typical musical feature of Guilin folk songs and is easily accepted by local people. The lyrics of the song, such as "The sun rises bright red, let's learn that the east is red. The character for 'day' looks like a big disk, and the character for 'east' turns to the left," transform abstract literacy knowledge into vivid lyrics. By utilizing the singing ability of folk songs, literacy education is rapidly spread among the people, expanding the social function of folk songs and opening up a new field of educational themes for Guilin folk songs.

After the heroic deeds of anti flood hero Li Xiangqun appeared, he created a long narrative mountain song called "Song of Life". From the perspective of music narratology, this work uses music as a narrative medium to tell a heroic story through the ups and downs of melody and changes in rhythm. In terms of musical structure, the technique of beginning, ending, and ending is used. The opening part presents the ordinary life of the hero with a soothing melody, while the middle part accelerates the rhythm and increases the interval to depict the tense scene of flood control and rescue. The ending returns to expressing emotions and nostalgia for the hero. This narrative style of music not only enriches the expression of Guilin folk songs, but also carries the spirit of the times, making Guilin folk songs shine with new vitality in the context of the new era and attracting more attention to the connection between folk songs and the times.

Qin Guoming's innovative fusion of Guilin folk music style is a bold breakthrough in the traditional folk music system. In the study of music style, the evolution of style is an inevitable result of cultural exchange and the development of the times. He combines traditional Guilin folk song melodies with modern music elements, innovating in harmony, orchestration, rhythm, and other aspects.

In terms of harmony application, traditional Guilin folk songs mainly use monophonic melodies with relatively simple harmonies. Qin Guoming introduced modern harmony concepts, such as using three degree overlapping chords in some works, enriching the harmony color and making the sound effect of folk songs more full. From the perspective of music aesthetics, this innovation in harmony has brought a new auditory experience to Guilin folk songs, retaining the simplicity of traditional folk songs while adding a sense of refinement to modern music.

In terms of orchestration, he boldly combines modern instruments with traditional ethnic instruments. For example, in the new folk songs with Guilin's scenery as the theme, the gentle plucking of the guitar and the melodious sound of the bamboo flute complement each other. The accompaniment of the guitar adds a sense of fashion to traditional folk songs, while the bamboo flute retains the regional characteristics of folk songs. This innovative orchestration greatly enhances the musical expression of Guilin folk songs, expands the audience of folk songs, and especially attracts the attention of the younger generation to folk songs.

In terms of rhythm, he incorporates elements such as syncopated rhythms and triplets from modern music. In folk songs that express the vitality of young people, frequent use of segmented rhythms breaks the regularity of traditional folk song rhythms and enhances the dynamic and rhythmic nature of the song. From the perspective of music psychology, this rhythm innovation can better stimulate emotional resonance among listeners, making Guilin folk songs more adaptable and infectious in modern society, and promoting the modernization transformation of Guilin folk songs in music style.

As an important component of folk songs, the literary quality of lyrics directly affects the artistic value of folk songs. Qin Guoming, with his profound literary background, achieved a perfect integration of literary and musical elements in the creation of Guilin folk song lyrics.

In terms of rhetorical devices, he extensively employs metaphors, personification, exaggeration, and other techniques to make the lyrics vivid and visual. In folk songs that depict love, "My sister is a flower in the garden, my brother is a bee flying over, the flower hopes the bee will come to collect honey, and the bee loves the flower and refuses to return." Through metaphor, the love between men and women is portrayed delicately and delicately, enhancing the emotional expression of the lyrics. From the perspective of literary criticism, the use of this rhetorical device endows the lyrics with high literary aesthetic value and enhances the cultural connotation of Guilin folk songs.

In terms of rhythm, he follows the traditional rhyme scheme of Guilin folk songs, while innovating based on the emotional and musical rhythm of the songs. In folk songs that depict the four seasons, clever use of rhymes such as "ang" and "ing" is employed, such as "spring arrives, flowers fragrance, birds sing joyfully in the forest, peach blossoms bloom and reflect the mountain red, and the earth is full of beautiful scenery", making the lyrics easy to sing and the rhythm harmonious. From the perspective of music acoustics, this rhyme pattern tightly integrates lyrics with melody, enhances the rhythm and musical beauty of the song, and takes Guilin folk songs to a new artistic height in lyric creation

Qin Guoming's promotion of Guilin folk songs in the school education system is an important measure for the inheritance of folk songs. From the perspective of music education theory, schools are important places for cultural inheritance. Incorporating folk songs into the school education system can cultivate students' sense of identity and pride in local culture. In terms of teaching content, he systematically imparts knowledge of Guilin

folk songs. Provide a detailed explanation of the musical characteristics of Guilin folk songs, including scales, modes, melody development techniques, etc., to enable students to understand the uniqueness of Guilin folk songs from a theoretical perspective. In the teaching of singing techniques, emphasis is placed on individualized teaching plans based on students' vocal conditions and musical foundations. For example, for students with bright voices, guide them to leverage their strengths and showcase the crisp and melodious nature of Guilin folk songs in high pitched performances; For students with good breath control, guide them to embody the charm of folk songs in long vocal performances. This teaching method helps students comprehensively master the singing techniques of Guilin folk songs and improve their musical literacy. In terms of teaching methods, he adopts diverse teaching methods. Through demonstration singing, students can intuitively experience the singing style and emotional expression of Guilin folk songs; Organize students to practice vocalization, gradually improving their singing ability from basic breathing training to resonance application; Carry out a song analysis course to guide students to understand the connotation of folk song lyrics and the characteristics of music structure, and cultivate students' appreciation and analysis abilities for folk songs. The comprehensive application of these teaching methods enables students to deeply learn Guilin folk songs in school education, and cultivates reserve talents for the inheritance of Guilin folk songs.

At the age of ninety, Qin Guoming still entered the campus to teach and sing folk songs for elementary school students, and became a key promoter of the inheritance of campus folk song culture. From the perspective of cultural sociology, primary school students are in a critical period of cultural cognition and value formation. Conducting folk song teaching on campus can plant the seeds of their love for traditional culture in their hearts. He adopts a lively and interesting teaching method, combining folk song singing with music games and storytelling. Before teaching children to sing mountain songs, first tell them folk stories related to mountain songs, such as the legend of Liu Sanjie and the origin of Guilin mountain songs, so that children can understand the cultural background of the songs and enhance their understanding and interest in them. Then, through music games such as rhythm clapping and melody continuation, children can learn folk songs in a relaxed and enjoyable atmosphere. This teaching method is in line with the cognitive characteristics and psychological needs of primary school students, and can stimulate their

enthusiasm for learning folk songs, enabling Guilin folk songs to be inherited and developed in campus culture. In addition, he actively organizes campus folk song activities, such as folk song competitions, folk song concerts, etc. These activities provide students with a platform to showcase their learning achievements in folk songs, enhance their confidence and sense of achievement, and further promote the influences of Guilin folk songs on campus. Through the inheritance of campus culture, Guilin folk songs have been able to continue among the younger generation, laying a solid foundation for their long-term development.

Qin Guoming's family became a model in the inheritance of Guilin folk songs, and as the leader of family inheritance, he played a crucial role. From the perspective of cultural anthropology, family inheritance is an important way of cultural inheritance, with deep emotional bonds and cultural identity. Within the family, he passed on his love for folk songs and singing skills to the next generation through his words and deeds. He often organizes family members to perform folk songs, sharing his creative experience and singing insights. Singing folk songs has become an essential part of family gatherings, festivals, and other occasions, creating a strong cultural atmosphere of folk songs. Under the influence of this atmosphere, family members have been exposed to folk songs since childhood and have developed a strong interest and love for them. He focuses on cultivating family members' understanding and innovative ability towards folk songs. Encourage family members to create works that combine traditional folk songs with modern life. For example, his great grandson incorporated modern dance elements into his folk song performances, making them more entertaining and contemporary. This family inheritance model is not only the continuation of folk song singing techniques, but also the inheritance of cultural connotations and values carried by Guilin folk songs. Through family inheritance, Guilin folk songs have taken root and sprouted in family culture, passed down from generation to generation, providing a stable inheritance group and cultural soil for the inheritance of Guilin folk songs.

The nearly ten thousand disciples trained by Qin Guoming come from different industries and social classes, and they have become an important force in the inheritance of Guilin folk songs. From the perspective of cultural communication studies, the cultivation of inheritors is the core link of cultural inheritance, and the expansion of the inheritor group can promote a more profound influence of culture.

He imparted his knowledge and singing skills of folk songs to his disciples through various methods such as organizing training classes, lectures, and one-on-one guidance. During the training process, emphasis is placed on cultivating disciples' innovative consciousness and sense of cultural heritage responsibility. For example, in training courses, innovative creation courses are set up to encourage disciples to combine modern music elements and social hot topics in folk song creation; Organize cultural inheritance lectures, emphasizing the cultural value and inheritance significance of Guilin folk songs, and inspiring disciples' enthusiasm for inheritance.

These disciples have achieved excellent results in various levels of mountain song competitions, enhancing the popularity and influence of Guilin folk songs. They are active in various fields of society, spreading Guilin folk songs to more people through participating in various cultural and artistic activities, holding personal concerts, and conducting folk song teaching. Farmer disciples sing folk songs in rural cultural activities to inherit local culture; Literary and artistic elites showcase the charm of folk songs on the urban stage, attracting more attention from citizens; Worker disciples spread folk songs in corporate cultural activities, enriching the cultural life of employees. Through their efforts, the inheritance group of Guilin folk songs continues to expand, forming a wide social influences effect and creating a good social atmosphere for the inheritance and development of Guilin folk songs.

Qin Guoming actively participated in domestic and international folk song cultural exchange activities, becoming an important ambassador for the influences of Guilin folk song culture. From the perspective of cross-cultural communication theory, cultural exchange can promote mutual understanding and reference between different cultures, and enhance the international influence of culture.

In China, he has represented Guilin folk songs multiple times in national folk song exhibitions, competitions, and other activities. In these activities, he had in-depth exchanges with folk song inheritors from other regions and learned from the excellent elements of other folk songs. For example, in the exchange with the inheritors of Shaanbei folk songs, we learned the Xintianyou style of Shaanbei folk songs and integrated their high pitched and passionate singing characteristics into the creation and performance of Guilin folk songs, enriching the forms of expression of Guilin folk songs. At the same time, he showcased the unique charm of Guilin folk songs to audiences across the country, and

through media reports, live performances, and other means, made Guilin folk songs more widely spread throughout the country.

Internationally, he promoted the international influences of Guilin folk songs. His works have been translated into multiple languages and widely disseminated in international cultural exchange activities. For example, in international folk art exchange activities, Guilin folk songs have attracted the attention of many international friends with their fresh melodies and unique cultural connotations. Through cultural exchanges, Guilin folk songs not only enhance cultural understanding and friendship between different countries and ethnic groups, but also elevate the status of Chinese folk songs on the international cultural stage, making important contributions to the influences of excellent traditional Chinese culture.

Qin Guoming's love and persistence for folk songs, as well as his perseverance in inheriting the spirit of folk songs in difficult situations, have become an exemplary force that inspires future generations to devote themselves to cultural heritage. From the perspective of cultural psychology, the power of role models can stimulate people's emotional resonance, guide their behavior and values.

He devoted his whole life to the inheritance and development of Guilin folk songs, and never gave up his pursuit of folk songs no matter how great difficulties and setbacks he encountered. His spirit has infected a large number of literary and artistic workers and cultural enthusiasts, making them deeply aware of the importance and sense of responsibility of cultural inheritance. Under his spiritual guidance, more and more people began to pay attention to the inheritance and development of Guilin folk songs, actively participating in folk song inheritance activities.

His deeds have been widely publicized and reported, becoming vivid teaching materials for cultural inheritance. The school has incorporated his story into the school-based curriculum to cultivate students' awareness of cultural heritage; Organize cultural inheritance activities in the community and invite him to share his inheritance experience; The media's coverage of his deeds has sparked social attention and discussion on cultural heritage. His spirit of cultural inheritance inspires more people to inherit and promote excellent traditional Chinese culture through practical actions, and contribute their own strength to promote the prosperity and development of Chinese culture.

Qin Guoming made outstanding contributions in the inheritance of Guilin folk songs in Guangxi from multiple dimensions such as creation, education, and society. In terms of creative dimension, he injected new vitality into Guilin folk songs by innovating themes, integrating music styles, and enhancing the literary quality of lyrics, expanding the forms of expression and cultural connotations of folk songs; In terms of education, he played a key role in the school education system, campus culture, and family inheritance, cultivating a large number of folk song inheritors and laying a solid foundation for the sustainable development of Guilin folk songs; In the social dimension, he cultivated talents for inheritance, promoted cultural exchange, and set an example, expanding the inheritance group and social influence of Guilin folk songs, and promoting the influences of Guilin folk songs at home and abroad.

The inheritance experience of Qin Guoming's folk songs provides valuable inspiration for contemporary folk song inheritance. In terms of creation, folk songs should be encouraged to keep up with the times, integrate diverse musical elements, and enhance the literary quality of lyrics; In terms of education, we should strengthen the popularization of folk songs in school and social education, innovate teaching methods, and cultivate the younger generation's love for folk songs; At the social level, we should attach importance to the cultivation of talents for inheritance, actively carry out cultural exchange activities, and promote the spirit of cultural inheritance. Through these efforts, we can better inherit and develop the excellent national cultural heritage of Guilin folk songs in Guangxi, and make them shine brighter in the new era, making greater contributions to enriching human cultural diversity.

The following is an overview of the important contributions of Mr. Qin Guoming, the inheritor of Guangxi folk songs:

Contribution areas	Specific contributions	Influence and Significance
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Collection and organization of folk songs	Deeply exploring various regions of Guangxi, a large number of endangered folk songs of ethnic minorities such as Zhuang, Yao, Dong, etc. have been collected and organized into a systematic collection of folk songs.	This provides valuable information for the preservation and research of Guangxi folk songs, avoiding the risk of a large number of folk songs being lost due to oral influences.
Research and Publication of Folk Songs	He has written many academic works on Guangxi folk songs, such as "Research on the Artistic Characteristics of Guangxi Folk Songs" and "Exploring the Cultural Origins of Zhuang Folk Songs", systematically analyzing the musical characteristics, cultural connotations and historical origins of Guangxi folk songs.	Promoted academic research on Guangxi folk songs, provided important theoretical references for subsequent scholars, and enhanced the influence of Guangxi folk songs in the academic community.
Inheritance and Education of Folk Songs	Offering folk song inheritance courses in multiple universities and folk art groups in Guangxi has cultivated a large number of talents in folk song singing and research; Organize folk song training classes to teach the younger	Injecting fresh blood into the inheritance of Guangxi folk songs, cultivating a group of professional folk song inheritors and researchers, ensuring the continuity of folk song culture.

	generation the singing techniques and cultural connotations of traditional folk songs.	
Innovation and Promotion of Folk Songs	By combining traditional folk songs with modern music elements, multiple new folk songs with contemporary characteristics have been created, such as "Shanshui Love Song" and "Zhuangxiang New Rhyme"; Promote Guangxi folk songs through various channels such as concerts, TV programs, and online platforms.	By maintaining traditional characteristics while revitalizing Guangxi folk songs, it has attracted more attention and love from young people, expanding the influences and influence of Guangxi folk songs.◦
Cultural exchange and influences	Led Guangxi Folk Song Art Troupe to perform at home and abroad multiple times, participated in international folk song festivals, cultural exchange activities, etc., showcasing the charm of Guangxi folk songs to the world.	It has enhanced the international reputation of Guangxi folk songs, promoted cultural exchanges between China and foreign countries, and made Guangxi folk songs one of the important business cards for the influences of Chinese culture to the outside world.

Protection and Inheritance of Intangible Cultural Heritage	Actively participate in the application for intangible cultural heritage of Guangxi folk songs, and promote the inclusion of multiple folk songs in national and provincial intangible cultural heritage lists; Organize training courses for folk song inheritors to help folk artists improve their skills and inheritance abilities.	This has laid a solid foundation for the protection of intangible cultural heritage of Guangxi folk songs, enhanced the awareness of various sectors of society towards the protection of folk song culture, and promoted the sustainable development of folk song culture.
Digital Protection of Folk Songs	Promote the digital collection and preservation of Guangxi folk songs, establish a folk song database, and use modern technology to record the audio and video materials and inheritor information of folk songs.	Provided technical support for the long-term preservation and influences of folk songs, enabling the permanent preservation of folk song resources and facilitating future generations' learning and research.
Promotion of Folk Song Culture	By writing articles, hosting lectures, and participating in documentary filming, we aim to popularize the historical, cultural, and artistic value of Guangxi folk songs to the public.	Enhanced public awareness and interest in Guangxi folk songs, enhanced the social influence of folk song culture, and created a favorable social atmosphere for the inheritance and development of folk songs.

## CHAPTER VI

### Conclusion Discussion and Suggestions

This study conducted an in-depth analysis of Qin Guoming's singing techniques in Guilin folk songs in Guangxi, China, with a particular focus on his influence on Guilin folk songs in Guangxi. This study emphasizes the unique cultural significance of Guilin folk songs, which are deeply rooted in the history, emotions, and values of the region. However, these songs also face challenges brought about by modernization and cultural change. In order to protect this precious cultural heritage, this chapter outlines comprehensive guidelines for the protection and influence of Guilin folk songs, emphasizing the necessity of continuing research, educational initiatives, innovative practices, and raising cultural awareness.

In this study, there are two objectives:

1. To study the singing techniques used in Guilin folk songs in Guangxi Province, China.
2. To analyze the role played by Qin Guoming in Guilin folk songs in Guangxi.

According to the method of collecting field data, including documents Data, the study results can be summarized as follows:

#### 6.1 Conclusion

##### 6.1.1 The Analysis of the Techniques of Guilin Folk Songs and Qin Guoming's Singing Style

Guilin folk songs and Qin Guoming's singing style are deeply rooted in the cultural heritage of Guangxi, each possessing unique vocal characteristics and performance techniques. Guilin folk songs are renowned for their gentle, melodious timbre and profound emotional expression, reflecting the natural beauty and cultural essence of the region. The singing techniques of Guilin folk songs include vocal control, melodic ornamentation, and the use of local dialects. Vocal control involves mastering breath support and resonance to produce a clear and expressive sound. Melodic ornamentation, such as subtle vibrato and

sliding tones, adds emotional depth and regional flavor to the songs. Additionally, the use of local dialects in the lyrics enhances the cultural authenticity and emotional connection of the performances.

As an outstanding figure in the protection of Guilin folk songs, Qin Guoming has formed a unique singing style that combines traditional techniques with personal innovation. His performance emphasizes precise voice control, dynamic wording, and a deep understanding of the cultural background of the song. Qin Guoming's ability to convey subtle emotional differences in lyrics, coupled with his mastery of melodic decoration, makes him an important representative of this tradition. His contribution highlights the importance of personal art in the influence of folk music.

Overall, Guilin folk songs and Qin Guoming's singing style demonstrate the richness and diversity of this musical tradition. The technology involved not only requires technical proficiency, but also a profound connection with the cultural and emotional essence of the song.

6.1.2 To analyze the role played by Qin Guoming in Guilin folk songs in Guangxi.

The role of Qin Guoming in Guilin folk songs is profound and multifaceted, covering artistic innovation, cultural protection, and educational development. As a nationally recognized inheritor of intangible cultural heritage, Qin revitalized traditional folk songs by combining classical elements with modern artistic expressions. His "New Folk Song" style combines the traditional Yao tone pattern with symphonic arrangement, creating 36 influential works that bridge the gap between tradition and modernity. These works not only preserve the essence of Guilin folk songs, but also enable contemporary audiences to appreciate them, ensuring their relevance in the rapidly changing cultural landscape.

One of Qin's most significant contributions is his role in cultural preservation. Through his "Folk Song Mapping Project," he has documented and certified 89 village singing traditions, creating a comprehensive archive of Guilin's musical heritage. This initiative has safeguarded endangered folk songs from extinction and provided a foundation for future research and performance.

Additionally, Qin's establishment of the Farmers' Conservatory has trained over 1,200 inheritors, ensuring the continuity of folk song traditions. His "Four-Dimensional Teaching Method" emphasizes vocal techniques, emotional expression, cultural context, and performance practice, offering a holistic approach to folk song education.

Qin's influence extends beyond preservation and education to the realm of cultural promotion. His performances at national and international events have brought Guilin folk songs to global audiences, enhancing their visibility and appreciation. For instance, his rendition of "Guilin Landscape Song" at UNESCO forums has been praised for its artistic excellence and cultural authenticity. By combining traditional singing techniques with innovative staging and instrumentation, Qin has redefined the presentation of folk songs, making them more engaging for modern listeners.

Moreover, Qin's theoretical contributions, such as the "Karst Soundscape Theory," have reshaped academic discourse on regional music ecology. This theory highlights the interplay between Guilin's unique karst topography and its musical traditions, providing a scientific framework for understanding the acoustic characteristics of folk songs. Qin's work has inspired a new generation of scholars to explore the cultural and environmental dimensions of folk music, further solidifying his legacy as a pioneer in the field.

Through this analysis, it can be clearly seen that Guilin folk songs and the contribution of Qin Guoming are important components of China's intangible cultural heritage. By understanding and appreciating their unique features, we can ensure their continued importance and relevance in a rapidly changing world.

## **6.2 Discussion**

### **6.2.1 The singing techniques used in Guilin folk songs in Guangxi Province, China**

The vocal techniques found in Guilin folk songs reflect a remarkable synthesis of traditional Chinese folk singing practices and regional specificity. These techniques include alternation between chest voice and falsetto, the use of mixed voice for enhanced melodic flexibility, and ornamentation methods such as vibrato, glissando,

and sustained melodic extension. These approaches require advanced breath control and an intimate familiarity with the Guilin dialect, which significantly influences both the phonetic and melodic structures of the songs. Furthermore, the use of resonance techniques involving both nasal and oral cavities enables singers to project their voices across long distances—an essential feature of *shan'ge* (mountain songs), which historically served as a means of communication across rural terrains. The integration of poetic lyricism with musical form reveals a sophisticated system of vocal expression that incorporates linguistic, cultural, and physiological dimensions, thereby reinforcing earlier findings in Chinese ethnomusicology (Liu R, 2005; Jin X,2018).

#### 6.2.2 The role played by Qin Guoming in Guilin folk songs in Guangxi Qin

Guoming's dual role as a practitioner and innovator is pivotal to understanding the sustained vitality of Guilin folk songs. His contributions are multifaceted: he has not only preserved traditional singing techniques through both performance and pedagogy but has also composed original works that resonate with contemporary cultural themes. By embedding modern topics—such as urbanization, youthful romance, and environmental consciousness—into traditional forms, Qin has significantly broadened the expressive capacity and contemporary relevance of Guilin folk music. In addition, Qin's educational initiatives, including the founding of the Guilin Farmers' Literature College and the leadership of numerous community-based music training programs, have helped institutionalize the tradition and ensure its intergenerational transmission. His family, now representing four generations of folk song inheritance, exemplifies how personal musical heritage can evolve into collective cultural memory (Wei F,2015). Recognition of Qin's work—such as his inclusion in the Guinness World Records for the largest body of self-composed folk songs—not only attests to his individual creativity but also highlights a growing global appreciation for localized cultural practices. His capacity to bridge traditional forms with contemporary expression aligns with the broader theoretical framework of cultural sustainability, as articulated in recent studies on intangible cultural heritage (Fan X, 2022).

#### 6.2.3 Interconnection of Tradition and Innovation

A key implication of this study lies in its demonstration of how Guilin folk music, as exemplified through the work of Qin Guoming, embodies the dynamic interplay between preservation and innovation. While maintaining the aesthetic and structural foundations of the folk tradition, Qin has proactively adapted it to reflect the changing cultural and social landscapes. This adaptability underscores the inherent resilience and vitality of folk traditions when guided by visionary cultural stewardship.

### **6.3 Suggestions**

#### **6.3.1 Overall recommendations**

1. Research methods that are conducive to protecting the inheritance of Guilin folk songs and Qin Guoming's singing skills: Conduct in-depth research on the cultural and social factors that influence Guilin folk songs, with a focus on Qin Guoming's contribution as a key figure in protecting Guilin folk songs.
2. Compare the performance styles of Guilin folk songs and folk songs from other regions in different performance contexts: analyze the differences between Guilin folk songs and folk songs from other regions in terms of singing techniques, lyrical themes, and cultural significance.
3. Protect the unique musical characteristics of Guilin folk songs, highlight their regional and cultural features: ensure that the distinctive melodic structure, dialect, and emotional expression of Guilin folk songs are protected and promoted.

#### **6.3.2 Suggestions for Further Research**

1. Cultural protection and inheritance: Strengthen efforts to document and safeguard the cultural heritage of Guilin folk songs, particularly through the lens of Qin Guoming's contributions. This includes creating archives, organizing community events, and promoting awareness of their historical and cultural value.
2. Education and training: Integrate Guilin folk songs into formal and informal education systems. Develop curricula, workshops, and training programs that teach the singing techniques, cultural context, and historical significance of these songs to younger generations.
3. International exchange and cooperation: Foster cross-cultural collaborations to promote Guilin folk songs on a global stage. Participate in

international music festivals, cultural exchanges, and research partnerships to increase their visibility and appreciation worldwide.

This study mainly analyzes the singing techniques and influence of Guilin folk songs, with a focus on the role of Qin Guoming in protecting Guilin folk songs. The purpose is to promote a deeper understanding of this unique musical tradition. I hope future researchers can continue to protect and promote the musical characteristics of Guilin folk songs, ensure their inheritance, and allow more people to appreciate their beauty. In order to better spread and understand Guilin folk songs, the following suggestions are proposed:

(1) Cultural Protection and Inheritance: Guilin folk songs, as a traditional art form, have unique regional characteristics and cultural significance. Efforts should be made to protect and inherit these musical characteristics, respect and maintain their cultural background and traditions. This will enable more people to understand and appreciate this type of music.

(2) Education and Training: Provide educational and training opportunities to teach singing techniques and cultural background of Guilin folk songs. Organize music courses, workshops, and master classes to cultivate a new generation of singers and enthusiasts, ensuring the continuation of this tradition.

(3) International Exchange and Cooperation: Actively participate in international cultural exchange activities and collaborate with musicians, researchers, and cultural organizations from various countries. Through cross-cultural cooperation, promote the global recognition of Guilin folk songs and enable more people to understand and appreciate this unique musical heritage.

By implementing these suggestions, we can better understand Guilin folk songs, protect their musical characteristics and cultural background, and ensure that more people can appreciate and appreciate these timeless melodies.

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## APPENDIX

### Appendix 1: Field Inspection and Interview Records

1. Time:

May 2024 to September 202.

2. Location:

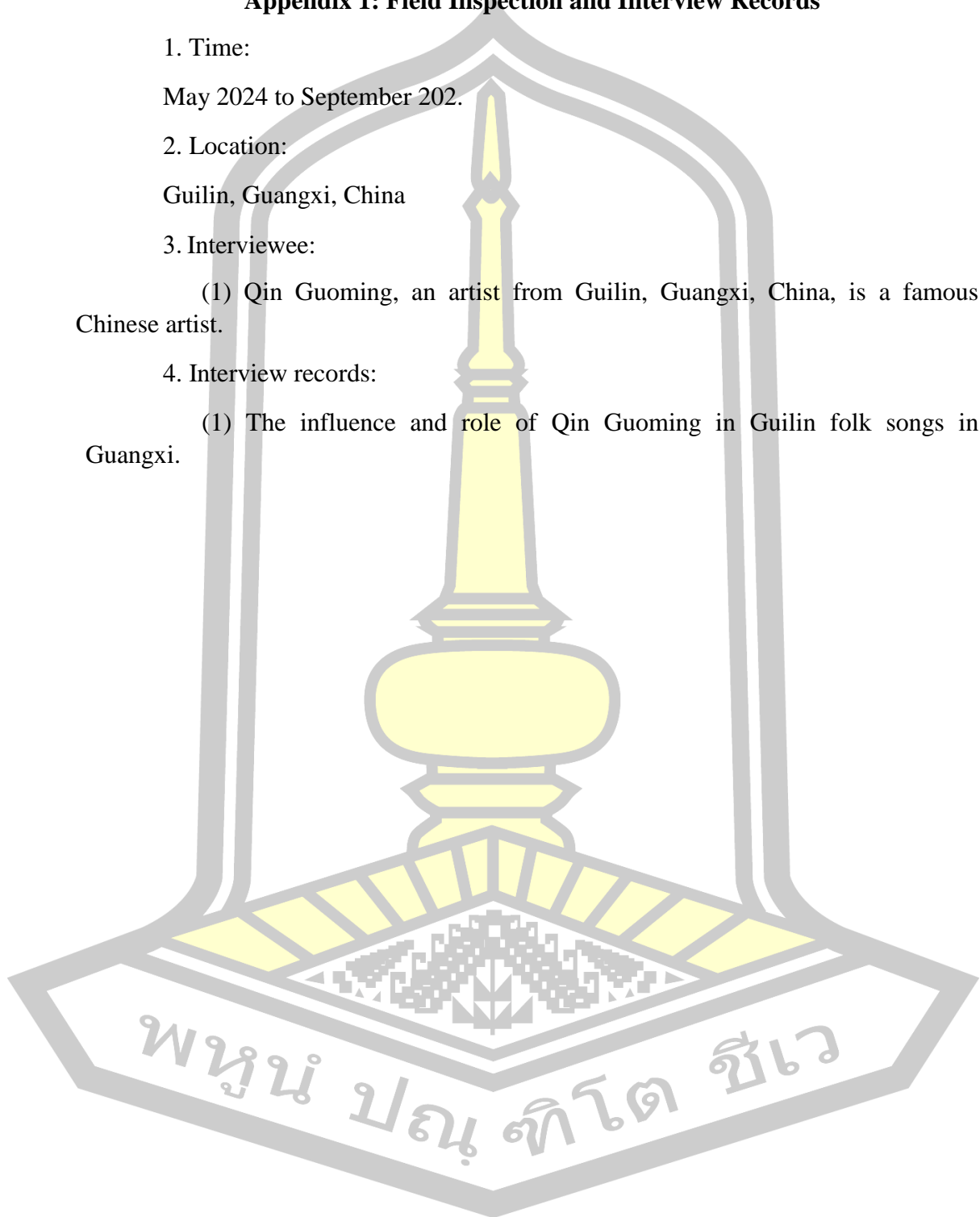
Guilin, Guangxi, China

3. Interviewee:

(1) Qin Guoming, an artist from Guilin, Guangxi, China, is a famous Chinese artist.

4. Interview records:

(1) The influence and role of Qin Guoming in Guilin folk songs in Guangxi.



## Appendix 2: Photos of The name of Qinguoming



Figure 49. Online interview with artist Qin Guoming  
(Source:Tingting Cao,2024)



Figure 50. Photos of some students of the author and inheritor  
(Source:Tingting Cao,2024)



Figure 51. Qin Guoming's daily teaching schedule

(Source:Tingting Cao,2024)



Figure 52. Qin Guoming and his students

(Source:Tingting Cao,2024)



Figure 53. Qin Guoming and his students  
(Source:Tingting Cao,2024)

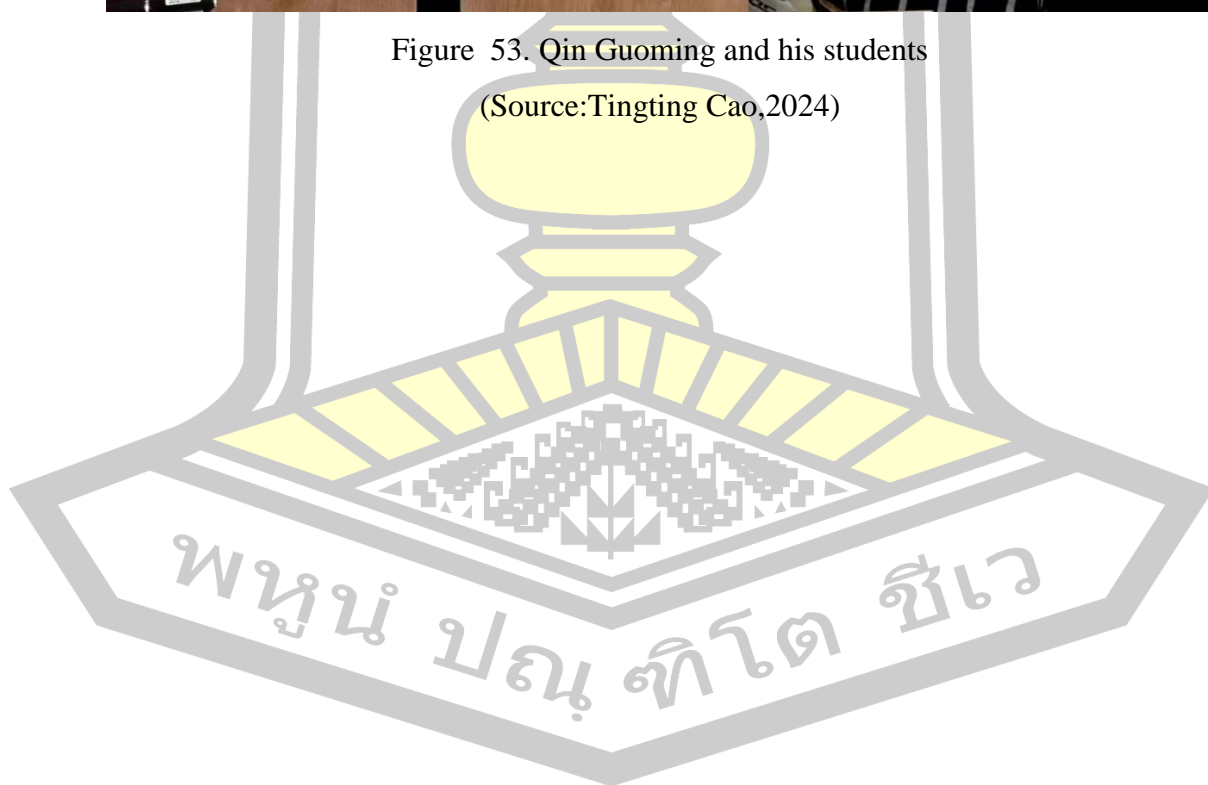




Figure 54. Qin Guoming obtained the certificate  
(Source: Cao Tingting, 2024)



Figure 55. Wu Qionghua  
(Source: Cao Tingting, 2024)



“秦老师朗读并演唱歌曲”

Figure 56. Teacher Qin reads and sings the song aloud  
This QR code is a display of Qin Guoming singing Guilin folk songs  
(Source: Cao Tingting, 2024)



“传承人学生展示”

Figure 57. Inheritor Student Presentation  
This QR code shows that Qin Guoming has been spreading Guilin folk songs and  
many students have learned to sing Guilin folk songs  
(Source: Cao Tingting, 2024)





“秦老师介绍个人经历”

Figure 58. Teacher Qin introduces personal experience  
(Source: Cao Tingting, 2024)



“传承人女儿介绍”

Figure 59. Introduction to the daughter of the inheritor  
This QR code introduces Teacher Qin Guoming from the perspective of his daughter  
and provides additional information  
(Source: Cao Tingting, 2024)

พหุบัณฑิต ชีวะ

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