

STUDY AND ANALYSIS OF THE MUSICAL STRUCTURE AND CHARACTERISTICS OF FOLK SONGS OF THE HAN PEOPLE IN LINGYUN, GUANGXI PROVINCE.

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Article History

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ABSTRACT

Introduction: The folk songs of the Gaoshan Han ethnic group in Lingyun County, Guangxi Province, China, represent a significant intangible cultural heritage characterized by profound humanistic traditions, diverse musical forms, rich thematic content, vivid lyrical expression, natural rhythmic patterns, and melodious melodies that warrant systematic musicological investigation.

Objective: This study examines and analyzes the musical structure and distinctive characteristics of Gaoshan Han folk songs in Lingyun County, Guangxi Province, with particular focus on their digital time-sequence structural functions. **Method:** A qualitative descriptive research design was employed. Purposive sampling identified key informants including Cao Hongfu (expert in Gaoshan Han music creation and promotion) and Jiang Shui (vocal pedagogy specialist), alongside 20 professional performers from the Xiyuan Art Troupe (Fu Qiuyue, Wu Keying, and colleagues) and folk song enthusiasts (Zhou Xiaoying and others). Data collection integrated document analysis, fieldwork observations, semi-structured interviews, and content synthesis. The analytical framework combined musicology and music aesthetics perspectives to investigate structural patterns. **Results:** The digital structural expression in Lingyun Gaoshan Han folk songs demonstrates three primary functions: (1) facilitating narrative development within song stories, (2) maintaining architectural simplicity in musical composition, and (3) ensuring efficient oral transmission across generations. **Conclusion:** The study reveals that the digital time-sequence structure serves as a fundamental mechanism for preserving and transmitting Gaoshan Han folk songs, contributing to the understanding of structural complexity in ethnic minority music traditions and offering insights for intangible cultural heritage conservation strategies.

Keywords: Gaoshan Han folk songs, musical structure, digital time-sequence, ethnomusicology, cultural transmission, Lingyun County

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Keywords: Lingyun County; Han nationality; Folk songs; Characteristic musical structure

1. INTRODUCTION

The folk songs of the Gaoshan Han nationality in Lingyun County, Guangxi Province have a profound humanistic history, diverse forms, rich content, vivid lyrics, fresh and natural rhythm, melodious melody, and profound research value. Gaoshan Han in Lingyun County, Guangxi is a special ethnic group in Guangxi Han. (Hepei, 1999) According to the inscriptions on the ancestral graves of Liu, Yang, Wu, Yao, Long and other Han people in Jiayu, Donghe, Luolou, and other townships, and algebraic speculation about their birth in Lingyun, Quite several guests came from Jiangxi, Fujian, Sichuan, Henan, Hubei, Hunan, Guizhou and other provinces to escape war and famine from the end of Qianlong to Jiaqing period (1780-1820). 1) Cao Hongfu: Deputy Director of Lingyun County Culture and Sports Bureau, former director of Lingyun County Library. 2) Jiang Shui: Senior middle school teacher in Lingyun County, Guangxi. 3) Xiyuan Art Troupe: Guangxi Lingyun County Elderly Art Troupe

In the long history, influenced by the local ethnic minorities, they slowly assimilated and formed the folk culture of the Han nationality in high mountains with a unique life and cultural style. (Lingyun County Annals Compilation Committee compiled the first edition in 2007) Lingyun County, Guangxi Lingyun High Mountain Han folk songs are popular in Lingyun County, Lingyun Town, Luolou Town, Jiayu Town, and other areas of Han folk songs, with strong local characteristics, these folk songs come from the local people's lives, in promoting the development of production, enrich the people's life and entertainment, play an irreplaceable role.

In the past, most of the Lingyun people were good at singing, and the middle-aged, young, and old people would sing folk songs. In addition to singing regularly, in the countryside, there are occasions for gathering, such as marriage, busy farming season, building houses, and other occasions, people will sing folk songs. What they sing is improvised and sung, exited into a chant. Lingyun Han folk songs are not only the spiritual pillar and wisdom crystallization of the local Han people but also the unique treasure in the history of Han music culture. The inheritance of local national culture is carried out by singing folk songs. However, at present, many reasons make Lingyun Han folk songs decline and weaken, and the situation is not optimistic. There are even fewer people who can improvise and export songs. Therefore, it is urgent to protect traditional national culture.

Purpose of topic selection

As early as the pre-Qin period ancient people had expressed their cognition of the objective world with the five elements of Yin and Yang, forming a unique value and expression system involving various elements of social life such as seasons, solar terms, heaven and earth, and art. Against this background, the combination of the concept of time, which is dominated by month, season, and five more, and the creation of folk songs can be regarded as a form of existence of Chinese traditional philosophy in folk music. (Rujin, 2009) The Han people in Guangxi have created a splendid culture of Han

folk songs in the high mountains of Lingyun. There are many beautiful folk songs among the Han people in the high mountains of Lingyun, which are included in the book: "The Tune of the Sun Bird", "The Two Girls of the Wang Family", "The bittersweet girl", "The Song of the Pregnant Woman", "The Song of the Spring Festival", "The Tune of the Wine Cup", "the Tune of the Seven Sisters": Zhu Yingtai and 13 other tunes. (Lingyun County Bureau of Culture, December 1989) Most of these tunes have clear characteristics of digital timing structure, such as the "Wine glass tone" described by the digital structure and the "December style", "Wugeng style", "October style" and other timing described by the "Bitushu Niang", "Yangqiao Tone", "Pregnant Song" and so on. (Jianzhong, 2005) In Lingyun Gaoshan Han folk songs, digital structure is the main creative structure of song narrative expression, and it is also the unique artistic charm of Lingyun Gaoshan Han folk songs! I was attracted by this art form when I did field research in Lingyun County. 4) For the history of the emergence and development of the time-series style, from Qiao Jianzhong's Folk Songs of Time-series Style and the Cultural Tradition of Yueling. This paper studies the Han folk songs in Lingyun County, Guangxi from the aspect of digital structure of Lingyun Han folk songs. By focusing the research perspective on the digital structure characteristics of Lingyun Han folk songs, the music culture of Lingyun Han folk songs is spread and the unique artistic charm of Lingyun Han folk songs is studied. So that the Han folk songs in Lingyun County, Guangxi can be inherited and carried forward, can be integrated into the content of the era of harmonious society construction, and can be passed down from generation to generation.

This paper has the following research significance:

1. Through the exploration and research of the digital structure of the alpine Han folk songs in Lingyun County, Guangxi, the simple analysis and classification of the types and musical characteristics of the alpine Han folk songs in Lingyun County, Guangxi, is helpful to enrich the existing theoretical knowledge and help us better understand the artistic essence of the alpine Han folk songs in Lingyun County, Guangxi. At the same time, it is helpful for the masses to understand the music of the alpine Han folk songs in Lingyun County and accurately grasp the musical image of the alpine Han folk songs in Lingyun County.
2. Due to the rapid development of science and technology in contemporary society, much Internet pop music come into being, and under the impact of multi-ethnic culture, ancient folk music gradually disappears from people's sight, and the original ecological music suffers the impact of popular aesthetic culture. Therefore, this study can better inherit and protect the alpine Han folk song culture in Lingyun County, which is of great significance to the Han folk song culture in Lingyun County.
3. The study on the digital structure of the alpine Han folk songs in Lingyun County can promote the construction and development of the musical form theory of the alpine Han folk songs in Lingyun County to a certain extent so that the traditional ecological music of the alpine Han in Lingyun County can be arranged and classified to a certain extent and enrich the existing musical form theory.

2. OBJECTIVES

To Study and analyze the Structure of the musical characteristics of folk songs of the Han people Lingyun Guangxi Province.

3. LITERATURE REVIEW

Research on Study and analyze the musical structure and characteristics of Han folk songs in Lingyun City Guangxi Province.

The main digital structure of Han folk songs of a high mountain in Lingyun County, Guangxi

The high mountain Han folk song culture in Lingyun County, Guangxi has a long history, with its unique artistic style and distinct local characteristics. It is the result of the local environment and customs. The high mountain Han folk song culture in Lingyun County has a long history and culture, which has evolved and developed continuously in the long history and gradually formed the main structural features dominated by numbers. Temporal-style folk songs occupy a large proportion of Lingyun Han folk songs. These temporal-style folk songs are the best embodiment of the time consciousness of Lingyun Han folk songs and play a unique function. (Yongmi & June, 2015) There are mainly the following kinds of digital structures in Lingyun Gaoshan Han folk songs:

Digital structure of Han folk songs of High Mountain in Lingyun County, Guangxi

The digital structure of Han folk tunes from High Mountain in Lingyun County, Guangxi, has been passed down through generations of Lingyun High Mountain Han folk tunes, including the popular "Wine Glass Melody" among local singers and audiences. "Wine Glass Melody" is frequently utilized as background music for several large events. When important visitors arrive from afar, the Han people in the high mountains will bring out their cherished wine and a warm and wonderful "Wine Glass Melody" as a welcome gift; this "wine glass melody" is a common digital structure.

The song is performed from the first cup of toast until the twelfth cup of wine, and it contains 12 verses. Each number corresponds to a paragraph of lyrics, each paragraph is four rhyming words, and each number corresponds to an event and the expression of emotions differs, such as the first glass of wine to sing "a glass of wine to sister to pour, sister two people root, brother is the twelfth moon thirty nights, sister is fifteen lanterns."

It is the beginning of the whole toast story from the number "one" (Ling Yun's "Wine Glass Tone" is different from other songs that simply sing a toast in singing a toast at the same time is a hot love song), a glass of wine tells the birth date of "sister" and "brother", expressing the fate of the two people are born, thus beginning the whole story. Two cups of wine represent when two people drink drunk, their hearts are also drunk, and they develop feelings for each other; four cups of wine represent when two people have a private life; eight cups of wine represent when two people are separated due to secular problems; eleven cups, twelve wines represent when two people are reconciled; sweet honey, and finally, white head.

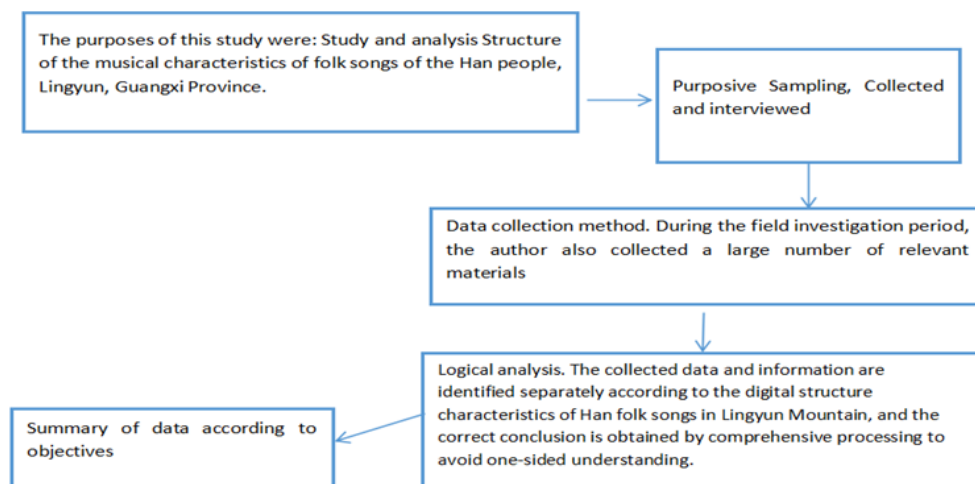
The numerical pattern in "The Wine Glass Melody" is a symbolic system that unifies music, language, rituals, and the community's worldview. The numbers serve as a primary narrative element for life, love, and social ideals, allowing the song to be memorized, communicated, and recited methodically. As a result, "The Wine Glass Melody" is a major example of the melodic structure of Han Chinese folk songs in

Lingyun County, as well as clear cultural proof of the tight interaction between music and the life of the locals.

4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual Framework



5. METHODOLOGY

1. Fieldwork method

As a native of Lingyun County, the author grew up under the nourishment of the Alpine Han folk song culture in Lingyun County and has a deep love for the Alpine Han folk song music culture in Lingyun County since he was a child living in the Dashi Mountain Area. During the research on the digital structure of the Alpine Han folk song in Lingyun County, he repeatedly visited Lingyun County for investigation. Including field visits to Luolou Town, Si Town, Jiayu Town, Xiajia Township, Chaoli Township and other places in Lingyun County, and in-depth discussions and exchanges with local alpine Han folk song lovers Zhou Xiaoying, Wu Caie, Wu Tianfu, Yang Muhua, Yang Dongping, Wu Caifan, Feng Caifeng, Chen Meixiu, Wu Shijia, Tian Caicui, Zhou Xuying, Hu Xiuping, Wu Shihong, etc. This paper makes a planned, thorough, and systematic understanding of the musical cultural characteristics of alpine Han folk songs in Lingyun County, Guangxi, and makes a detailed analysis, synthesis, comparison, and induction of the collected data, to conduct a scientific analysis and research on the digital structure of alpine Han folk songs in Lingyun County, Guangxi.

2. Data collection method

During the field investigation period, the author also collected many relevant materials from Lingyun County Volunteers Office, Lingyun County Culture Center, Lingyun County Museum, and Lingyun County Library. Besides, I collected data from Cao Hongfu, a senior expert in the study of Gaoshan Han folk songs in Lingyun County, Jiang Shui, a senior teacher at Lingyun Middle School, Fu Qiuyue and Wu

Keying of Xiyuan Art Troupe in Lingyun County, and Zhou Xiaoying, a fan of Gaoshan Han folk songs, etc. I also made recordings and videos of singing, collected local historical materials, and recorded local dialects. Because of the collection, sorting, and classification of book resources and network resources, the author also purchased some related books for reference and took their essence to provide a rich theoretical basis for the study.

3. Logical analysis

The collected data and information are identified separately according to the digital structure characteristics of Han folk songs in Lingyun Mountain, and the correct conclusion is obtained by comprehensive processing to avoid one-sided understanding.

4. Relevant expertise

It mainly refers to the reading of theoretical knowledge related to the major, such as “The Theory of Guyue Jin”, “Qiao Jianzhong’s Music Collection”, “Nationality Islands: Exploration of Langping Gaoshan Han”, “Guangxi ancient capital Lingyun National Culture”, “Lingyun Culture and Art”, “Lingyun County” and a lot of literature reading to provide theoretical support for the paper.

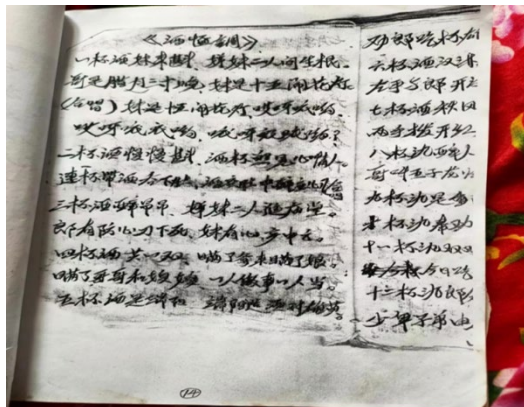
6. RESULTS

The Structure of the musical characteristics of folk songs of the Han people Lingyun Guangxi Province.

The analysis of Han Chinese folk songs from high-altitude locales in Lingyun County, Guangxi Province, reveals a distinct and distinctive musical structure: the use of a “digital and temporal structure” as the foundation for composition and narration. These folk songs use numbers not just as words, but also as a structural system that directs the song’s melody, composition, and emotional development.

A prime example is the “Wine Glass Tone” genre, which employs a sequence of numbers from one to twelve as the main plotline. Each number corresponds to a different section of the song, helping both singers and listeners to follow the plot smoothly and easily. This numerical structure simplifies the text, improves memorization, and encourages oral transmission among high-altitude communities, leading to the genre’s widespread popularity and evolution into a “singable” folk song format. Furthermore, Han Chinese folk songs in Lingyun make evident use of a cultural temporal structure, particularly the “Wugeng Style,” which is based on the ancient Chinese concept of dividing the night into five eras. (From the first to the fifth watch.) To describe the “wedding send-off” wedding rite, the song “Yangqiao Diao” employs time as a distinct narrative framework, incorporating events, ceremonies, and the emotions of the bride and her family. This produces a song structure that is systematic, easy to grasp, and emotionally compelling. Similarly, “December Style” songs, such as “Songs of the Seven Sisters: Zhu Yingtai” and “Songs of the Seven Sisters: Bitter Bamboo Lady,” use the twelve months as a narrative structure to tell tragic love stories, family tragedies, and the lives of Han Chinese laborers in high-altitude

regions throughout the year. This format enables the songs to serve as both works of art and a “cultural calendar” documenting people’s lives, society, and misfortunes in the past.



Presentation of study results according to the research objective framework as follows:

From the digital structure of the Han folk song of the high mountains in Lingyun County, Guangxi, as shown.

Figure 2

Lyrics of "Wine Glass", taken

凌云酒杯调

记谱：吴艳芳

一 杯 酒 来 妹 来 斟 妹 妹 二 人 亲 根 生

哥 是 腊 月 三 十 晚 妹 是 十 五 闹 花 灯 生

妹 是 十 五 闹 花 灯 生

二杯酒来慢慢斟。酒杯照见心情人。
连杯带酒吞下肚。酒在肚中醉在心。
三杯酒来醉昂扬。妹妹二人进庙堂。
郎有方心刀下死。妹有心来产中云。
四杯酒来共成双。瞒了爹来瞒了娘。
满了哥哥和嫂嫂。一人做事一人当。
五杯酒来是端阳。端阳造酒兑雄黄。
劝郎吃杯雄黄酒。免得蚊虫咬小郎。
六杯酒来绿莹莹。妹拿手巾擦哥身。
妹拿手巾哥身擦。免得汗水湿哥身。
七杯酒来是月半。妹要留哥吃早饭。
哥是不吃真不吃。妹是见慢多见慢。
八杯酒来是中秋。哥送月饼妹不收。
不收月饼哥知道。嫌贫爱富把哥丢。
九杯酒来是重阳。哥送月饼在哪堂。
哥买月饼在哪里。何曾得个半边尝。
十杯酒来世无双。糊糊涂涂下长江。
糊糊涂涂船上坐。不是夫妻不久长。
十一杯酒甜如蜜。哥哥有情两相依。
恩恩爱爱情不变。愿做一对好夫妻。
十二杯酒庆齐眉。妻敬夫来夫敬妻。
同甘共苦乾坤久。今生今世永不离。

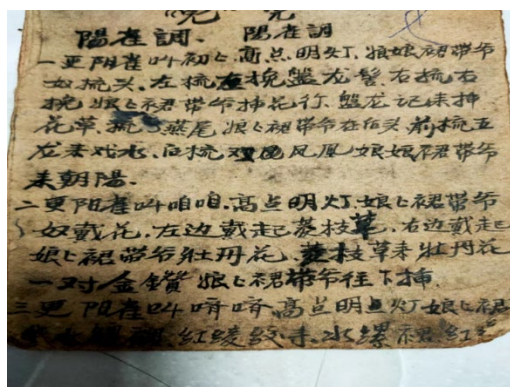
Source: Wu Yanfang on October 7, 2023, in Lingyun County

Each number in "Wine Glass" increases gradually as the story progresses, so it can be seen that the number plays a role in advancing the story in this song, From the beginning of "A Cup of Wine" to the story of the successful end of the "twelve cups of wine" can be seen that each number, each paragraph is very simple expression of the emotional tone of the entire song, the warm and beautiful Lingyun high mountain Han "wine" is the most widely spread high mountain Han folk song mode, almost to the point where everyone can sing. If you step into Lingyun County, you can hear the beautiful "wine glass tone" almost everywhere, and the reason why Lingyun Mountain Han's "Wine glass tone" can be widely spread is also thanks to its simple digital structure to play an easy-to-spread function.

Numerical Timing of Han Folk Songs in High Mountains of Lingyun County, Guangxi -- "Wugeng Style" Lingyun County alpine Han folk songs are very rich in subject matter, Lingyun County alpine Han folk song's digital structure also has time as the narrative time series, such as the spread of a long time "Yangqidiao" is "Wugeng style".

Figure 3

Lyrics of "Sun Sparrow Tune", taken



Source: Wu Yanfang on October 7, 2023, in Lingyun County

Based on following the numerical sequence, the song "Yangqiao Diao" is narrated by the "five watches" of natural time. This song is sung by the Han people in Lingyun High Mountain during the "crying marriage", which is the local marriage custom of the Han people in the high mountain. The main form is singing while crying. Generally, they directly express the sadness of the bride and her family, crying about the gratitude of the parents who are not easy to raise, and the blessing of the parents and elders to the bride. In so many crying marriage songs, only "Yangqiao Diao" has been circulating for the longest time and is the most widely spread, because Lingyun Mountain Han's "Yangqiao Diao" has taken the "Wugeng" digital timing to express the bride's heart emotions. In the "Sun Finch Tone" through the "five more" sequence of time numbers to tell the bride from "one more" began to wash and wear makeup to "five more" the whole process of marriage, the whole story timeline is very clear, the expression of emotion is also very delicate, such as a more sun finch began to chirp, the bride also got up to light up and comb her hair, Two more

The ancient Chinese people divided the night into five periods, the beginning and end, and three nodes of the drum clock, the so-called five geng, five drums, or five nights. There are five watches in one night, that is, one watch, two watch, three watch, four watch, five watch. describes the bride began to wear a variety of hair accessories and bring a variety of beautiful flowers, three more began to wear a variety of wedding clothes made of silks and satins, and four more began to wear the wedding shoes of phoenix flower shoes, The climax of the story is also the crying part of the marriage, a total of 21 lyrics,

Figure 4

Example of the composition of Yang Sparrow Tune

阳雀调

记谱：吴艳芳

$\text{♩} = 50$

一更 阳 雀 叫 愁 愁， 高 点 明 灯 娘 啊 娘 带 耶， 奴 梳 头， 左 梳 左 挽 盘 龙 髻， 右 梳 右 挽 娘 啊 娘 带 耶， 插 花 楼。

一更阳雀叫愁愁，高点明灯娘啊娘带耶，奴梳头，左梳左挽盘龙髻，右梳右挽娘啊娘带耶，插花楼，盘龙髻来插花草，梳了燕尾娘啊娘带耶，在后头，前梳五龙来戏水，后梳凤凰娘啊娘带耶，来朝阳。二更阳雀叫喳喳，高点明灯娘啊娘带耶，奴戴花，左边戴起菱枝草，右边戴起娘啊娘带耶，牡丹花，菱枝草来牡丹花，一对金簪娘啊娘带耶，往下插，三更阳雀叫凄凄，高点明灯娘啊娘带耶，奴穿衣，上穿罗十二件，下穿八服娘啊娘带耶，水罗裙，红绦纹来水罗裙，红丝带子娘啊娘带耶，腰中插，四更阳雀叫起来，高点明灯娘啊娘带耶，奴穿鞋，白布裹脚红丝带，龙凤花鞋娘啊娘带耶，脚下踩，风花鞋于脚下蹬，眼见亲人娘啊娘带耶，两分开，五更阳雀叫天明，新人房中娘啊娘带耶，好伤心，爹爹哭声亲生女，娘哭女儿娘啊娘带耶，痛肝心，哥哥哭声亲姐妹，嫂嫂哭声娘啊娘带耶，搞家精，倘若生下是男子，报答爷娘娘啊娘带耶，养育恩，谁知生下是女子，女生外相娘啊娘带耶，外家人，打发珍珠十二件，十二皮箱娘啊娘带耶，尽装金，你去婆家要听教，晚睡早起娘啊娘带耶，要殷勤，红漆板凳不得坐，火铺面前娘啊娘带耶，站落坑，金盆打水淘白米，人多食少娘啊娘带耶，要奴分，热茶热饭公婆吃，冷茶冷饭娘啊娘带耶，奴家吞，公婆早晨洗脸水，热茶一杯娘啊娘带耶，奉双亲，丈夫早晨洗脸水，公婆夜来娘啊娘带耶，洗脚盆，公婆骂你真答应，丈夫骂你娘啊娘带耶，莫吭声，露水衣服穿齐了，眼睛水落娘啊娘带耶，肚里吞，一对蜡烛亮晶晶，哥哥背妹娘啊娘带耶，出房门，奴在堂前辞祖宗，堂公叔伯娘啊娘带耶，来封赠，堂公叔伯封赠我，婆家轿子娘啊娘带耶，到大门，前行三步辞祖宗，后行三步娘啊娘带耶，上轿门，哥兄弟来扶我，四位云抬娘啊娘带耶，就动身，炮响三声敬天地，眼泪汪汪娘啊娘带耶，落胸膛，两边排起人行马，敲锣打鼓娘啊娘带耶，过洞庭。

Source: Wu Yanfang

which tells the parents and family members of the bride's sadness, worry, and charge. It is a classic "Wugeng" of number sequence, and the whole story is carried out around the five-watch time, which also reflects the function of number sequence to promote the story progress, simplicity, and easy transmission in the Han folk songs in the high mountains.

Digital Timing of Han Folk Songs in High Mountain, Lingyun County, Guangxi – "December Style" In Lingyun County, in addition to the "five forms" such as "Yangqiao Tune", there are also many "December style", such as "Seven Sisters Tune: Zhu Yingtai", "Seven Sisters Tune: Bitchu Niang", "Spring Festival Song" and so on. "December Style" and "Wugeng Style" are narrated and expressed by the time

sequence. For example, "Seven Sisters: Zhu Yingtai" tells the traditional Chinese love story "Liang Shanbo and Zhu Yingtai" through the chronological order of 12 months.

Figure 5

Seven Sisters: Zhu Yingtai" score example

七姐妹调

记谱：吴艳芳

正月里好唱祝英台 哎 鸟为食亡 那个人为财 蜜蜂的只 为采花死 哎 山伯 为了那个 祝英台

二月里好唱祝英台（哎），燕子含泥（那个）万里来，阳雀的声声叫得早（哎），春风阵阵（那个）百花开。
三月里好唱祝英台（哎），千里迢迢（那个）望花来，捏土的为香两相拜（哎），同去杭州（那个）共书台。
四月里好唱祝英台（哎），情投意合（那个）俩相爱，同窗里共读三长载（哎），形影不离（那个）难分开。
五月里好唱祝英台（哎），一声霜雾（那个）天外来，拜别的师母真情露（哎），如梦惊醒（那个）傻书呆。
六月里好唱祝英台（哎），并蒂荷花（那个）遍地开，三年里共处红妆女（哎），玉佩为聘（那个）许英台。
七月里好唱祝英台（哎），阎王放鬼（那个）收钱财，楼台里相聚肝肠断（哎），要成佳偶（那个）再世来。
八月里好唱祝英台（哎），十五月圆（那个）伤满怀，金银的钱财遗千古（哎），打得鸳鸯（那个）两分开。
九月里好唱祝英台（哎），秋风落叶（那个）冷书斋，相思的重重君何在（哎），容颜憔悴（那个）病难挨。
十月里好唱祝英台（哎），一声噩耗（那个）自天来，披麻的戴孝情难舍（哎），胭脂湿泪（那个）捧灵牌。
冬月里好唱祝英台（哎），马家迎亲（那个）花轿来，花轿的山伯坟前过（哎），有情有义（那个）墓门开。
腊月里好唱祝英台（哎），活不成双（那个）死同埋，深情的厚意难分舍（哎），化蝶相伴（那个）不分开。

Source: Wu Yanfang record

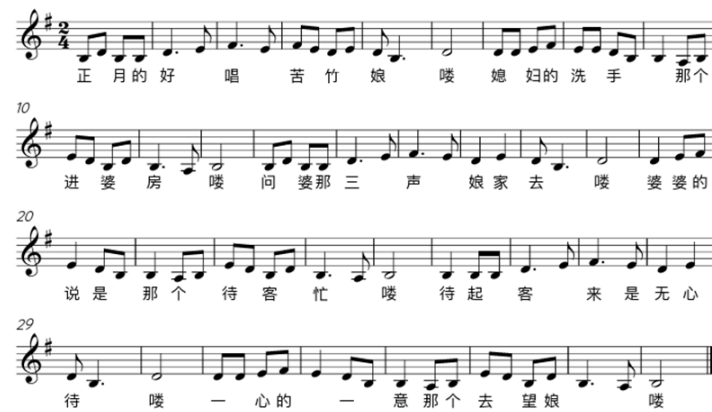
In Lingyun High Mountain Han folk song "Seven Sisters Tune: In "Zhu Yingtai", from January to March, Zhu Yingtai went to the academy in joy, from April to June, Zhu Yingtai and Liang Shanbo fell in love in the Academy, from July to August, Zhu Yingtai and Liang Shanbo were forced to separate, and from September to October, Liang Shanbo died. Finally, in the winter to the twelfth month, Zhu Yingtai was forced to marry Ma Wencai, and then on the wedding day, she jumped into the tomb of Liang Shanbo when she passed by and finally turned into a butterfly. "Seven Sisters: Zhu Yingtai," tells the development of the original story simply and clearly through the digital timing structure of "December style", which makes the song widely spread among the Han nationality in the high mountains of Lingyun County and promotes the spread of the story of "Liang Shanbo and Zhu Yingtai" in the Dashi Mountain area of Lingyun County in the era when the news was blocked.

Figure 6

The Tune of Seven Sisters: Bitter Bamboo Niang

苦竹娘

记谱：吴艳芳



正月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的说是（那个）待客忙喽，待起客来是无心待喽，一心一意（那个）去望娘喽。
二月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）背柴忙喽，拿起背柴是无心背喽，一心一意（那个）去望娘喽。
三月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）挖土忙喽，拿起锄头是无心挖喽，一心一意（那个）去望娘喽。
四月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）除草忙喽，拿起锄头是无心除草喽，一心一意（那个）去望娘喽。
五月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）插秧忙喽，拿起秧子是无心插喽，一心一意（那个）去望娘喽。
六月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）锄秧忙喽，想起的想起好伤心喽，一心一意（那个）去望娘喽。
七月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）扯草忙喽，我今的打柴难扯草喽，一心一意（那个）去望娘喽。
八月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）打谷忙喽，拿起谷子是无心收喽，一心一意（那个）去望娘喽。
九月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）打茶忙喽，打起的茶杆是无心打喽，一心一意（那个）去望娘喽。
十月的好唱苦竹娘喽，媳妇的梳头（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）打漆忙喽，拿起镰刀是无心打喽，一心一意（那个）去望娘喽。
冬月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的又说（那个）抄土忙喽，拿起划子是无心抄喽，一心一意（那个）去望娘喽。
腊月的好唱苦竹娘喽，媳妇的洗手（那个）进婆房喽，问婆娘三声娘家去喽，婆婆的说是（那个）给望娘喽，走到地上打眼望喽，只见的房子（那个）不见娘喽，走到的大门打眼望喽，只见的灵桌（那个）不见娘喽，走到后方打眼望喽，只见的火桶（那个）不见娘喽，走到房门打眼望喽，只见的床铺（那个）不见娘喽，走到后门打眼望喽，只见的黄土（那个）不见娘喽，走到坟前打眼望喽，只见的坟墓（那个）不见娘喽，转到的堂屋烧根香喽，哭死的哭活（那个）不见娘喽。

Source: Wu Yanfang

In the folk songs of the High Mountain Han nationality in Lingyun County, "The Tune of Seven Sisters: Bitter bamboo Niang" and "The Tune of Seven Sisters: Zhu Yingtai" are composed with the same melody. The digital timing structure of "December Body", tells the sad story of a daughter-in-law who wants to go home to visit her sick mother, but is pressed by her mother-in-law to work, and finally misses the east side with her mother. The wonderful part of this song is to tell the work of the Han people in the high mountains of Lingyun County throughout the year through the digital timing structure of "December style". For example, January is the time to visit relatives after the New Year, so the main thing in January is to welcome guests, February begins to prepare for spring farming, so the work in February is to carry dung. March is the spring plowing season, and the main work currently is to dig the soil and cultivate the soil. In April, the spring weeds are thick and growing. In April, we need to weed the crops. In May and June, we need to plant rice seedlings, maintain the seedlings, weed the seedlings, and harvest the millet. October and November are the seasons to regulate the land after the harvest, and in December, you can finally return to your mother's home to visit her mother, but her mother has passed away. This song "Seven Sisters: Bitter Bamboo" song through the twelve months of time sequence of the Han people in Lingyun Mountain and the female "daughter-in-law" suffered from the oppression of the pain, "December" the digital timing

structure is also brief and clear to tell the whole story, played a role in promoting the progress of the song story, simple structure and easy to spread the function.

Figure 7

Pregnant Song" score example

怀胎歌

记谱：吴艳芳



1.正月 怀胎正月正， 奴家不知因， 水 上的浮 漂， 未曾得定根。
2.二月 怀胎二月二， 奴家不好说， 年 轻的姑 娘， 因为脸皮薄。
3.三月 怀胎三月三， 奴家吃得惨， 一 碗的白 粥， 吃牙吃的惨。
4.四月 怀胎四月八， 奴家转娘家， 叫 声的爹 娘， 多喂鸡和鸭。
5.五月 怀胎五月五， 实在怀得苦， 只 相酸澀 嘛， 实在当吃肉。
6.六月 怀胎六月六， 下河洗长服， 鞋 尖脚小 嘛， 行路好忧愁。
7.七月 怀胎七月半， 搬起指头算， 算 来算去 嘛， 难过这一关。
8.八月 怀胎八月八， 庙里把香插， 菩 萨保佑 嘛， 是个男娃娃。
9.九月 怀胎九月九， 最怕跌跟头， 挺 着肚皮 嘛， 不敢堂前游。
10.十月 怀胎十月十， 生了去报喜， 得 担鸡鸭 嘛， 挑也挑不起。

Source: Wu Yanfang

In the folk songs of the Han nationality in Lingyun County, except "Seven Sisters: Bitter bamboo Niang" and "Seven Sisters: In addition to "December style" such as Zhu Yingtai, there is another special "Pregnant song" which is a "ten months" sequential song, and the song tells the process of a woman's hard pregnancy from 10 months to production. This "pregnant song" only tells the story of October because of the subject matter, but it also belongs to the timing structure of "December style". These digital structures based on time and month have unique functions for songs, such as promoting the progress of song stories and easy transmission.

The Tune of Seven Sisters: Bitter Bamboo Niang, by Wu Yanfang

In the folk songs of the High Mountain Han nationality in Lingyun County, "The Tune of Seven Sisters: Bitter bamboo Niang" and "The Tune of Seven Sisters: Zhu Yingtai" are composed with the same melody. The digital timing structure of "December Body", tells the sad story of a daughter-in-law who wants to go home to visit her sick mother, but is pressed by her mother-in-law to work, and finally misses the east side with her mother. The wonderful part of this song is to tell the work of the Han people in the high mountains of Lingyun County throughout the year through the digital timing structure of "December style". For example, January is the time to visit relatives after the New Year, so the main thing in January is to welcome guests, February begins to prepare for spring farming, so the work in February is to carry dung. March is the spring plowing season, and the main work currently is to dig the soil and cultivate the soil. In

April, the spring weeds are thick and growing. In April, we need to weed the crops. In May and June, we need to plant rice seedlings, maintain the seedlings, weed the seedlings, and harvest the millet. October and November are the seasons to regulate the land after the harvest, and in December, you can finally return to your mother's home to visit her mother, but her mother has passed away. This song "Seven Sisters: Bitter Bamboo" song through the twelve months of time sequence of the Han people in Lingyun Mountain and the female "daughter-in-law" suffered from the oppression of the pain, "December" the digital timing structure is also brief and clear to tell the whole story, played a role in promoting the progress of the song story, simple structure and easy to spread the function.

Figure 8

Pregnant Song" score example

怀胎歌

记谱：吴艳芳



- 1.正月 怀胎正月正， 奴家不知因， 水 上的浮 漂， 未曾得定根。
- 2.二月 怀胎二月二， 奴家不好说， 年 轻的姑 娘， 因为脸皮薄。
- 3.三月 怀胎三月三， 奴家吃得惨， 一 碗的白 粥， 吃牙吃的惨。
- 4.四月 怀胎四月八， 奴家转娘家， 叫 声的爹 娘， 多喂鸡和鸭。
- 5.五月 怀胎五月五， 实在怀得苦， 只 相酸涩 嘛， 实在当吃肉。
- 6.六月 怀胎六月六， 下河洗长服， 鞋 尖脚小 嘛， 行路好忧愁。
- 7.七月 怀胎七月半， 搬起指头算， 算 来算去 嘛， 难过这一关。
- 8.八月 怀胎八月八， 庙里把香插， 菩 萨保佑 嘛， 是个男娃娃。
- 9.九月 怀胎九月九， 最怕跌跟头， 挺 着肚皮 嘛， 不敢堂前遛。
- 10.十月 怀胎十月十， 生了去报喜， 得 担鸡鸭 嘛， 挑也挑不起。

Source: Wu Yanfang

In the folk songs of the Han nationality in Lingyun County, except "Seven Sisters: Bitter bamboo Niang" and "Seven Sisters: In addition to "December style" such as Zhu Yingtai, there is another special "Pregnant song" which is a "ten months" sequential song, and the song tells the process of a woman's hard pregnancy from 10 months to production. This "pregnant song" only tells the story of October because of the subject matter, but it also belongs to the timing structure of "December style". These digital structures based on time and month have unique functions for songs, such as promoting the progress of song stories and easy transmission.

7. DISCUSSIONS

STUDY OF HAN CHINESE FOLK SONGS IN LINGYUN COUNTY, GUANGXI PROVINCE

This study of Han Chinese folk songs in high-altitude areas of Lingyun County, Guangxi Province, reveals that they are more than just works of art for entertainment, but also a cultural knowledge system that deeply reflects the community's history, lifestyle, beliefs, and social structure. Songs are largely

utilized in oral traditions to narrate stories, teach rites, and organize life events. Consistent with (Hepei, 1999) The study discovered that significant folk tunes, like Wine Glass Tone, Yangqiao Diao, and the Seven Sisters Tune group, all rely on numbers and chronological sequence as central story aspects. Numbers do more than just count; they also function as symbolic structures that connect music to real-life timelines such as wedding rituals, agricultural cycles, and women's histories.

From study, study, and analysis of the musical structure of the folk songs of the Han Lingyun people of Guangxi Province, the research results found that to have a variety of styles and rich content with bright lyrics the rhythm is fresh and natural. The beautiful melodies and profound research values are the unique artistic charm of the folk songs of the Han ethnic group in Langyun District, Guangxi. They have formed a good tradition. of many nationalities and local ethnic cultures are rich in color with a variety of styles and contents. Creating local characteristics, the current Chinese music culture is experiencing big problems, in line with Zhang Chengjia's (2021) Research, it is said that times have changed. But Gaoshan Han folk songs are still passed on and developed and have become an important pillar of the spiritual life of the Gaoshan people. They have profound aesthetic significance, and the musical aesthetics meet the traditional Han people's aesthetic standards.

Analyze the Structure of the Musical Characteristics

The original appears in two ways: the beauty of the content and the beauty of the image, The results of this research are consistent with the research of (Yarong, 2022); (Pattananon, 2022) and (Ngamsutti, 2022) on the emergence of a comprehensive reflection of the integration of Chinese and Western vocal music in various aspects. of singing, breathing, singing, and emotions. Western singing methods form a complete teaching system. Instead, Chinese folk singing teaching presents various teaching methods in different regions, a beautiful and long-lasting sound, a natural and scientific sound.

Folk melodies in this region have a digital-temporal structure, such as "one to twelve" in Wine Glass Tone, "Wu Geng" (five watches of the night) in Yangqiao Diao, and "twelve months" in the Seven Sisters Tune group. These forms establish a clear, intelligible, and memorable narrative sequence, which is an important feature of music in an oral civilization. The numerical arrangement also enables singers to expand or shorten the words based on the performance circumstances without jeopardizing the song's basic structure. This allows for flexible adaption and dissemination of the songs in a variety of social contexts. Han folk songs from the Lingyun area have simple melodies, a restricted vocal range, and reasonably consistent rhythms, making them excellent for group singing and memorization. Melodies usually contain repeating rhythms that correspond to the number sequence in the lyrics. Vocal performance is more significant than musical performance; instruments (if present) usually serve to support the rhythm or melody.

These songs are employed in daily life and rituals in a chronological order, beginning with narrative, progressing to expressing emotions, and lastly establishing shared meaning within the community. Thus, music serves as an artistic medium, ceremonial tool, and social mechanism all at once.

8. ORIGINALITY AND BODY OF KNOWLEDGE

This research investigation takes a novel approach (originality) to providing an explanatory framework for Han Chinese folk songs in the high-altitude areas of Lingyun County, Guangxi Province, by using the concept of "digital-temporal structure" as the primary framework for musical and social meaning construction. The majority of earlier study concentrated on categorizing songs, melodies, or ritual situations on an individual basis. However, this study demonstrates that numbers and time are structural mechanisms that influence narrative, emotional organization, and community memory processes, rather than lyrical components. This study's findings reveal that folk songs serve as a cultural technology for knowledge transmission in oral societies, using numerical sequences such as one to twelve (wine cups), Wu Geng (five watches of the night), and twelve months to manage time, life, and rituals in an easily understandable and sustainably transmitted format. Thus, songs are more than just creative media; they represent a knowledge system that documents local history, labor practices, gender roles, and family interactions among Han Chinese in high-altitude places.

In concept, this study broadens the scope of musical anthropology beyond sound and environment to include time, numbers, and music as shared cultural frameworks. This approach can be used to examine different ethnic music groups in China and Southeast Asia, expanding comparative knowledge in the field of modern music anthropology.

9. RESEARCH RECOMMENDATIONS

1. Implication of the Study

1. According to this study, the preservation and transmission of folk songs should stress numerical and temporal frameworks, as well as melody and lyrics, because these forms are essential for memorizing and cultural transmission. Applying this understanding to the construction of local curriculum or learning materials will increase the effectiveness of folk song transmission while also aligning with the traditional community's way of thinking.

2. The study's findings can also be used as a database to create techniques to preserving intangible cultural heritage, with an emphasis on recording and describing folk songs as a community knowledge system rather than just musical compositions. This will contribute to a better understanding of the social worth of folk music at the cultural policy level.

2. Recommendations for Future Research

1. Comparative research should be conducted between Han Chinese folk songs in Lingyun County and those of other ethnic groups in southern China or Southeast Asia to examine the role of numerical and temporal structures in different musical cultures and to broaden the regional explanatory framework of musical anthropology.

2. Future research should look into the impact of digital media and contemporary social changes on the transmission of folk songs, particularly the changing role of numerical structures in stage performances, recordings, and online platforms, in order to better understand the dynamics of folk music in modern society.

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