

The literatures in Yao Folk song for culture heritage in China

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Abstracts

Today, with the rapid development of the Internet, rich domestic culture and art have penetrated into Yao villages. Teenagers are more exposed to modern music culture, but ignore national traditional music, and Yao folk songs are being gradually forgotten. Although people are using audio, video, written records and other means to save, such means and functions are very powerless and helpless. In order not to turn Yao music into a museum specimen, it is urgent to carry forward and inherit Yao music, which requires giving full play to the communication advantages of the school and ensuring the successors of Yao traditional music culture. School music education is the foundation of social culture, family culture and national culture inheritance. On the one hand, the inheritors of music culture need school music education to cultivate, on the other hand, the school itself is a place for music creation. In other words, school music education not only bears the responsibility of inheriting traditional music culture, but also shoulders the responsibility of innovating traditional music culture. This article presented the literatures in Yao Folk song for culture heritage in China.

Keywords: literatures; Yao Folk song; culture heritage; China

Introduction

China folk songs are the collective oral poetry creation of working people. Folk songs, that is, folk songs, belong to a form of folk literature, which can be sung or recited, mostly in verse. China folk songs are a genre of national folk music in our country, and they are the art of songs produced and developed by the people through extensive oral singing in their life practice.

China's folk songs have a long tradition. In primitive society, our ancestors began to sing in hunting, carrying, offering sacrifices, entertaining gods, rituals, courtship and other activities. Folk songs are the songs of working people, who were despised in feudal society and semi-feudal and semi-colonial old China, and their songs suffered the same fate. It was really divided into two categories: professional music and folk music. In feudal society, there were people who played and sang for emperors, nobles' sacrifices, ceremonies, banquets, entertainment, etc., especially with notation and professional composers, which gradually formed obvious cultural boundaries.

In China, there has gradually been a distinction between professional and folk music since the Han Dynasty. After the Han Dynasty, there are few folk songs compiled by official organizations. It is difficult to confirm whether the tones of early folk songs still exist today, but the tones of dragon boat songs (including "Paddling", "Swimming the River" and "Race Crossing") and ancient boat songs in the Yellow River basin and the Yangtze River basin (including "Oating" and "Pulling the Fiber") circulating in Zigui County, Hubei Province have a history of more than a thousand years, which may be. From the Han Dynasty to the Sui and

Tang Dynasties, folk songs were clearly divided into two parts: southern folk songs (southern folk songs) and northern folk songs (northern folk songs). The distinctive feature of folk songs in this period is the exchange and integration of multi-ethnic music cultures. The different styles of this kind of north-south folk songs can still distinguish its far-reaching influence in today's existing north-south folk songs.

After the founding of New China in 1949, the working people were truly respected, and China folk songs entered a brand-new period. A large number of folk songs reflecting the people's new life have sprung up, which are not only novel in theme, but also more lively, warm, cheerful and lively in music style, full of upward passion and optimism. The content of folk songs is rich and varied. According to the content of folk songs, they can be divided into the following six categories: labor songs, current political songs, ritual songs, love songs, children's songs and life songs.

China's folk songs have a long history, rich contents, rich genres and diverse styles. They not only reflect people's lives, but also meet people's aesthetic needs, and play an inestimable role in promoting the cultural exchanges and social development of all ethnic groups. They are an inexhaustible artistic treasure house of the Chinese nation and an artistic masterpiece in the national culture of the world (Chen, 2004).

Yao folk song

Yao music belongs to the East Asian Music Department. Each branch has several kinds of traditional songs. Folk songs can be roughly divided into folk songs, love songs, narrative songs (including faith songs, ancient songs, etc.), customs and etiquette songs, labor songs, dance songs, children's songs and other categories. Folk songs, such as the pull-and-hair tune of Mountain Yao, the mountain-crossing tone of Panyao and the tile-slip tune of Tuyao, etc. Narrative songs, including ancient songs, belief songs, etc., are mostly declarative tunes, and the basic tunes change repeatedly when singing. Customs and etiquette songs include wedding songs, funeral songs, sacrificial songs, as well as interpersonal wine songs, road blocking songs, singing songs and so on. Labor songs are divided into general labor songs and songs, the former is like rice-beating songs and digging songs, and the latter is like forestry songs. Yao's two-part folk songs include the following-sound-pulling tune of Guo Shan Yao, the youth tune, the old-man tune and the Du Fan of Bunu Yao, and the Liuxilie and Luoke of Pingdi Yao (Wei, 2019).

There are two kinds of music forms of singing and dancing, one is the sacrificial songs that are sung while dancing in the ceremony of offering sacrifices to ancestors, and the other is the entertaining dance songs in festivals. Yao's musical instruments have various types of long drums, such as the small long drums used by Guo Shan Yao and Tu Yao, the big long drums used by Paiyao, the yellow mud drums used by Ao Yao, and percussion instruments such as bronze drums and leather drums.

Yao's music includes vocal music and instrumental music. Yao is a nation that can sing. Qu Dajun, a poet in the Qing Dynasty, once wrote a poem that "Yao customs are the most important songs, men and women are mixed, and they sing a hundred songs".

From the perspective of tunes, the tunes of Yao music are diverse, including joy, anger, sadness and joy. According to a preliminary understanding, there are no fewer than 20 kinds of Yao music tunes in China. The music of Jianghua Yao Autonomous County in Hunan Province is the most representative.

Yao culture has a long history and rich content, especially Yao folk songs, which are deeply loved by the masses because of their beautiful melody, close to life, strong national color and unique artistic charm. In production and life, the Yao people in Jianghua often express their feelings by songs, which can be expressed in the form of ballads, whether it is sacrifice, migration, remembering things, love, weddings, funerals, celebrations, welcoming guests and seeing them off, from astronomy and geography to trivial matters, from Pangu to eyebrows.

Nothing is impossible for Yao people, and there are songs everywhere in Yaoshan. Every year on October 16th, King's Day, a group of men and women get together, singing and dancing, and celebrating the festival, which can last for six or seven days at its peak. On the first day of February, the Yao People's Bird-catching Festival was held in Heishankou and Baimangying Baitou Mountain on the road. Young men and women nearby gathered here to sing Yao songs in pairs, with up to 10,000 to 20,000 people. On the hills, plains and slopes, the songs were long and affectionate, conveying beautiful feelings. In the area around Taowei and Hekou, thousands of young men and women wander in groups on both sides of the highway every polder day and after sunset, and lawns and stone slopes are places for singing songs everywhere, forming a unique and unique style (Long, 2020).

Yaoge Night Market. Because the appreciation of Yao songs is well combined with participation, it has strong self-entertainment and is loved by the masses. In Dayaoshan, everyone, men, women and children, can sing several songs. Pan Caiyou, a Yao old man in Xiangjiang Township, is known as the "King of Songs". He is good at improvising songs, accompanied by konoha, singing whatever he can see, do and ask, and can also sing the tens of thousands of words of "King Pan Song" fluently.

The eight songs in Mianyao's "The Song of King Pan", namely "Three Leisure Songs", "Three Deeper Songs", "Lotus Leaf Cup Songs", "South Flower Songs", "Flying to the South of the Yangtze River", "Ya Liu Qu", "Niu Jiao Jian Qu" and "Family First Qu"; La Jia Yao's "Xiang Li Ge" and "Shi Gong Diao"; Ping Di Yao's "Yo Hi Song" and "Ah Bo Lie Song"; Bunuyao's Jiuge, Sanwang Song and Ao Yao's Loud Song are too numerous to mention. These tunes have national and local colors. Many ballads are named after their lining words.

The vocal suite "Daughter of Pan Wang" published in 1999 based on Jianghua Yao music caused a sensation in the music industry at home and abroad. The Daughter of Pan Wang includes nine tracks, such as Mountain Ballad, Catch the Songs Hall and Ritual Songs. Most of them are Dong Yao songs of Jianghualing, which are sung by Pan Qin in Yao language, and the lyrics and songs are truly original without any modification. Liu Jian used modern multiple musical expressions to create a modern atmosphere for ancient music, showed the unique charm of Yao music, and interpreted a kind of "living national music" with a brand-new musical concept. Music is like clouds, fog and waves, and it is like the resonance of people in the mountains and rivers. With the primitive and thick Yao culture, the epic majestic momentum, the great sense of isolation and wandering, the perspective of "true nation" and "big world" and the plain and diverse musical language, it tells people about the legendary migration experience and rich, strange and mysterious culture and life of this ancient nation.

Yao folk songs run through all fields of social life. Yao people who have adult men in their families should choose a day for their "durong" before the Spring Festival, and those who want to marry their relatives should also try to hold it before the Spring Festival. However, no matter whether it's fighting, getting married, or visiting relatives and friends,

Yao people speak with songs, so it can be said that without songs, nothing can happen. Therefore, the Yao nationality is a nation good at singing, and they are unique in songs and express profound thoughts.

Qu Dajun, a poet in the Qing Dynasty, once wrote a poem, "Yao customs are the most important songs, men and women are mixed, and a hundred songs are sung together". Yao folk songs have a wide range of contents, ranging from astronomy and geography to trivial matters; As far as Pangu opens the sky, as close as the eyebrows; From the historical changes of regime change to the celebrations of farming weddings and funerals, they all come out casually and become articles. It is impossible to know when Yao folk songs came into being, but it is closely related to the introduction of Chinese culture. Folk songs in Yao stories

There is such a narrative in "Third Sister": "Confucius wrote books about Yan Hui, and Third Sister is famous all over the world". From the content of Yao songs, Confucius' Confucianism can still be found. Yao songs are generally seven-character, and they don't pay attention to rhyme, but they attach great importance to comparison and parallelism. Yao folk songs have distinct regional characteristics, which are reflected in the tunes of folk songs. The tune of Yao folk songs is gentle and tactful, without that kind of high-pitched splendor, but it is as soft and distant as a clear spring stream. However, different regions have great differences in tunes. The tunes of the Yao people living in 8 counties of Wenshan are basically the same as those of the Yao people living in Shizong of Qujing and Jinping of Honghe, but there are still differences. However, the estuary of Honghe, Tianlin and Lingyun of Guangxi are quite different, and their singing tones are completely different, which may be related to the long-term frequent migration of Yao people.

According to the common classification of Yao people, it can be divided into two categories. One kind is the "Qiulian" folk song. A Chinese character has three pronunciations in Yao language, one is dialect pronunciation, the other is folk song pronunciation, and the other is chanting pronunciation. "Autumn Lian" folk songs are sung with folk songs, which belong to a more commonly used category. Beginners must also learn the singing method of "Autumn Lian" first. The second category is "vernacular" folk songs, that is, singing in dialect. If Yao folk songs are divided into three realms: upper, middle and lower, singers who can sing "vernacular" folk songs will reach the intermediate realm. Because even children can understand "vernacular" folk songs, this singing method is very humorous, but the artistic conception is very profound, not everyone can understand, and not every singer can sing. From the content and function, it can be divided into etiquette, education, narration, sacrifice, love, guessing, festivals, humanities and so on, and the content is very extensive. If Yao folk songs are understood literally from Chinese characters, it will not work, and the meaning is even more irrelevant. In recent years, due to the increasing communication between Yao traditional culture and the outside world, some singers who are proficient in Chinese language and literature have been trying to unify the meanings expressed by Yao folk songs and Chinese characters, and have achieved certain results. This is a gratifying thing, a manifestation of the civilization and progress of the times, and an inevitable requirement to conform to historical development (Zhang, 2022).

From the perspective of tunes, the tunes of Yao music are diverse, including joy, anger, sadness and joy. According to a preliminary understanding, there are no fewer than 20 kinds of Yao music tunes in China. For example, the eight songs in Mianyao's "Pan Wang Ge", namely "Three Leisure Songs", "Three Deeper Songs", "Lotus Leaf Cup Songs", "South Flower Songs", "Flying South Jiangxi Songs", "Ya Liu Qu", "Niu Jiao Jian Qu" and "Family

First Qu"; La Jia Yao's "Xiang Li Ge" and "Shi Gong Diao"; Ping Di Yao's "Yo Hi Song" and "Ah Bo Lie Song"; Bunuyao's Jiuge, Sanwang Song and Ao Yao's Loud Song are too numerous to mention. These tunes have national and local colors. Many ballads are named after their lining words. Among them, Jiuge, Butterfly Song, Lafa Song and Xiangli Song are the most famous. At the same time, the wonderful dance music of Yao nationality is particularly outstanding (Li, 2018).

In daily life, Yao people often use songs instead of language. To this end, Yao cell began to learn to sing since childhood. Every year on New Year's Eve, the elders teach the younger generation to sing. Men learn to sing "congratulations" on weddings and funerals, "etiquette songs" for treating people, "integrity songs" and "knowledge songs" for productive labor, and so on. Women learn to sing "Embroidery Song", "Birth Song" and so on. These songs have a certain style, so that children have learned it since childhood and go out to the society for good entertainment. At ordinary times, the old people like to sing narrative Long song after a meal, and often sing a story for one night, just like flowing water. Because singing is so popular, Yao people work in the mountains, improvise and sing, answer with songs, or fight with their throats, and you sing with me, which is full of interest. Yao songs are an important form of literary and artistic activities in Yao people's lives, and they are the main way to communicate their hearts and exchange experiences. Therefore, there are Yao songs everywhere, whether in productive labor or in love, marriage, visiting villages and villages and visiting relatives and friends in folk life. In production and life, the Yao people in Jianghua often express their feelings by songs, which can be expressed in the form of ballads, whether it is sacrifice, migration, remembering things, love, weddings, funerals, celebrations, welcoming guests and seeing them off, from astronomy and geography to trivial matters, from Pangu to eyebrows.

Yao songs include the epic poem Milotuo, the collection of ancient songs, the Song of King Pan, and some well-known, short, concise, rich in content and diverse in style. The language, song harmony and sentence structure of Yao songs are various, including 5 words, 7 words, Qupai style, long and short sentences and so on. Mainly long and short sentences, there is no certain composition, so it can be said that they are all free bodies. From the content point of view, Song of King Pan is an ancient song that was sung when the king wished to make a counter offer. There are more than 2,000 lines of lyrics, including the origin of human beings and nations, the formation of heaven, earth, sun, moon, rivers and everything, and the hardships of the creation of human ancestors. It is an epic of Yao nationality with rich content and strange imagination. There are a lot of love songs in Yao songs. Love songs are divided into love songs, love songs, parting songs, sending love songs, love and hate songs, free songs, disc songs and so on. One of the songs is a song sung by young men and women to examine each other's talents, wisdom and sincerity in their communication. It is very interesting for men and women to ask and answer questions. There are also many folk songs, production songs, bitter songs and resistance songs in Yao songs. Among them, production songs, also known as seasonal songs, mainly describe farming activities all year round, and are also songs for production education of young people.

Inherit Meaning

The first is to convey information. Yao people send messages to each other and write letters to distant relatives and friends or lovers by ballads, which Yao people call "believing in songs". Among the Yao people, this form of communication has a long history, which is a unique product of Yao history and society and related to the long-term frequent migration of Yao people. The content of "believing in songs" is rich and colorful, some reflect the dark rule of the old society, some reflect the migration of Yao nationality in history, some are used to find lost brothers and sisters, some reflect the free love of young men and women, and so on. Another prominent feature of "Believing in Songs" is its openness. Believing in Songs is not confidential. During the slack season or during the Spring Festival, whenever the Yao people visit relatives, they can open it and sing it, so as to communicate with each other and enhance friendship. Followed by emotional life. Yao folk songs are the main way for young Yao men and women to express their feelings and communicate with their hearts. All young men and women string together stockades and put on a duet in the evening. If you are in love with the song, you will book it privately for life. Some famous poems describing love are recognized as quatrains of Yao ballads and are often quoted in love songs by men and women. For example, "love flowers is like ink sharing paper, and paper is rotten into mud and ink is inseparable." "Falling in love with a younger sister is like winding a tree with vines, and cutting off the roots of vines is inseparable. The vine is dead and the tree is entangled in death, and the tree is dead and the vine is also entangled in life and death. " There are many such sentences in Yao ballads, just like bright pearls embedded in the treasure house of Yao folk culture. The third is festive blessing. In the event of a wedding, housewarming, birthday or a distant guest visiting relatives at home during the Spring Festival, the host family will try their best to invite many singers to sing folk songs in pairs. Singers usually sing a duet according to the arrangement of their hosts or the free combination of two men and two women. First, they sing a few songs to bless their hosts, and then they can play freely and sing whatever they want, as long as it can add a festive atmosphere to their hosts. The fourth is the role of abstinence. "Dujie" is an adult ceremony for Yao men, and most of them are held before the Spring Festival. Every procedure in the ceremony must be accompanied by a folk song. The content of folk songs has been handed down by predecessors, reflecting the content and purpose of this procedure. Therefore, there is a saying that "the law is not complete. For example, When the master led the disciplined disciples to perform the "Xingchao" dance in the Dujie, the song sang: "Congratulations to the master, He Yugui. Thank you very much to the master Xuan for his wise work. Master Xuan has led the master's case, stepped on the master to see the emperor. Bugang walked within the seven stars, led the ten halls of Jiuzhou. He has led the Nine Heaven Merit and Virtue case, and Yin and Yang have met the new officials. The content of this song truly reflects the true content of the program "Xingchao". The fifth is the role in the wedding ceremony. If folk songs are only used as an accompaniment in "Dujie", then they are a key feature in wedding ceremonies. All wedding procedures are completed in the form of folk songs. If the wedding procession arrives at the woman's house and cannot sit casually, it is necessary to ask for a seat by singing the "ask for a seat" song. For example, "butterflies are dancing on rocks, and I don't know where to live." The octagonal balcony is full, where to hide in the bird forest. Where the door officer doesn't sit, please show me the way. Deep fish in the pond love to live here, which offends the officials. " At this time, the wedding representatives should use folk songs to thank the bride's parents and sing: "Marry the dragon and leave the East China Sea and swim to beach after beach. Don't leave

your parents to find your way. In the moon, Chang 'e matches Nanshan. I offended Gankun's parents in order to find a way out of the previous life. One thanks Gan Kun for his hard parenting, and the other thanks the nine parents in front of the hall. " The unique duet form of Yao folk songs shows Yao's profound historical culture and simple national characteristics. The distinctive personality of Yao folk songs is an important part of building a big province of national culture.

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Li Li, (2018) "Research on the Music History of the Republic of China in Guangxi" is the achievement of Professor Li Li and her students who focus on the research on the regional music culture and history in Guangxi. From the three parts of Guangxi's ancient music history, Guangxi's modern and contemporary music history, and Guangxi's contemporary musicians and works, Guangxi's specific music, specific ethnic groups, and specific historical culture are included in the regional music Cultural history for exploration. Among them, the focus was on the Guangxi Anti-Japanese War music activities and related influential musicians. In October 1938, Hankou was lost, and many figures in the literary and artistic circles retreated to Guilin. In the following period, Guilin Anti-Japanese War music flourished and became an important historical stage in the history of anti-Japanese war music in China. This book mainly focuses on four aspects: the study of Guilin's anti-Japanese music and the music of the Revolutionary base area, Guilin and musicians, the study of music in the anti-Japanese newspapers, and the study of Guangxi's music education and drama. It presents the music activities of Guilin Cultural City during the Anti-Japanese War. In terms of methodology, it combines traditional historiography concepts with modern historiography methods, single music varieties with multiple ethnic cultures, and integrates Guangxi's music culture into China's specific ethnic music culture system. It distinguishes and integrates "regional music culture history" with "overall music culture history", fully combines Guangxi's different historical periods, different music cultures with specific research objects, and uses different historiography concepts and research methods, carefully distinguish the characteristics of the research object and explore its different cultural and historical connotations.

Cen Xuegui (2016) mentioned in his "Guangxi Folk Song Map" that folk songs are one of the distinctive cultural symbols in Guangxi's ethnic culture. In order to provide readers with a more intuitive understanding of the charm of this unique culture, Cen Xuegui's "Guangxi Folk Song Atlas" selects representative people and events related to this in recent years, mainly through pictures, and provides a concise introduction in concise text. This atlas is rich in both graphics and text, with elegant appreciation. It can serve as a reference for professional researchers to research and reference, as well as an important window for general readers to understand Guangxi folk songs

Liu Haiyan (2023) said that art universities, as important positions for protecting and inheriting traditional music and disseminating excellent traditional culture, have certain talent, platform, and scientific research advantages, providing more effective survival and development space for the inheritance of traditional music. This paper focuses on the inheritance and education of folk songs and the cultivation of folk song inheritors by the Department of National Arts of Guangxi Arts University, and makes a detailed review and investigation of the inheritance mechanism, curriculum and vocal music teaching methods of folk songs in local art colleges. Local universities in Guangxi have always played an active

leading role in the research, inheritance, and development of Guangxi ethnic music. The continuation of ethnic regional culture and the cultivation of talents with ethnic characteristics are necessary for the sustainable development of local universities. The "active inheritance of intangible cultural heritage" of folk song inheritors is a conscious result of ethnic culture, and it is also a strong guarantee for the cultivation of reserve talents for folk song inheritance and the healthy development of the discipline.

Chen Jingjing (2022) "Reflections on the Revitalization of Guangxi Regional Folk Songs" believes that folk songs are an indispensable and important component of human survival and the development of various ethnic cultures. The geographical environment of different regions will have varying degrees of impact on folk song genres, song types, and styles. The folk songs in Guangxi region of China have been influenced by various aspects due to their unique regional characteristics. The geographical environment has a positive impact on the formation and singing methods of local folk songs in Guangxi. Therefore, relevant departments must closely focus on national Intangible cultural heritage projects and folk songs of all ethnic groups and regions in Guangxi that have not been included in the national Intangible cultural heritage list, explore and study the protection mechanism and ways of inheriting and promoting folk songs, so as to achieve the goal of rejuvenating Guangxi's regional identity.

Wei Hancheng (201908)'s "Zhuang Ballads · Daxin Volume" is based on the Daxin County Ballads Collection compiled by the Daxin County "Three Sets of Integration" Editorial Committee in 1987, which was reorganized, selected, transcribed, proofread and annotated by Wei Hancheng. A total of 307 pieces (first) of Zhuang ballads in Daxin County are edited and annotated in the book, which generally shows the full picture of the Zhuang ballads in the county. The Zhuang folk songs in Daxin County, Guangxi are rich in content and diverse in form. The main forms of its song and poetry include seven characters, seven characters and five characters (mountain songs), and "ndammo", among others. In addition, there are tea picking melody, poetry grabbing melody, flower chicken melody, singing melody, soul stirring melody, nursery rhyme, and so on. These formats are all included in the "Da Xin Volume of Zhuang Folk Songs". These ballads reflect the production, life, customs, ethics and glorious revolutionary struggle tradition of the Zhuang people in Daxin County in modern or contemporary times from multiple aspects and levels. They are unique in style, ideological and artistic, and have high linguistic, literary and scientific values. They are a rare Intangible cultural heritage of the Zhuang people

Wang Keyong (2018) "Research on the Inheritance and Protection of Guangxi Folk Song Music Cultural Heritage" is a theoretical work on the inheritance and protection of folk song music in Guangxi. Based on the perspective of the inheritance and protection of Guangxi folk song cultural heritage, this book discusses the "cultural ecology of folk songs in a cultural context", and lists the main folk song music in Guangxi for aesthetic discussion, which is in-depth and layered. And it has made prospects for the future inheritance, protection and development of Guangxi folk song music culture, with clear organization, reasonable structure, rich and innovative content. It is a highly theoretical work on the inheritance and protection of Guangxi folk song music cultural heritage.

Liu Yong, Zhou Yanxian, Qin Dan (2015) "Southern Kapok Red: Research on the Art of National Folk music in Western Guangxi" This book is a part of the Baise College's series on ethnic culture research. It includes three papers and two music works, both of which revolve around the theme of national culture. Among them, three papers focus on the music

culture of the catalog region, and two music works are also representative works of local music that have been passed down. The three articles reflect the pursuit of academic style of the Department of Music Studies in Music of China. Both of the two-music works have better expressed the Zhuang people's customs by western means, and interpreted the beautiful marriage between Folk music and western symphony.

Today's musicologists pay full attention to the importance of the study of "regional music culture". In the works of Music of China's music history, the pattern of music life in the few central cities and the writing of works with musicians in the central cities as the core research objects is gradually broken, and the achievements of music historians across China (especially in remote areas) in studying the music history of their places are increasing. Therefore, partially changing the phenomenon of unreasonable writing content in Chinese music history works. On the one hand, it benefits from the change of music historians' subjective understanding and historical attitude, on the other hand, it also shows the profound influence of music Ethnology on music history. This book is based on the study of music history and culture in Guangxi, mainly involving four aspects: firstly, the interpretation of Guangxi music and dance image culture and the study of Lingnan ritual and music civilization in the Shang and Zhou dynasties; Secondly, research on the Yangjiao Niuzhong, which has the characteristics of Lingnan music culture, the relationship between Yangjiao Niuzhong and the ancient Ouluo ethnic group, as well as the relationship between Yangjiao Niuzhong and the ritual music of South Vietnam; Thirdly, research on copper drums and copper drum music with cultural characteristics of southern ethnic minorities; Fourthly, the study of music historical materials in Guangxi's ancient books and local chronicles

Yang Xiuzhao (2011) Research on Music of Ethnic religion in China, Guangxi Volume is a sub topic of "Research on Music of Ethnic religion in China". The whole volume is composed of 36 independent but interrelated papers. The research scope of this book covers the belief systems, religious rituals, and ritual music of 10 ethnic minorities in Guangxi, including Zhuang, Yao, Miao, Dong, Lao, Maonan, Jing, Shui, Yi, and Gelao, as well as the morphological characteristics of these ritual music and the reasons for their formation. It reveals the cultural background and profound cultural connotations on which they rely for survival. Studying the significance of this project is conducive to a comprehensive understanding of the long-term exchange of cultures among various ethnic groups in China. The pattern of interdependence enhances unity, friendship, and mutual assistance among various ethnic groups, and promotes social stability and long-term peace in ethnic minority areas; At the same time, it is also conducive to the protection of the Intangible cultural heritage of ethnic minorities, the inheritance and promotion of their excellent traditional culture, and the prosperity of China's socialist cultural cause.

The research goal of Yang Liucheng's (2019) book "Research on Modern Professional Music in Guangxi" is to systematically analyze the professional music theory and creative development in the modern Guangxi region of China, with the aim of enriching the relevant content of this region in the history of modern Chinese music. The research content of the subject involves many aspects of modern Guangxi music theory and Musical composition, including modern music figures and their music activities, music works and music theory writings, as well as music related newspapers, magazines and other reading materials. By means of field interviews and historical data collection, the author explored the features of music activities in Guangxi in some historical periods. This book is the theoretical result of Associate Professor Yang Liucheng's research on the development of professional music in

Guangxi in modern China. It makes a comprehensive and detailed investigation of professional music education, Musical composition and music communication, focusing on Musical composition and music activities of Lu Huabai, Wu Bochao, Man Qianzi, etc. The book collects rare historical materials for academic reference, and also conducts a degree of analysis and theoretical sorting of representative works.

Zhang Minghe's (2022) "The Legend of Eternal Life: A Collection of Essays on Zhang Minghe's Lyrics and Works". Zhang Minghe's works are simple and plain in language, with sincere and profound emotions. He always pursues the highest level of language and language that "uses language familiar to the masses, expresses language loved by the people, and creates language that the people admire", reflecting the ideal pursuit of people first. Zhang Minghe's lyrics emphasize the use of emotions, and in the process of advancing emotions, they present the lyricist's compassionate feelings towards heaven and humanity.

Finally, the research achievements on the types of Guangxi folk song datasets mainly include music, song books, audio-visual data, video data, etc. Among them, the main achievements of music and song book datasets include

Long Xiaotian (published in May 2020) Guangxi folk song "Translation and annotation of Yao folk songs in the Nanling Mountain Corridor" This book is translated and annotated based on the collection and organization of folk handwritten literature of the Yao ethnic group in Northeast Guangxi. It is a phased achievement of the general project of the 2017 Ministry of Education's Humanities and Social Sciences Plan. The songs "Yin Song in the Book", "Song of Treading on the Sun in the Twelfth Year of the Dynasty", and "Song of Treading on the Road to Receive Guests" have been widely circulated in the Yao ethnic minority inhabited areas of Northeast Guangxi, and have a certain degree of originality and representativeness. Both of them and the Yao classics are the oral literature creation of the Yao people after their daily work, which objectively and truly reflects the life style of the Yao people in the Nanling Mountain area, and is known as the loss of the "living epic" of the Yao people. This book can only be translated and annotated according to the handwritten song books collected by Zhao Youfu, a descendant of the Yao culture. On the basis of preserving the flavor of the original works, appropriate Chinese translation and annotation, the Collection of Traditional Ancient Songs of Zhuang Guangxi Ethnic Vocal Music Works "(National Editorial Department of Chinese Folk Literature Collection, 1992)," Guangxi Collection of Chinese Ballads ", " Zhuang Ethnic Folk Songs Ancient Books Collection ", etc. Audio and video materials mainly include Music of China Map - Hear Guangxi, Beautiful Zhuang Brocade male voice quartet (eight eyes group, 2004), Yearly Spring Folk Song (Chen Chunyan, 2004), Liu Sanjie Guangxi folk song duet, etc. In addition, there are many song collections, CDs, and DVD discs published by cities, counties, districts, and singers.

Conclusion

In order to better inherit and develop ethnic music, universities should strengthen ethnic music education, reform teaching methods and courses of ethnic music education, and improve the system of ethnic music education in universities. Ethnic music education can and should be popularized in higher education, and some ethnic music workers have taken important steps in exploring ethnic music education and teaching. The reform of teaching methods and curriculum for ethnic music education in universities is urgent, but we should not rush for quick success and instant benefits. During the reform process, we will inevitably encounter setbacks. However, as long as we persevere and implement our work seriously, we will definitely inherit and develop our country's ethnic music better.

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