

Zhuang Folk Songs in School Education in China

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Abstract

The Zhuang Song Festival is the carrier of the inheritance of Zhuang folk songs, and is the most universal and local cultural symbol in Zhuang culture. According to research, Zhuang ethnic song festivals existed over 1200 years ago in the Tang Dynasty. On every song day, each song fair is filled with crowds and bustling activity. With the global economic integration and the gradual development and deepening of the market economy, the original "closed" state of ethnic minority areas in the past has been broken, and the interaction with the outside world has become more and more frequent, especially the comprehensive popularization of radio, television and the Internet, so that ethnic minority compatriots can have a panoramic view of the outside world.

Keywords: Zhuang; Folk Songs; School Education; China

Introduction

With the acceleration of modernization, traditional folk culture has been severely impacted, and the number of song festivals has significantly decreased, showing an accelerating trend of decline. For example, in the 1980s, there were several song fairs in Mashan County, Nanning City that were active, but now they have basically disappeared and disappeared; There are even fewer song festivals in various urban areas (Liu, 2014). In addition to the annual "March 3rd" song fair and folk song competition held by the government, the spectacular and enthusiastic scene of spontaneous and popular mountain song duets of the Zhuang ethnic group in the past has quietly disappeared. Without a song fair, Zhuang folk songs lack their original and unique charm, and the inheritance and continuation of Zhuang ethnic folk cultural values are greatly compromised. If the Zhuang ethnic song fair is only the result of government promotion without the widespread participation of the Zhuang people, the Zhuang ethnic folk songs will lose their original historical origins and ethnic taste, and the symbol of deep ethnic traditions will be completely destroyed.

Secondly, the cultural value of Zhuang folk songs is at risk of not being recognized by young people in contemporary times, and the inheritance of folk songs presents a crisis of a shortage of successors.

For the protection of ethnic culture, the recognition of ethnic identity and values towards their own culture is the most crucial and primary factor. The recognition of the value of folk songs by the ancestors of the Zhuang ethnic group is that folk songs are spiritual nourishment and an important way of expressing emotions. Since ancient times, young men and women of the Zhuang ethnic group have had the custom of choosing marriage through duets.

Young men and women seek spouses by singing mountain songs in pairs during festivals, agricultural breaks, or labor opportunities to express their feelings and establish relationships. As a result, song festivals have emerged, and it can be said that the Zhuang people's custom of "choosing matches according to songs" has endowed Zhuang folk songs with strong vitality. With the development of the economy, the continuous improvement of people's living standards, and the establishment of modern civilization, the historical background and value demands expressed by Zhuang folk songs are different from traditional ones. Young people communicate emotions through modern means, and the conditions of "transmitting emotions through songs" in the past no longer exist. The value recognition of Zhuang youth towards folk songs has also changed accordingly. Folk songs, as spiritual nourishment, cannot solve the problems of food and clothing, nor can they solve life problems such as marriage. Therefore, the traditional concept of Zhuang young men and women singing mountain songs to convey emotions and ideas is changing, believing that singing Zhuang traditional folk songs is only the responsibility of the older generation and has nothing to do with themselves. With the progress of the times, there are fewer and fewer young people who can sing Zhuang folk songs and enjoy singing folk songs. There is a gap in the age structure of people who can sing mountain songs, resulting in the phenomenon of no one singing Zhuang folk songs, no place for singers to pass on, and no successors for folk songs. For example, there are currently only 5 singers in Da Empress Village, Wuming District, Nanning City, with 4 females and 1 male. The youngest is 68 years old and the oldest is 83 years old. None of the young people can sing mountain songs. This situation can be seen everywhere in rural areas (Nong, 2015).

Thirdly, traditional dissemination methods are not conducive to the development of Zhuang folk songs.

Zhuang folk songs were originally passed down through oral communication and were passed down through heart to heart transmission. Zhuang ethnic folk songs are usually improvised and performed on the spot, with communicators and receivers facing each other, and receivers receiving timely feedback. Since childhood, Zhuang people have been able to hear adults singing duets while doing farm work and playing, and naturally learn to sing under their influence (Shen, 2007). However, the form of improvisation makes the content of folk songs fleeting, which to some extent poses difficulties for the preservation and dissemination of folk songs. Currently, due to the lack of widespread use of Zhuang language and the influence of Han culture, many new generation Zhuang people only speak Zhuang language and do not recognize it. There are also many Zhuang people who do not even know Zhuang language, making it difficult to accurately collect and promote Zhuang folk songs. With the aging of singers and singers from various regions, folk songs that rely on oral transmission are now facing the danger of extinction.

Zhuang Music Culture

The traditional music of the Zhuang people has five major categories: folk songs, song and dance music, Telling and Singing Art, operas and instrumental music. These folk music has formed its own distinctive national characteristics in the process of long-term historical development, in the shaping of musical artistic images; in the way of expression and meaning.

Zhuang music culture plays a very important role in Zhuang culture, and has a rich musical form, which on the one hand comprehensively presents the folk culture and aesthetic language views of the Zhuang people in all periods, and on the other hand expresses the spirit and emotion of the Zhuang people's thoughts and souls in the form of music. According to the cultural genres of Zhuang music, it can be divided into five aspects: folk songs, song and dance music, opera music, rap music and instrumental music. Of these, folk songs are the most important, and have had a profound influence on other genres of music.

Zhuang music, in addition to local folk songs, there are some unique musical instruments of the Zhuang, such as the Tianqin, the horse bone hu, and the bee drums, copper drums, club drums and so on, which are mostly used for the accompaniment of Zhuang operas, songs and dances, and they are all very unique forms of musical expression of the Zhuang. These unique forms of musical expression reflect the distinctive characteristics of Zhuang music, which is an important member of China's multi-ethnic music culture.

Therefore, Zhuang music culture is an important part of Zhuang culture, and its rich and colourful musical forms focus on the culture, folklore, language and aesthetic viewpoints of different places in different times, while the emotions and spirits covered in the music embody the souls and thoughts of the Zhuang people. In terms of genres, Zhuang music mainly consists of five types: folk songs, song and dance music, rap music, opera music and instrumental music. Among them, folk songs are the richest and have had a profound influence on other genres of music (Fan, 2019).

Origin and Classification of Zhuang Folk Songs

the Zhuang is one of the ethnic groups with a long history and culture in the Chinese family, and that the Zhuang folk songs are based on the profound Zhuang folk culture, and are gradually perfected, evolved and developed on top of the Zhuang folk activities. The folk song culture of different ethnic groups embodies the national spirit, integrity, character, as well as ideas of different ethnic groups, and that folk songs have evolved into representatives of national culture .

Zhuang folk songs are one of the most recognisable business cards of this ethnic group. Folk songs are a form of expressing beautiful emotions of Zhuang people, which originates from the production and life of Zhuang people, and is closely related to the living environment, national culture, aesthetics, and singing history of Zhuang people.

The Zhuang people have inherited the customs of their ancestors, the ancient Yue people, of "honouring the sound of Yue" and "composing Yue people songs". As Li Tiuyuan of the Qing Dynasty wrote in his Notes on Southern Guangdong - Cantonese Customs and Songs: "Songs are popular in both Guangdong and Guangxi, and are especially prevalent among the Tusi of Guangxi." The custom of singing among the Zhuang people has been recorded since the Tang and Song dynasties. The specific geographical environment, mode of production and national cultural psychology have created the custom that the Zhuang "like to sing" - "learning to sing from childhood" - and "choosing a mate according to the song". "Whenever there is an auspicious celebration, songs are sung for fun", and "those who are good

at singing can win the respect and honour of the whole society", which has become a social custom. In the long period of time when there was no unified text of the Zhuang nationality, people could only use this form of singing which was easy to grasp and memorise, and according to certain practices and rituals to carry out thinking and emotional communication, disseminate the knowledge of national history and culture, and in this way to satisfy their own aesthetic needs, which constituted a special kind of national psychological quality as well as the outlook on life and aesthetics of the Zhuang nationality (Wang, 2020).

The Zhuang are a people who are good at singing, and they like to describe their lives with songs, speak with songs, and sing about everything. Tracing the history of the development of traditional folk songs of the Zhuang people, it can be traced back as far as the end of primitive society. In the primitive society period, the Zhuang people hummed the ditties in the field cultivation work, the words and music are full of arbitrariness, most of them are expressing the real state of their daily life work, including the expression of the emotion to the relatives, the expression of love, the expectation of the harvest, etc., the words are plain and simple, forming the prototype of the unique mountain song in Guangxi area. With the development of the feudal society, the traditional folk song culture of the Zhuang people also further developed and spread, in the basis of the words, there can be some different levels of tune, there are soothing, there are sad, expressing the true feelings of the people (Zhang, 2019).

According to the genre of Zhuang folk songs, there are mainly mountain songs, ditties, multi-part folk songs and custom songs, among which mountain songs are the most famous. In the villages where the Zhuang people live, you can hear two-voice and three-voice mountain songs with unique styles everywhere, with the main melody around each part, sometimes parallel, sometimes cross, high and low contrast, ups and downs, and pleasing to the ear. The multi-voiced mountain songs of the Zhuang people have a high degree of ideology and profound people's nature, and are relatively mature and perfect in artistic form. It is a form of spiritual civilisation created by the Zhuang people in their long-term life practice, and should be regarded as a peak in the history of Zhuang folk music. It is the crystallisation of the Zhuang working people's life experience, ideology and spirit and artistic wisdom (Wei, 2021).

The traditional folk songs of the Zhuang people are divided into five categories of songs: "Huan", "Xi", "Jia", "Bi" and "Lun". "Lun" five types of songs, these five types of songs are essentially different areas of the Zhuang people in different languages on the national songs of a title, in fact, is the meaning of "song".

The regional characteristics of Zhuang folk songs, divides them into three major colour zones, or folk song style zones, in the North Road, South Road and Middle Road. Under the style area, each of them contains three colourful sub-districts. North Road Colour Area (including Gui North West, Gui North, Gui North East), Middle Road Colour Area (including Middle Road West, Middle Road Middle, Middle Road East), South Road Colour Area (including Gui South West, Zuojiang, Gui South), Among them, Nanning is a typical area for the comprehensive colours of the Middle Road Folk Songs, which are rich in Zhuang folk songs and include different types of songs such as mountain songs, children's songs and customary songs. Among the categories of Zhuang folk songs, mountain songs have the largest number, the widest application and the largest coverage. There are not only single-voice songs, but also multi-voice songs. There are high cadences, flat tunes and ballads, each with its own characteristics.

Through literature study, we know that the history of Zhuang folk songs has a long history, and Guangxi's diverse landscapes, unique customs, and distinctive production and lifestyle have given birth to the colourful Zhuang folk songs. Zhuang folk songs are collectively created by the working people and are an art form for the Zhuang people to express their thoughts, emotions, wills and wishes. Oral transmission is a distinctive feature of the Zhuang folk songs. Compared with other ethnic groups, the Zhuang people are more fond of singing, which is the main reason why Zhuang folk songs not only have a large number of songs but also have fresh, natural and beautiful tunes.

The Zhuang songs are divided into five types due to the different dialects in the north and south: Huan, Xi, Jia, Bi, and Lun, etc. "Huan" is popular in the area around the Hongshui River in the north of Guangxi and a few areas in the south. "Huan" is popular in the area around the Hongshui River in northern Guangxi and a few areas in the south; "Xi" is popular in Longzhou, Jingxi, Debao, Chongzuo and other places in the Zhuang dialect area in southern Guangxi; "Jia" is popular in Chongzuo, Fusui and Daxin areas in Guangxi, where Zhuang and Han people live together. It is popular in Chongzuo, Fusui and Daxin, where Zhuang and Han people live together, and its lyrics are similar to those of Han folk songs in terms of syntax and rhyme, which are influenced by Han poetry; "Bi" is popular in Hechi and other places in the northern part of Guangxi; "Lun" is the name of the southern Guangxi dialect of the mountain song, which is mainly popular in Baiji, Guangxi. The name "Lun" is the southern dialect of Guangxi to the mountain song, mainly popular in Baise City, Guangxi, Napo, Lingyun and other places, often used for song pairing, is a high-pitched tone, melodic jump big, more decorative tone, tune is euphemistic and changeable, rich in lyricism, lyrics narrative strong mountain song. In addition, there are other ways of classification, all from different perspectives will be divided into different categories, so that the vast sea of Zhuang songs systematisation, highlighting the distinctive characteristics of national music and culture (Wei, 2012).

Characteristics of Zhuang Folk Songs

Guangxi's ballads are very distinctive, of which the most characteristic of Guangxi is that 'folklore likes group singing', the purpose of which is to choose a marriage partner through singing and to exchange feelings through singing". Guangxi folk song resources have distinctive national styles and local colours, and their singing forms are diversified in styles and colours, and they are a kind of singing method handed down by the folk and preserved through a long time of refinement, and they have their scientific, diversified, epochal and artistic features and characteristics. Zhuang folk songs are very concise and simple in their choice of musical notes, using three, four or five notes to form a piece. Zhuang folk songs are sung in a variety of forms, including solo, unison, duet, and chorus; the "Run Cavity" of Zhuang folk songs has its own special characteristics. This way of singing can make the voice sing high and far, and has a certain staying power and rich ethnic flavour; Zhuang folk songs use more liner notes, liner notes appear in the beginning of the sentence, generally equivalent to the music of the introduction part, to attract people's attention, to indicate that they want to sing, if it appears in the sentence or at the end of the sentence, it plays a role of articulation and transition; Most of the Zhuang folk songs are composed of single phrases.

Zhuang folk songs have a wide range of subjects and various forms of singing, including solo, repetitive, lead and chorus, etc. The singing voice is melodious and pleasing to the ear, and the melody is strong, in addition to single-voice folk songs, there are also two-voice and three-voice folk songs. The lyrics of Zhuang folk songs like to use "lie", "lei", "li", etc. as the liner notes, and the use of these liner notes makes the Zhuang folk songs have a unique style. The more representative Zhuang folk songs in Guangxi Nanning include Mashan Zhuang three-voice folk songs, Wuming Zhuang mountain songs and so on.

The so-called original ecology means that the Zhuang folk songs integrate the characteristics and cultural elements of the Zhuang people's production and life, showing the most primitive and simple life of the Zhuang people. Most of the Zhuang folk songs are improvised and sung, directly reflecting the life of the working people and recording the most splendid cultural features and customs of the Zhuang people. Today, from the works of Zhuang folk songs, we can appreciate the historical living conditions depicted by the Zhuang people, learn about the customs of the time, and appreciate the changes in history. By drawing on the most original content and singing style, the Zhuang people show the natural and simple artistic characteristics of Zhuang songs, reflecting the style of "truth, goodness and beauty".

The Guangxi Zhuang folk songs should be used for teaching, and it should be transformed into teaching resources, and audibility and artistry are more important, while combining the ideology and regionality of Zhuang mountain songs.

It can be seen that Guangxi folk songs are distinctive. It not only has strong emotional characteristics, but also has obvious original ecological characteristics, and its artistic characteristics are mainly reflected in the following aspects:

(1) Rich singing forms. Guangxi Zhuang folk songs are diversified in types and singing forms, no matter when, where and who are willing to express their feelings in solo, duet, chorus or choral singing forms. The melodies of solo and duet folk songs are relatively fixed, and their lyrics are mostly improvised. The lyrics are mostly improvised, while the chorus pays more attention to the consistency of the lyrics and the rhythm of the language.

(2) The rhymes are relatively fixed. Most of the songs are in the form of stanzas, paying more attention to the variation and improvisation of a song.

(3) Runcible technology is unique. Runculate in the singing to strengthen the details of the processing, prompting the interpretation of the musical style more delicate and rhythmic, Zhuang folk songs usually use a small third, small second degree of the decorative tone, this decorative presentation is more likely to highlight the regional style and cause emotional resonance.

(4) Various singing techniques. Influenced by the differences in language styles and local tones, the singing of Zhuang folk songs pays special attention to the conversion of true and false voices, the adjustment of voice position and the use of three-chamber resonance.

(5) Liners are frequently used. The role of the liner notes in folk songs is more obvious, but also enhances the expressive power of the song, the liner notes at the beginning of the sentence is equivalent to the introductory part of the sentence, can attract attention to the singing of the role of the preview. Liners in the sentence or at the end of the sentence has a transitional role, in the cavity more words less folk songs can ensure that the singing is more fluent and natural, further highlighting the style characteristics of folk songs.

(6) Unique musical structure. Zhuang folk songs are mainly composed of a single section, usually consisting of two to six lines. Although the musical image is relatively fixed, the content of the song is complete.

Folk songs are an important part of the Zhuang people's life, an important bond that maintains the emotions among the Zhuang people, and an important factor that influences the cultural psychology of the Zhuang people from generation to generation in a subtle way. Zhuang folk songs contain the Zhuang people's love of life and nature; they contain the Zhuang people's spirit of hard work and struggle; and they condense the wisdom of the Zhuang people's life crystallised Zhuang. Zhuang people and folk songs both influence each other, mutual achievement, excellent national culture has created excellent folk song resources, and folk songs full of positive energy in turn also promote the national culture has become more excellent. Therefore, we should pay attention to the moulding and influence of folk songs on the national culture, especially in the context of the new era, we should pay more attention to the form and connotation of innovative folk songs, so that they can better serve the people (Jin, 2007).

Value of Zhuang Folk Songs

The traditional folk songs of the Zhuang people have quite rich artistic and cultural values. Firstly, its content and melody can greatly enrich the connotation of China's traditional folk song culture; secondly, its rhetoric is also the first-hand documentary material for us to test the history of local folklore in Guangxi. Secondly, it has many practical functions in social life, such as education and inheritance, life etiquette, rituals to drive away evil spirits, social communication and so on. In short, Zhuang folk song culture has rich artistic and historical value, for the local ethnic minorities, for China's cultural and artistic history, are a colourful one.

The singing activities of the Zhuang ethnic group, as an aesthetic form, are characterized by a combination of musicality and literature, a combination of creation and singing, and a combination of competitive singing and teaching. Guangxi Zhuang folk songs are based on the Zhuang dialect, with simple language and sincere emotions. They not only have high artistic value but also practical value.

Meet the cultural and entertainment needs of the people. Song fair is a comprehensive cultural and entertainment activity that integrates various cultures of the Zhuang ethnic group. In the past, cultural and entertainment functions were the most basic and primitive functions of song fair.

The areas where the ancestors of the Zhuang ethnic group lived were densely populated with mountains and rivers, remote areas, and extremely inconvenient transportation. Various villages were distributed among steep mountains, and people worked and lived in narrow and closed spaces for a long time. Their economy and culture were relatively backward, and their corresponding cultural and entertainment activities were relatively monotonous and impoverished. They worked in limited areas for years and rarely interacted with each other. The production season dominated people's pace of life. In this case, folk festival gatherings have become an important platform for them to carry out cultural and entertainment activities, greatly meeting people's cultural and entertainment needs.

During the singing activities, people who are difficult to meet each other in normal days gather together to exchange ideas and learn from each other's production experience, and collide with sparks of wisdom in the midst of communication. They sing to each other and compete, using songs to promote understanding of each other and strengthen the friendship between villages and people.

It can be seen that the value of Zhuang folk songs can be divided into two aspects: artistic value and practical value. The artistic value of Zhuang folk songs is that it combines music and literature, with simple language, sincere feelings and national characteristics. The practical value of Zhuang folk songs is that they are also a tool for people's communication, satisfying people's needs for cultural entertainment and cultural education.

Cultural Connotation of Zhuang Folk Songs

Shan songs are representatives of a highly practical cultural form, with functions such as teaching, communication, connecting love, education, entertainment, and rituals. Therefore, the songs have become an important medium for carrying Zhuang culture.

Zhuang mountain songs have a long history and rich connotations. It not only has the entertainment function of expressing emotions, but also reflects the modern social value connotation of unity and cohesion as the theme, moral education as the characteristic, and hard work and wealth as the pursuit. While showing the scenes of daily production and life of the masses, the Zhuang songs fully interpret the rich connotations from the levels of unity, morality and diligence, and also present the social and cultural value of integrating popularity and profundity, and entertainment and educating people.

Guangxi Zhuang folk songs contain the emotional pursuit and value of life of the Zhuang people, both the beauty of affection and love, and love for the motherland, belonging to a variety of cultural connotations and the crystallisation of people's wisdom, with the function of communication and the attribute of mass communication of national culture.

Zhuang folk songs are an important part of Zhuang culture in Guangxi, as well as an important embodiment of Zhuang culture, with distinctive national characteristics. Guangxi has a wide land area and many rivers, and the Zhuang people who have lived on this land for a long time have always made a living by cultivating rice. The Zhuang is a nation that worships ancestors and believes in many gods, and there are many Zhuang folk songs depicting myths and rituals, and the religious consciousness of the Zhuang people is embedded in these songs.

The Zhuang people have developed a character of bravery, hard work and resistance to suffering in the fight against the harsh natural environment, and gradually developed a character of simplicity and naturalness and joyfulness in the process of living in harmony with nature, which is embodied in the folk songs that have a long history.

Research has concluded that Zhuang folk songs have profound cultural connotations. The ancestors of the Zhuang people placed their prayers for a rich crop harvest in the natural world, and expressed their emotions by singing about nature, reflecting the view of nature as a unity between human beings and nature. Folk song is a "living fossil", through generations of oral transmission, some historical stories, myths and origins have been recorded and retained, reflecting the Zhuang people singing life, the lyrical way to express their feelings. Finally, Zhuang folk songs embody the simple and natural, hard-working and courageous national character of the Zhuang people (He, 2015).

Inheritance and Development of Zhuang Folk Songs

The main problems in the inheritance of Zhuang folk songs are the people's low awareness of the protection of Zhuang folk songs; the crisis faced by the continuation of the protection and inheritance; and the destruction of the intangible cultural heritage due to excessive development such as tourism.

Under the background of cultural globalisation and the increasingly developed market economy, the Zhuang folk songs in a difficult or confused situation have to obtain a new space for survival or a new growth point, and have to seek a new opportunity for development by reversing the disadvantages of the time factor, so as to promote the benign development of the Zhuang folk songs;

Impression Liu Sanjie and Nanning International Folk Song Festival are both a cultural manifestation of modern urban society, rich in connotation and far-reaching significance, which is a new mode of transmission of folk songs in the present society.

The art of Guangxi folk songs can be brought into the daily life of the public with the help of the cloud technology in the era of "Internet +", by adopting multimedia equipment such as electronic facilities to make live video recordings and uploading the recorded videos to the Internet multimedia sharing platform, so that more audiences can enjoy the art works of Guangxi folk songs as if they were in the realm of the audience. The recorded video will be uploaded to the Internet multimedia sharing platform, so that more audiences can enjoy the Guangxi folk song art works as if they were there.

The educational value of song fair culture: social value and personal value from the perspective of pedagogy, analyses the survival situation of Guangxi song and song fair culture and the challenges it faces, and argues that there is a necessity to enhance the educational value of Guangxi song fair culture.

Under the environment of global integration, Zhuang singing culture has been greatly impacted. In the face of the gradual decline of traditional singing culture forms, the people have taken the initiative to develop the digital transmission forms of Zhuang folk singing culture and realised the modern transformation of Zhuang folk singing culture.

From the perspective of the modern value of poetic thinking, she discusses the relationship between the inheritance of singing culture and people's physical and mental harmony, and then from the perspective of the protection of intangible cultural heritage and cultural construction, she discusses the ways of preserving and promoting Zhuang folk singing culture, so as to illustrate the significance of the reconstruction of the Zhuang folk singing culture and the humanities.

Experts and scholars have analysed the current situation and existing problems of the inheritance of Zhuang folk songs, such as the aging of the main body of the inheritance, the narrowing of the inheritance space, the change in the attitude of the people's thinking, the insufficient attention and protection of the government, the lack of a professional quality of the protection and management of the talent team, the main body of the people's power is weak and other problems. Explore how to carry out inheritance and development from the perspective of culture and pedagogy internet.

Conclusion

The Zhuang people are good at singing, and the annual mountain singing festival is called the Song Fair. Therefore, song fair, also known as song festivals, are traditional festivals of the Zhuang people and a form of popular folk cultural and entertainment activities. The time of the song fair in the past varied from place to place, such as March 3rd, April 8th, or the first day of the first lunar month. But there is a fixed location for song festivals in various regions. During the Song Festival, Zhuang people from dozens or hundreds of miles in Fangyuan come to the song fair to sing. The scene is lively, and the crowd gathers, ranging from a few hundred people to over ten thousand people. Among them, young men and women are the majority, and they freely choose their singers. There are groups of three to five singing together, as well as dozens or hundreds of people singing together. On the slopes, along the roads, by the small river, and in any visible place, sing a duet to form an ocean of songs. Young men and women mainly sing love songs, using metaphors such as flowers, plants, trees, insects, fish, birds, animals, and the sun, moon, and stars to express their mutual admiration. Song fair is not only a place for young men and women to talk about love, but also a good opportunity for the general public to visit relatives and friends, listen to songs and compete. In addition to singing mountain songs, the song fair also offers a variety of local entertainment activities, such as "throwing embroidered balls", "touching red eggs", "setting off fireworks", eating five colored glutinous rice, Singing Zhuang ethnic opera and organizing material exchange, wishing for a bountiful harvest. The song fair is most grand on the third day of the third lunar month.

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