



A Study of Celebratory Songs for Drinking by the Buyi Ethnic Group in Guizhou Province, China

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Abstract

This paper explores the historical development, current state, and challenges of preserving the Buyi ethnic group's celebratory drinking songs in Guizhou Province, China. These songs, evolving from ancient ceremonies to modern social and stage performances, are vital to Buyi cultural heritage. The research examines three forms: ceremonial, social, and stage celebratory songs, highlighting their unique characteristics and cultural significance. Using fieldwork, interviews with cultural heritage inheritors and folk singers, and theoretical frameworks from music history, ethnomusicology, and music aesthetics, the study analyzes the songs' evolution and roles in expressing etiquette, mutual blessings, and cultural promotion. Findings show the songs' diversification due to changing social functions and influences from the Central Plains Han culture. Despite their cultural richness, passing down these traditions faces challenges, exacerbated by modern societal changes and external cultural influences. The paper proposes strategies to address these issues, such as restoring traditional customs, enhancing youth engagement through education, promoting academic research and exchange, and creating new songs that reflect Buyi cultural elements while appealing to contemporary tastes. Overall, the research emphasizes preserving Buyi celebratory songs to maintain cultural identity, promote cultural exchange, and protect world cultural diversity, offering guidance for safeguarding this unique intangible cultural heritage.

Keywords: Buyi ethnic group; celebratory drinking songs; cultural heritage; Guizhou province; ethnomusicology

1. INTRODUCTION

The celebratory drinking songs of the Buyi ethnic group, also referred to as "Jing jiuge" or "jiuge" in Chinese, are widely circulated in the Buyi regions of Guizhou, Yunnan, and Sichuan provinces. These traditional songs are integral to the Buyi people's daily lives, featuring prominently in their social interactions and customs. In this study, we examine these celebratory drinking songs, performed during various celebrations and social gatherings involving alcohol consumption. The term "celebratory drinking songs" will be used consistently throughout this paper to refer to these culturally significant musical expressions. By defining and using a single term, we aim to maintain clarity and



coherence in discussing the historical development, cultural significance, and preservation challenges of these songs. The content of Buyi drinking songs is rich and diverse, encompassing knowledge of astronomy, geography, ethics, morality, production, daily life, and social etiquette. These songs reflect the Buyi people's worldview, values, and national identity across various historical periods, making them a vital aspect of the Buyi cultural heritage. The content of Buyi drinking songs is rich and diverse, encompassing knowledge of astronomy, geography, ethics, morality, production, daily life, and social etiquette. They reflect the Buyi people's worldview, values, and national identity across various historical periods. These songs are the cultural and artistic crystallization of oral traditions passed down through generations.

Given that 97% of the Buyi population resides in Guizhou Province, the celebratory drinking songs circulating in this region are the most representative. A literature review on the study of the Buyi people's "Jiuge or celebratory drinking songs" over the past decade reveals that Chinese domestic literature focuses primarily on two aspects. First, studies from a folklore perspective examine the concept and classification of these songs. For instance, Li Jichang (2004) explored the concept and classification of "Jiuge" among the Buyi ethnic group in terms of their social functions. Zhang Yongji (1999) conducted a classification study on the usage of "Jiuge" in Huaxi District, Guiyang City. Shen Qian (2007) delved into the relationship between "Jiuge" and Buyi etiquette, while Wang Xinghu (2013) provided a folk interpretation of the etiquette procedures, content, and form of the night banquet "Jiuge" in Guiyang City. Li Hui (2013) studied the content and classification of the Buyi people's folk customs in Guiyang. Second, musicological studies analyze and classify the modes, rhythms, and musical forms of these songs. For example, Luo Jia (2013) briefly analyzed the modes, rhythms, musical forms, and melodies of the Buyi ethnic group's "Jiuge". Wei Jiayan (2012) studied the genre and music of "Jiuge" folk songs, while Tan Wen (2021) used the European music classification system to categorize Guizhou Buyi folk songs into indoor and outdoor songs, classifying "Jiuge" as indoor songs. Notably, there is a lack of international research on the music of the Buyi ethnic group's "Jiuge".

Overall, there is a dearth of specific research on the historical development and inheritance of these celebratory songs. With the rapid development of China's economy and society, the living standards and attitudes of the Buyi people have changed, impacting the social function and value orientation of their celebratory songs for drinking. This shift presents unprecedented challenges for the protection and inheritance of these cultural expressions. Therefore, conducting in-depth research on the historical development and inheritance of the Buyi ethnic group's celebratory drinking songs is of significant theoretical and practical value. Such research aims to raise awareness and provide theoretical support for the preservation and continuation of this cultural heritage.

This study focuses on the historical development, current state, and challenges associated with the preservation and inheritance of the Buyi ethnic group's celebratory drinking songs in Guizhou Province, China. By analyzing their historical evolution and current practices, this research aims to fill the existing literature gap and enhance understanding of these cultural expressions.

The paper is organized as follows: Section 2 outlines the research questions. Section 3 provides a comprehensive literature review. Section 4 discusses the theoretical frameworks employed in the study. Section 5 details the research methodology. Section 6 presents the research results. Section 7 offers a discussion of the findings, and Section 8 concludes the paper with insights and recommendations for future efforts in preserving this unique intangible cultural heritage.

2. RESEARCH QUESTIONS

This paper seeks to explore the historical development, current state, and challenges of protecting and inheriting the Buyi ethnic group's celebratory drinking songs in Guizhou Province, China. The specific research questions addressed in this study are:

- How have the Buyi celebratory drinking songs evolved from traditional ceremonial forms to include social and stage performances?
- What are the cultural significance and social functions of these songs within the Buyi community?
- What strategies are necessary to preserve and promote these intangible cultural heritages in the face of modern societal changes and influences?

Through fieldwork, interviews, and analysis using the theoretical foundations of music history, ethnomusicology, and music aesthetics, this study provides a comprehensive understanding of the Buyi celebratory songs for drinking. The insights gained from this research offer valuable guidance for the future preservation and continuation of this unique cultural heritage.

3. LITERATURE REVIEW

3.1 Introduction to Guizhou Province

Guizhou Province, an administrative region of the People's Republic of China, is situated on the Yunnan-Guizhou Plateau. It encompasses six prefecture-level cities—Guiyang, Zunyi, Liupanshui, Anshun, Bijie, and Tongren—and three autonomous prefectures for ethnic minorities: Qiandongnan, Qianxinan, and Qianxinan, totaling 88 county-level administrative regions. The province's terrain is predominantly mountainous and hilly, earning the description "eight parts mountain, one part water, and one part field." Guizhou's subtropical humid monsoon climate, with an average annual temperature of about 15 degrees Celsius, makes it an ideal place for leisure tourism and summer retreats.

Guizhou boasts a long history dating back over 2000 years to the late Warring States period of China. After Emperor Qin Shi Huang unified China, he constructed the "Wuchi Road" in the Yelang region and established counties and officials in some areas. During the Tang Dynasty, Bozhou, Sizhou, Guizhou, and Manzhou were established in the region. In 1413, the Ming Dynasty set up the Guizhou Provincial Administration Commission, officially establishing Guizhou as a province. The current territorial shape of the province was formed in 1727 during the Qing Dynasty.

Guizhou is home to 18 indigenous ethnic groups, including the Han, Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, and Yao. As of the end of 2022, the permanent population of Guizhou Province is 38.56 million, with the Buyi ethnic group numbering 2.7982 million, accounting for 7.9% of the population. Throughout history, the people of Guizhou have created a brilliant material and spiritual civilization with their diligence and wisdom. The celebratory drinking songs by the Buyi ethnic group, as part of Guizhou's ethnic music, are a typical representative of this rich cultural heritage.



Figure 1. Location of Guizhou Province in China

3.2 The General Knowledge of the Buyi Ethnic Group in China

The Buyi ethnic group originates from a branch of the ancient "Bai Yue" ethnic group, known as "Lu Yue." It is a significant minority ethnic group in southwestern China, primarily residing in the Buyi and Miao Autonomous Prefectures of Qiannan and Qianxinan, as well as in the cities of Anshun, Guiyang, and Liupanshui. According to the China Statistical Yearbook 2021, the Buyi population in China is approximately 3.57 million, with the largest concentration in Guizhou Province, accounting

for 97% of the total Buyi population in China.

The diversity of regional culture provides a unique foundation for the formation of Buyi music. The Buyi language belongs to the Zhuang-Dong language branch of the Sino-Tibetan language family and shares a close affinity with the Zhuang language. Historically, the Buyi people did not have their own written language, making folk songs an important medium for learning language, disseminating knowledge, inheriting history, and facilitating social interaction.

In 2008, with the approval of the State Council of China, Buyi folk songs were included in the second batch of national intangible cultural heritage lists. This inclusion highlights the cultural significance and the need for preservation of this unique musical tradition. The celebratory songs for drinking, as part of this tradition, reflect the rich cultural heritage and social values of the Buyi people. Their music, deeply embedded in the social fabric and everyday life, offers insights into the Buyi worldview and their historical experiences.

The study of these songs is not only crucial for cultural preservation but also for understanding the broader socio-cultural dynamics of the Buyi ethnic group in Guizhou and beyond.

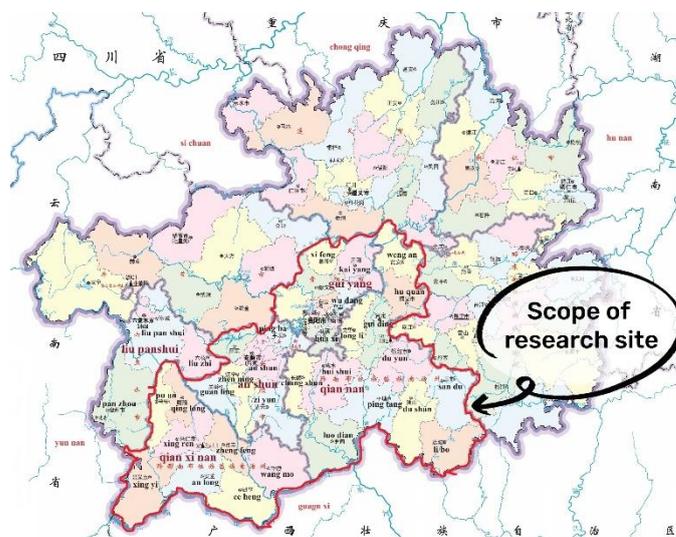


Figure 2. Research Site: Buyi Ethnic Group in Guizhou

3.3 The General Knowledge of the Buyi Celebratory Songs for Drinking

Celebratory drinking songs in Chinese or often referred to as toasting songs, are a fundamental component of the Buyi people's cultural traditions. These songs are sung during various ceremonial and daily activities to exchange greetings, offer blessings, and toast each other. Recently, to promote and preserve national culture, these songs have been adapted for stage performances, adding a contemporary dimension to this traditional practice.

Historical and current research extensively utilize the China National Knowledge Infrastructure (CNKI) database, revealing over 50 related papers through keywords such as "Buyi liquor songs," "Guizhou celebratory songs for drinking," "ethnic minority liquor songs," and "liquor songs." This body of research primarily focuses on the holistic study of Buyi ritual liquor songs, their typological classification, and the accompanying cultural shifts within the Buyi community.

Key studies in this area include Li Jichang's (2004) exploration of the concepts and classifications of Buyi liquor songs, emphasizing their social functions. Zhang Yongji (1999) classified the occasions for using these songs in Huaxi District, Guiyang City. Shen Qian (2007) investigated how Buyi liquor songs integrate with Buyi etiquette, focusing on their content, expression forms, and social functions. Wang Xinghu (2013) analyzed the etiquette, procedures, content, and form of night banquet liquor songs in Guiyang from a folk perspective. Luo Jia (2013) provided a brief analysis of the mode, rhythm, form, and melody of the liquor songs. Wei Jiayan (2012) categorized these songs as custom songs with brief commentary on their musical aspects. Li Hui (2013) defined the scope, occasions, and



content of Buyi liquor songs in Guiyang, classifying them alongside narrative songs, love songs, and sacrificial songs. Tan Wen (2021) employed a European music classification method to categorize Guizhou Buyi folk songs into indoor and outdoor categories, classifying Buyi liquor songs as indoor songs.

Despite these scholarly contributions, there is a noticeable gap in research concerning the historical development and heritage of the Buyi ethnic group's celebratory songs for drinking. This study addresses this gap by providing a comprehensive analysis of the historical evolution and cultural inheritance of these songs. The aim is to enhance understanding and appreciation of this unique aspect of Buyi cultural heritage, offering valuable insights for both scholars and cultural practitioners.

4. RESEARCH THEORY

To study the historical development of Buyi drinking songs in Guizhou Province, China, the researchers applied three key theoretical frameworks: music history, ethnomusicology, and music aesthetics.

4.1 Music History

Music history is the study of the chronicles and forms of music and their development as revealed in musical writings, including the evolution and laws of development of musical content and form. Western music history research can be traced back to ancient Greece. Initially, this research focused on the integration of historical materials, dictionaries, and biographies of individual composers, as well as the study of style history. A significant shift occurred with the publication of Curt Sachs's "The History of Musical Instruments," which marked the transition from a Eurocentric approach to a global music history perspective. Currently, apart from extensive research conducted by Japanese scholars on their own country and East Asia, music history research in Asia, Africa, and Latin America is still in the early stages of in-depth exploration. Research on the history of Chinese music, however, has a long tradition. As early as the pre-Qin period, various schools paid attention to the narration and discussion of music theory and historical materials. Bo He's "History of Chinese Music," written in the early 20th century, is considered the first comprehensive book on the history of Chinese music (W.K. Prinz, 1988). This foundational work has paved the way for subsequent research, providing critical insights into the evolution of Chinese musical traditions. By employing the principles of music history, this study aims to trace the chronological development of Buyi drinking songs, examining their origins, transformations, and the contextual factors influencing their evolution. This approach helps to situate Buyi drinking songs within the broader historical narrative of Chinese music, highlighting their unique contributions and adaptations over time.

4.2 Ethnomusicology

Ethnomusicology is a theoretical discipline dedicated to the study of traditional music of different ethnic groups around the world and its development within various cultural contexts. The research on ethnomusicology began earlier in Asia and Europe, with A.J. Ellis's 1885 paper "On the Musical Scales of Various Countries" often cited as the foundational work. This paper introduced the chromatic notation method, which became a crucial tool for the analysis and comparison of musical scales across different cultures. Before the 1930s, the classification method of musical instruments proposed by Curt Sachs and others laid the groundwork for comparative research in musical instruments. In 1950, musicologist Jaap Kunst, who studied Javanese music, published the book "Ethnomusicology" and proposed renaming "comparative musicology" to "ethnomusicology," reflecting a broader and more inclusive approach to the study of music in its cultural context. Countries such as the United States, China, and Japan have made significant advancements in the field of ethnomusicology. In the early 20th century, Wang Guangqi introduced the Berlin School's ethnomusicology to China. Scholars like Miao Tianrui, Yang Yinlu, and Shen Zhibo played pivotal roles in introducing Ellis's chromatic notation theory to China, which facilitated the development of ethnomusicology as a new academic discipline in the country. By applying ethnomusicological theories, this study examines the traditional celebratory drinking songs by the Buyi ethnic group within their cultural context. This approach allows for an understanding of how these songs function in social rituals

and daily life, and how they reflect and influence the cultural identity and heritage of the Buyi people. The comparative perspective provided by ethnomusicology also enables the study to situate Buyi drinking songs within the broader spectrum of world music traditions, highlighting both unique characteristics and commonalities.

4.3 Music Aesthetics

Music aesthetics is a theoretical system that systematically studies music from the perspective of philosophical aesthetics. The concept of "music aesthetics" was first proposed by German music theorist and writer Daniel Schubart (1739-91) at the end of the 18th century. Hegel further advanced the field by emphasizing that the artistic form and content of music are unified, and are two equal components in music aesthetics. Music aesthetics serves as both an indispensable branch of aesthetics and musicology, and a synthesis that deepens our understanding of both fields. It holds guiding significance for other disciplines within musicology by providing a framework to explore the philosophical underpinnings of music, its value, and its expressive capabilities. In China, the first half of the 20th century saw the emergence of discussions around music aesthetics, its functions, and related issues. These discussions brought topics such as the aesthetic value of music, and the relationship between the content and form of music into public consciousness (Wu, 2011). By incorporating music aesthetics into this study, the researchers aim to explore the philosophical and artistic dimensions of Buyi celebratory drinking songs. This approach allows for an examination of how these songs not only serve functional and social roles but also how they embody aesthetic principles and artistic expressions unique to the Buyi culture. Understanding the aesthetic aspects of these songs provides deeper insights into their significance and the reasons they have been cherished and preserved through generations.

5. RESEARCH METHODOLOGY

5.1 Selection of Research Site

The selected research sites are representative Buyi villages where the celebratory drinking songs by the Buyi ethnic group are prevalent. These villages include: (1) Yinkai Village in Guiding City; (2) Nafu Village in Ceheng City; (3) Lvyin Village in Xingyi City; (4) Xintun Village in Wangmo City; (5) Canglong Village in Guanling City. These sites were chosen because they are known for their rich tradition of Buyi celebratory drinking songs, providing a comprehensive and authentic setting for studying the historical development and inheritance of these cultural expressions. The diversity and geographical distribution of these villages offer a robust representation of the Buyi ethnic group's musical practices across different regions within Guizhou Province.



Figure 3. Research Sites (★)

5.2 Selection of Key Informants



For the field research, three types of key informants were selected to provide comprehensive insights into the celebratory drinking songs by the Buyi ethnic group. These key informants include well-known folk singers, cultural heritage inheritors, and village leaders who have a deep understanding of Buyi musical traditions. (1) Li Chaolan, a well-known folk singer of the Buyi ethnicity in Guizhou Province, was born in February 1971 in Lvyin Village, Dingxiao Town, Xingyi City, Guizhou Province. She received the prestigious title "Golden Flower of the Buyi People in China" in 1990, recognizing her significant contributions to the preservation and promotion of Buyi folk music. (2) Luo Lanfen, another prominent figure in the Buyi musical tradition, was born in May 1972 in Yinkai Village, Panjiang Town, Guiding County, Guizhou Province. She is the inheritor of the provincial intangible cultural heritage of the eighteen tunes of Buyi mountain songs. Her expertise and dedication to preserving these tunes make her an invaluable resource for this research. (3) Huang Chengzhen, born in December 1968, resides in Nafu Village, Zhe Lou Street, Ceheng County, Guizhou Province. She is recognized as an inheritor of the national intangible cultural heritage of Buyi opera. As a well-known folk singer in Guizhou Province, her knowledge and experience provide essential insights into the traditional music of the Buyi people. (4) Wang Xiuzhi, a renowned Buyi singer in Xintun Village, was born in June 1984 in Xintun Village, Xintun Town, Wangmo County, Guizhou Province. Her contributions to the local music scene and her role in preserving Buyi musical traditions highlight her importance to this study. (5) Wei Tianzhong, the village head of Canglong Village in Anshun City, Guizhou Province, was born in February 1971. In addition to his leadership role, he is a well-known folk singer in Canglong Village. His dual roles as a community leader and cultural practitioner provide a unique perspective on the integration of traditional music into daily village life. These informants were chosen for their deep knowledge, experience, and involvement in the cultural practices and music of the Buyi ethnic group. Their contributions are vital for understanding the nuances of celebratory drinking songs and their significance within the Buyi community.

5.3 Research Tools

To comprehensively study the historical development and inheritance of celebratory drinking songs by the Buyi ethnic group, several research tools were employed.

5.3.1 Field Observation

Field observation involves direct participation in relevant folk cultural activities and immersive experiences within the village. This method allows researchers to deeply understand the historical development of celebratory drinking songs by observing and engaging in the cultural practices and daily life of the Buyi people. By being present in the environment where these songs are traditionally performed, researchers gain valuable insights into their contextual and cultural significance.

5.3.2 Interviews

Interviews were conducted with individuals closely related to the historical development of celebratory drinking songs by the Buyi ethnic group in Guizhou Province, China. Through these interviews, researchers collected first-hand information, capturing different perspectives on the historical development of these songs. The interviews also gathered personal experiences and stories, enriching the understanding of the cultural and social contexts in which these songs are performed. This qualitative data provides a deeper and more nuanced view of the traditions and changes associated with the Buyi celebratory drinking songs.

5.3.3 Questionnaires

Questionnaire surveys were conducted among folk singers, singing enthusiasts, and other relevant individuals in Buyi villages. The questionnaires focused on the protection, inheritance, and development of celebratory drinking songs by the Buyi ethnic group. Analysis of the responses helps to explore and understand the future development trends of these songs from multiple perspectives. This quantitative data complements the qualitative insights gained from field observations and interviews, providing a comprehensive picture of the current state and potential future of Buyi celebratory drinking songs.

By utilizing these research tools, the study aims to gather a wide range of data and insights,



enabling a thorough and multidimensional analysis of the historical development and cultural significance of Buyi celebratory drinking songs.

5.4 Data Analysis

The data analysis in this study primarily employs qualitative research methods. By integrating frameworks from musicology, ethnomusicology, and music aesthetics, the study conducts a qualitative analysis of the data collected through field observations, interviews, and questionnaires. This multifaceted approach allows for a comprehensive examination of the field research data. The qualitative analysis involves several steps: (1) Data Collection and Organization: Data from field observations, interviews, and questionnaires are collected and organized systematically. This includes transcribing interviews, coding responses from questionnaires, and documenting observations. (2) Thematic Analysis: The data is analyzed to identify recurring themes and patterns. This involves categorizing the data into themes related to the historical development, social function evolution, and naming origins of the celebratory drinking songs by the Buyi ethnic group. (3) Contextual Examination: Using the theoretical frameworks of musicology, ethnomusicology, and music aesthetics, the data is examined within the broader context of Buyi culture and musical traditions. This helps to understand the cultural, historical, and social significance of the songs. (4) Interpretation and Synthesis: The identified themes and patterns are interpreted to provide insights into the historical development and evolution of the celebratory songs. The synthesis of these findings helps to clarify the social functions of the songs and the origins of their names. (5) Validation: To ensure the reliability and validity of the analysis, the findings are cross-checked with multiple data sources and perspectives. This triangulation process helps to confirm the accuracy of the interpretations and conclusions drawn from the data. By employing these qualitative research methods, the study aims to provide a detailed and nuanced understanding of the celebratory drinking songs by the Buyi ethnic group. The analysis offers valuable insights into the historical development context, the evolution of their social functions, and the correct origins of their names, contributing to the preservation and appreciation of this cultural heritage in Guizhou Province.

5.5 Ethical Considerations

Ethical considerations were a critical aspect of this research. Informed consent was obtained from all participants before conducting interviews and field observations. Participants were informed about the purpose of the study, their right to withdraw at any time, and assurances of confidentiality and anonymity. The research was conducted following ethical guidelines to ensure the dignity, rights, and welfare of the participants.

6. RESEARCH RESULTS

6.1 The Historical Development of the Celebratory Drinking Songs by the Buyi Ethnic Group

In China, there is a long-standing saying, "No banquet without wine," signifying that regardless of the occasion—whether weddings, funerals, or various social activities—drinking distilled spirits is an essential part of formal banquets. In the Buyi areas of Guizhou, attending a wedding involves drinking wedding wine ("吃结婚酒" chijiehunjiu), a birth ceremony involves drinking full moon wine ("吃满月酒" chimanyuejiu), a housewarming ceremony involves drinking new house wine ("吃新房酒" chixinfangjiu), and a funeral involves drinking white wine ("吃白酒" chibaijiu). Historically, many documents categorized all songs produced during these ceremonies as "wine songs." However, due to the lack of in-depth historical research, many classifications were based on their "current status," resulting in a chaotic and confusing situation. Based on extensive fieldwork and historical literature, this research analyzes the social function evolution and heritage of the celebratory drinking songs by the Buyi ethnic group, categorizing and clarifying their origins through various historical stages:

6.1.1) From the Western Zhou Dynasty to the Song Dynasty (AD 275-AD 1024)



The development of celebratory drinking songs by the Buyi ethnic group from the Western Zhou Dynasty to the Song Dynasty can be summarized as follows:

Early Formation of Distilled Spirits Culture: Over 3000 years ago, during the Shang Dynasty, pictographs about distilled spirits appeared in oracle bone scripts, marking the early formation of distilled spirits culture in China. Approximately 1900 years ago, during the Eastern Han Dynasty, Xu Shen recorded in "Shuowen Jiezi" the contributions of Dukang, the legendary ancestor of brewing, who became synonymous with the distilled spirits industry. The Buyi, an ancient ethnic group in southwestern China, cultivated rice early on and have a long history of making rice wine. Their sacred book, "Mo Jing," records the process and ceremony of brewing distilled spirits, indicating a connection with the broader Chinese tradition.

Ritual and Music System: More than 2400 years ago, during the Western Zhou period, King Wen of Zhou implemented a ritual and music system where distilled spirits were given sacred symbolic meaning. Distilled spirits were used as offerings in sacrificial activities to express reverence for deities. This culture of offering sacrifices with distilled spirits continues in Buyi sacrificial activities, including the recitation of "Mo Jing."

Cultural Exchanges: More than 2200 years ago, the Qin Dynasty opened the "Five-foot Road" and the Han Dynasty built the "Southern Barbarians Road," allowing Central Plains civilization to influence the southwestern regions, including the Buyi area in Guizhou. This broke the relative isolation of the southwestern region, leading to closer cultural exchanges. The Buyi, known for their openness and willingness to learn, adopted the ritual and music system, establishing the custom of singing ritual celebratory drinking songs in important ceremonies like weddings and funerals.

Integration of Poetry and Songs: More than 1100 years ago, during the Tang and Song dynasties, the prosperity of poetry and songs led to the development of Buyi ritual celebratory drinking songs. The introduction of poetry and songs enriched their singing forms and content. Impromptu duets, for instance, made the expression of toasts more personal and sincere.

Ritual Music: Zheng Xiao of the Song Dynasty emphasized the necessity of music in rituals. In Buyi areas, most rituals included prescribed ritual music, such as the "Departure Tune" played by the suona player during weddings. To better express greetings and blessings, the Buyi people sang and toasted in ceremonies like weddings, birthday ceremonies, and birth ceremonies, generating Buyi ritual celebratory drinking songs. Under the influence of the Chinese "great tradition" of ritual and music, the ritual function of these songs was strengthened, providing a basis and fertile ground for their heritage.

6.1.2) From the Song Dynasty to the Founding of the People's Republic of China (AD 1024-AD 1949)

During the Song and Yuan dynasties, lyrics and songs significantly developed, enriching the cultural landscape. From the Ming Dynasty, the "North Tune South Campaign" and "North Tune South Fill" movements integrated Central Plains civilization into Guizhou, bringing profound cultural changes to Buyi areas. This period saw the enrichment and development of Buyi ritual celebratory drinking songs, inspired by the introduction of poetry and songs.

The Buyi people began expressing respect and blessings through singing and toasting in important ceremonies such as weddings, birthdays, and birth ceremonies. These songs, sung in groups in the Buyi language, cover agricultural production, social etiquette, seasonal festivals, and ethical morals, forming an essential part of Buyi culture. Over time, these songs developed a unique style and became symbols of the Buyi people's cultural identity.

An example is the "Zhike Song" from Canglong Village, Guanling County, sung to greet guests:

"Our guests go to the door,
 The host welcomed him with wine and tea,
 Come out, come out and welcome us,
 Welcome us.
 Let's play, play, and sing together to have a drink at your house,
 Let's play, play, and sing together to have tea at your house.
 Sitting on the chair and in front of the table,
 Blessing relatives and elderly people,
 Blessing relatives and elderly people,

Elderly people."

These preserved songs represent the Buyi people's collective cultural heritage. Singing celebratory drinking songs remains an integral part of Buyi cultural traditions, illustrating their enduring significance in social and ceremonial life.



Figure 1. Buyi people in Canglong Village, Guanling city sing "Zhike Diao" at the village entrance to welcome guests

6.1.3) From the Founding of the People's Republic of China to the Early Stage of Reform and Opening Up (AD 1949-AD 1999)

In 1949, with the establishment of the People's Republic of China, people of all ethnic groups in the country became the masters of their destiny. Over the next 30 years, the country engaged in socialist construction, fostering frequent interactions among various ethnic groups. Particularly since the reform and opening up in 1978, governments at all levels in Guizhou began organizing various cultural tourism activities such as "Buyi March 3rd," "Buyi June 6th," "Miao Sisters' Festival," "Rape Flower Festival," and "Peach Blossom Festival." These events were designed to promote economic development through cultural activities, thereby enhancing social interactions in Buyi villages. During this period, the need for social interaction prompted the Buyi people to use singing and toasting as important ways to express greetings and blessings when welcoming and entertaining distinguished guests. These songs catered to the needs of the guests, with improvised Buyi (or Chinese) lyrics based on specified tunes that were simple and easy to sing. This type of social celebratory drinking song spread rapidly in Buyi areas, becoming a major feature of Buyi cultural expression. An example is the Chinese song "A Glass of Fine Wine to Serve Guests" from Yinkai Village, Guiding County:

"Slowly pour a glass of fine wine
Pour a glass of fine wine to serve guests
(Shalala's willows are splashing water)
The guest drank this glass of wine
Glory, wealth, and prosperity for thousands of years in spring
(Shalala's willows are splashing water)"

Cultural tourism festivals became a major means for local governments to promote rapid economic and social development. During this period, whether at the county, township, or village level, cultural tourism festivals often featured wonderful cultural performances with clear themes showcasing local ethnic programs. In response, lyricists and composers created celebratory drinking songs with strong expressiveness and appeal for stage performances. These stage celebratory drinking songs were similar to many modern creations, with fixed tunes and lyrics, standardized structures, beautiful melodies, and graceful, moving sounds. This differed from the impromptu singing of ritual and social celebratory drinking songs that were popular among the people. These creative songs were mostly catchy and quickly gained popularity. For instance, the song "Dang Meng" illustrates this trend:

"Everyone is very happy to be here,
 Wine is good, meat is good, rice is good,
 We eat both wine and meat.
 Come, let's drink together,
 Enjoy ourselves until we have the best time

6.1.4 From the Early Stage of Reform and Opening Up to the Present (Since 1999)

Entering the 21st century, with China's accession to the WTO, Buyi villages have increasingly integrated into global trends. The rise in employment opportunities has led many young and middle-aged Buyi individuals to migrate to eastern coastal areas. This migration and the influence of foreign cultures have diminished the Buyi people's sense of local cultural identity, causing many to view ritual celebratory drinking songs as outdated or unappealing. Consequently, the inheritance of these songs has faced significant challenges.

Since 2005, the Chinese government has enhanced its protection of intangible cultural heritage, allowing some traditional ritual celebratory drinking songs to recover and be inherited in a few villages. Informant Li Chaolan noted that in recent years, the Buyi people in Lvyin Village have begun to restore traditional weddings, valuing and inheriting long-lost ritual celebratory drinking songs. However, many young people are still reluctant to learn and preserve these traditions.

With close exchange, integration, and interaction among various ethnic groups and the rapid development of the tourism industry, many Buyi villages now receive guests due to rural tourism development. However, as fewer people can create lyrics on the spot and sing, social celebratory drinking songs have become relatively fixed in lyrics and tunes. The address in the songs changes according to the identity of the guests, such as "leaders" when receiving leaders and "friends" when friends come. This templated approach has led to a loss of spontaneity and sincere emotions, reducing the respect and interactivity of these songs and showing a declining trend.

In the era of 5G and big data, short video platforms such as TikTok, WeChat Video Accounts, and Kuaishou have provided new platforms for displaying Buyi celebratory drinking songs. These platforms stimulate more music enthusiasts and creators to create, display, and exchange stage celebratory drinking songs. Some stage celebratory drinking songs, like the "Buyi Toast Song in Wangmo County," have quickly become popular due to their catchy and easy-to-sing characteristics, becoming daily social celebratory drinking songs. Unfortunately, these songs' lyrics and tunes are fixed, lacking the flexibility and sincerity of impromptu creation.

In summary, the historical development of Buyi celebratory drinking songs has progressed through four stages: from original ritual songs needed for ceremonies to their gradual prevalence, the emergence of social songs needed for interaction, and finally, the creation of stage songs needed for cultural promotion. Currently, ritual, social, and stage celebratory songs coexist in Buyi areas, reflecting the inclusiveness of Buyi culture and providing a clearer understanding of their historical development (See Table 1).

Table 1. Historical Development of Celebratory Drinking Songs by the Buyi Ethnic Group

Number	time	historical process	Development
1	More than 1,000 years ago	From the written records of drink to the prosperity of poetry and songs	It started as a wine-sacrifice culture, and the Buyi customs of celebratory drinking songs gradually expanded from their origin.
2	1000-1949	The civilization of the Central Plains continues to integrate into the Buyi area of Guizhou	The Buyi ethnic customs and celebratory drinking songs have been enriched.
3	1949-1999	From the founding of New China to reform and opening up	Social celebratory drinking songs and stage celebratory drinking songs emerged and became popular.



4	Since 1999	Buyi villages have integrated into the development of the times and been influenced by foreign culture	The inheritance of traditional customs and celebratory drinking songs is beginning to face challenges. Social celebratory drinking songs decline. Part of the stage celebratory drinking songs are popular.
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6.2 The inheritance of the Buyi Ethnic Group's Celebratory Songs for Drinking

The historical development of celebratory drinking songs by the Buyi ethnic group reflects various aspects of their culture, including production, life, geography, customs, economy, society, beliefs, and integration with the Central Plains Han culture. These songs have profound cultural heritage. In terms of form, the singing method of these celebratory songs belongs to the original ecological singing method, which is unadorned, pure, and natural, without any technical processing. This method emphasizes individuality and highlights diversity, standing in contrast to the "bel canto, national, pop" singing methods. Therefore, celebratory drinking songs by the Buyi ethnic group are a crystallization of the Buyi's wisdom throughout history and a precious spiritual wealth passed down through generations. Protecting and inheriting these songs is of great cultural value and practical significance for promoting cultural exchanges, enhancing cultural confidence, improving the aesthetic appreciation of national culture, and protecting the diversity of world cultures.

To address the challenges faced by celebratory drinking songs by the Buyi ethnic group in terms of protection, heritage, and development amid the rapid development of modern society, the following suggestions were organized based on opinions collected through questionnaires: (See Table 2)

Table 2. Celebratory Drinking Songs by the Buyi Ethnic Group: Inheritance and Development Suggestions Survey Form

Suggestions	Description
Encourage the restoration of traditional customs	Buyi villages are the soil on which Buyi celebratory drinking songs depend for survival. By supporting and encouraging the Buyi people to restore the custom of singing celebratory drinking songs in various ceremonies and social occasions, it can be protected and inherited in its original form.
Strengthen youth learning	By implementing the Buyi celebratory drinking songs into campus actions and guiding young people to learn and sing them, this can cultivate students' sense of cultural identity and is an effective guarantee for the sustainable development of Buyi celebratory drinking songs.
Promote research and academic exchange	By organizing college teachers and music researchers to conduct in-depth investigations and research on Buyi celebratory drinking songs in Buyi villages, and exchanging knowledge with local song inheritors, singers, music teachers, etc., this can enhance the overall cognitive level and artistic accomplishment of the Buyi people regarding their celebratory drinking songs.
Strengthen creation and performance	By organizing lyricists and composers to visit Buyi villages and use Buyi musical cultural elements to create various themed songs that reflect the culture of Buyi celebratory drinking songs, and by packaging them with Western composition techniques such as harmony, counterpoint, and orchestration, the newly created Buyi celebratory drinking songs can conform to modern aesthetics and become popular. This approach can gradually attract people's attention to these songs, achieving the purpose of conscious protection and heritage.

7. DISCUSSION

This study explored the historical development, current state, and challenges of preserving the Buyi ethnic group's celebratory songs for drinking. The research aimed to address three primary questions: the evolution of these songs from traditional ceremonial forms to social and stage performances, their cultural significance and social functions within the Buyi community, and the necessary strategies to preserve and promote these intangible cultural heritages amidst modern societal changes.

Evolution of Celebratory Songs (Research Question 1): The study found that Buyi celebratory songs have undergone significant evolution over time. Initially, these songs began as ritual songs during the Western Zhou Dynasty and developed through various historical stages. The integration of Central Plains cultural elements during the Song and Yuan dynasties enriched these songs, resulting in a unique blend of traditional and borrowed elements (Li Jichang, 2004; Zhang Yongji, 1999). By the Ming Dynasty and subsequent periods, these songs had diversified into social and stage performances, reflecting broader cultural exchanges and adaptations (Shen Qian, 2007).

Cultural Significance and Social Functions (Research Question 2): Buyi celebratory songs hold profound cultural significance, serving as a medium for expressing respect, blessings, and cultural values during significant life events such as weddings, birthdays, and birth ceremonies. These songs encapsulate aspects of agricultural production, social etiquette, seasonal festivals, and ethical morals, thus becoming an essential part of Buyi cultural identity (Wang Xinghu, 2013; Luo Jia, 2013). The transition to social and stage performances has allowed these songs to maintain their relevance in contemporary society, although the fixed nature of lyrics in modern adaptations has led to some loss of spontaneity and emotional depth.

Preservation and Promotion Strategies (Research Question 3): The study identified several strategies to address the challenges in preserving Buyi celebratory songs. These include restoring traditional customs, enhancing youth engagement through educational initiatives, promoting academic research and exchange, and fostering the creation of new songs that reflect Buyi cultural elements while appealing to modern tastes. The emergence of digital platforms like TikTok and WeChat has also provided new avenues for the dissemination and popularization of these songs, highlighting the importance of leveraging modern technology for cultural preservation.

Implications for the Field and Future Research

The findings of this study have several implications for the field of ethnomusicology and cultural heritage preservation. First, the evolution of Buyi celebratory songs demonstrates the dynamic nature of cultural traditions and the impact of external influences on indigenous practices. This underscores the need for adaptive strategies in cultural preservation that account for ongoing social and technological changes.

Second, the cultural significance of Buyi celebratory songs highlights their importance in maintaining cultural identity and social cohesion. Future research should focus on developing more effective methods for engaging younger generations in these cultural practices, ensuring their continued relevance and transmission.

Third, the use of digital platforms for promoting Buyi celebratory songs suggests a promising direction for cultural preservation efforts. Researchers and practitioners should explore the potential of these technologies to reach wider audiences and foster greater appreciation for intangible cultural heritage.

In conclusion, this study provides a comprehensive analysis of the historical development and cultural significance of Buyi celebratory songs for drinking. The findings offer valuable insights for preserving and promoting these traditions in the face of modern challenges, contributing to the broader discourse on cultural heritage preservation and ethnomusicology. Future efforts should continue to build on these findings, ensuring that the rich cultural heritage of the Buyi people is safeguarded for generations to come.

8. CONCLUSION

This study has provided a comprehensive analysis of the historical development, current state, and challenges in preserving the Buyi ethnic group's celebratory songs for drinking. The main findings are as follows:

1. **Evolution of Songs:** Buyi celebratory songs have evolved significantly, from ritual songs during the Western Zhou Dynasty to diverse forms including social and stage performances. The integration of Central Plains cultural elements has enriched these songs, creating a unique blend of traditional and borrowed elements.

2. **Cultural Significance:** These songs play a crucial role in expressing respect, blessings, and cultural values during significant life events. They encompass aspects of agricultural production, social etiquette, seasonal festivals, and ethical morals, making them integral to Buyi cultural identity.

3. **Challenges and Strategies for Preservation:** Modern societal changes and external cultural influences have posed significant challenges to the transmission of these traditions. Strategies for preservation include restoring traditional customs, enhancing youth engagement through education, promoting academic research, and leveraging digital platforms for dissemination and popularization.

Implications and Recommendations: The findings of this study highlight the dynamic nature of cultural traditions and the impact of external influences on indigenous practices. The preservation of Buyi celebratory songs requires adaptive strategies that account for ongoing social and technological changes. Engaging younger generations and utilizing digital platforms are essential for ensuring the continued relevance and transmission of these traditions.

Future Research

Future research should focus on developing more effective methods for engaging younger generations in these cultural practices. Additionally, there is a need to explore the potential of digital technologies in greater depth to reach wider audiences and foster appreciation for intangible cultural heritage. Unanswered questions include the long-term impact of digital platforms on the authenticity of cultural practices and how to balance modernization with tradition. In conclusion, this study underscores the importance of preserving Buyi celebratory drinking songs as a means of maintaining cultural identity, promoting cultural exchange, and protecting the diversity of world cultures. The insights provided offer valuable guidance for future efforts aimed at safeguarding this unique intangible cultural heritage, ensuring it is cherished by future generations.

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