

(1) 民间文学 Folk Literature

K-a. 《创世诗歌》 “The Creation of the World Hymn”



壮族先民以诗歌的形似纪录民族文化发展史，壮族的《创世诗歌》叙述了天地的形成、物种的繁衍、人类的灾难和发展等。早期壮族的《创世诗歌》以口授相传，后期用古壮字和汉字纪录承传。图为民间艺人为笔者破译《创世诗歌》古籍版本。

The ancestors of the Zhuang recorded the history of the ethnic group's cultural development. "The Creation of the World Hymn" of the Zhuang records the forming of the heavens and the earth, the spread of plants and animals, humanity's disasters and development. This hymn was passed orally in the earlier times, and in a later period it was written down in ancient Zhuang and Chinese characters. In the photo, a Zhuang folk singer decodes "The Creation of the World Hymn" for Wang Minfu.

K-b. 《砍芭蕉歌》 “The Cutting Down the Banana Trees Song”

云南省的壮族土支系，千百年来传唱着《拷潭归》古歌，壮语“拷潭归”的汉意为“话说砍芭蕉”。这首古歌纪录了壮族先民在远古参战、迁徙、开垦稻田建村落等历史事件，大部落在迁徙的途中，以砍芭蕉为标记，故称《拷潭归》（话说砍芭蕉）歌，是研究壮族历史不可缺的资料。图为壮族老人在演唱《拷潭归》。



The Dai Zhuang (Tu) have sung the ancient "Cutting Down the Banana Trees Song" (in the Zhuang language "Kau Tam Gvoo") for centuries. This song records various ancient events such as battles, migrations, clearing of rice paddies, building of villages. The song gets its name from the banana trees that were cut down during a major migration of the tribe. The photo shows Zhuang elders performing the "Kau Tam Gvoo."

壮族土支系姑娘在演唱《砍芭蕉歌》。

Young Dai Zhuang (Tu) women singing the "Cutting Down the Banana Trees" song.



K-c. 《铜源歌》

"The Song of the Origin of Bronze"

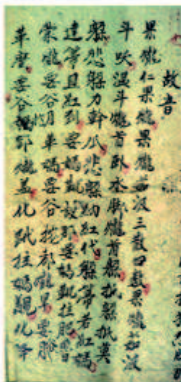


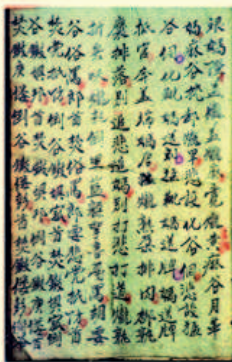
灿烂的青铜文化记载了先民的劳动与智慧，哪个民族有发现铜矿及冶炼铜铸造铜器的纪录？壮族的《果董》（铜源歌）就有纪录。壮族的铜源歌记载了母系氏族社会的“乜弘”（母皇、母王），带领氏族成员采铜矿、冶炼铜铸造铜器的过程。壮族的铜源歌大多数是以口授传唱，少部分民间艺人用古壮字纪录承传。图为壮族民间艺人在给笔者（右一）破译《果董》古籍。

The "Gvau Dong" (Zhuang for "The Song of the Origin of Bronze") records the discovery of bronze ore by the Zhuang and their ingenuity in smelting it into bronze tools. This song also records the fact that during the period when the Zhuang discovered bronze ore and smelting, the Zhuang lived in a matriarchal clan ruled by a *Myeh Hongz* (meaning "empress" or "queen"). Most versions of this song have been passed down orally, though a few have been written down by Zhuang folk singers in ancient Zhuang characters. The photo shows a Zhuang folk singer reading "Gvau Dong" to author Wang Mingfu.

此版本“故音”（铜鼓），纪录先民铸造铜鼓的整个过程。文中的“果董”指“铜矿的来源”，铜矿在“茹波三散，茹波斗天”（在三座山会聚，在顶天的山峰）那地方，笔者历经十年的探索已发现“茹波三散，茹波斗天”的所在地。

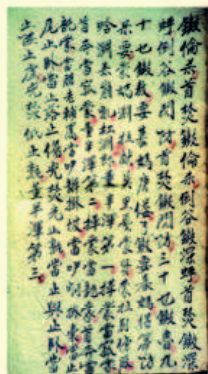
This manuscript, entitled "Gu In" ("Bronze Drum"), records the prayers that the ancestors of the Zhuang prayed to the bronze drum. A line from the text, *gvo long ru boa san san, ru boa daeu yau*, states "the beginnings of bronze ore are at the place where three mountains gather together, at the place where the mountain peak touches the sky."





此版本，纪录了先民冶炼铜矿，铸造铜鼓的整个过程。

This manuscript records all the details of the bronze smelting and casting methods used by the Zhuang ancestors.



此版本，纪录先民铸造出神圣的铜鼓，可以驱凶避邪，可以降福于人。

This passage describes the ancestors casting sacred bronze, capable of repelling evil and bringing blessings to people.

K-d.《种稻歌》“The Rice Paddy-Planting Song”



壮族自古以来是以开垦稻田种水稻维生存在的民族，传承耕作技术是以歌的形式传授，历经千百年来总结和传唱，《种稻歌》的内容丰富，从远古稻谷的来历、精选稻种、浸泡稻种、整理稻田、撒稻种、插稻秧、收稻谷等，以歌叙述和传授。图为插稻秧时传唱《种稻歌》。

From early times the Zhuang have been an ethnic group that relies upon the clearing and planting of rice paddies. They have made use of songs to pass on their farming knowledge. The content of “The Rice Paddy-Planting Song” is very rich: how from ancient times the ancestors chose the best rice seed, soaked it in water, prepared the paddies, sowed the seed, transplanted the seedlings, harvested the grain, etc. The photo shows Dai Zhuang women transplanting rice seedlings while singing “The Rice Paddy-Planting Song.”



K-e. 《盖房歌》 “The House-Raising Song”



壮族先民的生产技术是以唱歌来传授，传授盖房屋技术有《盖房歌》。《盖房歌》从上山选木料、搬运材料、请工匠唱到房屋落成。整间房屋的构造，包括木料的尺寸、用多少竹钉都有歌词记载。《盖房歌》应归为壮族传统建筑科技书。

As with other technologies, the knowledge of the ancient Zhuang regarding house construction was also passed on in song form. “The House-Raising Song” records how the timber is chosen and brought down from mountain forests and carpenters are invited to come and complete the house-raising. All the details of the house's composition, such as the measurements and the number of bamboo pegs required are recorded in the song.

K-f. 《串寨歌》 Village Visitation Songs



壮族是以歌代言的民族，在农闲时节、节庆、婚丧嫁娶、起房盖屋，都有串寨对歌的习俗。“串寨歌”，是一村的男女串到他乡与另一个村的男女对歌。唱歌的内容很多，有历史叙事歌、生产歌、礼俗歌、酒宴歌、情歌等。图为越南壮族边民在中国马关县炭底村唱串寨歌。

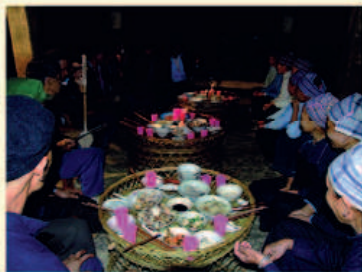
The Zhuang have a tradition of visiting neighboring villages during the times when farm work is light for festivals, marriages, funerals, and house-raising. Village visitation songs are call-and-response type songs, sung between the men and women of two different villages when residents of one village go visiting another. These songs can have many different themes: some describe historical events, daily life, or traditional ceremonies, others are drinking songs and love songs. The photo shows Nong Zhuang from Maguan County's Tandi Village (at the border between China and Vietnam) singing a village visitation song.

图为串寨的客人被拦在村头唱《拦路歌》，能对唱《拦路歌》者，主人才放行客人进寨。

In the photo, visitors to this village are symbolically stopped at the entrance to the village where they sing the "Blocking the Road Song." When the visitors show they can sing the "Blocking the Road Song," then the hosts clear the path and allow the visitors to enter the village.



K-g. 《酒宴歌》 Wine Banquet Songs



壮族是注重礼仪的民族，是好客的民族，凡有客人到家，都要备办丰盛的宴席待客，同时还要请本村的歌手与客人对唱《酒宴歌》。《酒宴歌》的内容十分丰富，有赞美歌、猜谜歌等。图为富宁县坡芽村歌手在晚宴上唱《酒宴歌》。

The Zhuang are a people who put a high value on etiquette and hospitality. Whoever entertains guests at their house must prepare a rich feast for the guests. At the same time, they must invite the best singers from their own village to come and sing a call-and-response wine banquet song with their guests. Wine banquet songs can have a variety of themes; some are praise songs and others are riddles. The photo shows a musician and singer from Funing County's Poya Village singing a wine banquet song at an evening banquet.

壮族领导原云南省副省长戴光禄（左一）和原文山州州长王永奎（左二）在富宁县上腊村听壮族村民唱《酒宴歌》。

Dai Guanglu, formerly assistant provincial governor of Yunnan and Zhuang himself (first from left) and Wang Yongkui, formerly Wenshan Prefecture Prefect (second from left) listen to villagers in Funing County's Shangla Village sing a wine banquet song.



K-h. 《分国界歌》 “The National Partition Song”



文山州与越南接壤，在唐朝，越南的壮族与中国文山州的壮族是同一个群体，没有国界之分。后来这个壮族群体被划分为两个国家的国民，《分国界歌》纪录了战争和分国界的过程。

During the Tang Dynasty (618-907 AD), the Zhuang of China's Wenshan Prefecture and the related ethnic groups across the border in modern-day Vietnam were still a single people, without any national boundaries between them. Later this people group was divided and became citizens of two different countries. “The National Partition Song” records the history of the wars in the borderlands between Wenshan Prefecture and Vietnam and the partition of the Zhuang among the two countries.

K-i. 《板陇和板栗》

“Banlong and Banli”

板 陇 和 板 栗

(壮族)

序

云雀生来爱唱歌，
依家唱歌赛云雀。
歌声悠扬似流水，
忧思唱完有欢乐。

美丽的阿妹哟，
绿草青青出满坡；
请妹说一说，
依家情歌有几多！

英俊的阿哥哟，
千条流水流成河；
情歌有情也有乐，
请哥和一和。

阿哥唱来阿妹和，
板陇板栗故事多。
晚上唱到鸡报晓，
早上唱到大阳落。

1

《板陇和板栗》是流传在广南县壮族地区的爱情叙事长诗，已纪录的一个版本有1200余行，民间仍有许多版本未抢救纪录。长诗叙述了英俊的伙子板陇与聪慧的姑娘板栗在壮族三月花街上对歌相爱到殉情的悲惨遭遇，全诗共分：勤道有板龙板栗；板龙年十七；赶花街；送信物；提亲；约会；拒媒；逃婚；追捕；逃难；学武；报仇；入狱；殉情等26个部分。图为已纪录的版本首页。

“Banlong and Banli” is a long love poem passed down from generation to generation among Guangnan County's Zhuang. A version which has already been written down has more than 1,200 lines. The Zhuang have many poems and songs that still have still never been recorded. This long poem is a love song sung at the Zhuang third lunar month holiday, recording the tragic story of a handsome young man named Banlong and an intelligent young woman named Banli who love each other unto death. The long poem is divided into twenty-six stanzas which include: “Banlong and Banli lived in Mengdau,” “Banlong's 17th year,” “At a Festival Market,” “Gift-giving,” “The Awakening of Love,” “Engagement,” “Refusing the Matchmaker,” “Fleeing Arranged Marriage,” “Hunt and Capture,” “Escaping Difficulties,” “Studying Martial Arts,” “Revenge,” “Imprisonment,” and “Love Unto Death.” The photo shows the first page of a recorded version of “Banlong and Banli.”

K-j. 《坡芽歌书》 Poya Songbook Love Poem



《坡芽歌书》是流传在富宁县壮族地区的爱情叙事长诗，长诗叙述青年男女对歌谈恋爱到结婚的整个过程，歌词生动感人。图为富宁县坡芽村歌手在演唱《坡芽歌书》。

The *Poya Songbook* contains another long love poem that has been passed down among Funing County's Zhuang. This poem records the process of young men and women's courtship and marriage; the lyrics are quite moving. The photo shows a Poya Village singer performing the love poem from the *Poya Songbook*.

K-k. 《逃婚歌》 "The Escape from Marriage Song"

《逃婚歌》是流传在西畴、麻栗坡等县壮族地区的爱情叙事长诗，壮语称“解少”。全诗可分为：初识、恋歌、订终身、取鸡鸭卦占卜、发誓、逃婚、流浪异乡、创业、举行婚礼、返故乡、入狱、受酷刑等部分。《逃婚歌》在民间有真人原形事件的唱本，也有其“解少”风俗遗存而遇情侣激情而唱的习俗活动，至今仍有男女青年，为冲破包办婚姻，相邀唱“解少”调后结为夫妻的婚姻。图为麻栗坡县中国和越南界河两岸的壮族男女在唱《逃婚歌》。



"The Escape from Marriage Song" is a long love poem recited among the Zhuang in Xichou and Malipo Counties. The poem is divided into stanzas including the following: "First Meeting," "Love Songs," "Lifelong Friends," "Fortune-Telling with Chicken and Duck Bones," "Vows," "Escape from Marriage," "Wandering to a Different Village," "Starting Work," "The Wedding Takes Place," "Returning Home," "Imprisonment," "Being Tortured," etc. The singing of "The Escape from Marriage Song" serves a function in the real lives of its listeners—it is still used to this day by young people to resolve the obstacles to their marriages—and thus it evokes much emotion among its listeners and singers. The photo shows Zhuang men and women singing "The Escape from Marriage Song" to each other on the two banks of a river that divides China from Vietnam.



K-1. 《依罗与迪灵》 “Yiluo and Diling”

(壮族民间故事)

《依罗与迪灵》是流传于云南省丘北县壮族地区的爱情叙事长诗，叙述孤儿依罗与迪灵从小都失去父母，在财主家做长工，受尽折磨。小伙子依罗长到二十岁，小姑娘迪灵年满十八岁，两人朝夕相伴，相依相恋。全诗分为：序言；一个不幸的童年；依罗挨打；倾诉衷肠；屈强的心被摧残；贪婪的狼；斩不断的情思；再施毒计；夜半笛声；“好心”后面的陷阱；县官的评判；去王家的路上；惨遭横祸；始终如一；恶有恶报；尾声十四部分。图为已纪录的一个版本的封面。

依罗与迪灵



“Yiluo and Diling” is a traditional love poem of the Zhuang of Qiubei County. It records the story of orphans named Yiluo and Diling who lost their parents when young and work as farmhands for a rich man who persecutes them mercilessly. The boy, Yiluo, is 20 years old, and the girl, Diling, is 18, and they are together day and night, completely in love and dependent on each other. The poem has fourteen stanzas: “Preface,” “A Miserable Youth,” “Yiluo Receives a Beating,” “Venting his True Feelings,” “A Mistreated Heart is Ruined,” “A Greedy Wolf,” “Unbreakable Love,” “Another Poison Plot,” “The Sound of the Flute at Midnight,” “A Trap Hidden Behind ‘Good Motives’,” “The Judgment of the County Magistrate,” “On the Road to the Wang House,” “A Disaster,” “Always the Same,” “Evil is Punished,” “Epilogue.” The photo shows the cover of a written version of this love poem.

K-m. 《布洛陀》 Bulokdvo



壮族地区流传有关创世始祖布洛陀的神话故事和诗歌很多，叙述布洛陀无所不知，无所不能。有关《布洛陀》的神话故事、诗歌有《布洛陀教人分天地》、《布洛陀称万物》、《布洛陀教特康射太阳》、《布洛陀分生殖器》、《布洛陀教娘侄通婚繁人烟》等。图为壮族博摩（男祭司）在主持祭祀布洛陀神树、吟诵《布洛陀》古歌。

There are many Zhuang songs containing myths about Bulokdvo, who is thought of as the first ancestor who created the earth. These describe Bulokdvo as omniscient and omnipotent. Bulokdvo myths include: “Bulokdvo Teaches People to Separate the Heaven from the Earth,” “Bulokdvo Names All Things,” “Bulokdvo Teaches Tekang to Shoot the Sun,” “Bulokdvo Separates the Reproductive Organs,” “Bulokdvo Teaches Aunt-Nephew Intermarriage to Populate the Earth,” etc. The photo shows Zhuang *Bohmo* (male priests) officiating over sacrifices to a Bulokdvo sacred tree while chanting an ancient “Bulokdvo” song.

K-n. 《铜鼓的传说》 “Bronze Drum Legends”



壮族先民铸造了铜鼓。铜鼓在壮族发展史上显示出许多功能，如击鼓与神灵沟通，击鼓传递信息，战场上击鼓指挥军阵，祭祀仪式击鼓驱邪降福等。铜鼓伴随先民战胜自然、战胜敌对势力，战胜邪魔。铜鼓在人们的心目中是附有灵魂，蕴藏有战无不胜的力量，获得壮族人民的崇拜。民间有关铜鼓的传说很多。图为笔者王明富（左）在广南县贵马村纪录《铜鼓的传说》。

The Zhuang ancestors created the bronze drum, which came to serve many functions throughout Zhuang history: for communicating with deities, passing on news, directing troops during war, sacrifice ceremonies, chasing away evil and bringing down blessings. It was the bronze drum that accompanied the ancestors as they prevailed over nature, warred against enemies, and battled evil spirits. In the worldview of the Zhuang, the bronze drum is associated with spirits and contains unconquerable power, therefore it has become the object of Zhuang worship. There are many legends surrounding the bronze drum. The photo shows author Wang Mingfu (at the left) recording bronze drum legends in Guangnan County's Guima Village.



K-0. 民间神话、传说、故事 Folktales, Myths and Legends

云南省民间文学集成
西畴县民间故事集成
第一卷



西畴县民族事务委员会 编印
文山壮族苗族自治州·文德镇

云南省文山州壮族民间蕴藏着丰富的传统文化，壮族民间神话、传说、故事仍在民间流传，已纪录的资料还不到三分之一。壮族民间神话、传说、故事可分为：布洛陀神话、稻作传说、“额”（水神）传说、铜鼓传说、礼俗传说、地名及物产传说、侬智高传说、戍边人物传说、童话、动物故事、机智人物故事、传统德育故事等，近年来，随着民间艺人、长老的相继去世，大量的口传民间文学也跟着失传。图为20世纪80年代笔者王明富在西畴县编辑的30万字的民间神话、传说、故事集，没有经费出版。

Wenshan's Zhuang have a rich library of traditional folktales, myths and legends still being circulated in villages, though less than one third at most have ever been written down or recorded. Zhuang folktales, myths and legends can be divided into the following categories: Bulokdvo myths, rice farming legends, *ow* (water spirits) legends, bronze drum legends, rites legends, place name legends, origin legends, Nong Zhigao legends, frontier soldier legends, children's fairy tales, animal folktales, stories of witty people, traditional moral fables, etc. These days, as folk performers and elders continue to pass away, a large amount of oral folk culture is also disappearing. The photo shows a self-published collection of folktales, myths and legends published by author Wang Mingfu in the 1980s.

K-p. 民间史诗、歌谣 Folk Historical Poems and Chants

富南民间文学
西畴县歌谣集成
卷一

壮族是歌伴生活的民族，民间歌谣丰富多彩。壮族民间史诗、歌谣可分为：创世史诗、叙事长诗、祭祀经诗、叙事诗、古歌、生产歌、礼俗歌、情歌等，至今还没有系统地抢救、翻译、整理，20世纪80年代，笔者王明富在西畴县翻译

了千余行，图为油印本封面。

As the Zhuang are a people who live their lives to the sound of singing, folk chants are numerous. The Zhuang folk historical poems and chants can be divided into these categories: poems about the creation of the world, epic poems narrating historical events, religious poems for animal sacrifice ceremonies, ancient songs, farming songs, songs about rites and ceremonies, love songs, etc. Presently there is no system in place to elicit, record, translate and organize these poems and chants. During the 1980s, author Wang Mingfu translated more than one thousand lines of the poetry of Xichou County; the photo shows the cover of the mimeographed publication of these poems.

K-q. 茶源歌 Tea Origin Songs

壮族种茶的历史悠久，先民怎样发现茶？茶的主产地在哪里？民间流传的《茶源歌》有记载。图为壮族姑娘边采茶边唱《茶源歌》。

The Zhuang have a long history of tea cultivation, but how did their ancestors discover tea? Where is the main original tea-growing area? This information is also recorded in folk songs. The photo shows Zhuang girls picking tea while singing songs about the origin of tea.



(2) 民间音乐 Folk Music

L-a. “伦侬” *Lwnz Noangz*

“伦”为壮语，意指“歌唱”，壮族自称濮侬唱的歌称“伦侬”。

In the Nong Zhuang language, *lwnz* means “sing,” so the singing performed by the Nong Zhuang is known as *Lwnz Noangz*.



富宁县濮侬在“伦侬”。

Pu Nong of Funing County performing *Lwnz Noangz*.



三月花街的濮侬在“伦侬”。

Pu Nong performing *Lwnz Noangz* at the Third Lunar Month Festival.



L-b. “伦道” *Lwnz Daux*



广南县壮族濮依支系称“依道”，他们唱的歌称“伦道”。

Guangnan County's Nong Zhuang branch call themselves Noangz Daux; their singing is called *Lwnz Daux*.

L-c. “伦仰” *Lwnz Nyangj*



西畴、麻栗坡、文山县壮族濮依支系称“依仰”，他们唱的歌称“伦仰”。

The Pju Noangz of Xichou, Malipo and Wenshan Counties call themselves *Noangz Nyangj* and their singing is called *Lwnz Nyangj*.

L-d. “伦傣” *Lwnz Dai*

文山县壮族布傣支系，他们唱的歌称“伦傣”。

The Bu Dai (Tu) Zhuang branch of Wenshan County call their singing *Lwnz Dai*.



L-e. “伦越”或“伦瑞” *Lwnz Yui*

富宁县坡芽村壮族在“伦瑞”。

The Zhuang of Poya Village in Funing County performing *Lwnz Yui*.



L-f. “伦布越”（伦布依） *Lwnz Bu Yvei (Bu Yi)*

丘北县壮族布越支系唱的歌称“伦布越”，图为布越小歌手在丘北县壮族民歌比赛中获奖。

The Bu Yvei Zhuang branch of Qiubei County call their singing *Lwnz Bu Yvei*. The photo shows a young Bu Yvei singer receiving an award for her participation in a Qiubei County Zhuang Folk Song Contest.

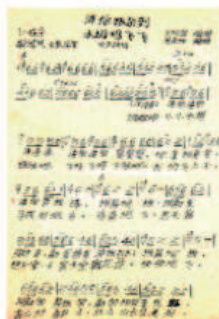


L-g.水母鸡歌 The "Water Hen" Song (*Shui Muji Ge*)



水母鸡，是生活在水稻田里的一种昆虫，手大拇指般大小，能潜水，能腾空高飞。壮族是稻作民族，对水母鸡有浓厚的兴趣。每逢耕稻秧的季节，壮家姑娘捕捉水母鸡放在掌上爬行，将自己的理想唱给水母鸡听，然后放飞水母鸡来占卜婚嫁的方向。一代传一代，《水母鸡歌》就成了壮乡流行的卜婚歌谣。图为1984年笔者王明富和云南省壮族音乐家刘世坤在西畴县文化馆破译整理从民间纪录来的《水母鸡歌》。

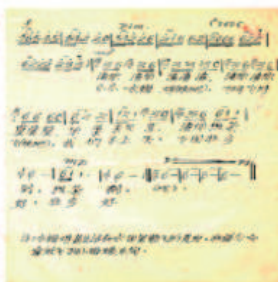
The "water hen" is a type of insect about the size of a thumb that lives in rice paddies. It can dive into the water and jump high. These "water hens" are very important to the Zhuang. During the season for transplanting the rice seedlings, Zhuang girls catch "water hens" and let them crawl over their hands and sing their about their ideal mate to the "water hen." When they let the "water hen" fly away, its direction is an indicator of the girl's fortune. For generation after generation, the "Water Hen Song" has become the chant for foretelling marriage prospects. The photo shows author Wang Mingfu in 1984 with Yunnan Zhuang musician Liu Shikun at the Xichou County Culture Department transcribing a recording of a water hen song.



在壮族民间普遍流传的《水母鸡歌》，歌词是以各人的卜婚幻想而作词，笔者王明富在西畴县壮乡记录的十余首《水母鸡歌》歌词中，有一首的歌词是八、九岁的一群女小孩，她们编的歌词不是卜婚词，而是赞美家乡，不让水母鸡飞去他乡的歌词，笔者整理壮、汉语歌词后，同刘世坤谱出如图的《水母鸡歌》。

The lyrics of the water hen songs typically passed down among the Zhuang people are composed according to the marriage dreams of the individual singer. Author Wang Mingfu has recorded the lyrics of more than ten different water hen songs in Zhuang villages of Xichou County. One water hen song recorded by the author was composed by a group of eight- and nine-year-old girls. Their song's lyrics did not predict their future marriages, but rather focused on praising their own village to persuade the water hen not fly away to any other villages. After the author recorded the Zhuang lyrics of their song and translated them into Chinese, Liu Shijun recorded the music (using numerical notation) of the girls' water hen song, shown here.

笔者王明富在刘世坤谱的这首歌里，编的歌词大意为：“水母鸡呀飞呀飞，飞上天去不远游！水母鸡呀游呀游，返回咱壮乡，住在咱壮寨！”后来笔者又跟西畴县文化馆副馆长车洪恩再讨论，将壮语歌词改为：“水母鸡，呀飞呀飞，飞去不远游，住在咱壮乡！”通过车洪恩再多次整理谱曲，到了20世纪90年代，文山州用了数万元的经费，将此歌拍成电视播放。随后，中央电视台也播放儿童合唱团演唱的《水母鸡歌》。从此，《水母鸡歌》成了文山壮族文化的一张名片，传遍全中国。



The general meaning of the song recorded by author Wang Mingfu and Liu Shikun is: "Water hen fly, fly, fly up in the sky but don't roam far! Water hen roam, roam, come back to our village, live in our Zhuang village!" After discussions between the author and the assistant director of Xichou County's Culture Department, Mou Hong'en, the Zhuang words were changed to "Water hen, fly, fly, fly but don't roam far, live in our Zhuang village!" After numerous revisions of the tune by Mou Hong'en, Wenshan Prefecture invested thousands of dollars to prepare a broadcast of this song during the 1990s. The Chinese Central Television network also broadcast a children's choir performing the "Water Hen Song." As a result, the "Water Hen Song" has become the most famous representation of Wenshan Prefecture Zhuang culture, becoming well known all over China.



2006年11月27日，美国加州晶晶儿童合唱团团长、指挥张智真先生，为了让美籍华人了解中国优秀的民族文化，从美国专程到北京、昆明、文山，找到笔者了解《水姆鸡歌》的文化背景，他要把《水姆鸡歌》带到美国，教一千名美籍华人儿童组成的晶晶儿童合唱团演唱，把云南文山壮族文化带到美国去传播。图左一是张智真先生在笔者王明富家请笔者翻译壮语歌词。

On 27 November 2006, Mr. Karl Chang, the executive director of the Crystal Choir, a children's choir from California, USA, in order to help Chinese-Americans appreciate China's ethnic culture, came all the way to Wenshan to find the author and understand the cultural background to the "Water Hen Song." He took the song back to America and taught it to his choir of one thousand Chinese-American children under the name "Water Beetle Presage." Thus Wenshan's Zhuang culture has even made it to the U.S. The photo shows Mr. Karl Chang at author Wang Mingfu's home asking the author to translate the Zhuang lyrics.

L-h. 马洒古乐 Masa Classical Music



马关县马洒村古乐队演奏的古乐，已经承传了千余年，乐器、演奏风格、曲谱有壮汉文化交融的特征。

The classical orchestra of Masa Village in Maguan County continues to pass on their one thousand year tradition of a unique blend of Zhuang and Han musical styles and melodies.

L-i. 壮家礼乐 Zhuang Ceremonial Music



广南县壮家礼乐，溯源历史悠久，以18面铜鼓作主要的打击乐，乐队在击鼓演奏时，独具地方特色，让观众耳目一新。

The roots of the Zhuang ceremonial music of Guangnan Zhuang go back very far. A distinctive element of this style are the eight bronze drums, unique to this area, which create an unforgettable sound.

L-j. 把乌 *Bawu*



把乌是壮族民间的民乐，承传历史久远。图为壮族女歌手在吹奏把乌。

Bawu is a type of Zhuang folk music with a long history. The photo shows a Zhuang musician playing *Bawu* on a bamboo flute.

L-k. 木巴啦 *Mubala*

壮族民乐木巴啦，是独具特色的古老乐器，吹奏木巴啦乐曲，是在诉说壮族那悲壮的历史。图为文山州唯一承传下来的木巴啦演奏者的报道。

The Zhuang had an ancient wind instrument named *Mubala* whose music evoked the stirring history of the Zhuang people. The photo shows a newspaper article about the only remaining *Mubala* and *Mubala* players.

何祖欣、高文品：木叭啦的吹奏者



L-1.水牛角胡琴

Water Buffalo Horn Hu Qin

壮族歌手在演奏水牛角胡琴。

A Zhuang musician playing a *Huqin* (a stringed instrument) made from a water buffalo horn.



L-m.四弦胡琴 Four-Stringed Huqin

壮族传统乐器四弦胡琴，壮族崇拜公母观，胡琴的弦也分为公弦和母弦，四弦胡琴有两根公弦和两根母弦，演奏音乐十分动听。

Following the Zhuang worldview of dividing things into masculine and feminine, the strings of the four-stringed *Huqin*, a traditional Zhuang instrument, are also divided into male and female. The music produced by the instrument is very pleasant.



L-n.马骨胡 Horse Bone Huqin

图前排为壮族歌手在演奏马骨胡，马骨胡是壮族的传统乐器。

The front row of Zhuang musicians in this photo are playing *Huqin* made of horse bone, another traditional Zhuang instrument.





(3) 民间舞蹈 Folk Dances

M-a. 铜鼓舞 The Bronze Drum Dance

广南县贵马村壮族跳铜鼓舞。
Guima Village Zhuang dancing
the Bronze Drum Dance.



广南县在每年的三月花街节
都组织跳铜鼓舞。

The Zhuang of Guangnan
County dance the Bronze Drum
Dance every year at the Third Lunar
Month Festival.

壮族传统跳铜鼓舞，舞
蹈分为12部分，内容为展示
稻作生产、宣教稻作文明。

The Zhuang Bronze Drum
Dance can be divided into 12
parts; the content teaches
about their rice paddy farming
techniques and civilization.

