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# A Brief Discussion on the Singing Evolution and Promotion of the Buyi Folk Song ‘Hao Hua Hong’

Naike Li

Guizhou Ethnic Song & Dance Ensemble, Guiyang, Guizhou 550000

**Abstract:** “Folk songs refer to the songs created by each ethnic group in ancient or modern times with their own ethnic style characteristics, and are the traditional songs of the working people of each ethnic group.” Despite the occasional sheet music relic, this art form is primarily transmitted dynamically. As the idea of comprehensive national strength has grown, ethnic minorities’ rich cultures have emerged as a crucial indicator of the health of our nation. Thus, ‘Hao Hua Hong’ has great cultural potential as a significant representative raised in ethnic minority areas and nourished by a variety of civilizations. In order to strengthen cultural independence, self-improvement, and confidence based on cultural orientation, this article will analyze the singing style and cultural aesthetics of the Buyi folk song “Hao Hua Hong” and talk about the passing down, preservation, promotion, and dissemination of local culture based on its interpretation.

**Keywords:** ‘Hao Hua Hong’; Buyi ethnic group; Singing style; Culture

## 1. The dissemination of the Buyi folk song 'Hao Hua Hong'

The business card of Guizhou, 'Hao Hua Hong', comes from the Buyi ethnic group, a long-standing minority in Guizhou. The Buyi people can be traced back to the ancient "Luoyue people". After extensive historical study and complete consultation with the ethnic group's members up to 1953, "Buyi" was finally selected as the ethnic group's name. Through the ups and downs of history, the Buyi people, who are industrious, courageous, and tenacious, have left behind a vibrant and varied cultural and artistic legacy. "Hao Hua Hong" is one of the others. As a manifestation of the accumulated knowledge of the Buyi people, it serves as an accurate representation of their work life and a condensed embodiment of their spiritual attributes. "Haohuahong" originates from Huiyouzhai, a village in Maojiayuan Township, Huishui County, Qiannan Prefecture, Guizhou Province. Based on literary sources, "Hao Hua Hong" was extensively disseminated as a traditional song prior to the Qing Dynasty. In 1953, Luo Zongxian, Huang Jiangfan, Cao Yufeng, and other representatives arrived at this location with the purpose of gathering and categorizing music. Qin Yuezhen and Wang Qinhui, who were part of the Guizhou Provincial Literature and Art Representative Team, presented a performance called "Hao Hua Hong" at the 2nd National Folk Music and Dance Festival in Beijing in 1957.

## 2. The Singing Evolution of the Buyi Folk Song 'Hao Hua Hong'

Music runs through the thread of human history and continues to stretch. As a testament and chronicler of history and epochs, the echo wall captures the distinct attributes of many eras and transmits the unique qualities of singing styles. From the viewpoint of 'Hao Hua Hong', it may be broadly categorized into three phases since the establishment of the People's Republic of China. Examining the development of the song can enhance our understanding of the historical context and cultural traditions shown in it.

### 2.1 1950s to 1980s: 'Good Flowers' Rooted in Soil

During the investigation of literature, the author discovered that the renowned Buyi song "Hao Hua Hong" was initially performed in the Buyi language. However, with the establishment of the People's Republic of China, it started to be translated into Chinese. An exemplary instance is Yang Guangying, a provincial-level inheritor of the intangible cultural heritage known as the "Hao Hua Hong Tune."

The performance of "Hao Hua Hong" by Teacher Yang Guangying reveals that the song has just four lines and two musical segments. The song's musical structure follows a square and whole segment pattern. As a traditional Chinese pentatonic scale, its melody is made of the notes "6 1 2 3 5", and the music is limited to one octave. Upon analyzing the lyrics, it becomes evident that the line "Hao Hua Hong, Hao Hua Hong, good peanuts in the thorn quinoa canopy" is easily identifiable. Which one is both sunny and red? Can you identify the object that is both sunny and red? "Which one is sunny and which one is fresh", signifies that even under challenging conditions, they possess a splendid inner nature, flourishing with brightness, establishing strong foundations, and blossoming with upward growth. Teacher Yang Guangying's lack

**好花红**  
(山歌)

贵州 惠水  
布依族

1=G  $\frac{3}{4}$   
中速

$\dot{3}$   $\dot{6}$  -  $\dot{6}\dot{3}$  |  $\dot{2}\dot{1}$   $\dot{3}$  -  $\dot{2}\dot{3}$  |  $\dot{3}\dot{2}$   $\dot{2}\dot{1}$  |  $\dot{4}\dot{6}$  -  $\dot{6}\dot{1}$  |  $\dot{5}\dot{3}$   $\dot{2}\dot{3}$   $\dot{6}\dot{1}$   $\dot{2}$  |

1.好花 (啊) 红 来      好花红 (呢),      好花 生在那  
2.好花 (啊) 鲜 来      好花鲜 (呢),      好花 生在那

$\dot{3}$   $\dot{2}$   $\dot{1}$  |  $\dot{4}\dot{6}$  -  $\dot{6}\dot{1}$  |  $\dot{6}$   $\dot{0}$   $\dot{0}$  |  $\dot{4}\dot{6}$   $\dot{3}$   $\dot{6}$  -  $\dot{6}\dot{3}$  |  $\dot{2}\dot{1}$   $\dot{3}$  -  $\dot{2}\dot{3}$  |

刺 藜 蓬 (呢);                      好 花 (啊) 生 在  
刺 藜 尖 (呢);                      好 花 (啊) 生 在

$\dot{3}$   $\dot{2}$   $\dot{1}$  |  $\dot{4}\dot{6}$  -  $\dot{6}\dot{1}$  |  $\dot{5}\dot{3}$   $\dot{2}\dot{3}$   $\dot{6}\dot{1}$   $\dot{2}$  |  $\dot{3}\dot{2}$   $\dot{3}$   $\dot{6}$   $\dot{2}\dot{1}$  |  $\dot{4}\dot{6}$  -  $\dot{6}\dot{1}$  |  $\dot{6}$   $\dot{0}$   $\dot{0}$  ||

刺 藜 树 (呢),      哪 朵 向 阳 (啊) 哪 朵 红 (呢)。  
刺 藜 树 (呢),      哪 朵 向 阳 (啊) 哪 朵 鲜 (呢)。

of formal training in systematic studies led her to prioritize storytelling during the performance of "Hao Hua Hong." Teacher Yang employed oral resonance extensively, resulting in a perceived slow pace of speech during the performance. This created an intimate atmosphere, as if whispering directly into the audience's ears and engaging in a face-to-face conversation. Teacher Yang's singing style incorporates a significant amount of fragmented spoken language. This is accompanied by a slight upward glide of the third degree at the beginning of phrases, a slight downward glide of the third degree at the end of phrases, and a highly subjective singing style that unintentionally raises or lowers by a quarter of a note. The rich local flavor and ethnic customs of "Hao Hua Hong" are powerfully expressed through Teacher Yang Guangying's colloquial interpretation and flexible use of breath. This effectively demonstrates the spiritual aspects of the Buyi people and the music's simplicity and purity.

### 2.2 1990s to early 21st century: "Good Flowers" Enter a New Era

The Youth Song Competition, established in 1984, aims to foster a thriving music culture by biennially identifying and nurturing exceptional young vocal talents in China. The Youth Song Competition has seen a significant increase in the popularity of the primitive singing style, which has garnered more attention to this particular kind of singing. 'Hao Hua Hong' progressively transitioned from its original ecological performance to become part of the national singing style in its current version. In the first stages, newly introduced concepts or ideas are often susceptible to polarization. A significant proportion of individuals hold the belief that the original singing style lacks scientific basis, relying only on the singer's unique vocal features and physiological advantages. As our understanding and investigation progress, an increasing number of theorists, singers, and musicians are uncovering the shared characteristics between primitive singing and ethnic singing. They are also recognizing the artistic, aesthetic, and utilitarian significance that primitive singing possesses. Yan Weiwen stands out as the pioneer among other singers who ventured into experimenting with a substantial repertoire of unique ecological songs. Some of his notable works are the widely acclaimed songs "Baoleng Tune," "Chasing the Spirit of Livestock," "Coral Song," and "Hao Hua Hong."

**好花红**  
(阎维文演唱)

1=D  $\frac{3}{4}$

$\dot{3}$  -  $\dot{6}\dot{3}$  |  $\dot{6}$  - - |  $\dot{5}$ .  $\dot{6}\dot{3}$  |  $\dot{6}$  - - |  $\dot{3}$   $\dot{6}$   $\dot{5}$  |  $\dot{6}$   $\dot{3}$  - |  $\dot{3}\dot{0}\dot{1}\dot{2}$  |  $\dot{6}$  - - |

伴: 好 花 红 呢... 好 花 红 呢... 好 花 生 在 刺 藜 蓬 呢...

||:  $\dot{6}$ .  $\dot{3}\dot{7}\dot{6}$  |  $\dot{2}$  - - |  $\dot{6}$ .  $\dot{3}\dot{7}\dot{6}$  |  $\dot{3}$  - - |  $\dot{1}$ .  $\dot{7}\dot{6}\dot{5}$  |  $\dot{7}$   $\dot{5}$   $\dot{2}$  |  $\dot{3}$  - - |  $\dot{1}$   $\dot{2}$   $\dot{3}$ :||

2.  $\dot{1}$   $\dot{1}\dot{6}$  |  $\dot{6}\dot{6}\dot{6}\dot{3}\dot{5}$  |  $\dot{6}$   $\dot{0}$   $\dot{3}$  |  $\dot{6}$ .  $\dot{3}\dot{2}\dot{1}$  |  $\dot{6}$  -  $\dot{2}\dot{3}$  |  $\dot{3}$   $\dot{2}$   $\dot{6}\dot{1}$  |  $\dot{6}$  -  $\dot{1}$  |  $\dot{3}$   $\dot{2}$   $\dot{6}$  |

好 花 红 呢... 好 花 红 呢... 好 花 生  
隔 河 望 见 映 山 红 呢... 七十二  
好 久 不 到 这 方 来 呢... 朵 朵 鲜

$\dot{6}$   $\dot{1}$  -  $\dot{2}$  |  $\dot{3}$   $\dot{6}$   $\dot{2}\dot{1}$  |  $\dot{6}$  - - |  $\dot{6}$  -  $\dot{3}$  |  $\dot{6}$ .  $\dot{3}\dot{2}\dot{1}$  |  $\dot{6}$  -  $\dot{2}\dot{3}$  |  $\dot{3}$   $\dot{2}$   $\dot{6}\dot{1}$  |  $\dot{6}$  -  $\dot{1}$  |

在 刺 藜 蓬 呢... 好 花 生 在 刺 藜 树 呢...  
朵 朵 鲜 呢... 想 摘 哪 朵 摘 哪 朵 呢...  
花 遍 坡 开 呢... 金 花 凋 了 还 会 有 呢...

$\dot{3}$   $\dot{2}$   $\dot{6}$  |  $\dot{6}$  -  $\dot{2}$  |  $\dot{3}$   $\dot{6}$   $\dot{2}\dot{1}$  |  $\dot{6}$  - - |  $\dot{6}$  -  $\dot{3}$  - - :||  $\dot{2}$   $\dot{3}$  - - |  $\dot{3}$  - - |  $\dot{2}$   $\dot{3}$  - - |

哪 朵 向 阳 哪 朵 红 呢... 呢... 呢...  
都 是 那 个 映 山 红 呢... 呢... 呢...  
请 又 去 了 不 再 来 呢...

$\dot{3}$  - - |  $\dot{2}$  - - |  $\dot{3}$  - - |  $\dot{3}$  - - |  $\dot{3}$   $\dot{0}$   $\dot{0}$  ||

呢... 呢...

Yan Weiwen's rendition of "Hao Hua Hong" differs from Teacher Yang Guangying's performance in terms of the time signature, transitioning from a 4/4 beat to a more lively and rhythmic 3/4 beat. Additionally, Yan Weiwen's version incorporates a three-beat chorus, which contributes to the overall impression of lightness, joy, and liveliness in the song. Yan Weiwen's vibrant and focused vocal performance added a distinct form of beauty to this Buyi folk tune. Initially, the addition of voices enriches the melodic elements of the music and evokes a vivid depiction of discovering beautiful flowers under a thorny cactus canopy, so adding depth to this song. Simultaneously, the modifications and alterations in the lyrics have also broadened the expressive format of "Hao Hua Hong". The initial passage is "Hao Hua Hong, Hao Hua Hong, excellent peanuts within the prickly quinoa canopy." "Which one is sunny and so red" is a continuation of the original lyrics, but the second and third paragraphs have elaborated on the idea of "good flowers". The Yingshanhong represents the Buyi people's hopes and ambitions for a better life, while the golden bloom signifies their yearning for riches and abundance.

Yan Weiwen's rendition of 'Hao Hua Hong' predominantly maintains the original vocal style, infusing a contemporary essence while being harmonious with the national aesthetic and cultural awareness. Combined with his strong and articulate voice, characterized by its fullness, brightness, and clarity, this has resulted in a wider acceptance of "Hao Hua Hong" among a larger audience. Over time, the evolving qualities of society have imposed increasingly demanding standards on music. The transformation of "Hao Hua Hong" from its original ecological state to the stage is a reflection of the current era.

### 2.3 From the 21st century to the present: the current "red flower" of "old songs sung new"

By reorganizing the Southern Yi group, "Hao Hua Hong" has included the rhythm of the new age and the attitude of the new century, while still preserving its unique ecological and folk song interpretation.

好 花 红

贵州惠北市侬族民歌  
电视剧《二十四道拐》主题曲  
(南彝组合演唱)

1=D  $\frac{4}{4}$   $\frac{3}{4}$   
♩=120

中速

$\left[ \begin{array}{l} \overset{f}{(XXX)} \overset{f}{3} \overset{f}{6} \overset{f}{--} | \overset{f}{6} \overset{f}{--} \overset{f}{53} | \overset{f}{3} \overset{f}{6} \overset{f}{--} | \overset{f}{6} \overset{f}{--} \overset{f}{53} | \overset{f}{3} \overset{f}{3} \overset{f}{--} | \overset{f}{3} \overset{f}{3} \overset{f}{--} | \\ \text{嗨 耶 嗨 耶 嗨 耶 嗨 耶 嗨 耶 嗨 耶} \\ \text{(0 | 0 0 0 6.1 | 1 6 -- | 6 -- 3 | 1 - 3 1 6 | 6 -- | 1 - 2 3 |} \\ \text{啦啦啦啦 啦啦啦啦 啦啦啦啦 啦啦啦啦} \end{array} \right]$

$3 \ 6 - 6 \ 3 | \overset{2}{2} \overset{1}{1} \overset{2}{3} - \overset{2}{2} \overset{3}{3} | \overset{3}{3} \overset{2}{2} \overset{1}{1} | \overset{6}{6} \overset{--}{--} \overset{1}{1} | \overset{3}{3} \overset{2}{2} \overset{3}{3} \overset{1}{1} | \overset{1}{1} \overset{2}{2} - \overset{3}{3} \overset{6}{6} | \overset{2}{2} \overset{1}{1} \overset{6}{6} \overset{--}{--} |$   
 好 花 啊 红 来 好 花 红 呢 好 花 生 在 那 刺 藜 蓬 呢

$3 \ 6 - 6 \ 3 | \overset{2}{2} \overset{1}{1} \overset{2}{3} - \overset{2}{2} \overset{3}{3} | \overset{3}{3} \overset{2}{2} \overset{1}{1} | \overset{6}{6} \overset{--}{--} \overset{1}{1} | \overset{3}{3} \overset{2}{2} \overset{3}{3} \overset{6}{6} \overset{1}{1} | \overset{1}{1} \overset{2}{2} - \overset{3}{3} \overset{6}{6} | \overset{2}{2} \overset{1}{1} \overset{6}{6} \overset{--}{--} |$   
 好 花 啊 生 在 刺 藜 树 呢 那 朵 向 阳 啊 那 朵 红 呢

$\left[ \begin{array}{l} \overset{6}{6} \overset{--}{--} | \overset{0}{0} \overset{0}{0} \overset{0}{0} | \overset{0}{0} \overset{0}{0} \overset{0}{0} | \overset{0}{0} \overset{0}{0} \overset{0}{0} | \overset{0}{0} \overset{0}{0} \overset{0}{0} | \overset{0}{0} \overset{0}{0} \overset{0}{0} | \overset{0}{0} \overset{0}{0} | \\ \text{(6 1. 6 7 6 | 3 - 3 1 | 1 6 7 6 - | 2 6. 2 3 6 | 7 - - 7 | 5 3 6 - | 5 6 -- | 6 --)} \end{array} \right]$

$3 \ 6 - 6 \ 3 | \overset{2}{2} \overset{1}{1} \overset{2}{3} - \overset{2}{2} \overset{3}{3} | \overset{3}{3} \overset{2}{2} \overset{1}{1} | \overset{6}{6} \overset{--}{--} \overset{1}{1} | \overset{3}{3} \overset{2}{2} \overset{3}{3} \overset{6}{6} \overset{1}{1} | \overset{1}{1} \overset{2}{2} - \overset{3}{3} \overset{6}{6} | \overset{2}{2} \overset{1}{1} \overset{6}{6} \overset{--}{--} |$   
 好 花 啊 鲜 来 好 花 鲜 呢 好 花 生 在 那 刺 藜 尖 呢

$\left[ \begin{array}{l} \overset{3}{3} \overset{6}{6} - \overset{6}{6} \overset{3}{3} | \overset{2}{2} \overset{1}{1} \overset{2}{3} - \overset{2}{2} \overset{3}{3} | \overset{3}{3} \overset{2}{2} \overset{3}{3} | \overset{6}{6} \overset{--}{--} \overset{1}{1} | \overset{3}{3} \overset{2}{2} \overset{3}{3} \overset{6}{6} \overset{1}{1} | \overset{1}{1} \overset{2}{2} - \overset{3}{3} \overset{6}{6} | \overset{2}{2} \overset{1}{1} \overset{6}{6} \overset{--}{--} | \overset{6}{6} \overset{0}{0} \overset{0}{0} | \\ \text{好 花 啊 生 在 刺 藜 树 呢 那 朵 向 阳 啊 那 朵 鲜 呢} \\ \text{0 0 0 0 | 3 6 - 6 3 | 2 1 3 - | 2 3 2 3 1 | 6 - - 1 | 0 0 0 0 | 0 0 0 | 0 3 6 - |} \\ \text{好 花 啊 生 在 刺 藜 树 呢 好 花} \end{array} \right]$

$\left[ \begin{array}{l} \overset{6}{6} \overset{3}{3} \overset{2}{2} \overset{1}{1} \overset{2}{3} - \overset{2}{2} \overset{3}{3} \overset{2}{2} \overset{1}{1} | \overset{6}{6} \overset{--}{--} | \overset{3}{3} \overset{2}{2} \overset{3}{3} \overset{6}{6} \overset{1}{1} | \overset{1}{1} \overset{2}{2} - \overset{3}{3} \overset{6}{6} | \overset{2}{2} \overset{1}{1} \overset{6}{6} \overset{--}{--} | \overset{6}{6} \overset{--}{--} \overset{3}{3} \overset{4}{4} \overset{5}{5} | \\ \text{啊 生 在 刺 藜 树 呢 那 朵 向 阳 啊 那 朵 红 呢} \\ \text{0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 6 3 5 | 6 -- |} \\ \text{那 朵 红 呢} \end{array} \right]$

$6 \ 6 \ 1 \ 2 - | \overset{XX}{XX} \overset{6565}{6565} \overset{7}{7} \overset{XX}{XX} | \overset{7}{7} \ 3 \ - - | \overset{216}{216} \overset{--}{--} | \overset{6}{6} \overset{--}{--} ||$

By examining the score excerpts, it becomes evident that the beat of "Hao Hua Hong" is skillfully blended with both 4/4 and 3/4 time signatures. Additionally, the introductory yell effectively establishes a robust and commanding atmosphere, setting a clear direction. The Canon style expansion of the entire song evokes a sense of discussion, narrative, heritage, and evolution, accompanied with an encouraging and genuine attitude. The utilization of drum beats and electronic music in this song has significantly altered the music genre of 'Hao Hua Hong', resulting in a heightened and boundless amplification of emotional expression.

### 3. The inheritance and promotion of the Buyi folk song 'Hao Hua Hong'

As spiritual civilization building is being reinforced and national culture is being further explored, popular music genres such as "red

songs are being sung", "old songs are being sung", and "echoes are echoing" have gained popularity among the people. Several vocalists are endeavoring to incorporate innovative genres of popular music into traditional and folk melodies. The cooperation between Gong Lina and rapper Pharaoh in the performance of "The Little River Flows 1952" showcases the story of Li Zhentang, a martyr who lost his life in the Korean War zone during the Korean War. In this letter from the fighter's family, the creator Pharaoh reinstates the common identity of each warrior in the epic tale of the conflict, expressing commonplace sentiments. The development of the phrase 'wait for me to go home, take me home, take me home' was finished with the singing of the song 'May global peace, long live the new China'.

It is evident that the integration of modernity and nationalization is the inevitable direction of contemporary creative growth. Furthermore, it is the most effective approach to promote Guizhou culture internationally. The 2024 Guiyang Municipal Government Work Report explicitly states that the revival of tourism has had significant outcomes in stimulating consumption. The emphasis is on the "three primary components", enhancing the meaning of the "six delights", and introducing various innovative ways of cultural tourism integration. As a result, "summer vacation+" and "culture+" have emerged as new focal points across the entire country. "Hao Hua Hong" incorporates popular aspects such as "roadside concerts", "colorful Guizhou style", and "tourism recommendations" to enhance people's understanding of Guizhou and to promote the outstanding culture of the Buyi ethnic group on a larger scale.

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**Author:** Naike Li (1991.08—), Gender: Male, Ethnicity: Han, Origin: Sichuan, Title: Grade 4 Performer, Education: Bachelor's Degree, Research Direction: Vocal Music