



Arts of Creation of Guangxi Vocal Music in the New Period (1949-2021)

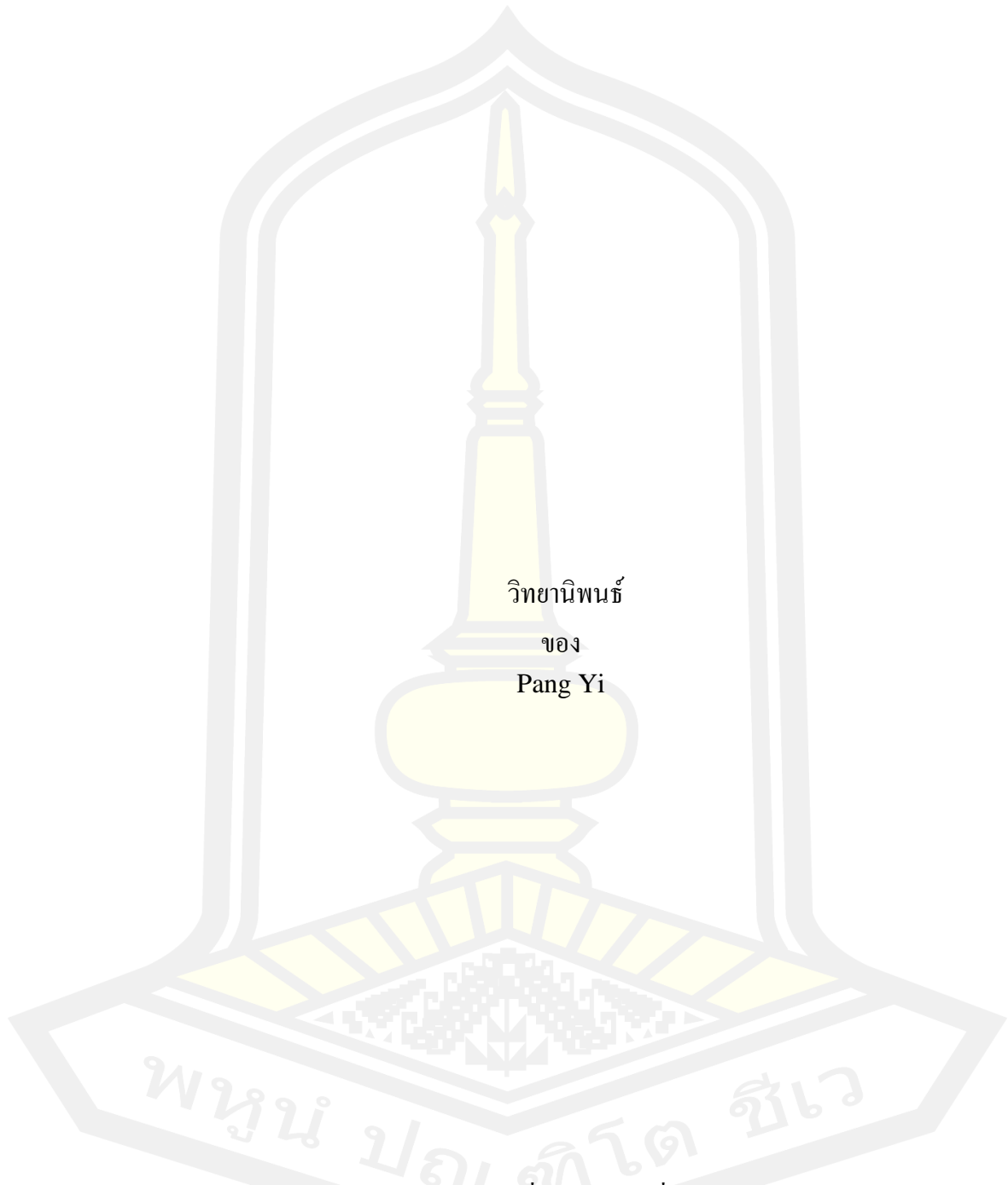
Pang Yi

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

January 2023

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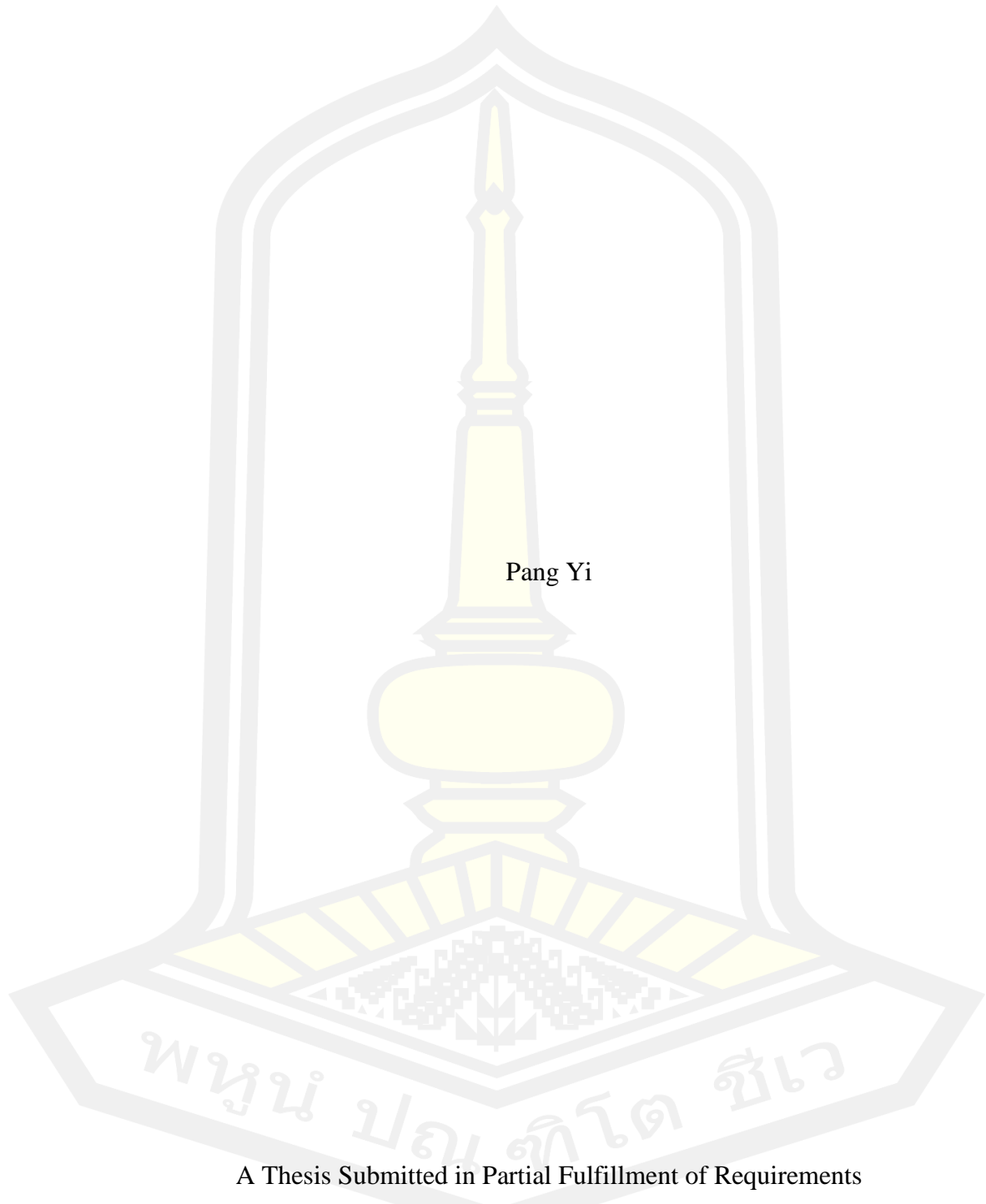
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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The examining committee has unanimously approved this Thesis, submitted by Ms. Pang Yi , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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### ABSTRACT

This research discussed about Arts of Creation of Guangxi Vocal Music in the New Period, 1949-2021. It covered the historical development of Guangxi vocal music creation in the new period of China since the founding of New China in 1949. After the founding of New China, Guangxi's economy and culture have reached a new level, and people's lives have undergone earth-shaking changes. Since the founding of Guangxi Zhuang Autonomous Region in 1958, Guangxi's music and dance arts have achieved tremendous development and progress. The research aimed at:

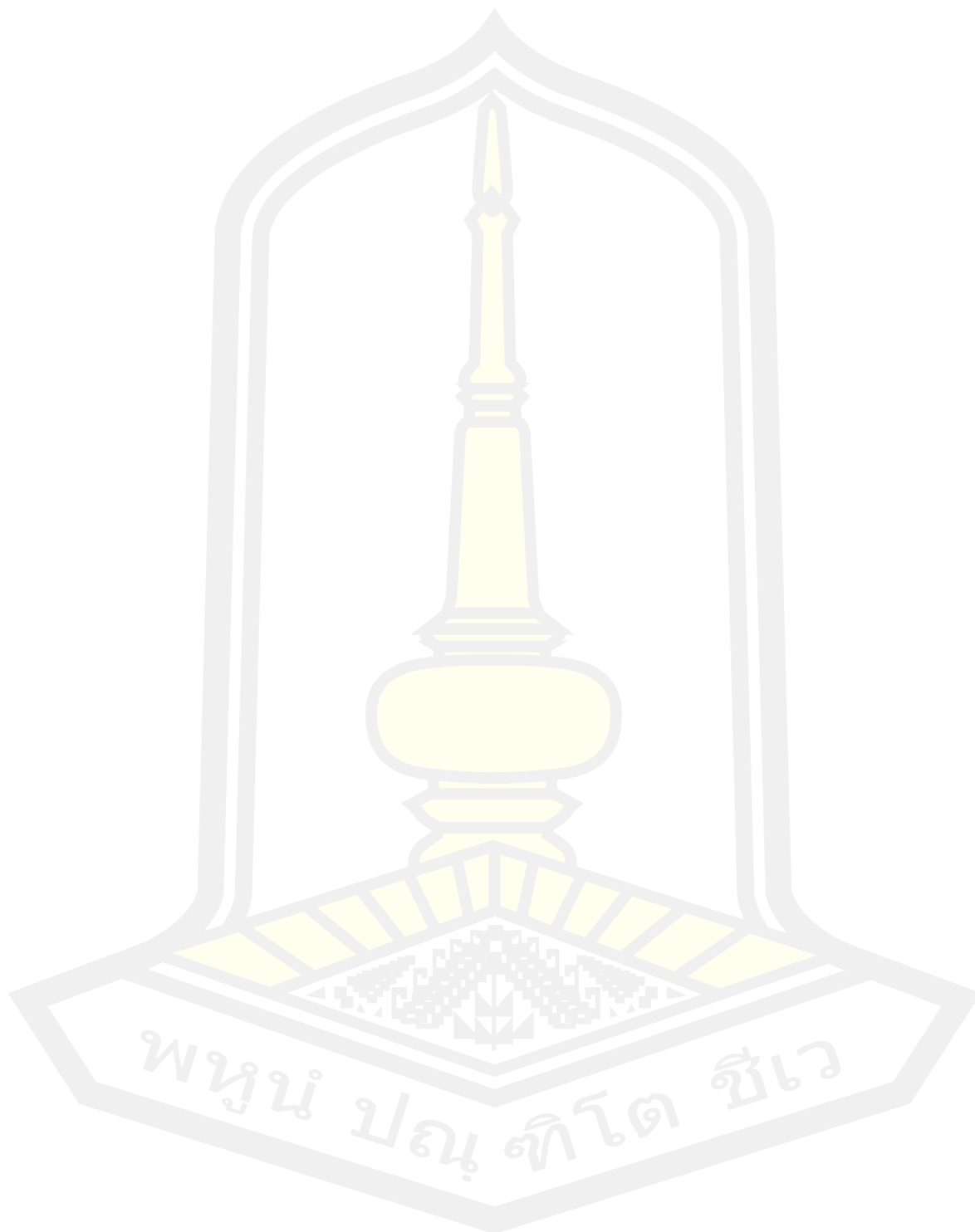
1. Investigating the historical development of Guangxi vocal music creations in the new period. With the methods of literature research and field investigation, combined with the actual situation of Chinese history and Guangxi history, three stages of Guangxi vocal music creation and development in the new period in line with Guangxi's music culture and history are divided. It examines the era background of each stage of the development of vocal music creation in Guangxi, the important activities that have an impact on the creation of vocal music works, and the representative works of vocal music works, and summarizes the development route of vocal music creation in Guangxi.

2. Analyzing the aesthetic characteristics of Guangxi vocal music creations in the new period. On the basis of detailed analysis of vocal music works in different periods, analyze the creative characteristics, creative styles and singing styles of vocal music works in each period, and master the rules of vocal music creation in Guangxi.

3. Finding out guidelines for Guangxi vocal music creation in the new period. Each piece of Guangxi local vocal music records the development of Guangxi's vocal music career and the changes of social history. Through in-depth research on the development of vocal music in Guangxi in the new period, it provides guidance for the creation of vocal music in Guangxi in the new period, and contributes to the prosperity of vocal music creation and cultural improvement in Guangxi, as well as enhancing national self-confidence and pride.

Keyword : The new period, Guangxi vocal music, Historical development, Creation,

Characteristics, Guidelines



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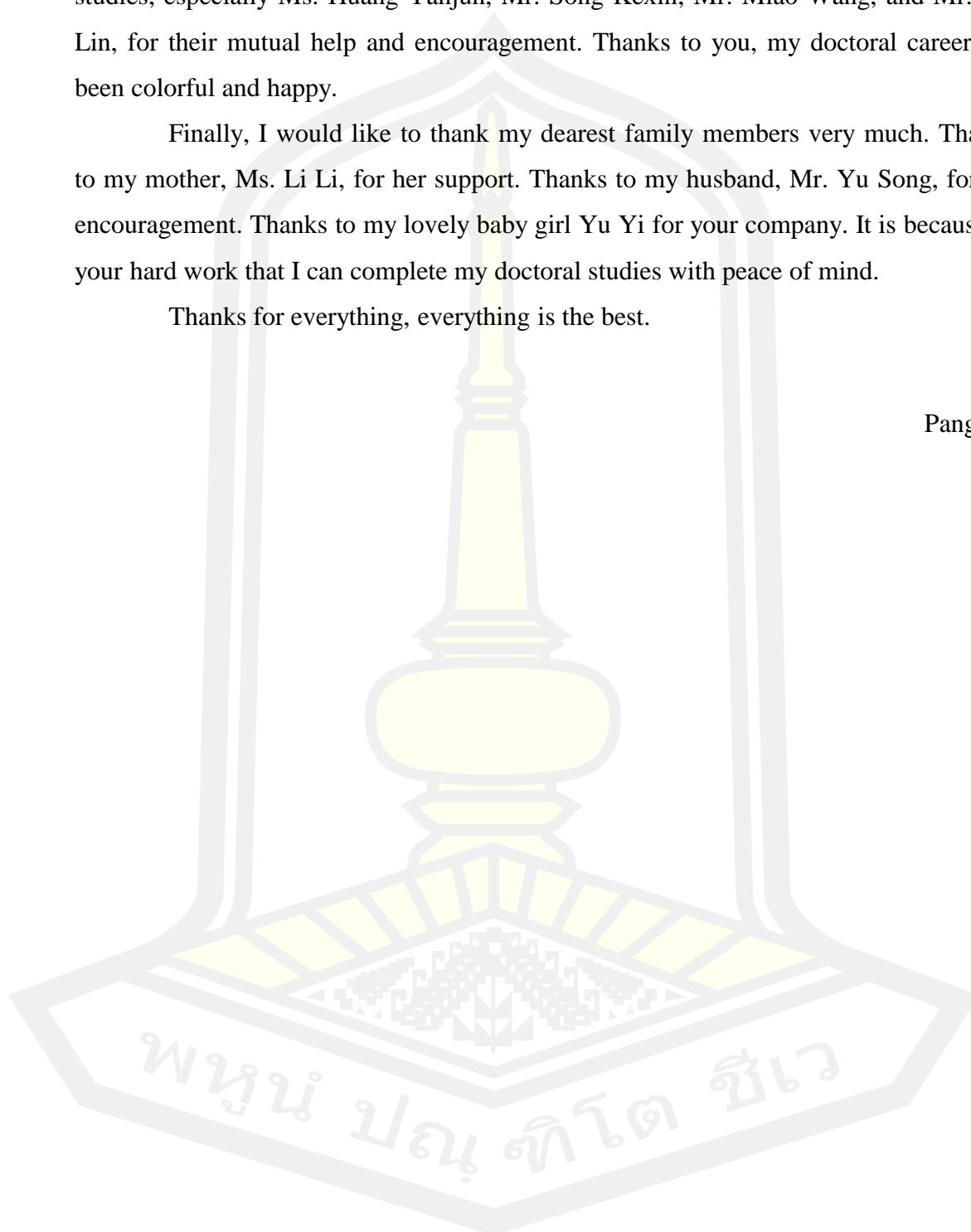
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Pang Yi



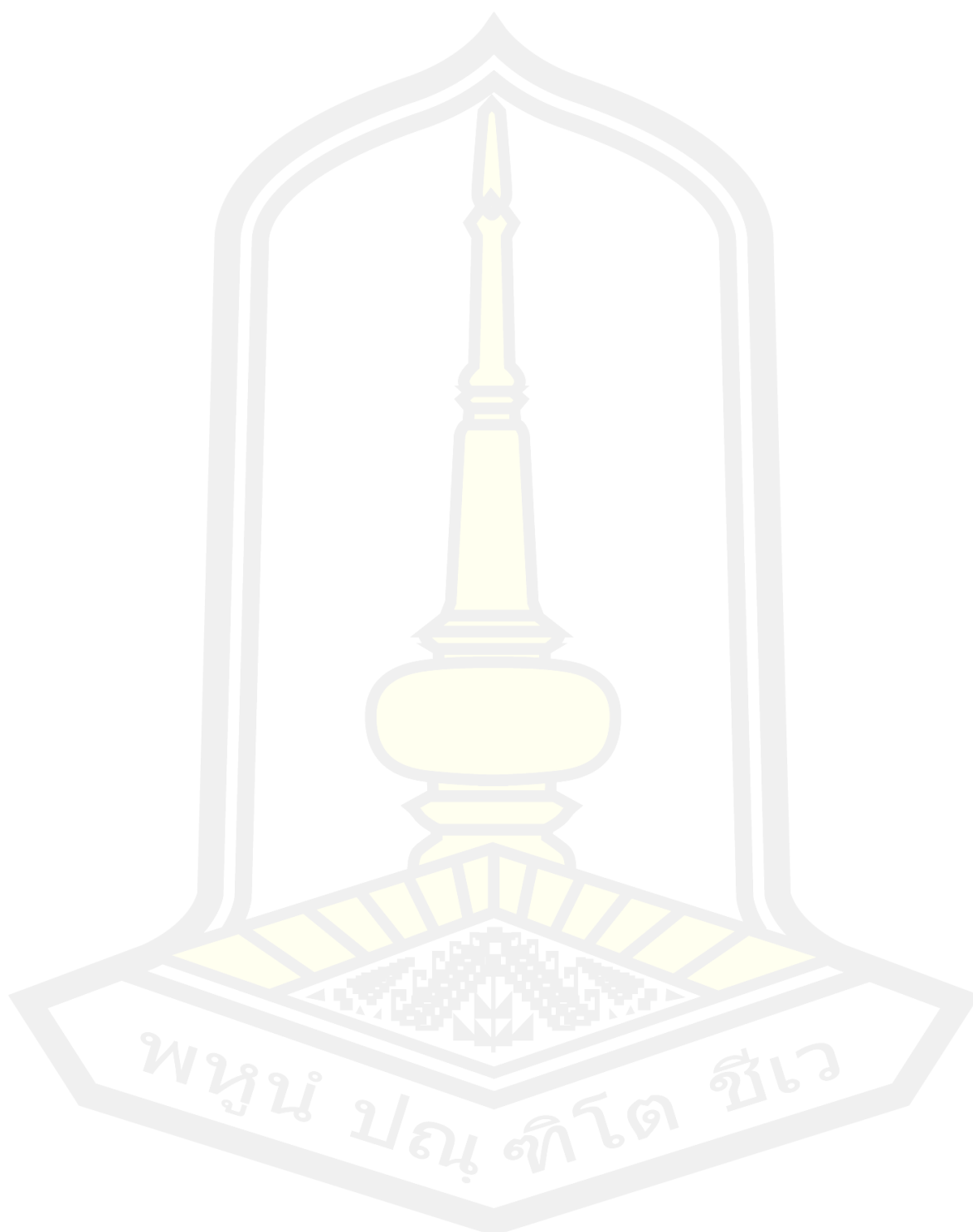


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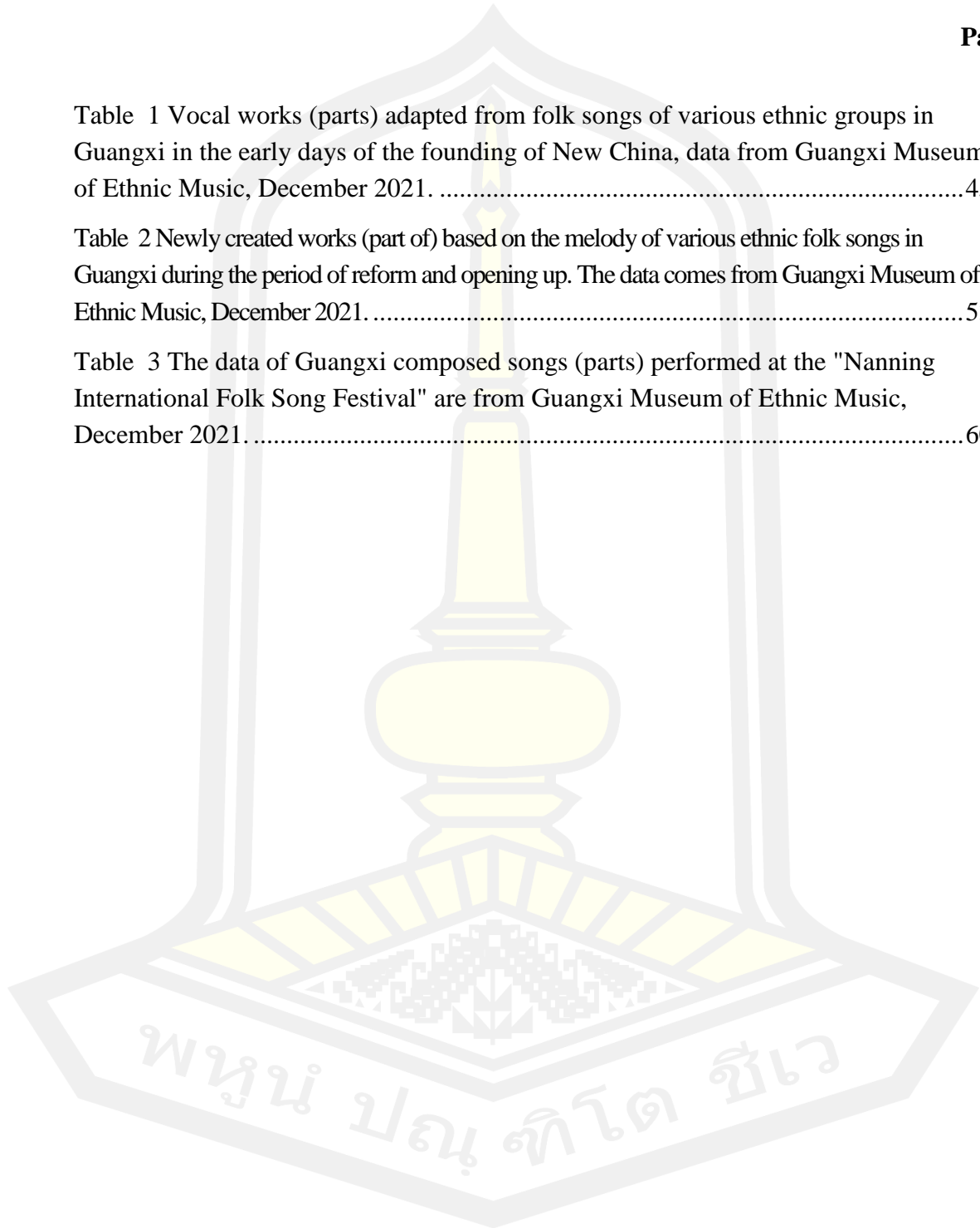
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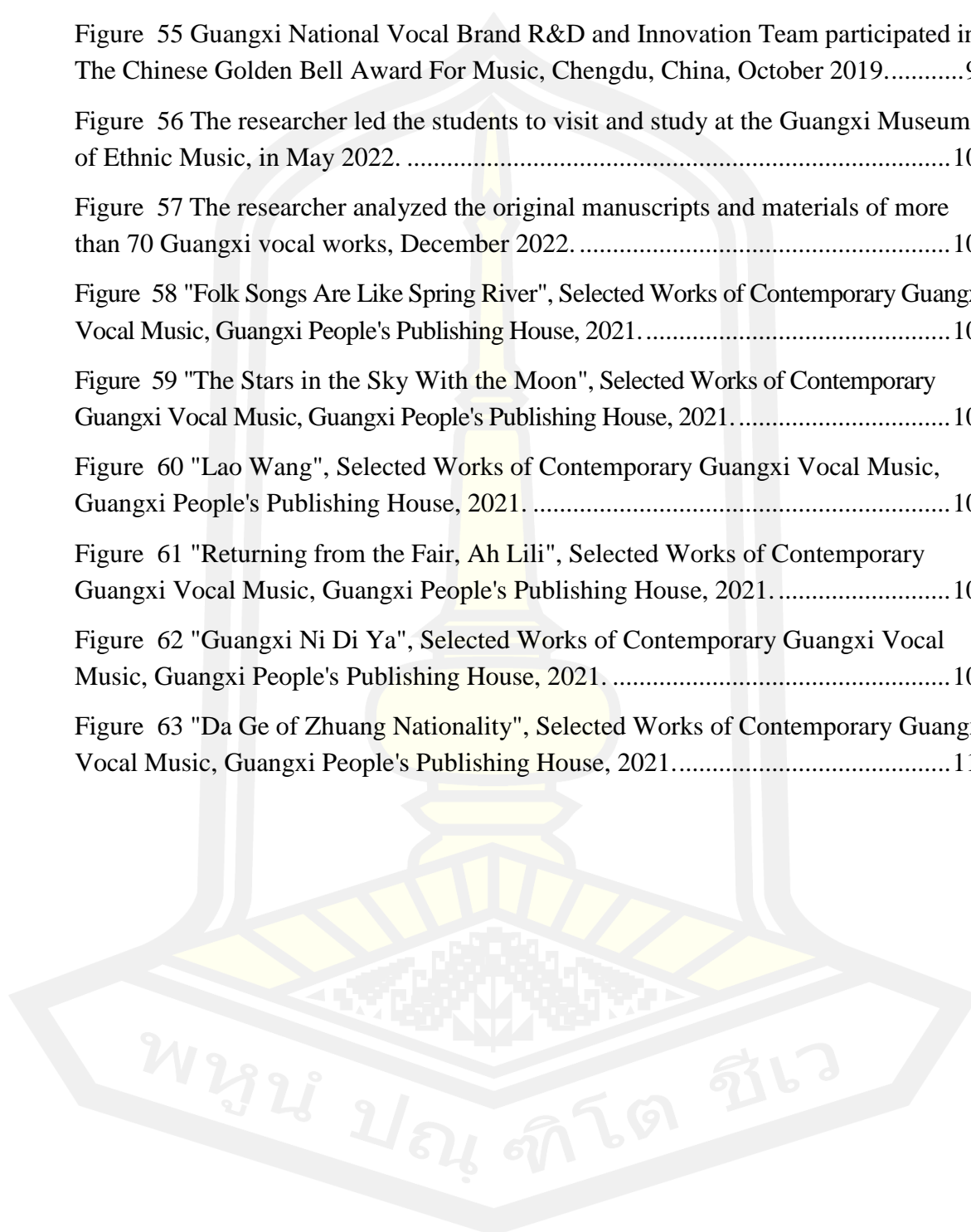
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# Chapter I

## Introduction

### 1. Statement of the Problem

Guangxi Zhuang Autonomous Region is located in southern China, between 104°28'~112°04' east longitude and 20°54'~26°23' north latitude, and the Tropic of Cancer traverses the middle part. Guangxi is an autonomous region inhabited by many ethnic groups. There are 12 ethnic groups including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan Hui, Jing, Yi, Shui and Gelao. The Zhuang ethnic group is the most populous ethnic group in Guangxi and China. On March 5, 1958, the State Council approved the establishment of the Guangxi Zhuang Autonomous Region. (Website of Guangxi Zhuang Autonomous Region Local History Compilation Committee Office, 2020)

Songs, as a kind of time art that appears in the form of sound, have obvious characteristics of the times and are extremely easy to spread. In its unique way, it records the changes of the times, the sorrows and joys of the nation, and the aspirations of the people. Songs produced in different eras can often reflect the spectrum of the era and record the changes in social history. (Zeng C, 2020)

Guangxi is an ethnic minority autonomous region composed of twelve generations of inhabitants. Its cultural traditions and national arts have deep historical accumulation and distinctive regional characteristics. This is the root and soul of Guangxi music culture. Over the years, composers have made great efforts in presenting their distinctive national cultural characteristics and regional cultural features, striving to clearly express the artistic demands of national cultural traditions. Tell history with music and tell Guangxi stories with music. (Huang C, 2003)

Since the establishment of the Guangxi Zhuang Autonomous Region in 1958, the development of music and dance in Guangxi can be roughly divided into areas after the establishment of the district to before the reform and opening up (about the end of the 1950s to the end of the 1970s), after the reform and opening up to the beginning of the new century (about the 20th century). The three stages from the early

1980s to the late 1990s) and the new century to present (after 2000) respectively represent the three development periods of "forming-recovering-rising" in the development of Guangxi music and dance culture. (Huang, 2018)

After the founding of the People's Republic of China, Guangxi's vocal music creation introduced a new stage. At this stage, Guangxi's song creation can be roughly divided into two categories: one is the original folk song type. Musicians go deep into folk collections and collect a large number of original folk songs that best represent local musical materials. The second is the folk song adaptation type. This is a creative inheritance of traditional folk song art. The original ecological folk songs are adapted with novel artistic concepts and techniques to make them rich in the original charm of folk songs, but also conform to the trend of the times and meet the aesthetic needs of the public. The compatibility and sense of the times of folk songs. However, in the mid-1960s, due to the "Cultural Revolution", Guangxi's music career was severely disrupted, and literature and art only served politics.

After the reform and opening up, Guangxi's vocal music creation is advancing forward. The convening of the Third Plenary Session of the Eleventh Central Committee of the Party brought new vitality to the dull Guangxi music creation. Song creation in Guangxi showed more diversified, richer and more open characteristics during this period. Based on local music materials, it absorbs, merges or grafts foreign music elements, so that the works not only show their inherent local cultural characteristics, but also optimize their quality, showing strong vitality. With the expansion of vocal music creation themes and content, vocal music creation tends to diversify.

Since the new century, Guangxi's vocal music creation has been the stage of shining stars. In December 1996, the "Huashan Conference" held by the Propaganda Department of the Guangxi Party Committee became another new starting point for Guangxi's music industry. With the advent of the new century, Guangxi vocal music creation has entered a stage of vigorous development. Mainly reflected in: First, the diversification of subject content. The second is the diversification of creative forms. There are vocal works that integrate artistry and skill, suitable for vocal music teaching in music schools, various vocal competitions and professional concerts; there

are vocal works that express feelings in the context of popular songs; there are large-scale vocal music genres, musical theatre, opera exploration.

## **2. Research Objectives**

2.1 To investigate the historical development of Guangxi vocal music creations in the new period.

2.2 To analyze the aesthetic characteristics of Guangxi vocal music creations in the new period.

2.3 To find out guidelines for Guangxi vocal music creation in the new period.

## **3. Research Questions**

3.1 What is the historical development of Guangxi vocal music in the new period?

3.2 What are the aesthetic characteristics of Guangxi vocal music in the new period?

3.3 What are the guidelines for music creations for Guangxi vocal music in the new period?

## **4. Importance of Research**

4.1 We learn the historical development of Guangxi vocal music in the new period.

4.2 We learn the aesthetic characteristics of Guangxi vocal music creations in the new period.

4.3 We learn the guidelines for music creations for Guangxi vocal music in the new period?

4.4 The results of the research may be worthwhile for music reference and music research in the future.

## **5. Scope of Research**

5.1 The historical development of Guangxi vocal music creations in the new period.

5.1.1 The first stage of Guangxi vocal music creation in the new period (1949-1979): the initial stage of the founding of New China.

5.1.2 The second stage of Guangxi vocal music creation in the new period (1980-1999): China's reform and opening up period.

5.1.3 The third stage of Guangxi vocal music creation in the new period (2000-2021): into the new century.

5.2 The aesthetic characteristics of Guangxi vocal music creation in the new period.

5.2.1 The characteristics of Guangxi vocal music creation in the early days of the founding of New China (1949-1979).

5.2.2 The characteristics of Guangxi vocal music creation in the period of reform and opening up (1980-1999).

5.2.3 Characteristics of Guangxi Vocal Music Creation in the New Century (2000-2021).

5.3 The guidelines for music creations for Guangxi vocal music in the new period.

5.3.1 Guide students to understand the development process of vocal music creation in Guangxi.

5.3.2 Guide students to carry out fieldwork, collect and organize ethnic folk tunes.

5.3.3 Adopt the tonal elements of local folk songs and combine the characteristics of Guangxi vocal music to create.

## **6. Definition of Terms**

Historical development means three stages Guangxi vocal music creation in the new period.

New period means from 1949-2021.

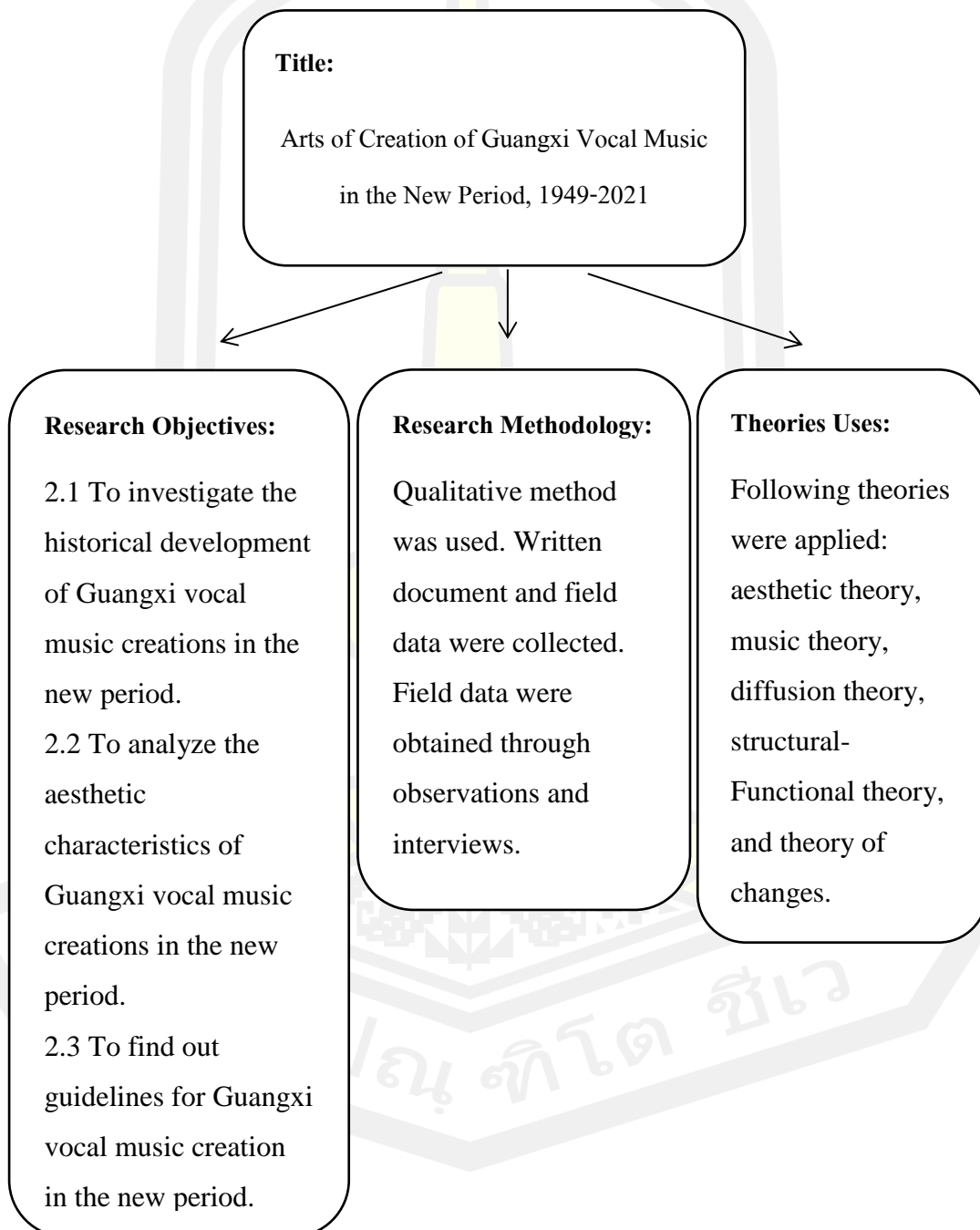
Vocal music means music of Guangxi nationality.

Music creation means adapting, arranging, enlarging, or harmonizing Guangxi vocal music.

Aesthetic characteristics means, poetry, melody, form, ornaments, harmony, tone color, rhyme and tempo.

Guidelines means aesthetic characteristic creation for Guangxi vocal music creations.

## 7. Conceptual Framework



## Chapter II

### Literature Reviews

The research content in this chapter is:

#### 1. Scope of Reviews

##### 1.1 The General Knowledge of Guangxi

##### 1.2 The new period

##### 1.3 Arts of creation of Guangxi vocal music

###### 1.3.1 Guangxi vocal music before the founding of New China

###### 1.3.2 The background of Guangxi's vocal music creation art in the new

period

##### 1.4 The Theory Used in Research

#### 2. Research Process

### 1. Scope of Reviews

#### 1.1 The General Knowledge of Guangxi

Guangxi Zhuang Autonomous Region, referred to as "Gui", is the capital of Nanning City. It borders the Beibu Gulf to the south, Guangdong to the east, Hunan to the north, Guizhou to the northwest, Yunnan to the west, and the Socialist Republic of Vietnam to the southwest. The land border has a national border of 696 kilometers, a coastline of 1,595 kilometers, and a land area of 237,600 square kilometers. It is the only ethnic minority autonomous region in the country that has the advantages of coastal, border, and riverside advantages. On December 11, 1949, the entire territory of Guangxi was liberated, and Guangxi Province was established in the early days of liberation; on March 5, 1958, the Guangxi Zhuang Autonomous Region was established; December 11 was the anniversary of the establishment of the Guangxi Zhuang Autonomous Region.

Guangxi is an autonomous region inhabited by many ethnic groups. There are 12 ethnic minorities living in Guangxi including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui and Gelao for generations. At the end of 2016, among the permanent residents of Guangxi, there were 21,853,200 ethnic minority

populations, of which the Zhuang population was 18.093 million, accounting for 45.17% and 34.40% of the total permanent population of the autonomous region, respectively. (Website of Guangxi Zhuang Autonomous Region Local History Compilation Committee Office, 2020)

Guangxi is located in southern China and is a sea of folk songs. There are rich national music resources and excellent traditions in the territory. Each of the twelve ethnic minorities who have lived here for generations has a plentiful stock of folk songs and a wide range of content, which provides a deep living soil and creative source for song creation and development in Guangxi. (Zeng C, 2020)

For Guangxi musicians, Guangxi's Zhuang's "Sanyuesan Folk Song Fair", Miao's "Pop Jumping Festival", Yao's "Danu Festival" and Jing's "Ha Festival" are a precious treasure house of music and art. The artistic heritage of these ethnic minorities is very rich, and a large number of musical works still retain the original shape of the ethnic group or a variant similar to folk songs. This is also the core and foundation of Guangxi song creation, and has special significance for Guangxi vocal music creation and development. (Zeng C & Li, 2020)

## 1.2 The new period

The concept of "new period" is understood in a literal sense. The so-called "new" is relative to the "old" in the past. The division of new China into a new period is reflected in the "great historical turning point". The theoretical basis for the division of the new period is reflected in the fact that different fields can be divided according to different research needs and according to different standards. For example, the research on the history of the Communist Party of China, the history of the People's Republic of China and the research on the history of the local party and local history are based on different periods. In the study of local party history, in the framework of the staging of the whole party's history, combined with the actual local situation, we should draw a staging that conforms to the local historical situation. Only in this way can we broaden our horizons, enrich materials and highlight local characteristics. (Zhang Shifei, 2004)

Cai Wu, Secretary of the Party Leadership Group and Minister of the Chinese Ministry of Culture, put forward at the press conference held by the State Council



Information Office on the development achievements of Chinese cultural construction over the past 60 years: The development process of the new Chinese cultural history is divided into three stages: 1949-1978, laying the foundation for the new Chinese culture A solid foundation for development; 1978-1997, the construction of socialist spiritual civilization; 1997 to present, the prosperity and development of socialist cultural construction with Chinese characteristics. (Liu C, 2011)

The cultural construction of New China should be placed in the context of the overall economic and social development and evolution, and the criteria for dividing the cultural development of New China over the past 60 years should be established:

1949-1956, the basic establishment and initial construction of socialist culture;

1956-1966, a period of exploration of socialist cultural construction;

1966-1976, the socialist cultural undertaking fell into a period of disaster;

1976-1992, the cultural field completed a new period of rectification and recovery and development in the reform and opening up;

1992-2002, a period of exploring new ways of cultural construction under the socialist market economy;

After 2002, after the 16th Congress of the Communist Party of China was held, the socialist culture experienced great development and prosperity. (Liu, 2011)

Since the founding of the Guangxi Zhuang Autonomous Region in 1958, the arts of music and dance in Guangxi have achieved tremendous development and progress. Guangxi's music and dance art is based on tradition, pioneering and innovative, and has achieved fruitful results in the field of ethnic folk art, professional creation and performance, music and dance education and research, pointing out the direction for future development. The development of Guangxi music and dance can be roughly divided into: After the establishment of the Guangxi Zhuang Autonomous Region to before China's reform and opening up (the late 1950s to the late 1970s); After China's reform and opening up to before the new century (about the early 1980s to the late 1990s); Entering the new century to the present (after 2000). The three stages represent the three development periods of "formation-recovery-ascent" in the development of Guangxi's music and dance culture. (Huang M, 2018)



Combining the actual situation of Chinese history and Guangxi history, three stages of the development of Guangxi vocal music creation in the new period in line with Guangxi's music culture and history are divided:

The first stage (1949-1979): the early days of the founding of New China

The second stage (1980-1999): China's reform and opening up period

The third stage (2000-2021): Entering the new century. (Zeng C, 2020)

### 1.3 Arts of creation of Guangxi vocal music

#### 1.3.1 Guangxi vocal music before the founding of New China

1900-1948 was the most difficult period in Chinese history. Because of the war, the lives of the Zhuang people have undergone profound changes in economic, political, and cultural aspects. There were two main tendencies in the song creation of Guangxi Zhuang nationality in this period: (Cen & X, 2016)

##### 1) Traditional folk songs, reflecting the daily life of the people.

The Zhuang "Gexu" plays an important role in the development of Zhuang folk songs. "Gexu" is a traditional festival where the Zhuang people regularly gather to sing songs. The time varies from place to place. Every time this day comes, people will come from all directions in unison. "Gexu" is accompanied by other activities, such as lion dance, dragon dance, acting, cockfighting and bird fighting, trading, etc., but it is mainly antiphonal. This is a special form of the people teaching, learning, and spreading songs. At this time, many places have not even been able to record scores. Various folk songs and folk songs have only continued to develop through word of mouth, and a large number of beautiful folk songs have been passed down from generation to generation. (Huang G, 1989)

The songs of this period have few sounds, but the melody is melodious, with more decorative sounds and supplementary words, and a strong sense of melody; the range is narrow, generally within one octave, and the main use of "do re mi sol" is Mainly national mode, simple tune. Usually the melody and tune are fixed, and the lyrics are mostly created on-site, often updated and changed, and the rhythm is cheerful. It mainly sings in the local Zhuang language, which also uses Chinese, and it is quite humorous; the sing words are mainly "ah, mile, ho, ha, lei",

and the language of the songs is concise, popular and lively, and catchy. (Fang K, 2016)

2) Revolutionary songs, reflecting the history of the revolution at that time, propagating Marxism, and spreading and developing with the peasant movement.

In 1922, Guangxi national hero Wei Baqun organized a peasant movement in Zuojiang and Youjiang, Guangxi. In order to propagate revolutionary ideas, he made reference to the form of the Zhuang folk song “Let's Footsong”, and created songs such as “Imperial Warlord Evil” and “Dividing Land to Peasants”. These Zuojiang and Youjiang revolutionary historical ballads are a major feature of Guangxi music creation during this period. Revolutionary songs and revolutionary folk songs are flourishing, and the lyrics are easy to understand, the melody is smooth, and the style is high-spirited. They have a great inspirational effect in spreading revolutionary ideas and awakening the people's revolutionary consciousness.(Fang K, 2016)

1.3.2 The background of Guangxi's vocal music creation art in the new period

On October 1, 1949, the People's Republic of China opened a new chapter in history. After the founding of the People's Republic of China, Guangxi's vocal art undertakings have made considerable progress, the creation of vocal works has been supported and protected, and the excellent works of songs have continued to emerge, which has greatly enriched the cultural and artistic life of the people, and the image of Guangxi has been greatly improved. Guangxi musicians have made positive contributions to the prosperity and development of Guangxi's music industry. (Zeng C, 2020)

In the early 1950s, Guangxi's song creation was basically based on the original folk songs, organized and compiled, groups of Guangxi musicians devoted themselves to Guangxi's vocal art. They collect, sort out and study national folk music, and use folk music tunes to create, inherit and develop Guangxi folk music. Under the guidance of the policy of literature and art at that time and the policy of “letting a hundred flowers blossom and a hundred schools of thought contend”, urban and rural singing activities were generally carried out, folk song competitions and

mass song competitions were held, which made active explorations and beneficial contributions to the creation of vocal works in Guangxi. The musical “San Jie Liu” created during this period embodies the hard work and wisdom of their generation of musicians, and establishes a monument and brand of Guangxi music. (Fang K, 2016)

In the mid-1960s, due to the “Cultural Revolution”, Guangxi's music career was severely disrupted. With the decline of art works, in the melee to overthrow feudalism, bourgeoisie and revisionism, deny the excellent traditional vocal music in history, deny the development of progressive vocal music and the construction of revolutionary vocal music culture since the 20th century, causing many vocal artists to be criticized, and only the Red Guards remain. War hymns and quotations of the Great Revolution. During the ten years of the “Cultural Revolution”, Guangxi's music industry was severely impacted and paralyzed. The achievements of Guangxi's literary and artistic circles for 17 years have been completely rejected, and the musical “San Jie Liu” bears the brunt of criticism. Due to the influence of the ultra-Left trend of thought, the Guangxi music industry, like the whole country, has formed a whole set of deep-rooted “Left” literary and artistic concepts, which only serve politics. In 1972, Guangxi People's Publishing House published a selection of songs composed by Guangxi “Zhuang People Sing Chairman Mao”, and 47 songs including “Zhuang People Sing Chairman Mao” were collected. They were basically the products of that era. It was a ten-year “Cultural Revolution” in Guangxi. A microcosm of songwriting. (Fang, 2016)

In the late 1970s, after the smashing of the “Gang of Four”, especially since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, music creation and music activities have become increasingly active, and batches of new musicians have emerged. Development momentum. (G. Huang 1989)

In the 1980s, the advent of a new era and the implementation of reform and opening up announced the real end of the historical era of “class struggle as the key link”, and it also meant the beginning of a brand-new era. Since the reform and opening up, China's political, economic, cultural and other aspects have continuously strengthened its connection with the world. People's concepts and lifestyles have undergone profound changes, and the field of artistic creation has also been

influenced by foreign creative concepts. During this period, the heroic and majestic marches in Chinese song creation decreased, and the entertaining and commercial lyrical narrative songs developed rapidly. Under the guidance of the mainstream national song creation route, Guangxi's song creation has seen unprecedented prosperity. (Zeng & Huang 2017)

With the development of the collection and sorting of “Chinese Folk Music Integration Guangxi Volume”, a large number of folk songs have been recorded in the book. The composers obtained a large amount of music materials from the process of collecting styles in the countryside and the integration of works, and created a number of excellent works such as “Sweet Nostalgia”, “Returning from the Fairy”, “Cow Bell Ringing in the Morning Fog”. In the 1982 “Chinese National Unity Songs Collection”, a total of 60 songs across the country won awards. Among them, the work “Beibu Gulf Fisherman's Song” created by Guangxi won the second prize, “Sweet Nostalgia”, “Amei Don't Blame” and other songs Won the third prize, Guangxi ranked second in the country in the number of awards. Judging from these award-winning works, the theme of Guangxi's song creation has begun to break through the long-term confinement of the “Cultural Revolution” in the theme of love, such as the theme of “A Mei Does Not Blame”. meteorological. (Cui & X, 1986) In the “Chinese Children's Songs Appraisal” activity from 1982 to 1986, Guangxi's children's song creation also began to emerge. “Shaking the Net Under the Areca Tree” won the first prize. In order to promote the development of folk music and dance, on April 3, 1984, Nanning hosted the first “Sanyuesan” Music and Dance Festival in Guangxi. 100,000 people gathered in the People's Park to watch various cultural and antiphonal activities. The event was held every year by all cities in Guangxi. once.(Zeng, 2020)

In the 1990s, with the opening of the country, the development of economy and the improvement of material conditions, the people's cultural and entertainment life continued to be enriched, especially due to the intrusion of popular music from Hong Kong, Macau and Taiwan, Guangxi's traditional folk music and dance culture suffered a fatal impact. There are fewer and fewer people who like to sing, dance, know how to sing, and love traditional national music and dance. The ageing of singers and dancers and the loss of the types of singing and dancing are

serious. There is an extreme shortage of traditional folk-art talents. With the changes in the young generation's growth, love, marriage and other ways and beliefs, traditional children's songs, love songs, wedding ceremonial songs and dances, and sacrificial songs and dances have been gradually eliminated. At the same time, the important value of Guangxi's traditional folk music and dance culture has also begun to receive attention and attention from the government, academia, literary and artistic circles, and the local masses. The awareness of inheritance and protection has gradually increased, and the support has been continuously increased. (Zeng & Li, 2020)

The Guangxi Zhuang Autonomous Region held an artist symposium. At the meeting, the opinions of the old, middle-aged and young writers in Guangxi's literature and art circles on the development of Guangxi's literature and art were formally proposed to implement the "2·1·3 Project" for cultivating a contingent of artists. At the end of the century, the whole region will cultivate 20 influential writers and artists across the country, 100 influential writers and artists in Guangxi, and 3,000 influential literary and artistic newcomers from all over Guangxi to explore a new path for the revitalization of Guangxi's literature and art. path. After that, the Propaganda Department of the Party Committee of Guangxi Zhuang Autonomous Region held the first Guangxi Young Literary Artists Symposium. Because the venue was held in Huashan, Ningming, Guangxi, the meeting was called the "Huashan Meeting". At the meeting, young artists from the literary and art circles of the whole district gathered to study the current situation and tasks of Guangxi's literary and artistic development, and study the planning and specific measures for Guangxi's literary development from the end of the 20th century to the beginning of the 21st century. The "Huashan Conference" kicked off the prelude to the revitalization of Guangxi's literature and art. The slogan "Revitalize Guangxi's Songhai, Prosper Music and Dance" was put forward, which became a milestone in the development of Guangxi's literature and art in the new era and was recorded in the annals of history. (Pan, 2003)

During this period, a very active youth creation group appeared in the Guangxi music circle. Their creation strives for the diversification of themes and styles, while at the same time expressing their individuality in their works. During this

period, composers tried to use the elements of Guangxi folk music to create new creation concepts, and the concept of popular song creation entered the vision of Guangxi composers. The birth of the Guangxi Youth Popular Music Society opened up a new path for the creation of Guangxi art songs. These young creators dared to jump out of the original creative thinking, free from its fetters, and strive to achieve the higher goals of Guangxi's music creation. From the very beginning, they pursued higher goals of music creation from a higher and newer starting point, hoping that music creation could adapt to the development of the times and promote the artist's artistic personality. The subject matter of creation has gradually moved from carols to the depths of people's souls, expressing the spirit of Guangxi through music, and showing a more complex emotional world. At this stage, the aesthetic level of music creation is more diversified, the level is richer, and multiple ways of expressing emotions appear. The song "Lao Wang" composed in Guangxi won the "China's 'Five Ones' Project Award", which is a historic event in Guangxi's vocal music creation. (Zeng & Li, 2020)

Since 1993, the original "Sanyuesan" Music and Dance Festival" was renamed "Guangxi International Folk Song Festival". Since 1999, it has been officially changed to "Nanning International Folk Song Art Festival", held once a year by Nanning City. (Huang Yu & Guo Jianhua, 2009)

The 21st century opened a new chapter in history. After the ringing of the new bell, the "Guangxi Folk Music and Dance Symposium" was held in 2001. This conference is another grand meeting of the Guangxi music industry since the "Huashan Conference", and unveiled a brand new one for the development of Guangxi music creation. Under the guidance of a series of literature and art policies, Guangxi's vocal music creation has embarked on a journey of a new era. In 2001, "Sanyuesan Jiuyuejiu" won the "Chinese Music Golden Bell Award", and "The Sun and Stars" won the "China Radio New Song" gold award. (Huang, 2018)

Guangxi, as a major international channel between China and the ten ASEAN countries, has increasingly frequent international cultural exchanges. Especially after the "One Belt One Road" initiative was put forward, the music and dance circles in Guangxi have increased their international artistic exchanges. Since 2004, the "Nanning International Folk Song Art Festival" has been held during the



China-ASEAN Expo. Artists from many countries have appeared on stage to perform. “Nanning International Folk Song Art Festival” has become one of China's most internationally influential festivals and Nanning's most beautiful business card. It is well-known all over the world and has become an important platform for cultural exchanges between Guangxi and all parts of the country and the world.(Huang, 2018)

The Zhuang nationality is the dominant minority in Guangxi and the most populous minority in China. The Heiyizhuang folk song is simple and ancient, high-pitched and loud, with unique artistic charm, and is known as the original rich ore of text music. The re-creation of the folk songs of Heiyizhuang, creating a batch of original new folk songs, let the world know Guangxi music. The first appearance of “Folk Songs Singing Spring Light Every Year” at the Nanning International Folk Song Art Festival has attracted the attention of the music circles and the general public in and outside the region. In 2006, the rebuilt “Pingguo Liaoge” and “Sara Lala in Banana Forest” of the Zhuang nationality were nominated for the “Chinese Original Song Award”. (Zeng, 2020)

In August 2006, Guangxi's first real musical “Guilin Story” began to be performed to the public. At the end of 2008, it was renamed “Osmanthus Rain”. This is a painstaking work jointly created by Guangxi's famous national first-level screenwriter Zhang Rensheng and famous national first-level composer Fu Qing. It is the first musical created by a local artist in Guangxi. The play makes full use of the advantages of Guangxi's rich national and folk art, adopts Guangxi's rich national art materials, combines Guangxi's national music, national dance, national traditional culture with the human environment and aesthetic consciousness, and establishes an art with Guangxi characteristics. New brand. The appearance of “Osmanthus Rain” was regarded by the media and the industry as “the awakening of Guangxi's local consciousness”. This play won the gold medal of “Chinese Minority Art Performance”. (Xie 2011; Yin 2010)

In 2009, Guangxi's first large-scale Zhuang opera “Zhuang Brocade” was grandly staged, presenting a fine art feast full of Zhuang characteristics to the broad audience. The opera “Zhuang Brocade” cleverly connects the mythological stories of the Zhuang people in the form of a mythical opera, and makes a new interpretation and interpretation of the story in the form of an opera, and puts forward some

important creative propositions from different perspectives such as script and music creation. Make the whole play shining with the splendid culture of Zhuang nationality from beginning to end. (Y. Huang & Guo 2009)

In December 2012, the first “China-ASEAN Music Week” large-scale international music event was successfully held at Guangxi University of Arts, which was a great success and response, and also created a number of new artists and new works. Held once a year thereafter, it has now become one of China's three important music exchange platforms (Beijing Modern Music Festival, Shanghai Contemporary Music Week, China-ASEAN Music Week). The music week invited professional scholars and performing groups from well-known art schools in many countries and regions such as Thailand, Singapore, the Philippines, Vietnam, etc., as well as the United States, Poland, New Zealand, France, Japan, Turkey, Hong Kong, and Taiwan for performance exchanges. , Is committed to publicizing and promoting outstanding young musicians and music works from various countries, and also showing the guests our excellent new music and dance works and new achievements. With nationality, exploratory and academic as the main goals, we will jointly discuss and exchange experience in music creation, performance, theoretical research and talent training, and devote ourselves to discovering problems in music culture, revealing contradictions, and solving them, which is the context of music theory in various countries It provides a good platform for mutual reference and integration of art practice and promotes the development of Guangxi folk music and the creation and performance of folk music in ASEAN countries. (Zhong & Liu, 2013)

Since 2014, the Guangxi Zhuang Autonomous Region has designated the “Sanyuesan” of the lunar calendar as a public holiday in Guangxi. During the holidays, various places in the region have held song events in accordance with traditional customs, attracting compatriots and overseas friends from all over the country to come and express their love with songs. To meet friends by singing, the land of Bagui is immersed in a sea of singing and dancing. (Huang, 2018)

#### 1.4 The Theory Used in Research

Following theories were applied: aesthetic theory, music theory, diffusion theory, structural-Functional theory, and theory of changes.



#### 1.4.1 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. The study of the material and material characteristics of music includes musical acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony acoustics, counterpoint, composition theory, etc. There are also from the performance aspect to consider, such as performance theory, command method and so on.

This research method is applied in Chapter 4 and Chapter 5. It analyzes the history, development process, music style and music type of Guangxi vocal music, and summarizes the musical characteristics of Guangxi vocal music works.

#### 1.4.2 Ethnomusicology

J Kunst replaced the term "comparative musicology" with the term "Ethnomusicology", since the method of comparison was applicable to all kinds of sciences. Ethnomusicology is the study of all kinds of music; It is not limited to the study of music itself, but also includes the study of the relationship between music and its cultural background. Usually the term has one of two meanings: 1) the study of music outside of all European art music and of the early traditional musical heritage in Europe and elsewhere; 2) the study of a wide variety of music that exists in a given place or region.

This research method is applied in Chapter 4 , Chapter 5 , Chapter 6 , especially Chapter 4. To study the relationship between Guangxi vocal music and Guangxi cultural background; to study the characteristics of Guangxi vocal music development in different periods.

#### 1.4.3 Historical Musicology

The historical Musicology is a branch of musicology. It is a discipline to study the specific process and regularity of the development of music history using various methods of interpreting history in chronological order. Originally Western music was the main research axis, and now it includes music history research from all

over the world. It studies the issues related to the writings of music history and the science of the past changes of music that appear in music treatises, such as the evolution, development and laws of music content and form. It belongs to a branch of the entire field of human cultural history research, and is a discipline juxtaposed with historical studies such as literature, fine arts, and dance.

This research method is applied in Chapter 4, Chapter 5, Chapter 6. Using the method of historical musicology, the specific process and laws of historical development are studied and explained in chronological order. To study the evolution, development and laws of Guangxi vocal music content and form.

## **2. Research Process**

As a researcher, I have collected 5 monographs and anthologies of Guangxi vocal music works. 8 works on Guangxi folk songs. More than 100 research papers related to China and analysis of Guangxi vocal works. 3 foreign references.

The "Bagui Song Code" series of books is the most detailed collection of vocal music works in Guangxi since the new era. It is edited by Chairman Fu Qing of Guangxi Musicians Association, and three episodes have been published so far. In 2003, "Bagui Song Code 1" was published, "Bagui Song Code 2" was published in 2010, and "Bagui Song Code 3" was published in 2016. It includes various types of Guangxi vocal music works, which is of great significance to the development history and research of Guangxi vocal music. (Fu Qing, 1998)

"Selected Guangxi National Songs", edited by Chairman Fu Qing of Guangxi Musicians Association, was published by Guangxi People's Publishing House in 1998. This is the first summary of the vocal music works of Guangxi in various historical periods during the 40th anniversary of the founding of Guangxi.

"Guangxi Folk Song Appreciation", Zeng Yan, published by China Federation of Literary and Art Circles Press in 2010. This is an excellent book to help people understand Guangxi folk songs. (Fu Qing, 2010)

"Guangxi Ballad Culture", Yu Li, published by Guangxi People's Publishing House in 2012. The form and characteristics of Guangxi folk songs are introduced here. It is one of the achievements of the Guangxi Characteristic Cultural Development Research Project.

"Guangxi Folk Songs and Maps", Cen Xuegui, published by Central China Normal University Press in 2016. Here, the origin, formation and development of "Ge Xu" in Guangxi are introduced in detail, as well as the types of "Ge Xu" and its distribution in Guangxi.

"Guangxi Minority Music and Guangxi Music Creation Nationalization Research Papers", Yang Xiuzhao, published by China Federation of Literary and Art Circles Press in 2006. This is one of the Chinese ethnic music research books and an important collection of essays on the study of ethnic music in Guangxi. Collected articles by more than 40 important folk music research experts in Guangxi, including Yang Xiuzhao, Wu Ninghua, Chu Zhuo, Huang Miaoqiu, etc. The research fields include: nationalization of music creation, reconstruction of "Ge Xu", decorative sounds of Guangxi folk music, Guangxi Dong religious music and so on.

In June 2018, the researcher joined the Guangxi National Vocal Brand R&D and Innovation Team, serving as the assistant of the project host Professor Zeng Cheng. During these 4 years, a detailed analysis and study of the representative works of vocal music in various periods in Guangxi has been carried out. Using the 60 works in the research content, the "New China Guangxi Vocal Works Selected Works" was published.



Figure 1 The research results of the R&D and innovation team of Guangxi national vocal music brand, "New China Guangxi Vocal Works Selected Works", 2021. The researcher is one of the editors.

Among them, there are 17 works in the first stage of vocal music development in Guangxi in the new period (1949-1979), including "The Stars and the Moon in the Sky", "Chairman Mao Comes to My Guangxi", "Folk Songs are Like Spring River", etc.; 22 works of the second stage of vocal music development in Guangxi in the new period (1980-1999), including "Lao Wang", "Returning from the Fair, Ah Lili", "Lijiang Ballad", etc.; 21 works in the third stage (2000-2021) of the vocal music development in the new period of Guangxi, including "Zhuang Nationality Da Ge", "Marrying Folk Songs", "March 3 September 9" and so on.

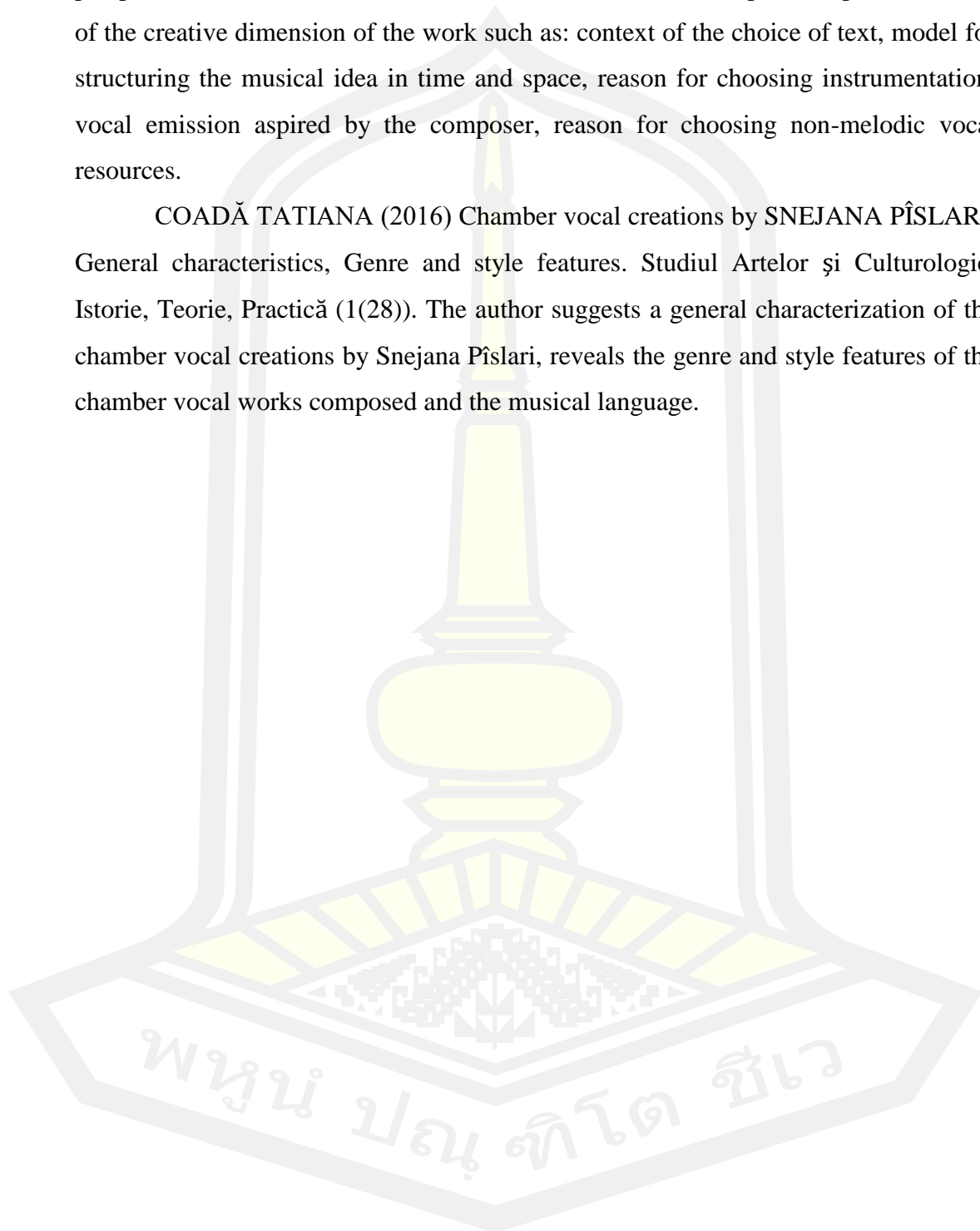
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51. 嫁哈山歌.....	郭庆堂词 曾宪瑞曲 曾令梁配乐(307)
52. 壮锦.....	张若河词 曾宪瑞曲 钟俊程配乐(314)
53. 壮家妹.....	麦展德词 金凤浩曲 胡廷江配乐(318)
54. 瑞山青.....	麦展德词 陈廷刘曲(323)
55. 妹是那飘来的五彩霞.....	曾玉章词 戴丽霞曲 戴丽霞配乐(330)
56. 红豆生南国.....	邱有源词 刘宇翔曲 郭廷耀配乐(337)
57. 喜鹊登枝.....	蓝怀昌词 曾令梁编曲 曾令梁配乐(342)
58. 广西尼的呀.....	张若河词 赵琳曲 江湘湘配乐(360)
59. 海知道.....	杨玉鹏词 刘宇翔曲 郭季丹配乐(365)
60. 年华.....	杨玉鹏词 曾令梁曲 曾令梁配乐(372)

Figure 2 Catalogue of 60 pieces selected and analyzed in detail in "New China Guangxi Vocal Works Selected Works"

Georges Patrick (2017) Western classical music development: a statistical analysis of composer's similarity, differentiation and evolution. *Scientometrics* (1). This paper proposes a statistical analysis that captures similarities and differences between classical music composers with the eventual aim to understand why particular composers 'sound' different even if their 'lineages' (influences network) are similar or why they 'sound' alike if their 'lineages' are different.

De Carvalho Regis (2020) Contemporary vocal music: The creator's perspective in a commented interview. *OPUS* (2). This article presents particular data of the creative dimension of the work such as: context of the choice of text, model for structuring the musical idea in time and space, reason for choosing instrumentation, vocal emission aspired by the composer, reason for choosing non-melodic vocal resources.

COADĂ TATIANA (2016) Chamber vocal creations by SNEJANA PÎSLARI: General characteristics, Genre and style features. *Studiul Artelor și Culturologie: Istorie, Teorie, Practică* (1(28)). The author suggests a general characterization of the chamber vocal creations by Snejana Pîslari, reveals the genre and style features of the chamber vocal works composed and the musical language.





## Chapter III

### Research Methodology

In this research is qualitative research. The author chooses China's Guangxi Zhuang Autonomous Region as the research area. The author chose key insiders as my research clues. So the process I used is as follows.

This chapter is divided into two sections: Research Scope and Research Process.

#### 1. Research Scope

##### 1.1 Scope of content

- Historical development of Guangxi vocal music in the new period;
- The aesthetic characteristics of Guangxi vocal music in the new period;
- Guidelines for the creation of Guangxi vocal music in the new period.

##### 1.2 Scope of research site

My site is Guangxi Zhuang Autonomous Region, China.



Figure 3 Map of Guangxi

##### 1.3 Scope of time

From April 2021 to April 2022

#### 1.4 Methodology

-The researcher used a qualitative method study.

-The written document and field data were collected. Field data were obtained through observations and interviews.

#### 1.5 Scope of Informants

-Key informants: retired musician, retired singer; and scholars.

-Casual informants are the artists that we have been studied.

-General informants were some audiences that we met during the performance.

For the past four years, I have been conducting my research in the “Guangxi National Vocal Music Brand R&D and Innovation Team” by Professor Zeng Cheng, College of Music, Guangxi Arts University. My main responsibility is to write the singing analysis of Guangxi vocal works.

I interviewed three senior scholars and experts in the Guangxi music field. They all live in Guangxi Arts University.

Key informants:

-Professor Zeng Cheng, an outstanding vocal scholar in Guangxi.



Figure 4 Professor Zeng Cheng

-Professor Wu Ninghua, Guangxi folk music research expert.



Figure 5 Professor Wu Ninghua

- Associate Professor Chu Zhuo, Director of Guangxi Museum of Ethnic Music.

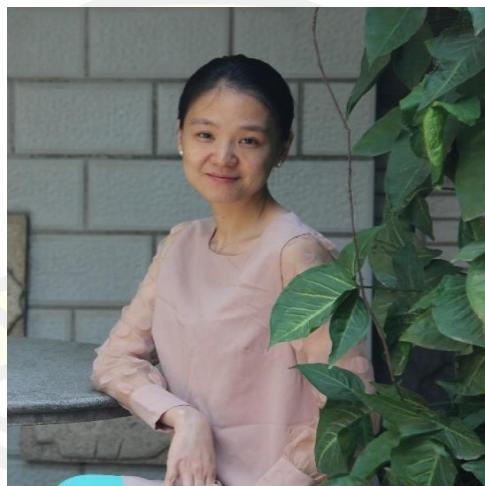


Figure 6 Associate Professor Chu Zhuo

The criteria for selecting key informants are:

They are the top experts in Guangxi music research and music professors. They have outstanding achievements in vocal performance, vocal music creation, and folk music fieldwork.



## 2. Research Process

2.1 Creating research tool: Observation form and Interview form.

2.2 Data collecting: written and field data were collected; field data were obtained through observations and interviews.

2.3 Data management. Data were classified and evaluate their validity through triangular techniques.

2.4 Data analysis. Data were analyzed in accordance to their given objectives,

2.5 Research results were edited and present in analytic descriptive form.

2.6 Research results presentation in academic paper and book form through seminar conference presentation or have it published in journal form or book form.

In this thesis paper, the researcher will introduce in 7 chapters:

Chapter I Introduction

Chapter II Literature Review

Chapter III Research Methods

Chapter IV Historical Development of Guangxi Vocal Music Creations in the New Period

Chapter V The Aesthetic Characteristics of Guangxi Vocal Music Creations in the New Period

Chapter VI The Guidelines for Guangxi Vocal Music Creation in the New Period

Chapter VII Conclusion, Discussion and Suggestion

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## Chapter IV

### Historical Development of Guangxi Vocal Music Creations in the New Period

The research content of this chapter is:

1. The first stage of Guangxi vocal music creation in the new period (1949-1979): the initial stage of the founding of New China.
  - 1.1 A work based on folklore “Liu Sanjie”.
  - 1.2 Create vocal works describing the daily life of the people.
  - 1.3 Influence during the "Cultural Revolution".
2. The second stage of Guangxi vocal music creation in the new period (1980-1999): China's reform and opening up period.
  - 2.1 The Guangxi Literature and Art Work Conference was held to promote the creation and development of vocal music works.
  - 2.2 Explore the combination of folk songs and modern composition techniques.
3. The third stage of Guangxi vocal music creation in the new period (2000-2021): into the new century.
  - 3.1 A new starting point for the creation of Guangxi vocal works-"Nanning International Folk Song Festival".
  - 3.2 "Guangxi Folk Music and Dance Symposium" laid the direction for the creation of vocal works in the new century in Guangxi.
  - 3.3 The signing system of songwriters increases the creative force of Guangxi's vocal works.
  - 3.4 Creation of Guangxi Vocal Music Works and "China-ASEAN Music Week".

The Key informant, Associate Professor Chu Zhuo, said: The Guangxi Museum of Ethnic Music pays special attention to the collation and research of first-hand materials of Guangxi ethnic folk music, and has a number of precious manuscript materials collected from folk music in the 60s of last century.

A large number of valuable research materials in this chapter come from the collection of the Guangxi Museum of Ethnic Music.

### **1. The first stage of Guangxi vocal music creation in the new period (1949-1979): the initial stage of the founding of New China.**

The Key informant, Professor Zeng Cheng, said: From the early 50s of the 20th century to the reform and opening up, the creation of vocal works in Guangxi was mainly based on the original folk songs. A group of Guangxi lyricists, songwriters and vocal performance artists have done a lot of work in collecting, collating and researching ethnic folk music. The creation of Guangxi vocal works during this period was not only a continuation of Guangxi folk songs, but also created a new situation in Guangxi vocal art. (Zeng C & Huang Y, 2017)

From 1949 to 1979, from the founding of the People's Republic of China to the time when the People's Republic of China reformed and opened up, Guangxi's vocal art has been adhering to tradition and bringing forth the new. An unforgettable song recorded the development of Guangxi's vocal music industry. It reflects the spectrum of the times and records the changes in social history. (Fang K, 2016)

#### 1.1 A work based on folklore "Liu Sanjie"

The singing fairy "Liu Sanjie" is an ancient legend spread in Guangxi folk, and is a beautiful symbol of the hardworking, brave, singing and dancing Zhuang people. The Caidiao opera and folk song and dance "Liu Sanjie", collectively created and performed by Guangxi literary and art workers based on this legend, embodies the painstaking efforts and wisdom of their generation of musicians. It has established a monument and brand of Guangxi music, and has greatly promoted the development of Guangxi vocal music creation.



Figure 7 1959 Caidiao play “Liu Sanjie” script and song "Folk Songs Are Like Spring River", Guangxi Museum of Ethnic Music, December 2021



Figure 8 History of "Liu Sanjie", Guangxi Museum of Ethnic Music, December 2021

In 1961, China Changchun Film Studio adapted and produced the feature film "Liu Sanjie" on the basis of the musical. In the film, "Folk Songs are Like Spring River" and "Where is there a vine wrapped in a tree" adapted by the famous composer Lei Zhenbang, and other beautiful songs are widely sung and popular at home and



abroad. This is the most glorious page in the history of Guangxi music. (Zeng C & Huang Y, 2017)



Figure 9 History of the movie "Liu Sanjie", Guangxi Museum of Ethnic Music, December 2021

### 1.2 Create vocal works describing the daily life of the people

After the founding of New China in 1949, the new social system brought new life content to the people. Under the guidance of the cultural policy of the Communist Party of China, the country's literary and artistic creation has entered a period of high production. Guangxi vocal music creation has also entered a new historical era, with a large number of new folk songs with colorful content and fresh and lively forms. It reflects the sincere love and warm praise of the people of Guangxi to Mao Zedong, the leader of the Communist Party of China. At the same time, various cultural performances organized by the central government and governments at all levels for the purpose of prospering the people's leisure life and developing cultural undertakings have also become very influential social artistic activities during this period. The more influential songs are "Chairman Mao Came to Guangxi", "Zhuang Man Always Follow Mao Zedong", "Zhuang Brocade Dedicated to Chairman Mao" and other songs. (Zeng C & Huang Y, 2017)

With the advancement of literary and artistic policies and the guidance of the "Double Hundred" policy, singing activities are generally carried out in urban and rural areas, and folk song competitions and mass song competitions are held. Composing the rhythm of the times and the voice of the people into the beautiful singing voice, Guangxi music creation has been developed and innovated. In March 1956, in order to promote and encourage music creation in Guangxi, and to select outstanding works to participate in the "First National Music Week", the Guangxi Cultural Bureau and Guangxi Federation of Literary and Art Federations jointly organized the first collection of music works. The works received in this event have a wide range of content and themes, reflecting the most important events in the struggle life of the people in Guangxi and the new outlook on life. There are 46 pieces of final prize-winning works, all of which are included in the "Awarded Song Collection". Among the award-winning works, songs such as "Ye Le Tian Lai Ye Le Tian" (arranged by Lin Changchun) were selected as the performance repertoire for the Guangxi delegation to participate in the "First National Music Week" and became outstanding and influential works.



Figure 10 August 1956, "The First National Music Week", Tianjin, Shanxi and Guangxi delegation concert program, picture source Guangxi Museum of Ethnic Music, December 2021

### 1.3 Influence during the "Cultural Revolution"

In the mid-1960s, due to the "Cultural Revolution", Guangxi's music career was severely disrupted. The musical "Liu Sanjie" bears the brunt of criticism. The achievements of Guangxi's literary and artistic circles were completely rejected, and the art works withered. In the melee overthrowing feudalism, bourgeoisie and revisionism, denying the excellent traditional vocal music in history, denying the development of progressive vocal music and the construction of revolutionary vocal music culture since the 20th century, many vocal artists have been criticized. The only remaining Red Guards battle hymns and quotations from the Great Revolution. Due to the influence of the ultra-Left trend of thought, the Guangxi music industry, like the whole country, has formed a whole set of deep-rooted "Left" literary and artistic concepts, which only serve politics. (Huang M, 2018)

## **2. The second stage of Guangxi vocal music creation in the new period (1980-1999): China's reform and opening up period**

The Key informant, Professor Zeng Cheng, said: Since the reform and opening up, people's concepts and lifestyles have undergone profound changes, and the field of artistic creation has also been affected. Guangxi's vocal works creation has seen a thriving scene.

In August 1977, at the 11th National Congress of the Communist Party of China, the Party Central Committee officially announced the end of the "Cultural Revolution". On December 18-22, 1978, Deng Xiaoping convened the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China. This is a great turning point of far-reaching significance in Chinese history. Starting from the Third Plenary Session of the Eleventh Central Committee, the Chinese people have entered a new path of reform, opening up, and socialist modernization.

Reform and opening up have brought about tremendous changes in China. The implementation of reform and opening up announced the real end of the historical era of "class struggle as the key link", and it also meant the beginning of a new era. Since the reform and opening up, China's political, economic, cultural and other aspects

have continuously strengthened its connection with the world, people's concepts and lifestyles have undergone profound changes, and the field of artistic creation has also been influenced by foreign creative concepts. During this period, the heroic and majestic marches in Chinese song creation decreased, and the entertaining and commercial lyrical narrative songs developed rapidly. Under the guidance of the mainstream national song creation line, Guangxi's song creation has seen unprecedented prosperity. (Zeng C & Li, 2020)

2.1 The Guangxi Literature and Art Work Conference was held to promote the creation and development of vocal music works.

Guangxi is located in southern China, with rich ethnic music resources and excellent traditions. This has provided a profound living soil and creative source for Guangxi's song creation and development. Against the background of the vigorous development of professional music creation in China, the creation of Guangxi vocal music works has attracted new development opportunities. Under the leadership of the party, Guangxi music creators gradually broke the shackles of local creative thinking and moved into a diversified creative thinking model. It has established a huge force for Guangxi's "Gehai Strategy", "Shanshui Brand" and "Folk Song Brand". The creation of Guangxi vocal music works has been developed by leaps and bounds under the guidance of the three Guangxi literature and art work conferences during this period.

#### 2.1.1 The 3rd Guangxi Literary and Art Workers' Congress

In January 1980, the Third Guangxi Literary and Art Workers' Congress was held in Nanning, Guangxi. This is another big gathering of literary and art circles in Guangxi 20 years after the Second Guangxi Literary and Art Workers Congress in 1959. The conference made specific plans and arrangements for the further prosperity of literary and artistic creation in Guangxi. Since then, various types of literary creation seminars have been held in the autonomous region, creating opportunities for artists to broaden their horizons and improve their artistic accomplishments. At the same time, it laid the foundation of ideological guidance for the innovative development of professional music creation in Guangxi. (Zeng C & Li, 2020)



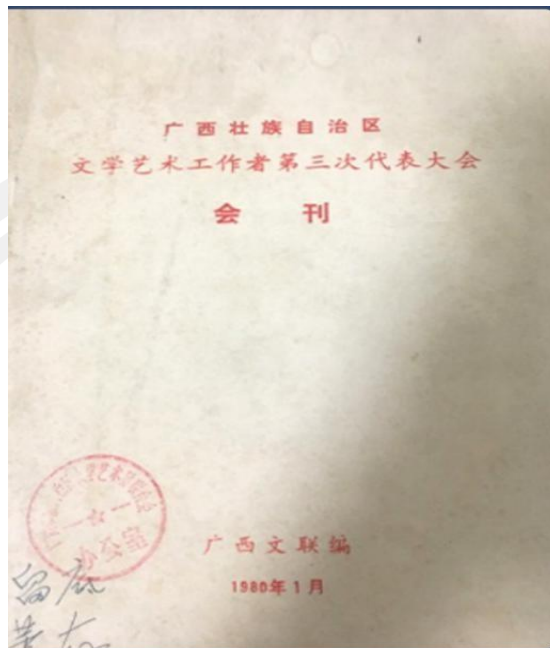


Figure 11 Proceedings of the Third Guangxi Literary and Art Workers Congress,  
photo source Guangxi Museum of Ethnic Music, 1980

### 2.1.2 Huashan Literature and Art Symposium for Young Artists in Guangxi

In July 1996, the Huashan Literature and Art Symposium of Guangxi Young Artists and Artists was held in Ningming, Guangxi. Invite 30 literary and art artists to have a discussion on the development of Guangxi's literature and art, explore the combination of traditional culture and modern culture, explore the construction ideas of contemporary literature and art, and explore the direction of Guangxi's literature and art development. The meeting established the general idea of producing more quality products and more talents, and promoting the prosperity of Guangxi's cultural and artistic undertakings. (Ge Renjun, 1996)



Figure 12 A group photo of the participants at the Huashan Literary and Art Symposium of Guangxi Young Artists and Artists. The picture is sourced from Guangxi Museum of Ethnic Music, 1996

### 2.1.3 Guangxi's First 100 Young Workers Creative Meeting

In April 1997, Guangxi's First Hundred Young Workers Creative Meeting was held in Nanning, Guangxi. The conference clarified the general idea of the development of Guangxi's literature and art, and formulated and deployed the "213 Project". A series of important measures for the prosperity of literature and art and the implementation of high-quality projects such as the establishment of the Guangxi "Five One Project" awards and the Guangxi Literary Creation Bronze Drum Award were implemented. These measures have provided important conditions for stimulating the prosperity of Guangxi song creation.



Figure 13 A group photo of the participants of Guangxi's First 100 Young Workers Creative Conference, photo source Guangxi Museum of Ethnic Music, 1997

## 2.2 Explore the combination of folk songs and modern composition techniques

Since the 1980s, Guangxi musicians have continuously promoted the exploration of the nationalization of newly created songs. Transform the creative thinking and method that used folk songs to compose lyrics and arrange, and explore more diversified innovative methods. Folk song tunes have become the source for song creators to refine musical themes, and are integrated with modern composition techniques. He has created a batch of outstanding works that have both national style and the breath of the times, based on reality, rooting in the nation, and integrating Guangxi folk music into it. These songs include both artistic songs and popular songs in terms of subject matter and content; there are songs that reflect rural life in the countryside, and songs that reflect the appearance of the urban era; in the form of singing, there are both solo, repetition, and group singing; In terms of singing methods, there are not only folk singing, but also folk singing, as well as popular singing and bel canto. It can be described as a collection of Bagui songs. (Fang, 2016)

With the unfolding of the ten major literary and artistic integration work of Chinese folk literature and art, Guangxi has also started the collection and sorting

work of "Chinese Folk Music Integration Guangxi Volume", "Chinese Opera Integration Guangxi Volume" and "Chinese Folk Art Integration Guangxi Volume". A large number of folk songs, quyi and opera music have been recorded. The composers obtained a large amount of music material from the process of collecting style and work integration in the countryside. He composed classic songs that took Guangxi folk music as the elements, such as "Returning from the Fair, Ah Lili" and "Love My China".

Guangxi composers are close to real life, absorbing creative elements from realistic themes, from the heroes of the Acura era to themes that embody the people's emotions. Song creation in Guangxi showed more variety, richness and openness during this period. In the late 1980s and early 1990s, a number of outstanding works with both national characteristics and modern flavor, such as "Red Water River, Sun River", etc. became excellent examples of Guangxi song creation at that time.

2.2.1 "Returning from the Fair, Ah Lili" (1980), Lyricist: Gudi Composer: Huang Youyi

The song "Returning to the Fair, Ah Lili" was created from the author's experience of driving the village in De'e Town, Longlin County, Guangxi. In 1980, when the Guangxi delegation participated in the first "National Minority Performance Conference", "Returning from the Fair, Ah Lili" appeared as a dance show. In the same year, "Song" magazine published the score of this song. In 1985, Huang Youyi adapted the dance "Returning from the Fair, Ah Lili" into a solo song based on the voice characteristics of the Zhuang singer Tang Peizhu. Won the "Silver Bird Award" and the Gold Award in the first and second ethnic minority vocal music competitions. This piece is composed of Yi music elements, and uses a large number of supplementary words "ah mile". This clear creative technique has made this work begin to be sung across the country. The new creative ideas and successes expressed in the creation of "Returning to the Fair, Ah Miles" have greatly inspired the music industry in Guangxi. Guangxi composers look forward to obtaining creative inspiration from it and creating songs suitable for the aesthetic appeal of listeners in the new period.





Figure 14 "Song" magazine (1980, 12th issue) first published the song "Returning from the Fair, Ah Lili", the picture was sourced from Guangxi Museum of Ethnic Music, 1980

#### 2.2.2 "Love My China" (1991), Lyricist: Qiao Yu Composer: Xu Peidong

In 1991, "Love My China" was sung by the famous Chinese singer Wei Wei as the "Song of the Fourth Minority Games" held in Nanning, Guangxi. The famous Chinese singer Song Zuying was loved by Chinese people all over the world after singing at the CCTV Spring Festival Gala. It was designated as the permanent song of the National Minority Games in 1994. The song uses the Zhuang folk song "Duyang Diao" from Duan County in Guangxi and the music materials of Yunnan ethnic minorities. The tune is lively, concise, and catchy. It shows the scene of the unity of all ethnic groups across the country to build a beautiful homeland and the national pride of loving the motherland.

#### 2.2.3 "Lao Wang" (1996), lyrics: Zhang Rensheng composition: Fu Qing

In 1996, the song "Lao Wang" won the 6th "Five One Project Award" in China, which was an important milestone in Guangxi's vocal music creation during this period. The song "Lao Wang" describes the image of a poverty alleviation cadre. The tunes of the songs are expressive in language, and the combination of lyrics and music is colloquial. Absorb the music materials of folk songs and folk art, with a rap

character. Close to the times, close to life, as if to tell a story and talk with great eloquence. The introduction, interlude, and epilogue of the song use the tones of the theme song "Folk Songs are Like Spring River" in the song and dance drama " Liu Sanjie " as accompaniment, with strong local ethnic characteristics. In 1996, "Lao Wang" won five awards including the "Five One Project Award" from the Central Propaganda Department. In 1997, he won the Bronze Drum Award of Guangxi Literature and Art Creation. In 2002, he won the first prize of MTV National TV Literature and Art Starlight Award. This work was published in the 10th issue of the "Qiu Shi" magazine sponsored by the Central Committee of the Communist Party of China in 2004. After being broadcasted on China Central Television's Spring Festival Gala in 2004, it caused great repercussions in Guangxi. (Huang C & Qu G, 2004)

The Guangxi government attaches great importance to it, the creative atmosphere full of the breath of the times, the open creative thinking, and the relatively relaxed creative environment. The vigorous music creators have opened a new era of music creation in Guangxi.

### **3. The third stage of Guangxi vocal music creation in the new period (2000-2021): into the new century**

After entering the new century, the development of Guangxi's composition of songs has shown a leap forward in terms of the degree of innovation and the number of outstanding works.

#### **3.1 A new starting point for the creation of Guangxi vocal works-"Nanning International Folk Song Festival"**

The new starting point for the creation of Guangxi vocal music works started with the successful holding of the "Nanning International Folk Song Festival" and the establishment of the "Gehai" brand building of "revitalizing the Bagui singing and dancing style".

"Nanning International Folk Song Festival" (its predecessor was the "Guangxi International Folk Song Festival" founded in 1993). Since the first successfully held in 1999 and received a strong response, 22 years of spring and autumn have passed. On the stage of the previous Nanning International Folk Song Festival, the dialogue,

collision and fusion of traditional folk songs and modern newly created songs frequently appeared, and then wiped out the colorful sound color.

"Nanning International Folk Song Festival" takes Guangxi's new folk songs as the carrier, and builds a bridge for the diversified integration of traditional and contemporary national voices. Guangxi song creation has thus moved towards the development direction of modernity and internationalization. The previous "Nanning International Folk Song Festival" not only attracted many well-known singers, singers and bands at home and abroad to participate in performances. Famous Chinese singers such as Song Zuying, Sun Nan, etc., as well as outstanding singers and bands from Guangxi such as Huang Chunyan, showed off on the stage of the folk song festival. In the previous folk song festivals, a batch of newly created songs such as "Flying on the Earth", "Great Songs of the Zhuang Nationality", "Love on the Li River", "Beautiful Yong River" and "Guangxi Ni Di Ya" were born.



Figure 15 2021 Nanning International Folk Song Festival, December 2021

3.2 "Guangxi Folk Music and Dance Symposium" laid the direction for the creation of vocal works in the new century in Guangxi

In August 2001, the "Guangxi Folk Music and Dance Seminar" was held in Baise, Guangxi. This conference launched the implementation plan of the "Revitalizing the Bagui Songs, Seas and Dances" project, which aroused intense discussions on the thinking and direction of folk music creation in Guangxi music

circles. These discussion ideas and prospects, as the guiding ideology for the development of Guangxi music, have laid a solid foundation for the creation and innovation of Guangxi's new century song creation and development. The core viewpoints of the project have four points:

#### 3.2.1 Innovate on the basis of inheriting tradition

Emphasis is on "based on the development of national music traditions while absorbing advanced music culture at home and abroad, and carrying out integrated innovation through optimized selection."

#### 3.2.2 Innovation on the basis of examining the public's aesthetics

Examining the works in innovation, emphasizing that the creation of songs must conform to the aesthetic consciousness and aesthetic standards of the modern masses, and conform to the development trend of the times.

#### 3.2.3 Pay attention to the grasp of localization standards

In the creative process, we must properly combine local thinking with modern thinking in order to make the creative work successful.

#### 3.2.4 Grasp the perspective of works in innovation

When creating national works, one should stand from the perspective of the public across the country and examine Guangxi's works from a bird's-eye perspective, so that the music with the characteristics of the local scholar can be spread.

#### 3.3 The signing system of songwriters increases the creative force of Guangxi's vocal works

In 2002, in order to strengthen the "Five One Project" boutique construction, Guangxi implemented the Guangxi songwriters signing system, which is the first in the country. This was organized by the Guangxi Musicians Association under the care and support of the Propaganda Department of the Party Committee of Guangxi Zhuang Autonomous Region and Guangxi Federation of Literary and Art Circles. The first signing of the signing of the songwriters include Fu Qing, Tang Li, Lin Haidong, Lan Qijin, Liang Shaowu, Mai Zhansui, Hu Hongyi and other 7 people. In 2004, the Propaganda Department of the Party Committee of the Autonomous Region signed contracts with 8 songwriters, including Li Jia, Lu Jian, Lin Hai, Qiu Yuanyuan, Wang Shisheng, Mo Junsheng, Liao Meicai, and Luo Dongbin, adding a number of creative



forces to the Guangxi singing scene. The implementation of the contract system will be implemented specifically to incorporate the cultivation of literary and artistic talents and team building into the guarantee of the market management system and mechanism. A certain amount of funding will be given to provide a good creative environment for the contractor and give the corresponding task pressure. Almost every signed songwriter has lived up to the expectations and achieved remarkable results. Carefully create a batch of very good quality works. For example, "Carrying Good Days to Cross the Mountains" (composed by Fu Qing), "Yaoshan Green" (Mai Zhan Sui's lyrics), "Folk Song Brings the Moon Out" (Hu Hongyi's lyrics), "Green City Flower Rain" (composed by Li Jia), "The World is One Family" (License by Lu Jian), etc.



Figure 16 The first signing ceremony of Guangxi songwriters, the picture is from Guangxi Museum of Ethnic Music, 2002

### 3.4 Creation of Guangxi Vocal Music Works and "China-ASEAN Music Week"

"China-ASEAN Music Week" is under the guidance of the Chinese Musicians Association, the International Society of Modern Music (ISCM), and with the strong support of the Propaganda Department of the Party Committee of Guangxi Autonomous Region, the Propaganda Department of Nanning Municipal Party Committee and other relevant departments, it is a large scale sponsored by Guangxi Academy of Arts International music events. With extremely high internationality and professionalism, it can

be called a grand gathering of world music exchanges. In December 2012, the first "China-ASEAN Music Week" was held at Guangxi University of Arts. In 2015, "China-ASEAN Music Week" became an official member of the International Society of Contemporary Music (ISCM). (Association Musicians Guangxi, 2016)

At present, "China-ASEAN Music Week" has become an important center for the creation of "new music" by top musicians in China and the world. Together with "Beijing Modern Music Festival", "Shanghai Contemporary Music Week" and "Hangzhou Modern Music Festival", they form four major platforms for Chinese contemporary music creation and new music performances. It is an important force for digging new works, cultivating new music talents, and expanding new audiences. After nine years of experience, "China-ASEAN Music Week" has developed into the largest and most influential music and cultural event in China. In the long-term development, a structural model with its own characteristics has gradually formed. The main content is to popularize modern music, promote cultural and artistic exchanges at home and abroad, and provide young musicians with a high-quality development platform. It will have a profound and positive impact on promoting cultural and artistic exchanges at home and abroad, and promoting strategic cooperation and development along the Belt and Road.

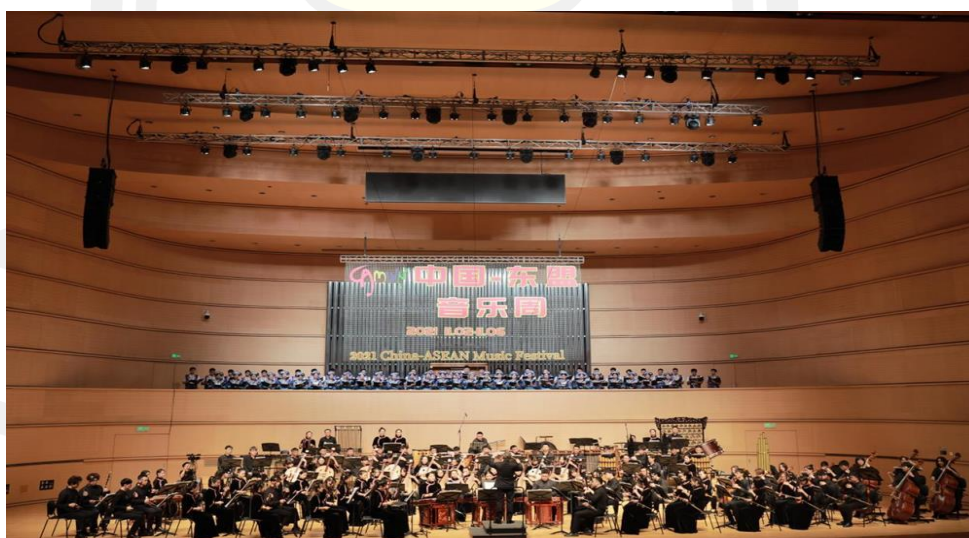


Figure 17 The closing ceremony of 2021 China-ASEAN Music Week, November 2021

"China-ASEAN Music Week" has greatly promoted Guangxi's music creation. In terms of the creation of vocal works, songwriters in Guangxi took this platform to create a batch of new works with rich content and diverse styles. "The Magnificent Guangxi", composed by Cai Changzhuo and composed by Mo Junsheng, is based on the beautiful scenery and humanistic customs of Guangxi. The melody is fresh and cheerful, beautiful and beautiful. It depicts the great changes in the mountains and countryside in Guangxi, expresses the confidence and pride of the people of Zhuangxiang in building a better life under the leadership of the Communist Party of China, and sings a beautiful new era. "Beautiful Folk Song Girl", composed by Liang Shaowu and composed by Dai Wei, is inspired by the tone of Nahai Liao in Guangxi's Pingguo Liao Song. The ancient tones are perfectly combined with the modern melody, blending into one, with a great Zhuang charm. (Zhong J & Liu R, 2013)



Figure 18 2021 China-ASEAN Music Week, Guangxi Arts University New Vocal Music Concert, November 2021

## Chapter V

### The Aesthetic Characteristics of Guangxi Vocal Music Creations in the New Period

In this chapter, the researcher will examine all types of Guangxi vocal music to find out their aesthetic characteristics as follow:

1. The characteristics of Guangxi vocal music creation in the early days of the founding of New China (1949-1979).

1.1 Vocal works adapted from folk songs of various ethnic groups in Guangxi in the early days of the founding of New China (1949-1979).

1.2 Analyze the creative characteristics of representative vocal music works.

1.2.1 Song 1: "Folk Songs Are Like Spring River" (山歌好比春江水)

1.2.2 Song 2: "The Stars in the Sky with the Moon"(天上星星伴月亮)

2. The characteristics of Guangxi vocal music creation in the period of reform and opening up (1980-1999).

2.1 During the reform and opening-up period, new works based on the melody of folk songs of various ethnic groups in Guangxi (1980-1999).

2.2 Analyze the creative characteristics of representative vocal music works.

2.2.1 Song 1: "Lao Wang" (老王)

2.2.2 Song 2: "Returning from the Fair, Ah Lili" (赶圩归来啊哩哩)

3. Characteristics of Guangxi Vocal Music Creation in the New Century (2000-2021).

3.1 Guangxi New Folk Songs: A Dialogue between Traditional Folk Songs and Modern Newly Created Songs.

3.2 Analyze the creative characteristics of representative vocal music works.

3.2.1 Song 1: "Guangxi Ni Di Ya" (广西尼的呀)

3.2.2 Song 2: "Da Ge of Zhuang Nationality" (壮族大歌)

3.3. Diversified development of vocal music creation.

3.3.1 Guangxi's original ethnic chorus goes to the world.

3.3.2 The development of original musicals and operas in Guangxi.

## 1. The characteristics of Guangxi vocal music creation in the early days of the founding of New China (1949-1979)

The Guangxi vocal music works in the 1950s and 1960s involved many ethnic groups and were rich in content and subject matter. The songwriters choose topics from all aspects of life and express the true feelings of the people of Guangxi. The songwriters in Guangxi went deep into the countryside and fields, collected and sorted out the folk tunes of various ethnic groups, and extracted and processed a number of excellent folk song adaptations.

The characteristics of Guangxi song creation in this period are as follows: based on the tones of national folk songs, the creation methods of refining, processing, adaptation and development are used. For example, use the intervals of thirds and fourths in the melody; The pitch of the note is in a gradual downward state; Short appoggiatura; The lining words "ai", "luo", etc. The works all retain the distinctive national color and authentic national style, with obvious characteristics of Zhuang folk songs.

### 1.1 Vocal works adapted from folk songs of various ethnic groups in Guangxi in the early days of the founding of New China (1949-1979)

Table 1 Vocal works (parts) adapted from folk songs of various ethnic groups in Guangxi in the early days of the founding of New China, data from Guangxi Museum of Ethnic Music, December 2021.

Vocal works adapted from folk songs of all ethnic groups in Guangxi in the early days of the founding of New China (parts)

Song title	Lyrist	Composer	Prototype of Folk Songs
"Folk Songs Are Like Spring River"	Creation and organization of Liuzhou " Liu Sanjie "	Creation and organization of Liuzhou " Liu Sanjie "	Liuzhou Han Nationality Folk Song "Pomegranate Green" "There is a Yufeng Mountain in Liuzhou"
"The Stars in the Sky With the Moon"		Li Zhishu	Napo Zhuang folk song



Table 1 (Continued)

Vocal works adapted from folk songs of all ethnic groups in Guangxi in the early days of the founding of New China (parts)

"The Red River has 33 bays"		Wei Wei	Folk Songs of the Zhuang Nationality in Fengshan
"Lam Song"	Lin Changchun, Yuan Fuzhi	Lin Changchun	Sanjiang Dong People's Lamu Horn
"Zhuang Brocade Dedicated to Chairman Mao"	Gao Shouxin, Luo Jin	Mai Ding	Duan Folk Song "Duyang Diao" "Mountain Links Mountains and Rivers Links Water"
"The Zhuang Boy Loves Chairman Mao"	Zeng Xianrui	Zhong Qingmin	Du'an Zhuang Nationality Folk Song "The Moon Brings Stars in the Sky"
"Zhuang People Sing Chairman Mao"	Collective creation	Collective creation	Jingxi folk song "Golden Cherry Blossoms"
"Ye Le Tian Lai Ye Le Tian"	Lin Changchun	Lin Changchun	Guangxi Daxin Folk Song "Ye Le Tian"
"The Sun Shines in Damiao Mountain"	Lin Yanyuan Poems Adapted by Wei Wei	Wei Wei	Rongshui Miao folk song
"Happy to send public food to break the waves"	Yongxiang, Luodi	Lin Yugu	Wuzhou Water Folk Songs
"Liao Lao Folk Song"	Wei Wei	Wei Wei	"Lela Folk Song" of Yongning Zhuang Nationality
"Lam Song"	Gu Di	Zhu Songpi	Yao folk song "Sing Xiangli"
"Miao Family Girl Really Nice"	Tan Jiming	Li Xuelun	Longlin Miao Nationality Folk Song "See if You Are Blessed"

Table 1 (Continued)

Vocal works adapted from folk songs of all ethnic groups in Guangxi in the early days of the founding of New China (parts)

"A river of red water flows out of the green hills"	Gu Di	Li Chenggang	Debao Zhuang folk song "Since Pangu Opened the World", Du'an Zhuang folk song "Mountain Linking Mountains and Water Linking Water" and the tone of "Biandan Dance" in Northwest Guangxi
"Sing to the Sun"	Yi Li	Fan Ximu	Folk Songs of the Zhuang Nationality in Debao
"The Moon Comes Out Shiny"	Feng Mingyang	Feng Mingyang	Longlin Gelao folk song
"Shui Family Remembers Chairman Mao"	Zeng Xianrui	Zhu Kejian	Nandan Aquatic Folk Songs
"Zhuang People Sing the Communist Party"	Collective creation	Fu Bingchong	Xilin Zhuang Folk Songs
"Embroidery on the Zhuang Brocade"	Gu Di	Xiaoying	Huanjiang Zhuang Nationality Folk Song
"Shuiyuan Cave"		Chen Liang	Lingyun Zhuang Nationality Folk Song
"May the cicada scream happily"		He Youwen	Sanjiang Dong Nationality Folk Song
"What a Sun, What a Sky"	Wei Wei, Yi Li	Wei Wei	Folk Songs of the Zhuang Nationality in Yongning
"Mao Zedong Out of China"		Wang Hanguang	Yulin Han Nationality Folk Song

Table 1 (Continued)

Vocal works adapted from folk songs of all ethnic groups in Guangxi in the early days of the founding of New China (parts)

"Scent of anise"	Gu Di	Li Xuelun Zhu Songpi	Folk Songs of the Zhuang Nationality in Debao
"Ten Thousand Sparks Light Up the Sky"	Wei Xianzhen	Su Yishu	Dah Sing Zhuang Folk Songs
"Life is Beautiful as Sunshine"	Wei Xianzhen	Fan Ximu	Three-voice Folk Song of Mashan Zhuang Nationality
"Flowing Water Sings to Welcome Guests"		Zhu Songpi	Fuchuan Yao Nationality Two-voice Folk Song
"La Mountain Joy"	Wei Xianzhen	Su Yishu	Huanjiang Zhuang Nationality Folk Song

### 1.2 Analyze the creative characteristics of representative vocal music works

The researcher selected 17 representative vocal music works of Guangxi in the early period of the founding of New China for analysis and research. The creation of vocal music works in Guangxi during this period was basically based on the original folk song prototype, and then arranged and created.

Folk songs of various ethnic groups in Guangxi are abundant in stock and broad in content. They are the core and foundation of Guangxi song creation, and the embryo of Guangxi art song creation and development. They are of special significance to the creation and development of Guangxi vocal works.

Take two representative vocal music works " Folk Songs Are Like Spring River Water " and "S The Stars in the Sky With the Moon " as examples:

#### 1.2.1 Song 1: "Folk Songs Are Like Spring River"

(山歌好比春江水) (Appendix IV)

There are two reasons for choosing "Folk Songs Are Like Spring River" as the representative work of Guangxi vocal music creation in the early days of the



founding of New China: one is the recommendation of Key informants; the other is that "Folk Songs Are Like Spring River" is the theme music of the 1960 musical version of "Liu Sanjie". The most well-known music card in Guangxi is "Liu Sanjie". In the early days of the founding of New China, "Liu Sanjie" was also one of the most important representative works of Chinese music. "Folk Songs Are Like Spring River" is the theme music of the musical version of "Liu Sanjie". From the beginning to the end, this work runs through the whole drama. It has a very important and unique position in the series of "Liu Sanjie".

From the melody and rhythm, lyrics and singing two aspects of the composition of this work to analyze the characteristics of creation.

#### 1) Melody and rhythm characteristics

The tune of the work "Folk Songs Are Like Spring River" is based on the folk songs "Pomegranate Green" and "Liuzhou has a Carp Rock" in Liuzhou, Guangxi. A combination of 2/4 and 3/4 meter.


唱 山 歌 哎，  
tshān san kr ai

这 边 唱 来 那 边 和，  
tshr piēn tshān lai na piēn xr


Figure 19 "Folk Songs Are Like Spring River", Melody 1.

The slow rhythm reflects the melodious folk songs floating in the mountains and rivers. The transition of the meter makes the original asymmetrical phrase connection very natural and harmonious.

To analyze with the tonality of Chinese folk music, this is a "f- Zi", six tones of ethnic mode vocal music works. A piece of music. Divided into four phrases.

The use of the intervals of thirds and fourths in the music reflects the characteristics of Zhuang music well. The “” in bars 8-10 and 17-18, The

pitch of the note is in a gradual downward state. The tune is beautiful and is the iconic tone of the musical "Liu Sanjie".

Short appoggiatura, such as “”, is a typical feature of folk songs. It appears many times in the music, adding to the charm of the music.

## 2) Lyrics and singing characteristics

The lining words, that is, the modal particles, usually have no actual meaning and meaning, and appear as the embellishment of the song. For example, "ai" and "luo" in "Folk Songs Are Like Spring River" are essential elements in folk songs.



山歌好比春江水 (哎),  
san kr xau pi tshun taiang swei (ai)

不怕滩险湾又多 (啰), 湾又多。  
pu p'ha t'an cien uan iou tuo luo uan iou tuo

Figure 20 "Folk Songs Are Like Spring River", Melody 2.

When singing, the "calling-style" folk singing method can especially reflect the characteristics of the original folk singing style of Guangxi.

### 1.2.2. Song 2: "The Stars in the Sky With the Moon"

(天上星星伴月亮) (Appendix V)

There are two reasons for choosing "The Stars in the Sky With the Moon" as the representative work of Guangxi vocal music creation in the early days of the founding of New China: one is the recommendation of Key informants; the other is that "The Stars in the Sky With the Moon" is one of the most representative vocal works of the Guangxi Zhuang folk song "Guo Shan Qiang".

From the melody and rhythm, lyrics and singing two aspects of the composition of this work to analyze the characteristics of creation.

## 1) Melody and rhythm characteristics

"The Stars in the Sky With the Moon" is a folk song in the original singing style of "Guo Shan Qiang" of the Zhuang Nationality in Napo County, Baise City, Guangxi. A combination of 2/4 and 3/4 meter.

天 (啊) 上 星星伴 (啊) 月亮,  
 thien a saŋ eiŋ eiŋ pan a ye liaŋ

全 中国 人 民 跟着党 (啊)  
 təhyən tɕuŋ kuo rən min kən tɕɿ taŋ a

Figure 21 "The Stars in the Sky With the Moon", Melody 1

The folk song style of this vocal work is obvious, and in a short phrase, the melody line first proceeds downward, and then jumps upwards more widely.

To analyze the tonality of Chinese folk music mode, this is a "g-Gong", pentatonic folk mode vocal music work. A piece of music. Divided into two phrases.

## 2) Lyrics and singing characteristics

The lyrics "Stars with the moon" express the aspiration of the people to firmly follow the Communist Party of China and bravely pursue a happy life.

(同 啊 志 啊 呐 啲)  
 t<sup>h</sup>uŋ a tɕl a na xɿ

(同 啊 志 啊 呐)。  
 t<sup>h</sup>uŋ a tɕl a na

Figure 22 "The Stars in the Sky With the Moon", Melody 2.

When singing the lining words used at the beginning and end of this song, the folk song singing style of "calling way" can especially reflect the characteristics of the original folk singing style of Guangxi. "Guo Shan Qiang" is a typical Guangxi original singing style. Broad breath, loud tone, greatly developed melody, with a unique Guangxi regional folk song characteristics.

## **2. The characteristics of Guangxi vocal music creation in the period of reform and opening up (1980-1999)**

The characteristics of Guangxi vocal music creation in the period of reform and opening up are as follows: adopting an open creative attitude towards Guangxi vocal music creation. The use of skilled composition techniques and the mastery of a large number of folk song materials are the prerequisites for shaping the Guangxi folk music style. The integration of new foreign music forms, new music languages, and new composition techniques is of great help to Guangxi's music creation.

Since 1980, Guangxi's newly created vocal works have repeatedly achieved good results in major creative competitions and selections throughout the country, and have also won a good reputation among the broad masses of people. Especially the songs that combine Guangxi's characteristic music style and the atmosphere of the times are favored by experts in the music industry and the public. Competitions and selection activities established by the Guangxi government and cultural departments: "Guangxi Literary Creation Bronze Drum Award", "Osmanthus Project Award", "Guangxi "Five One" Project Award", "Guangxi Golden Bell Award", etc., Inspiring more and more artistic talents are involved in song creation and singing. Continuously inject fresh blood into Guangxi's professional music creation, and promote continuous development.

2.1 During the reform and opening-up period, new works based on the melody of folk songs of various ethnic groups in Guangxi (1980-1999)

Table 2 Newly created works (part of) based on the melody of various ethnic folk songs in Guangxi during the period of reform and opening up. The data comes from Guangxi Museum of Ethnic Music, December 2021.

Songs newly created using the melody of various ethnic folk songs in Guangxi during the period of reform and opening up (part)			
Song title	Lyrist	Composer	Prototype of Folk Songs
"Lao Wang"	Zhang Rensheng	Fu Qing	"Liu Sanjie" Ballad
"Returning from the Fair, Ah Lili"	Gu Di	Huang Youyi	Dance music of Yi nationality
"The Shofar Chase"	Gu Di	Su Yishu	Bunu Yao folk song "Two Heavens in the Old and New Society", Jinxiu folk song "Scraper" and Guoshan Yao folk song "Xiang Li"
"Shaking Net Bed under the Areca Tree"	Huang Shuzi	Su Wenjin	Jing Nationality Folk Song "Children's Song"
"The Love Song of Beibu Gulf"	Liang Shaowu	Tang Li	Jing Folk Song "The Party's Kindness Never Forgets"
"Love My China"	Qiao Yu	Xu Peidong	Du'an Zhuang Nationality Folk Song "Duyang Diao" "Mountain Links Mountains and Rivers Links Water"
"Folk Song"	Tang Zhengzhu	Fu Qing	Napo Zhuang Nationality Folk Song
"Ye Le Tian"	Liang Shaowu	He Chaoli	Dah Sing Zhuang folk song "Ye Le Tian "
"Earth Flying Song"	Zheng Nan	Xu Peidong	Folk Songs of the Zhuang Nationality in Debao and Du'an
"Big Brother and Sister Catch the Song Fair"	Tan Qizhong	Wang Xiaokun Su Yishu	Folk Songs of the Zhuang Nationality in Ningming

Table 2 (Continued)

Songs newly created using the melody of various ethnic folk songs in Guangxi during the period of reform and opening up (part)			
"Zhuang Toast Song"	Liang Shaowu	Nong Lisheng	Napo Zhuang Nationality Folk Song "The Moon Brings Stars in the Sky"
"Carrying a Good Day Over the Mountains"	Lan Huaichang	Fu Qing	Napo Zhuang Nationality Folk Song "Ni Di Ya" and Wine Song
"Zhuang Country Beauty"		Fan Ximu	"Lunyang" Folk Song of the Zhuang Nationality in Napo
"Folk Songs Sing Spring Every Year"	Liang Shaowu Fan Ximu	Fu Qing Fan Ximu	Folk Songs of the Zhuang Nationality in Napo
"Chambuyao"	Mai Zhan Sui	Fu Qing	Miao folk songs
"Hua Hat's rustling"	Xu Hanmei Cai Shixian	Xu Hanmei Cai Shixian	Mashan Zhuang Nationality Folk Song Duan Yao folk song
"Married to Folk Songs"	Guo Qingxuan	Huang Chaorui	Du'an Folk Song "Qu Qie Liu"

## 2.2 Analyze the creative characteristics of representative vocal music works

The researcher selected 22 representative vocal music works of Guangxi during the reform and opening up period to analyze and study.

In this period, Guangxi's vocal music creation had a great breakthrough. Songwriters have a better understanding of what it means to "nationalize" writing. The thinking of the "nationalization" of the creation of vocal music works also breaks



through some one-sided understanding in the past. In highlighting national characteristics and regionality, we are willing to make more attempts.

Take two representative vocal music works "Lao Wang" and "Returning from the Fair, Ah Lili" as examples:

### 2.2.1. Song 1: "Lao Wang"

(老王) (Appendix VI)

There are two reasons for choosing "Lao Wang" as the representative work of Guangxi vocal music creation during the reform and opening up period: one is the recommendation of Key informants; the other is that the most valuable thing about "Lao Wang" is that it has made three historic breakthroughs in Guangxi's vocal music creation:

- "Lao Wang" is the first vocal work in Guangxi to win the "Five Ones Project" award from the Propaganda Department of the Central Committee of the Communist Party of China, and it is a landmark work of Guangxi vocal music creation during the reform and opening up period;

- "Lao Wang" is the first Guangxi-created work to be performed in full on China Central Television's Spring Festival Gala (the most important cultural evening in China);

- "Lao Wang" is the first Guangxi vocal work published in "Qiushi" magazine (an organ of the Central Committee of the Communist Party of China).

"Lao Wang", Lyricist: Zhang Rensheng, Composer: Fu Qing. From the melody and rhythm, lyrics and singing two aspects of the composition of the composition analysis of the composition.

#### 1) Melody and rhythm characteristics

This is a two-part structure song with an introduction and an epilogue, in 4/4 meter and a little freer rhythm.

The song introduction and the song epilogue are based on the creation method of the theme phrase embedded in the most Guangxi-characterized Folk Songs Are Like Spring River. It is a typical representative work using Inlay technical style.

(伴) 唱 山 歌 (咧),  
 (backing vocals) tʃʰaŋ ʃan kɿ lie

这 边 唱 来 那 边 和 (啰)  
 tʃɿ piən tʃʰaŋ lai na piən xɿ luo

那 边 和。  
 na piən xɿ

Figure 23 "Lao Wang", Melody 1, Song introduction.

(伴) 唱 山 歌 (咧), 这 边 唱 来  
 (backing vocals) tʃʰaŋ ʃan kɿ lie tʃɿ piən tʃʰaŋ lai

那 边 和 (啰) 那 边  
 na piən xɿ luo na piən

和 (啰)。  
 xɿ luo

Figure 24 "Lao Wang", Melody 2, Song epilogue.

Composer Fu Qing inherits and develops Guangxi folk music with modern aesthetic consciousness, forming a blend of modernity and tradition. After using mosaic creation and processing, the nationalization and intimacy of the melody give people a feeling of family affection. The song has obvious Guangxi regional color.

The main part of the song, focusing on rap narrative, with a strong sense of rhythm and rhyme.

## 2) Lyrics and singing characteristics

The song "Lao Wang" is to express the content of the cadres' implementation of poverty alleviation work in the countryside in the new era of reform and opening up. It is not easy to write well on such a major subject. Zhang Rensheng, the lyricist of "Lao Wang", draws on the techniques of folk rap art to create, and adopts a plot-based and story-based way of telling.

In terms of singing style, the popular harmony accompaniment technique is used to sing, and the cordial, sweet and soft voices are contrasted. The bright and high-pitched style of singing folk songs has been changed from the folk singing method that people are accustomed to, which makes people feel a very fresh feeling when they hear it, giving people a new feeling.

### 2.2.2 Song 2: "Returning from the Fair, Ah Lili"

(赶圩归来啊哩哩) (Appendix VII)

There are two reasons for choosing "Returning from the Fair, Ah Lili" as the representative work of Guangxi vocal music creation during the reform and opening up period: one is the recommendation of Key informants; the other is that the "Returning from the Fair, Ah Lili" is adapted from dance music to female vocal music. The works have strong musical style and ethnic characteristics of Yi nationality.

In 1980, "Returning from the Fair, Ah Lili" won the award of "Excellent Song of China".

In 1996, "Returning from the Fair, Ah Lili" was selected as one of the prescribed songs of National singing in the China Vocal Music Competition held by the Ministry of Culture of China.

"Returning from the Fair, Ah Lili", Lyricist: Gu Di, Composer: Huang Youyi. From the melody and rhythm, lyrics and singing two aspects of the composition of the composition analysis of the composition.

## 1) Melody and rhythm characteristics

This is a piece of structure with an introduction and an epilogue, 4/4 meter. The song consists of three parts, namely: song introduction, the main section of the song, and song epilogue.

To analyze the tonality of Chinese folk music mode, this is a "e-Yu", seven tones of ethnic mode vocal music works.

日 落 西 山 (啊 哩 哩) 散 了 圩 (哩 啊 哩 哩) ,  
 rì luò xī shān (ā lǐ lǐ) sǎn le wū (lǐ ā lǐ lǐ) ,

欢 欢 喜 喜 (啊 哩 哩) 回 家 去 (啰 啊 哩 哩) 。  
 xuān xuān xǐ xǐ (ā lǐ lǐ) huí jiā qù (luō ā lǐ lǐ) 。

Figure 25 "Returning from the Fair, Ah Lili", Melody 1.

The song is adapted from the dance music, the Yi nationality dance happy music rhythm style is remarkable.

## 2) Lyrics and singing characteristics

"Ah li li" means "happy and joyful" in the language of the Yi nationality. The repeated "Ah li li", which has a singing contrast, has a very unique Yi characteristic. The joy and joy of the Yi girls returning from the fair is vividly depicted.

啊 哩 哩, 啊 哩 哩,  
 ā lǐ lǐ, ā lǐ lǐ

Figure 26 "Returning from the Fair, Ah Lili", Melody 2, Song introduction.

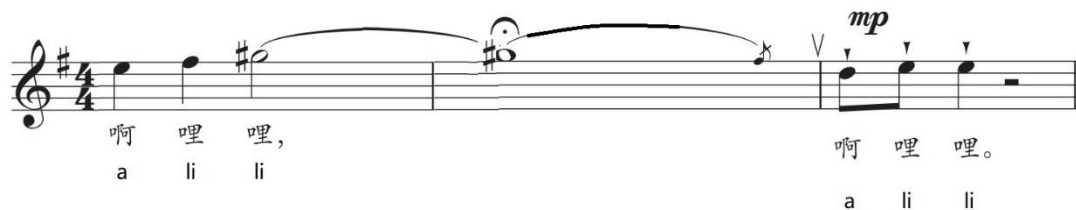


Figure 27 "Returning from the Fair, Ah Lili", Melody 3, Song epilogue.

When singing the introductory part and the epilogue part, you need to use high-pitched singing techniques, and the voice is slightly forward. The lyrics are sung with force, and the voice is bright and penetrating.

### 3. Characteristics of Guangxi Vocal Music Creation in the New Century (2000-2021)

The characteristics of Guangxi's vocal music creation in the new century are: innovative music creation; diversified music forms; diverse musical genres; distinct music styles. Based on the history and tradition of Guangxi folk music development, on the basis of inheritance, it absorbs the advanced music culture at home and abroad, and innovates in the optimized selection and integration. Create the iconic personality and brand of Guangxi folk music.

The 21st century has opened a new chapter in history. In 2001, the Guangxi District Party Committee and the government made the "Decision on Speeding up the Development of Guangxi Culture", which made arrangements for the development of Guangxi's literature and art. Although Guangxi is located on the border, the revitalization of literature and art started relatively late, but Guangxi literature and art have developed more individual expressions after being absorbed and adjusted in the 1980s. Seize the historical opportunity of the new century and the western development, and develop and prosper the Guangxi folk music culture. While highlighting the local culture, it also broadly absorbs the essence of the national and even the world's culture, forming its own development pattern.

#### 3.1 Guangxi New Folk Songs: A Dialogue between Traditional Folk Songs and Modern Newly Created Songs

"Nanning International Folk Song Festival" builds a bridge for the diversified integration of traditional and contemporary national voices. With Guangxi New Folk Songs as

the carrier, the creation of Guangxi vocal music works has also moved towards the development direction of modernity and internationalization. For example, "Folk Songs Are Like Spring River Water" occupies a very important and unique position in the songs of "Liu Sanjie", and is the business card of Guangxi music. "Folk Songs Are Like Spring Rivers" performed at the Nanning International Folk Song Festival is a newly adapted version of rock music. The interpretation of modern music realizes the dialogue between traditional folk songs and modern new songs, and brings the audience a new feeling of Guangxi new folk songs.

Table 3 The data of Guangxi composed songs (parts) performed at the "Nanning International Folk Song Festival" are from Guangxi Museum of Ethnic Music, December 2021.

Guangxi composed songs performed at "Nanning International Folk Song Festival" (partial)		
year	Song title	Singer
1999	New sing of "Folk Songs Are Like Spring River"	Zang Tianshuo, Siqin Ge Rile
	"Zhuang Country Beauty"	Huang Chunyan
	New singing "Only Vine and Trees in the Mountains"	He Jiong, Li Xiang
	"Tea Picking Song"	Tang Peizhu
	"Earth Flying Song"	Song Zuying
2000	"March Kapok Red Scarlet"	Huang Chunyan, He Mengling, Li Weihong, Tang Caimei
2001	"Da ge of Zhuang nationality"	Zhu Zheqin
	"Folk Songs Sing Spring Every Year"	Guangxi Napo Black-clothed Zhuang Chorus, Huang Chunyan



Table 3 (Continued)

Guangxi composed songs performed at "Nanning International Folk Song Festival"  
(partial)

year	Song title	Singer
	"Good Guangxi"	Yu Junjian, Huang Shuzi
	"Dream of the Zhuang Country"	Chen Ming
	"Li River Love"	Song Zuying
2002	New singing of "Zhuang Toast Song"	Wei Wei
	"Folk Song Brings out the Moon"	Chen Ming
	"Stomping Feet"	He Mengling, Li Caiyun
	"Kicking in the Sand"	Li Weihong, Fan Qingqing
	"Ye Le Tian"	Sun Yue
	"Butterfly Kiss Flower Mountain"	Sun Nan
2003	"Thanks a lot"	Zero Point
	"Beautiful and Magical Place"	Chen Chunyan
2004	"Folk Song Love"	Li Qiong
	New singing "Throwing Hydrangea"	Zu Hai
	"Mountain Singing to 100 Years"	Liu Yuanyuan
	New singing of "Red Water River"	Liao Changyong, Wang Ying
2005	"The pole provokes new hope"	Tang Caimei, Yuan Quan, Pan Aofeng
	"Walking to the Zhuang Country"	Liang Qiudong
	"Fantasy Liu Sanjie"	Sha Baoliang, Yao Beina
2017	"Guangxi Ni Di Ya"	Li Siyu

### 3.2 Analyze the creative characteristics of representative vocal music works.

The researcher selected 21 representative works of vocal music creation in Guangxi since the new century for analysis and research.

Since the beginning of the new century, Guangxi's vocal music creation has entered a stage of all-round development. Vocal music creation presents the style characteristics of "innovative", "diverse" and "distinct".

Take two representative vocal music works "Guangxi Ni Di Ya" and "Da Ge of Zhuang Nationality" as examples:

#### 3.2.1 Song 1: "Guangxi Ni Di Ya"

(广西尼的呀) (Appendix VIII)

There are two reasons for choosing "Guangxi Ni Di Ya" as a representative work of vocal music creation in Guangxi after entering the new century in 2000: one is the recommendation of Key informants; the other is that "Guangxi Ni Di Ya" is the theme song of the "Sanyuesan folk song festival" event in Guangxi. This vocal work won the "Bronze Drum Award" for Guangxi Literary and Art Creation.

"Guangxi Ni Di Ya", Lyricist: Zhang Minghe, Composer: Zhao Lin. From the melody and rhythm, lyrics and singing two aspects of the composition of the composition analysis of the composition.

##### 1) Melody and rhythm characteristics


It is a two-part structure song with an introduction and an epilogue, 4/4 meter, and a tempo of 96. To analyze the tonality of Chinese folk music mode, this is a "f-Gong", six tones of ethnic mode vocal music works.

The song consists of four parts, introductory section, section A, section B, and song epilogue.

嘿 嘿 嘿 尼 的 呀。 迎 宾 那 坡 酒 那 坡  
 xei xei xei ni ti ia ij pin na phuo tsiou na phuo

酒, 待 客 西 山 茶, 西 山 茶,  
 tsiou tai khv ei san tsha ei san tsha

Figure 28 "Guangxi Ni Di Ya", Melody 1.

This work combines many Guangxi ethnic music materials and the style of Zhuang musical language. For example, " is the typical musical motivation for the song "The Stars in the Sky with the Moon".

The warm and jubilant melody and brisk rhythm depict the ethnic customs and people's living customs of Guangxi. It shows the joyful scene of the people of Guangxi singing and dancing to welcome guests from afar and celebrate the "Sanyuesan folk song festival" together.

## 2) Lyrics and singing characteristics

"Ni Di Ya" means "good" in the Zhuang language. "Guangxi Ni Di Ya" means "Guangxi is good".

*mp*

尼 的 呀 尼 的 呀, 美 丽 的 广 西 谁 能 不 爱 她。  
 ni ti ia ni ti ia mei li ti kuav ei svei nɛŋ pu ai tʰa

尼 的 呀 尼 的 呀, 美 丽 的 广 西 尼 的 呀。  
 ni ti ia ni ti ia mei li ti kuav ei ni ti ia

Figure 29 "Guangxi Ni Di Ya", Melody 2.

The lyrics show the cultural landscape of Guangxi with great characteristics, as well as the image of Guangxi with warm hospitality.

Many famous tourist attractions in Guangxi appear in the lyrics:

Huashan Petroglyphs – World Cultural Heritage;

Lijiang River – World Natural Heritage;

Detian Waterfall - China's AAAAA Scenic Area, the first transnational waterfall in Asia and the fourth largest in the world;

Guiping West Mountain - China's AAAA level scenic spot, geopark, Guangxi's famous tea production area;

Napo - the origin of the original ecological singing method of the Guangxi Zhuang people's "Guo Shan Qiang".

When singing this work, the combination of the Zhuang "Guo Shan Qiang" original singing method can better shape the simple musical image.

3.2.2. Song 2: "Da Ge of Zhuang Nationality"

(壮族大歌) (Appendix IX)

There are two reasons for choosing "Da Ge of Zhuang Nationality" as a representative work of vocal music creation in Guangxi after entering the new century in 2000: one is the recommendation of Key informants; the other is that "Da Ge of Zhuang Nationality" is a "masterpiece" of Guangxi's local music to China's "advanced music".

In 2003, this work won the second prize of the second "Chinese Folk Song Competition". (Fu & Q, 2003)


"Da Ge of Zhuang Nationality", Lyricist: Mei Shuaiyuan, Composer: Fu Qing. From the melody and rhythm, lyrics and singing two aspects of the composition of the composition analysis of the composition.


1) Melody and rhythm characteristics

It is a three-part vocal work with an epilogue, with a multi-segment juxtaposition, 4/4 meter. The overall speed of the music is medium, free, and ethereal, with a tempo of 80.

The song consists of four parts, section A, section B, section C, and song epilogue.

The melody is based on the famous original folk song "Zhuangxiang Mei" in Napo County, Baise City, Guangxi, for example: bars 23-24, "

". It also incorporates musical elements from "The Stars in the Sky with the Moon", for example: bars 32, 34 and 36, "

". Using modern creative techniques, the melody creation reflects a deep local consciousness and original characteristics. The overall combination of nationalization and modernization of this vocal work is very prominent.

## 2) Lyrics and singing characteristics

The lyrics of "Da Ge of Zhuang Nationality" come from the ancient legend of the Zhuang people pursuing the sun. The "Zhuangjin" in the lyrics is the most representative cultural symbol of the Zhuang nation. The process of "mother" in the lyrics going out of the house to the sky to find "Zhuangjin" is the process of the Zhuang people's persistent pursuit of ideals and a better life.



走 啊 走 啊 走 啊 走, 走进 不 老 的 传  
tsou a tsou a tsou a tsou tsou tɛin pu ləu tɻ tɕʰuan

说, 走在 长 长 的 路 上,  
ɕuo tsou tsai tɕʰaŋ tɕʰaŋ tɻ lu ɕaŋ

Figure 30 "Da Ge of Zhuang Nationality", Melody 1.

It has created a group portrait of the Zhuang people who "keep walking and searching". The artistic conception is deep and majestic.

On the basis of Chinese folk singing, it incorporates popular singing, which has a loud, open and rough musical effect. The melody of Zhuang folk songs

combined with the trend of world music has created a relatively new concept of vocal music.

### 3.3 Diversified development of vocal music creation

After entering the new century, the emergence of Guangxi's original ethnic chorus, original musicals and original operas has pushed Guangxi's vocal music creation to a stage of all-round development.

The most representative local choir in Guangxi - Chorus of Guangxi Arts University and Guangxi Yueren Chorus;

Guangxi's first local original musical - "Guilin Story" (also known as "Osmanthus Rain");

Guangxi's first opera independently completed by local cultural figures - "Daqin Lingqu" (also known as "Idani");

The first opera in Guangxi to win the highest award for Chinese opera - "Ba Ge".

#### 3.3.1. Guangxi's original ethnic chorus goes to the world

##### 1) Chorus of Guangxi Arts University

In October 2008, the Chorus of Guangxi Arts University was invited to participate in the "2008 International Folk Song Expo Music Week". The chorus sang 11 original choirs from Guangxi, including "Returning from the Fair, Ah Lili", "March 3, September 9" and "Please take my song". They were unprecedented success and received rave reviews. It has established a brand for Guangxi's folk song chorus art.

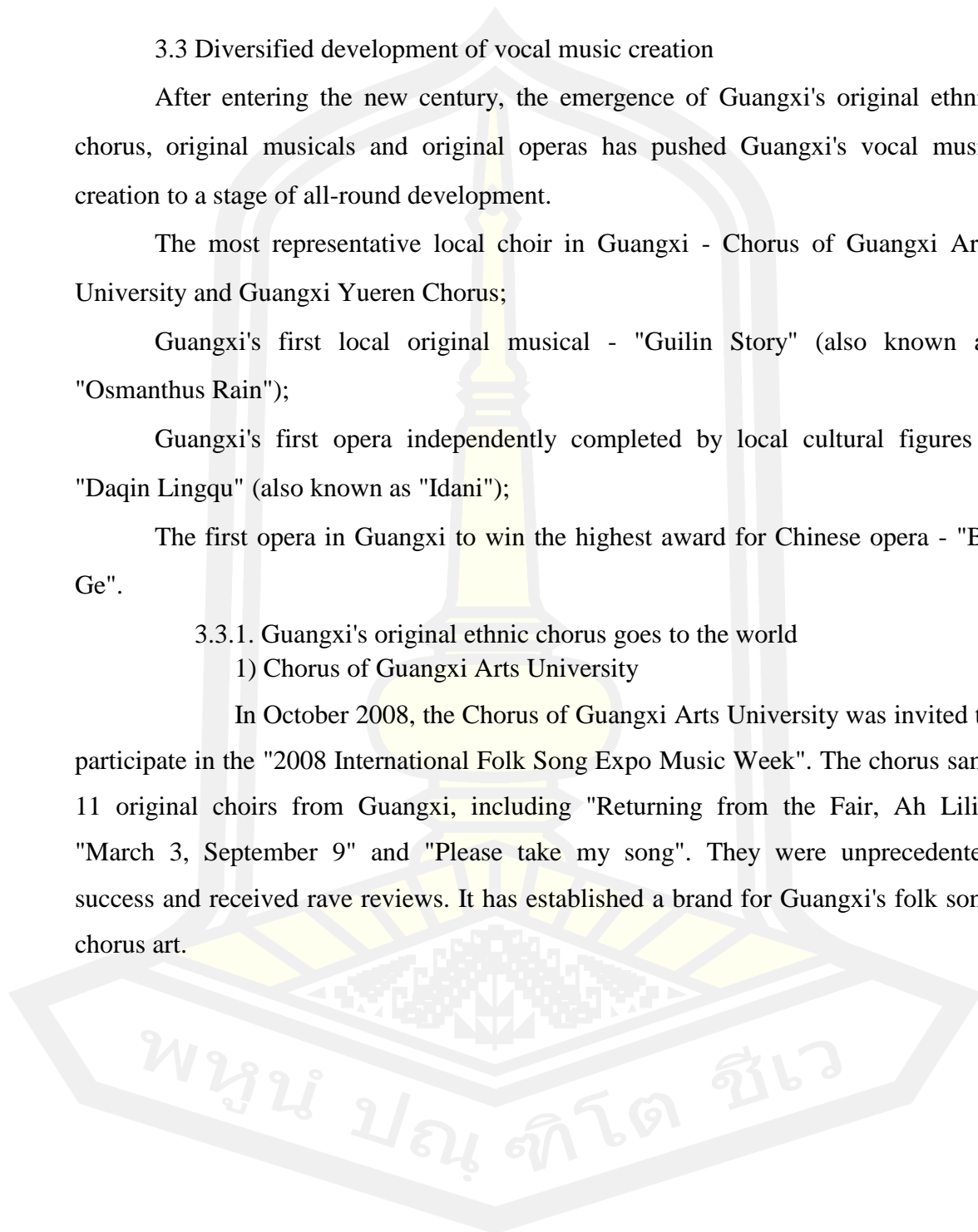






Figure 31 Collection and rehearsal of "2008 International Folk Songs Expo Music Week", Chorus of Guangxi Arts University, September 26, 2008.



Figure 32 "2020 China-ASEAN Music Week" National Chorus Special, Chorus of Guangxi Arts University, October 2020

In November 2021, the Guangxi Original Chorus Concert by the Chorus of Guangxi Art Academy was successfully held. The chorus sang the classic Guangxi works "Returning from the Fair, Ah Lili", "Flying Clouds", "Flying Songs of the Earth", Guangxi original works "New Butterfly Songs", "Vine Entangling Trees", "Magpies on the Branches" and many other songs Excellent choral works. While exploring, inheriting, and promoting the national music culture, the chorus also praised the brilliant achievements of the Communist Party of China in the magnificent century-long journey! The perfect integration of Chinese native national culture and

foreign advanced composition techniques actively inherits the national traditional culture. Let Guangxi's excellent national culture last forever and have a long history.



Figure 33 "2021 China-ASEAN Music Week" Guangxi Original Chorus Concert, Chorus of Guangxi Arts University, November 2021

## 2) Guangxi Yueren Chorus

In 2017, Guangxi young composer Lan Zhuangqing created the first Luoyue cultural vocal (chorus) suite in Guangxi based on the ancient Luoyue legend in Guangxi-"Three Works of Luoyue Style". The set is composed of "Xi Yu", "Lullaby" and "Pan Ge ". In the first chapter "Xi Yu", the actor sitting cross-legged and shaking his head and shaking his head shows the scene of the ancestors of Luo Yue asking for rain. In the second chapter, the deep whisper of Zhuang's "Lullaby" brings the audience into a mysterious and quiet atmosphere. The third chapter "Pan Ge" interprets the traditional male and female antithetical songs with local ethnic customs.



Figure 34 "Three Works in Luo Yue Style", Guangxi Yueren Chorus, Guangxi Culture and Art Center, July 2017.

### 3.3.2 The development of original musicals and operas in Guangxi

Musical is the most important and fastest-growing cultural achievement of the 20th century. It integrates dance, music, and theater stage art forms, which are closer to the public than traditional performance forms and have more diverse styles.

1) The musical "Guilin Story" (also known as "Osmanthus Rain") (2006)

In 2006, the musical "Guilin Story" (also known as "Osmanthus Rain"), composed by Fu Qing and screened by Zhang Rensheng, was the first local original musical in Guangxi. It is hailed as another successful national musical after "Sister Liu" in Guangxi. Won the gold medal of the play in the Chinese Minority Arts



Performance. This play makes full use of the advantages of Guangxi's rich national music and art, and uses Guangxi's rich national art materials. Combine Guangxi's national music, national dance, national traditional culture with humanistic environment and aesthetic consciousness. Established a new artistic brand with Guangxi characteristics. It is a musical with the emotional conflicts of modern people and reflecting the current situation of society.



Figure 35 Musical "Osmanthus Rain", Nanning Theater, Guangxi, June 2012.

## 2) Opera "Daqin Lingqu" (also known as "Idani") (2012)

In 2012, the opera "Daqin Lingqu" (also known as "Idani") was staged at Guangxi Arts University. Director Zhao Lili, artistic director Gong Xiaoping, composer Professor Zhong Juncheng, screenwriter Lin Guixiong and Zhong Juncheng. The play takes Qin Shihuang as the background of building a spiritual canal to unify China, interspersed with the poignant love story of Idani and Daqin General Yu Xuan. The opera shows the collision, exchange and integration between the ancient civilization of the Central Plains and the culture of Guangxi ethnic minorities. In opera creation, the music materials of ethnic minorities in the north of Guangxi are used to blend the characteristics of northwest folk songs, and they are appropriately used in the creation.



Figure 36 The premiere of the opera "Great Qin Lingqu" (also known as "Idani"), Guangxi Arts University, June 2012.

### 3) Opera "Dahan Sea Road" (2018)

In 2018, the opera "Dahan Sea Road", artistic director Hou Daohui, composer Zhong Juncheng, conductor: Cai Yang. This is an original ethnic opera in Guangxi with the characteristics of ethnic minorities and regional styles. The opera takes marine culture as its theme, and mainly tells the story of the successful construction of the first port of departure of my country's earliest "Maritime Silk Road". The play not only praises Emperor Wu of Han's achievements in opening sea routes, but also shows the national friendship between the Han fleet and the Baiyue ancestors of the Beibu Gulf.



Figure 37 2021 China-ASEAN Music Week, opera "Dahan Sea Road", Guangxi Culture and Art Center, November 5, 2021.

#### 4) Opera " Ba Ge " (2021)

In 2021, the opera " Ba Ge ", the chief director Zeng Cheng, the screenwriters Zeng Cheng, He Shuqiang, and the musical composition Mo Junsheng and Zeng Lingrong, produced by Guangxi Arts University. Won the Excellent Repertoire of the Fourth China Opera Festival, the highest award for Guangxi original opera.

The exploration of the national opera "Ba Ge" has effectively promoted the development of Guangxi opera and art. The creative team of "Ba Ge" has been carefully scrutinizing the script for more than a year, and constantly polished it. The establishment of a folk band in the double-pipe orchestra at the same time, the addition of rich Guangxi ethnic minority musical instruments and unique original folk songs in the transitional scene, so that the symphony and local music can be organically integrated, which is a new exploration of Chinese folk opera. It tells the heroic story of Comrade Wei Baqun, an excellent son of the Zhuang people, an outstanding pioneer and leader of the early peasant movement, and one of the leaders of the Baise Uprising.



Figure 38 The 4th China Opera Festival, opera "Ba Ge", Shandong Zibo Grand Theater, October 20, 2021.

Without innovation, all art will lose its vitality. But innovation must also abide by the principle of innovation. When creating, how to grasp the combination of local consciousness and modern consciousness is often the key to the success or failure of the work. The local consciousness is more reflected in the choice of themes and the positioning of the style, while the modern consciousness is more



reflected in the new creative concepts, the application of techniques and the innovation of expression techniques.

The innovative creation of folk music in Guangxi should not only carry forward the national culture of Guangxi, but also have the national characteristics of Guangxi, so that the works with Guangxi characteristics can go further.



## Chapter VI

### The Guidelines for Guangxi Vocal Music Creation in the New Period

The research content of this chapter is:

1. Compare the aesthetic characteristics between the various stages of vocal music creation in Guangxi.
  - 1.1 Guangxi Vocal Music Creation Development History Exhibition.
  - 1.2 An important collection of Guangxi vocal music in the early days of the founding of New China.
  - 1.3 An important collection of Guangxi vocal music works during China's reform and opening up period.
  - 1.4 A Collection of Important Guangxi Vocal Music Works Since the New Century.
2. Guide students to carry out fieldwork, collect and organize ethnic folk tunes.
3. Adopt the tonal elements of local folk songs and combine the characteristics of Guangxi vocal music to create.

Since 2017, I have been given the opportunity to enter the research of "Guangxi Outstanding Scholar Program - Guangxi National Vocal Music Brand R&D Innovation Team". As a member of the project team, my research part is to assist in the analysis of singing research of vocal works in Guangxi in the new period. Through this project, I have obtained a lot of important materials and information about the historical development and aesthetic characteristics of vocal music creation in Guangxi. In the past four years, I have been following well-known vocal experts, ethnomusicologists and museum researchers in Guangxi to conduct research and investigation.

#### **1. Compare the aesthetic characteristics between the various stages of vocal music creation in Guangxi.**

The Key informant, Chu Zhuo, director of the Guangxi Museum of Ethnic Music, said: Guiding students to visit the exhibition of the development of vocal

music creation in Guangxi and studying the important collections of vocal music creation in different periods since the new period is the best way for students to understand the development trend of vocal music creation in Guangxi. (Chu Zhuo, 2022)

The Key informant, Professor Zeng Cheng, said: To understand the characteristics of vocal creation, we must start by studying and analyzing representative works from different periods. Analyze the source of the song, the characteristics of the singing, and see the historical development of the creation through the work. (Zeng C, 2020)

### 1.1 Guangxi Vocal Music Creation Development History Exhibition.

2021 marks the 100th anniversary of the founding of the Communist Party of China. The Guangxi Arts University and the Guangxi Museum of Ethnic Music launched a themed exhibition of Guangxi's vocal music creations to celebrate the 100th anniversary of the founding of the Communist Party of China (1921-2021).

This is the development process of vocal music creation in Guangxi under the guidance of the general line and cultural policy of the Communist Party of China in the long history of 100 years.



Figure 39 Welcome to the 100th anniversary of the founding of the Communist Party of China, Guangxi Vocal Music Creation Exhibition, Guangxi Museum of Ethnic Music, July 2021

1.2 An important collection of Guangxi vocal music in the early days of the founding of New China

After the founding of New China, under the guidance of the cultural policy of the Communist Party of China, with the aim of prospering people's leisure life and developing cultural undertakings, literary and artistic creations throughout China entered a period of high productivity. The new social system brings new life content to the people of Guangxi. Guangxi song creation has created a new historical era.

In March 1956, in order to promote and encourage music creation in Guangxi and select outstanding works to participate in the "First National Music Week", the Guangxi Cultural Bureau and the Federation of Literary and Art Circles jointly held the first collection of music works. Launching composers and amateur music lovers to make special creations, reflecting the most important events and new life in Guangxi people's struggle life.

This large-scale new song collection activity is the first major review of Guangxi's music creation. In this collection activity, 46 winning works were selected and compiled into the "Awarded Song Collection", which was published by Guangxi People's Publishing House.

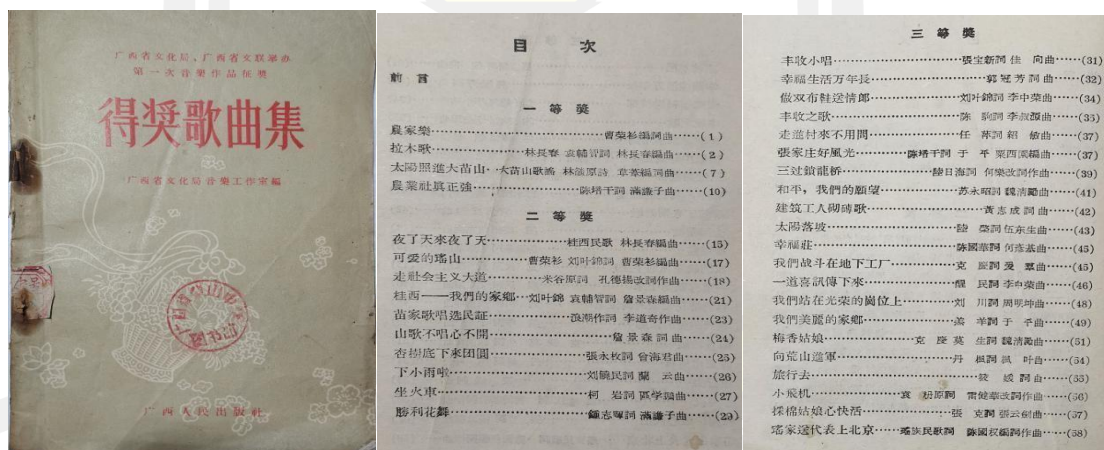


Figure 40 "Awarded Song Collection" edited by Guangxi Cultural Bureau Music Studio, Guangxi People's Publishing House, 1957. The picture comes from the Guangxi Museum of Ethnic Music. December 2021.

In the late 1970s, after the smashing of the "Gang of Four", especially since the Third Plenary Session of the Eleventh Central Committee of the Party, music creation and music activities have become increasingly active. A batch of new music talents stand out, and the music industry in Guangxi has a gratifying development

momentum. A large number of works with colorful contents and fresh and lively forms appeared, which were widely circulated among the masses with a brand-new appearance in terms of ideological content and artistic form.

From the collection of works in this period, we can clearly see that most of the Guangxi songs in this period were based on the tones of national folk songs. Songwriting methods mainly include refining, processing, adaptation and development. The works retain distinctive national colors and authentic national styles. The folk songs of various ethnic groups in Guangxi are abundant and broad in content, which are the core and foundation of Guangxi song creation. It is of special significance to the creation and development of Guangxi vocal works.

In 1979, "The Sea of Songs and Waves: an Collection of Adapted Songs from Guangxi Folk Songs" published by Shanghai Literature and Art Publishing House included more than 50 excellent songs adapted from folk songs of various ethnic groups in Guangxi. In the same period, the Guangxi composition of songs published in the same period include "Zhuang People Singing Chairman Mao" (1972), "Red Water River Singing" (1973), "Thousands of Songs Singing Chairman Mao" (1977), "Zhuang Songs Fly to Beijing" "(1978). The large number of Guangxi composed songs included in these collections fully witnessed the development of professional music creation in Guangxi from the 1950s to the 1980s.



Figure 41 "Zhuang People Sing Chairman Mao", a selection of songs composed by Guangxi. The picture comes from the Guangxi Museum of Ethnic Music. December 2021.





Figure 42 Books from the Guangxi Museum of Ethnic Music, December 2021

1.3 An important collection of Guangxi vocal music works during China's reform and opening up period

"Selected Songs of Guangxi: 1958-1998", edited by Fu Qing, Guangxi People's Publishing House, November 1998. This is a collection of songs dedicated to the 40th anniversary of the establishment of Guangxi Zhuang Autonomous Region. It contains songs composed by Guangxi composers from 1958 to 1998, showing the creative style of Guangxi local songwriters over the past 40 years. Personalized musical language and aesthetic appeal, creative pursuit and expressive ability are all reflected in this book. At the same time, it also reflects the colorful life and aesthetic styles of various ethnic groups, and is the representative work of various historical periods in Guangxi over the past 40 years.

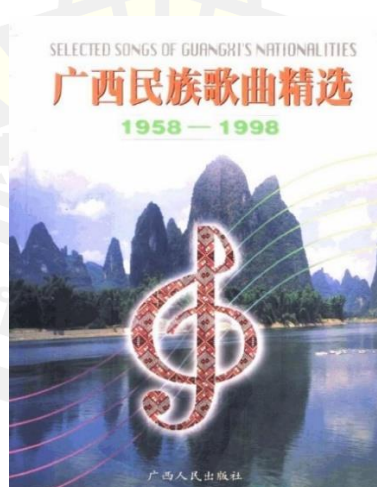


Figure 43 Fu Qing, Selections of Guangxi Folk Songs: 1958-1998, Guangxi People's Publishing House, 1998.



"Bagui Song Code", edited by Fu Qing, Guangxi People's Publishing House, April 2003. The reason for compiling this work was that Guangxi was preparing to hold the Singer TV Grand Prix. In order to facilitate the participating singers to choose and sing Guangxi songs, the organizing committee of the competition specially collected songs from Guangxi and songs created by Guangxi people since the Fourth Plenary Session of the Thirteenth Central Committee. This is also a generous gift from the majority of musicians to the people of all ethnic groups in Guangxi.

A compilation of excellent works on Guangxi themes created by Guangxi songwriters or songwriters from outside the region during 1990-2003. It is a display of the achievements of solo, re-sing and combination songs in Guangxi song creation during this period.

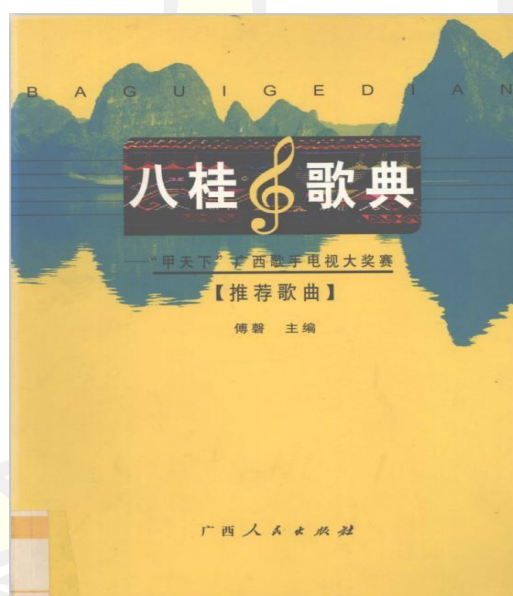


Figure 44 Fu Qing, Bagui Song Code, Guangxi People's Publishing House, 2003.

#### 1.4 A Collection of Important Guangxi Vocal Music Works Since the New Century

"Bagui Song Code (continued)", edited by Fu Qing, Guangxi Nationalities Publishing House, June 2010. The sequel of "Bagui Songs" is a selection of vocal works created in Guangxi from 2003 to 2010. Including songs that have been well received in various awards nationwide and throughout the region, as well as award-

winning songs and outstanding songs selected from various music creation and collection activities organized by Guangxi Music Association. The themes of these songs originated in Guangxi, rich in content, novel techniques, and beautiful tunes. Generally speaking, it represents the level of Guangxi vocal music creation.

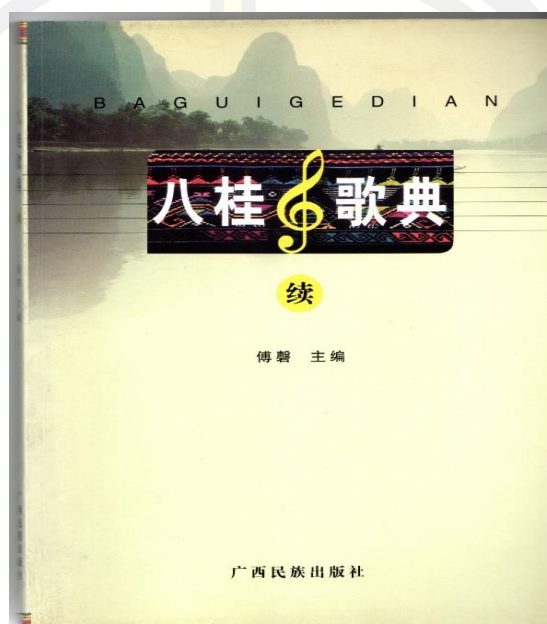


Figure 45 Fu Qing, Bagui Song Code (continued), Guangxi Nationalities Publishing House, 2010.

"Bagui Song Code (3)", edited by Guangxi Musicians Association, Guangxi People's Publishing House, December 2016. The "Bagui Song Code" series is an important display platform for Guangxi's song creation achievements. This is the third part of the The "Bagui Song Code" series, which selects more than 100 Guangxi excellent songs created in Guangxi from 2010 to 2016.

Most of the themes of these songs originated in Guangxi, with rich content, novel techniques and beautiful tunes, giving people a fresh atmosphere. From the depths of the mountains in Guangxi to the beaches of Beibu Gulf, from the banks of the Li River in Guilin to the banks of the Red River, the beautiful and magical scenery and the vivid and touching scenes in life are all vividly interpreted in these songs.

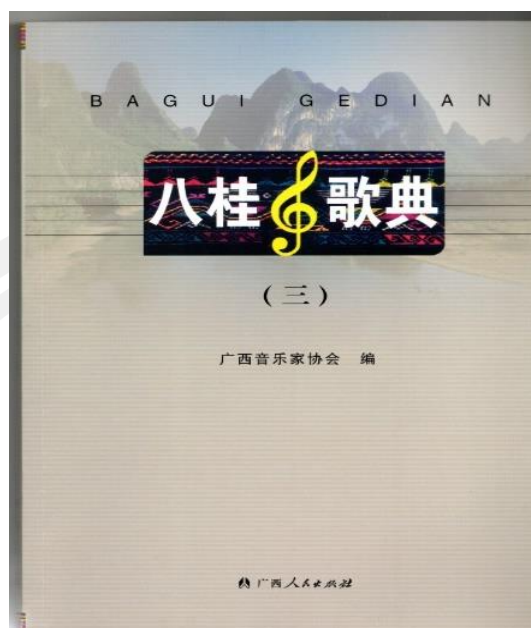


Figure 46 Guangxi Musicians Association, Bagui Song Code (3), Guangxi People's Publishing House, 2016.

"Selected Works of Contemporary Guangxi Vocal Music", edited by Zeng Cheng, Pang Yi, and Zou Yanbao, Guangxi People's Publishing House, August 2021. The selected works cover the representative songs of Guangxi in various periods since 1949. It is not easy to select 60 vocal works suitable for college teaching from the Guangxi vocal works of various styles and categories.

When choosing the song, the editor not only paid attention to the content and style to highlight the characteristics of Guangxi, but also took-into account the genre form, singing method and technique. Among them, there are 17 works in the first stage of vocal music development in Guangxi in the new period (1949-1979), including "The Stars and the Moon in the Sky", "Chairman Mao Comes to My Guangxi", "Folk Songs Like Spring River", etc.; 22 works of the second stage of vocal music development in Guangxi in the new period (1980-1999), including "Lao Wang", "Returning from the Fair, Ah Lili", "Lijiang Ballad", etc.; 21 works in the third stage (2000-2021) of the vocal music development in the new period of Guangxi, including "Zhuang Nationality Da Ge", "Marrying Folk Songs", "March 3 September 9" and so on.

At the same time, the editor translated each song with staff and piano accompaniment, along with descriptions of the song's creative background, artistic features,

singing methods, and points of attention. It is a precious creation, research and teaching achievement that integrates academic value and practical value.

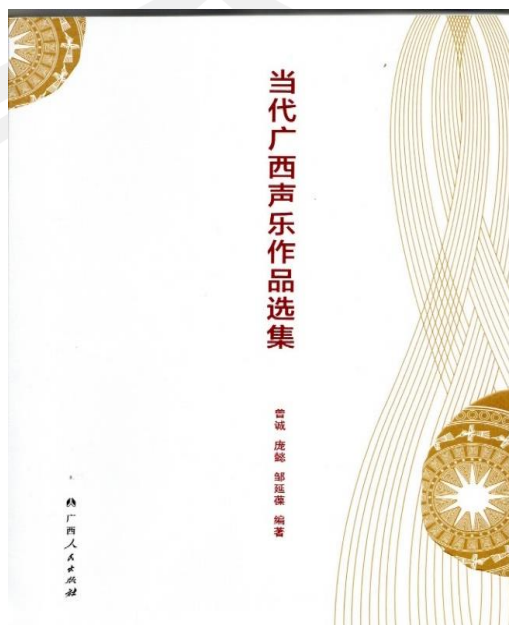


Figure 47 Zeng Cheng, Pang Yi, Zou Yanbao, Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.

Songwriting in Guangxi is in a positive and progressive rising period. Over the years, Guangxi has launched a series of measures for the creation of prosperous songs, yielding many excellent results. Guangxi has extremely rich national cultural resources and elements of songs, which provide strong vitality and creativity for music creation.

Only by truly immersing in real life, close to reality, close to life, and close to the masses, can we more consciously and effectively control and tap the potential creative advantages of this national element.

## **2. Guide students to carry out fieldwork, collect and organize ethnic folk tunes.**

The Key informant, Professor Wu Ninghua, a scholar of Guangxi ethnic music, said: With the continuous change of mass media and electronic terminal products, the scope of universal coverage has gradually deepened and become wider and wider, which has had different degrees of impact on field workers and field

objects. The connotation of "fieldwork" has also evolved with this change, and on the basis of actual fieldwork based on field research, virtual fieldwork relying on the Internet and literature fieldwork relying on literature have been formed. (Wu Ninghua & Yue Ziwei, 2019)

The Key informant, Associate Professor Chu Zhuo, said: Ethnomusicology is not a book-to-book science, and every step of its progress is inseparable from specific fieldwork. (Chu , 2022)

The Key informant, Professor Zeng Cheng, said: Conduct thematic fieldwork on Guangxi national vocal music works, focusing on ethnic music creation, research and performance. (Zeng C & Li, 2020)

Folk tunes and folk song materials of various ethnic groups in Guangxi are the core and foundation of Guangxi vocal music creation. Carry out field research, get in touch with the musical elements in life, and experience the melody with regional characteristics.

In the early days of the founding of New China, music creators went deep into the countryside in Guangxi to carry out field investigations, collected and sorted out the folk tunes of various ethnic groups, and extracted and processed the first batch of outstanding Guangxi folk song adaptations. To this day, conducting fieldwork remains the most important course in learning music composition.

Guide students to carry out fieldwork, collect and organize materials, and lay a foundation for further development of music, adaptation and creation of music.



Figure 48 Researchers lead music students to conduct fieldwork, Sanjiang, Guangxi, May 2022



### 3. Adopt the tonal elements of local folk songs and combine the characteristics of Guangxi vocal music to create.

The Key informant, Professor Zeng Cheng, said: Based on the research of ethnic dialects, historical traditions, living customs, living conditions and folk song characteristics, extracting national cultural elements and expression characteristics, and creating excellent vocal works with strong regional characteristics of Guangxi on this basis. (Zeng C, 2020)

The researcher's research project "Research and Practice of Local Music in Vocal Music Teaching in Music Education" is based on collecting and sorting out the tones of ethnic folk songs. The mastery of a large number of folk song materials and the use of skillful composition techniques are the prerequisites for shaping the style of Guangxi's national music. Choose topics from all aspects of life, use these musical materials as a basis, and find creative inspiration from them. Open creative attitude and constantly innovative creative methods promote music creation.



Figure 49 The researcher's research project "Research and Practice of Local Music in the Vocal Teaching of Music Education Majors" concert, Nanning Normal University Shiyuan College, June 2020.

The Key informant, Professor Zeng Cheng, said: Guangxi's profound national culture is the soil for cultivating talents at Guangxi Arts University. Relying on



Guangxi music resources and based on the creation and research works of local ethnic characteristics, we have created a Guangxi national vocal music brand. (Zeng C, 2020)

Guangxi Arts University has done a very good job in the protection, transmission and innovative development of Guangxi folk songs. It adopts the tone of national folk songs as the basis, combined with the characteristics of Guangxi vocal music to create. Based on the history and tradition of the development of Guangxi's national music, it absorbs the world's advanced music culture, and carries out colorful interpretations of Guangxi's vocal works, promoting the prosperity and development of Guangxi's vocal music works.

Adapted from the Guangxi Chongzuo Zhuang folk song "Chicken Cry Tune", the Zhuang Tianqin playing and singing, "Moonlight Love Affair". The work depicts a full moon hanging in the sky, moonlight filling the valley, and lovers witnessing the transformation of the village to become rich. The Zhuang Tianqin played tirelessly, singing more and more lively, unconsciously singing until sunrise.



Figure 50 Guangxi Chongzuo Zhuang Tianqin playing and singing, "Moonlight Love Affair", Guangxi Arts University, December 2022

Guangxi Dongxing Jing nationality song and dance "The Wind Blows the Clouds", adapted from the traditional Kinh dance "Dancing Sky Lantern". The Jing,

China's only maritime people, live on islands around Dongxing, Guangxi. In the early 16th century AD, they migrated to China from Tushan and other places in Vietnam.



Figure 51 Guangxi Dongxing Jing nationality song and dance "The Wind Blows the Clouds", Guangxi Arts University, December 2022

" Love Song of the Pohui " is adapted from the pomp and circumstance of the Guangxi Rongshui Miao Ethnic Pohui. The asparagus dance and love songs sung at the Pohui are typical representatives of Miao songs and dances. Rongshui Miao customs: you cannot blow asparagus and cannot go out on the first day of the first lunar month; On the second day of the first lunar month, you can blow asparagus, but you cannot go out of the village; The third day of the first lunar month begins as a time for group activities and entertainment, and villagers rush around to meet the Pohui. Young men and women dressed in costumes and dancing in circles, the atmosphere was cheerful and the scene was warm.

พหูนุ ปณุกิตโต ชีเว





Figure 52 Guangxi Rongshui Miao folk song "Love Song of the Pohui", Guangxi Arts University, December 2022.

"The Road Blocking Song" of the Guangxi Sanjiang Dong ethnic group is adapted from the "Road Blocking Song" and "Road Opening Song" in social activities such as festivals and marriages. With the purpose of "comparing singing talents, comparing knowledge, comparing wit, and enhancing friendship", "The Road Blocking Song" is a unique variety of colorful Dong folk songs, which is used in many different occasions.



Figure 53 Guangxi Sanjiang Dong folk song "The Road Blocking Song", Guangxi Arts University, December 2022.

## Chapter VII

### Conclusion, Discussion, and Suggestion

Guangxi is a sea of folk songs and a place that folk songs all over the world loves. The beautiful Bagui land has nurtured a rich and colorful national culture. Since the founding of New China, Guangxi's economy and culture have reached a new level, and people's lives have undergone earth-shaking changes.

Guangxi is a place where ethnic minorities live in concentrated communities. The people of all ethnic groups are hardworking and intelligent, and love singing. They have created a large number of unique styles of folk songs that are closely related to life on this land. Songwriters in Guangxi love this land and describe scenes and pictures in people's lives from all aspects. Combining Guangxi's folk song culture and traditions, it conveys the development track of Guangxi's native folk song culture.

In this study, it has three objectives, which are :

- To investigate the historical development of Guangxi vocal music creations in the new period.
- To analyze the aesthetic characteristics of Guangxi vocal music creations in the new period.
- To find out guidelines for Guangxi vocal music creation in the new period.

#### 1. Conclusion

1.1 Complete the first research objective: To investigate the historical development of Guangxi vocal music creations in the new period.

In Chapters IV, the first research objective of the researcher is achieved. It studies the history of vocal music creation in Guangxi in the new period, and examines in detail the development of vocal music creation in each period, the types of vocal music creation, and the forms of vocal music expression. 1) The early days of the founding of New China (1949-1979). During the 30 years from the founding of the People's Republic of China to the reform and opening up of the People's Republic of China, Guangxi's vocal art has been adhering to the tradition and innovating. In the movie "Liu Sanjie", the songs "Folk Songs Are Like Spring Rivers" and "How Can

There Be Vine Wrapping Trees in the World", adapted by the famous composer Lei Zhenbang, are the most brilliant pages in the history of Guangxi music. 2) China's reform and opening up period (1980-1999). Since the 1980s, Guangxi musicians have continued to promote the exploration of the nationalization of newly created songs. Create songs that suit the aesthetic tastes of audiences in the new period. The representative works of this period include "Returning from the Fair, Ah Lili", "Lao Wang" and so on. 3) Entering the new century (2000-2021). Since entering the new century, the "Nanning International Folk Song Festival" has become a new starting point for the creation of Guangxi vocal works. The "Guangxi Folk Music and Dance Symposium" laid the foundation for the creation of Guangxi's new century vocal music works. The signing system for songwriters has increased the creative power of Guangxi's vocal works. "China-ASEAN Music Week" was successfully held, which has greatly promoted the music creation in Guangxi. In terms of vocal music creation, songwriters in Guangxi take this platform to create a batch of new works with rich content and diverse styles.

1.2 Complete the second research objective: To analyze the aesthetic characteristics of Guangxi vocal music creations in the new period.

In Chapters V, the researcher examined all types of Guangxi vocal music around the second research objective to find out their aesthetic characteristics. 1)The Characteristics of Guangxi Vocal Music Creation in the Early Stage of New China (1949-1979). Collected and sorted out the vocal works adapted from folk songs of various ethnic groups in Guangxi in the early days of the founding of New China, and analyzed the creative characteristics of the representative work "Folk Songs Like Spring River" and "The Stars in the Sky with the Moon". Through research, it is clear that the song creation in Guangxi during this period is basically based on the original folk songs, which are organized and created. 2) Characteristics of Guangxi Vocal Music Creation During China's Reform and Opening-up Period (1980-1999). Collected and sorted out the newly created works based on the melody of folk songs of various ethnic groups in Guangxi during the reform and opening up period, and analyzed the creative characteristics of the representative work "Lao Wang" and "Returning from the Fair, Ah Lili". Through research, it is clear that this period is the stage of Guangxi vocal music making great strides forward. 3) Characteristics of

Guangxi Vocal Music Creation in the New Century (2000-2021). The 21st century has opened a new chapter in history. In 2001, the Guangxi District Party Committee and the government made the "Decision on Speeding up the Development of Guangxi Culture", which decided for the development of Guangxi's literature and art. By analyzing the representative vocal works "Guangxi Ni Di Ya" and "Da Ge of Zhuang Nationality", we know that the characteristics of Guangxi's vocal music creation in this period are: innovative music creation; diversified music forms; diverse musical genres; distinct music styles.

1.3 Complete the third research objective: To find out guidelines for Guangxi vocal music creation in the new period.

Compare the aesthetic characteristics between the various stages of vocal music creation in Guangxi. Guiding students to visit the exhibition of the development history of vocal music creation in Guangxi and studying the important collections of vocal music creation in different periods since the new period is the best way for students to understand the development trend of vocal music creation in Guangxi. Guide students to carry out fieldwork, collect and organize ethnic folk tunes. Folk tunes and folk song materials of various ethnic groups in Guangxi are the core and foundation of Guangxi vocal music creation. Carry out field research, get in touch with the musical elements in life, and experience the melody with regional characteristics. Adopt the tonal elements of local folk songs and combine the characteristics of Guangxi vocal music to create. The mastery of a large number of folk song materials and the use of skillful composition techniques are the prerequisites for shaping the style of Guangxi's national music. Choose topics from all aspects of life, use these musical materials as a basis, and find creative inspiration from them. Open creative attitude and constantly innovative creative methods promote music creation.

## **2. Discussion**

The findings of this study are in line with the development history of Guangxi's vocal music creation. On the basis of the previous Guangxi music research, further detailed research. The most important thing is to precisely divide the starting year of the three stages of the development of Guangxi vocal music in the new period.



This is an important research basis for studying the development history of Guangxi vocal music.

The Guangxi national vocal music brand R&D and innovation team divides the Guangxi vocal music creation and development in the new period into three stages by studying the 72-year Guangxi vocal music development process (1949-2021) in Guangxi since the founding of the People's Republic of China and combining the actual situation of Chinese history and Guangxi history.

### 2.1 The Basis for the Division of the "New Period" of Guangxi Vocal Music Creation and Development

The division of the "new period" of New China is reflected in the "great historical turning point". The theoretical basis for the division of the "new period" is that different fields can be divided according to different research needs and according to different standards. Combined with the actual local conditions, delineate the stages in line with the local historical conditions. Play a role in broadening horizons, enriching materials, and highlighting local characteristics. The development period of Guangxi music culture can be divided based on these key turning points: the founding of new China as the starting point; before and after the establishment of the Guangxi Zhuang Autonomous Region to before China's reform and opening up; after China's reform and opening up to the new century; entering the new century to the present. The three stages represent the three development periods of "formation-recovery-ascent" in the development of Guangxi's music and dance culture.

### 2.2 The Different Characteristics of the Three Periods of Guangxi Vocal Music Creation and Development

In the early days of the founding of New China (1949-1979), Guangxi's vocal art adhered to the tradition and brought forth new ideas. One unforgettable song recorded the development of Guangxi's vocal music career. It reflects the spectrum of the times and records the changes of social history. During the period of China's reform and opening up (1980-1999), a new period of Guangxi music development was ushered in. The new generation of Guangxi musicians forged ahead and gradually matured in the wave of the new period. Guangxi composers break through the shackles of thought and seek creative inspiration from Guangxi music. In the creation of publicity, the creative method is constantly innovated, and the popular vocal art

works are composed. Entering the new period (2000-2021), in a good creative environment, Guangxi's rich folk music resources are the core and foundation of Guangxi's vocal music creation. The colorful interpretation of Guangxi vocal music works promotes the prosperity and development of Guangxi vocal music creation.

### **3. Suggestion**

#### **3.1 Suggestions for further research**

3.1.1 In the past four years, I have been conducting research in the "Guangxi Ethnic Vocal Brand R&D and Innovation Team" of Professor Zeng Cheng of the College of Music of Guangxi Arts University, assisting the team in analyzing vocal works. This research is part of a team project. The analyzed works are only a part of the representative works of vocal music in Guangxi in various periods. It is hoped that in the future research, we can expand the research field, follow the team to have more in-depth and exposure to more representative works of Guangxi vocal music, and conduct an overall analysis. It is planned to publish the second "Selected Works of Guangxi Vocal Music in the New Period" and "Singing Research of Guangxi Vocal Music Works in the New Period" in the next five years, or the corresponding Guangxi vocal music teaching materials.

3.1.2 Since the beginning of the new century, the creation of Guangxi's vocal music has entered a glorious era. Guangxi's original musicals and operas developed very rapidly. In 2021, on the occasion of the 100th anniversary of the founding of the Communist Party of China, the appearance of Guangxi's original opera "Ba Ge" will have a great impact on the Chinese opera industry. This is a good research direction, and I hope that future researchers can analyze the creation and development of Guangxi's musicals and operas from various aspects.

#### **3.2 Suggestions for applying the results of the study**

3.2.1 We can let students understand the development process of Guangxi vocal music creation by analyzing the history and development of Guangxi vocal music. According to the basis for the division of the three stages of the "new period", understand the relationship between the development of social politics and economy and the development of music culture. Instruct students to study the important

Guangxi vocal music creation works in different periods since the new period, and understand the development trend of Guangxi vocal music creation.

3.2.2 We can use the analysis of this study to give a detailed introduction in the Guangxi Museum of Ethnic Music, so that more people can understand the development process of Guangxi national vocal music creation.

3.2.3 We can guide students to learn music creation step by step by combining the different styles and creation characteristics of the three stages of Guangxi vocal music creation development analyzed in this study. Based on Guangxi music, bold and innovative creation. Based on the history and tradition of the development of Guangxi's national music, it absorbs the world's advanced music culture, and carries out colorful interpretations of Guangxi's vocal works, promoting the prosperity and development of Guangxi's vocal music works.

3.2.4 Based on the analysis of this research, we can put forward three suggestions for the creation of Guangxi vocal music in the new period:

- It is recommended to implement high-quality vocal music creation projects to promote music creation.
- It is recommended to implement the creative talent training project to promote the creation of influential works by outstanding creative talents.
- It is recommended to implement the national music cultural project to further build a national music brand.

Guangxi, located in southern China, is a sea of folk songs. The territory is rich in national music resources and fine traditions. Each of the twelve ethnic minorities who have lived here for generations has a rich stock of folk songs and a wide range of content, providing a profound living soil and source for song creation and development in Guangxi. The researchers hope to contribute to the prosperity of Guangxi's vocal music creation and cultural improvement, and to enhance national self-confidence and pride through the study of "Arts of Creation of Guangxi Vocal Music in the New Period (1949-2021)".

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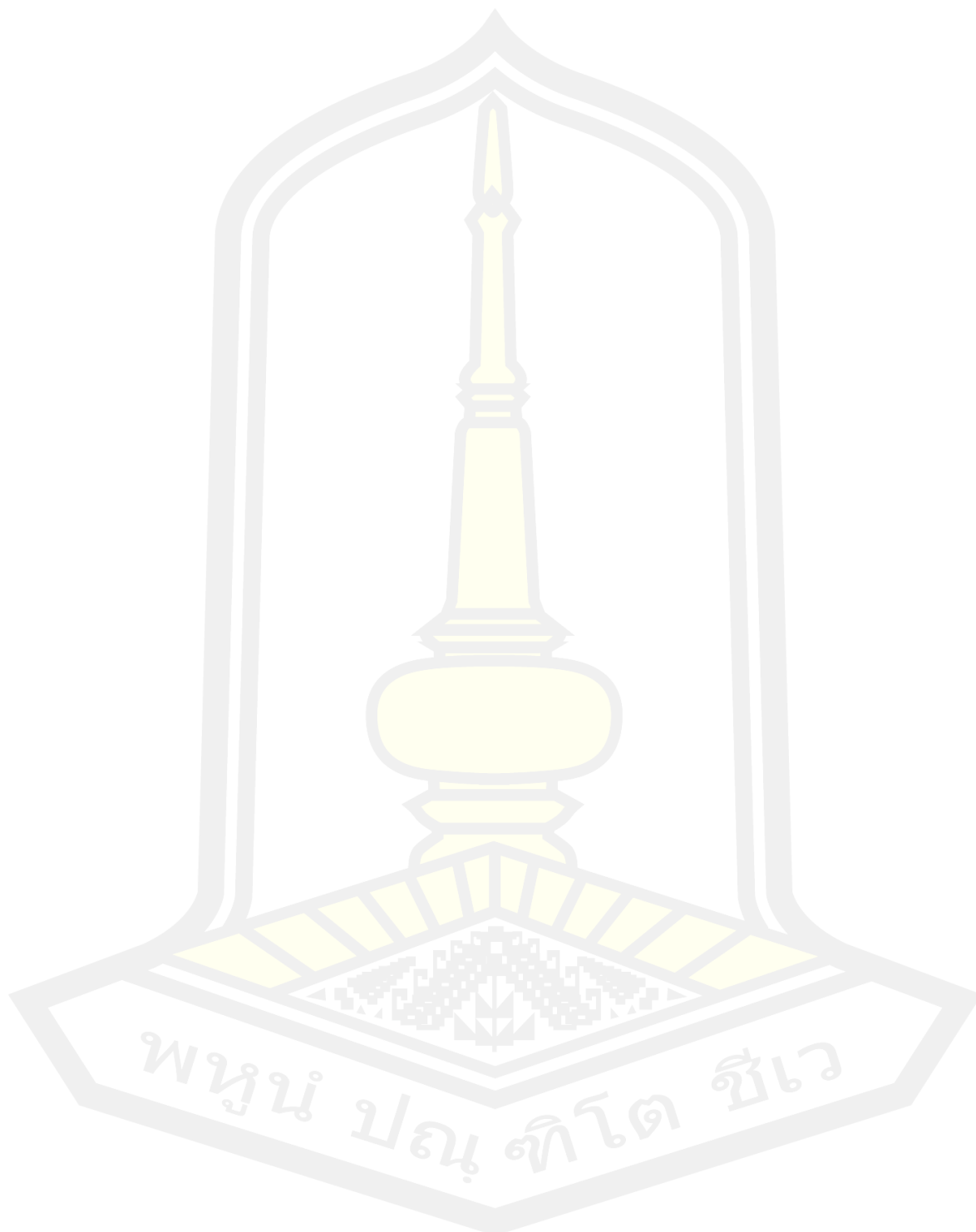
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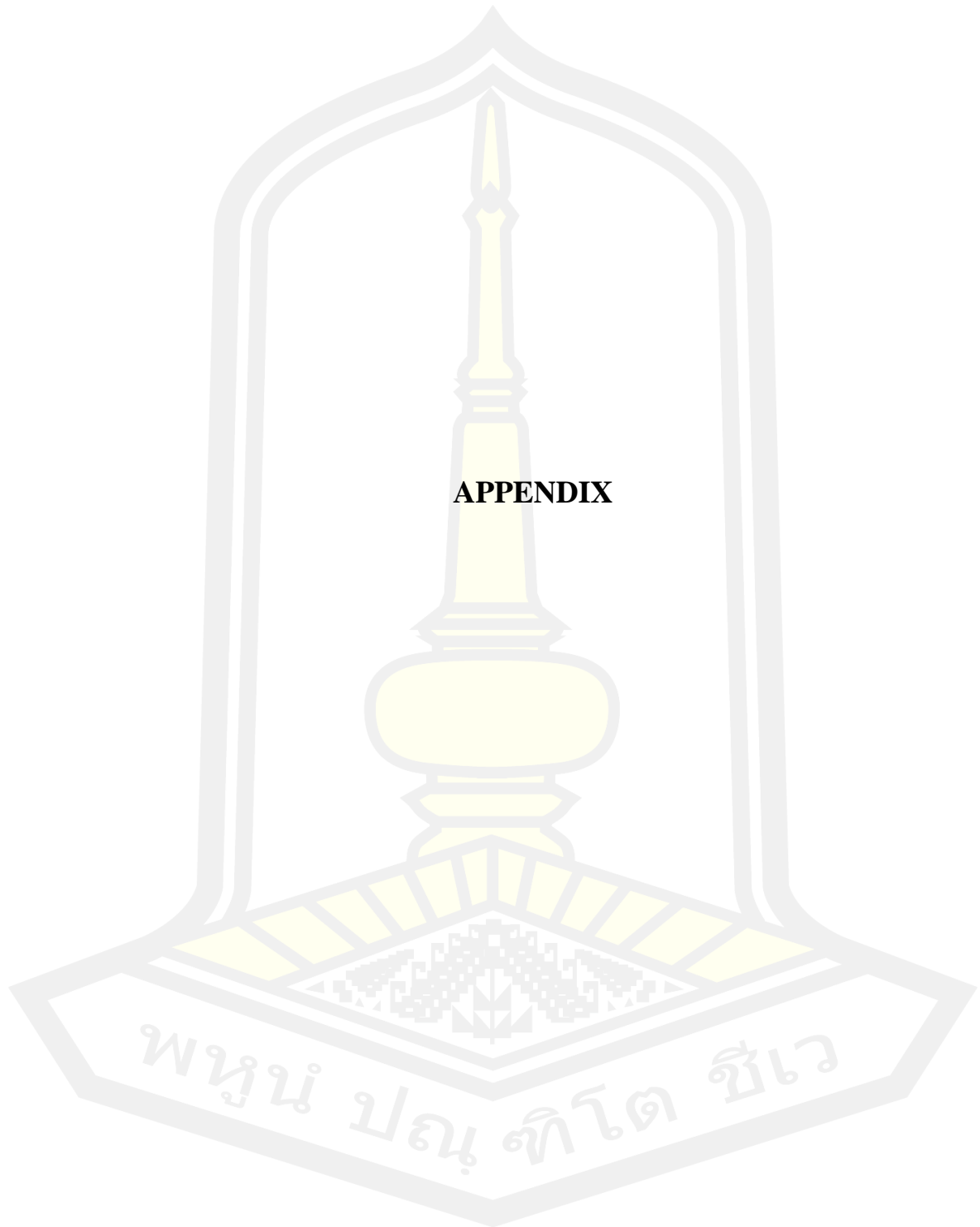
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**APPENDIX**



## Appendix I

"Guangxi National Vocal Brand R&D and Innovation Team" is a high-level innovation team and outstanding scholar program project of Guangxi universities. The project is hosted by Professor Zeng Cheng from Guangxi Arts Institute. Mainly research Guangxi national characteristic vocal music works and stage performance art, and publish vocal music teaching materials. The researcher assists in the collection and analysis of the works in the team.



Figure 54 Guangxi National Vocal Works and Stage Art Research Concert, Guangxi National Vocal Brand R&D and Innovation Team, June 2018.



Figure 55 Guangxi National Vocal Brand R&D and Innovation Team participated in The Chinese Golden Bell Award For Music, Chengdu, China, October 2019.

## Appendix II

Guangxi Museum of Ethnic Music, located on the campus of Guangxi Arts University, is the first music museum in Guangxi.



Figure 56 The researcher led the students to visit and study at the Guangxi Museum of Ethnic Music, in May 2022.



### Appendix III

The researchers analyzed more than 70 vocal works in the three stages of vocal development in Guangxi since the founding of New China. Images are original manuscripts and materials for analyzing vocal works.

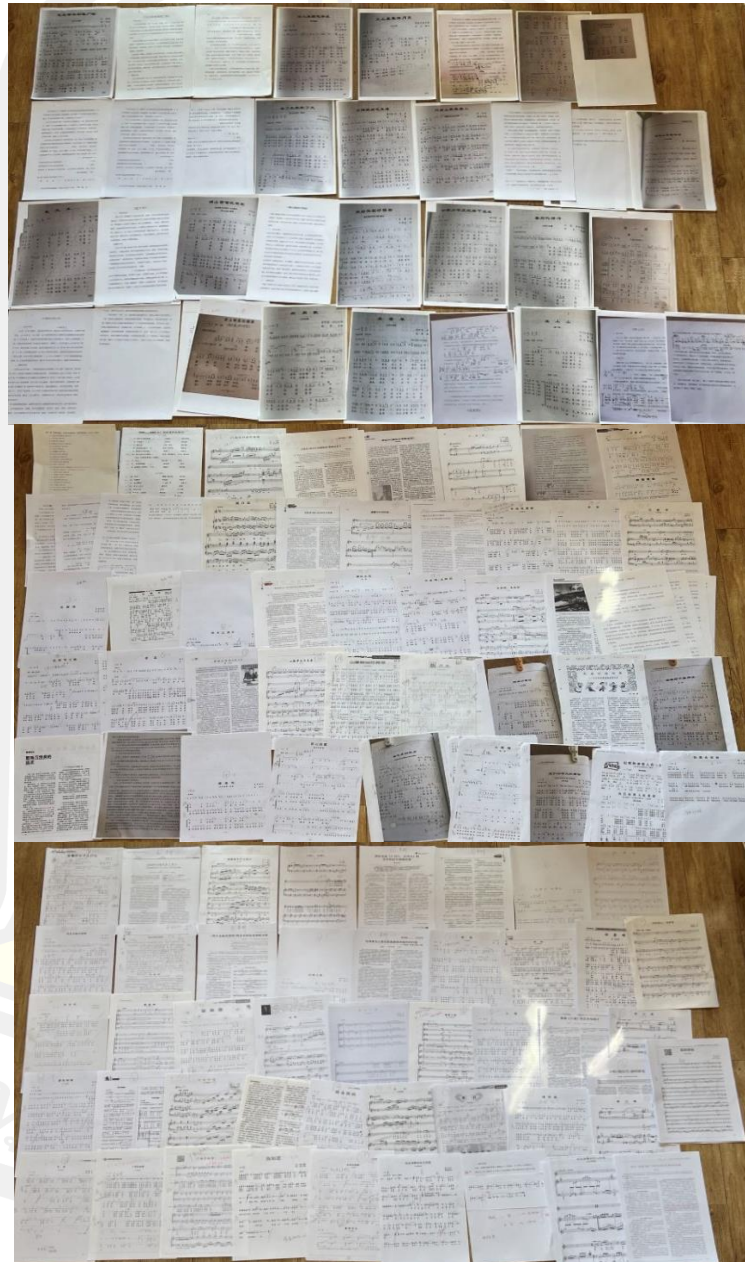


Figure 57 The researcher analyzed the original manuscripts and materials of more than 70 Guangxi vocal works, December 2022.

## Appendix IV

# 山歌好比春江水

san kr xau pi tshun teianj suei

歌舞剧《刘三姐》主题歌

集体 词曲

隆翔 配伴奏

唱 山 歌 哎,  
tsh'an san kr ai

5  
这 边 唱 来 那 边  
tsr pien tsh'an lai na pien

9  
和,  
xr 山 歌 好 比 春 江  
san kr xau pi tshun teianj

13  
水 (哎), 不 怕 滩 险  
suei ai pu p'a t'an cien

17  
湾 又 多 (啰), 湾 又 多。  
uan iou tuo luo uan iou tuo

Figure 58 "Folk Songs Are Like Spring River", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.



## Appendix V

## 天上星星伴月亮

thiɛn ʂaŋ ɛiŋ ɛiŋ pan ye liɑŋ

(过山腔)

那坡壮族民歌

李志曙 记谱

♩ = 70 小行板

(同 啊 志 啊 呐 哟)

th'uŋ a tʂl a na xɿ

6 天 (啊) 上 星 星 伴 (啊) 月 亮,

thiɛn a ʂaŋ ɛiŋ ɛiŋ pan a ye liɑŋ

10 全 中 国 人 民 跟 着 党 (啊) (同 啊 志 啊

tɕhyɛn tʂuŋ kuo rən min kən tʂɿ tɑŋ a thiɛn a tʂl a

14 呐)。

na

Figure 59 "The Stars in the Sky With the Moon", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.

## Appendix VI

## 老 王

lǎu

uǎn

张仁胜 词  
傅磬 曲

稍自由

稍慢  $\text{♩} = 60$

(伴) 唱 山 歌 (咧),  
(backing vocals) tʃʰaŋ ʃan kr lie

3  
这 边 唱 来 那 边 和 (啰)  
tʃr pien tʃʰaŋ lai na pien xr luo

5  $\text{♩} = 70$   
那 边 和。(独) 老 王 老 王 进 寨 那 天  
na pien xr (solo) lǎu uǎn lǎu uǎn tsein tʃai na thien

7  
没 出 太 阳, 乡 亲 都 很 高 兴 拍 起 巴 掌,  
mei tʃʰu thai iaŋ ɕiaŋ tɕʰin tou xən kau ɕiŋ pʰai tɕʰi pa tʃaŋ

10  
他 在 城 里 蛮 好 还 来 这 地 方, 更 莫 说 人 家  
tha tsai tʃʰəŋ li man xau xai lai tʃr ti faŋ kəŋ muo ʃuo rən tɕia

13  
还 是 个 什 么 长。握 握 手 (哎),  
xai ɕl kr ʃən mɿ tʃaŋ uo uo ʃou ai

15  
老 王 眼 一 热, 掀 开 锅 (哎) 老 王 泪 汪 汪,  
lǎu uǎn ien i rɿ ɕien kʰai kuo ai lǎu uǎn lei uǎn uǎn

18



老王 (啊) 老王 (啊) 老王,  
lǎu uān a lǎu uān a lǎu uān

20



长得样子很硬朗, 怎么是个软心肠软心肠。  
tǎn tǎ iǎn tsɿ xəŋ iŋ lǎŋ tsən mɿ ʂ kɿ ruan ɕin tʂhən ruan ɕin tʂhən

23



(伴)唱 山歌 (咧), 这边 唱 来  
(backing vocals) tʂhən ʂan kɿ liɛ tʂɿ piən tʂhən lai

26



那 边 和 (啰) 那 边  
na piən xɿ luo na piən

28



和 (啰)。  
xɿ luo

Figure 60 "Lao Wang", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.

พหุ มบัณฑิต ชีวะ

## Appendix VII

## 赶圩归来啊哩哩

kan ey kuei lai a li li

古笛 词  
黄有异 曲

*mp*

啊 哩 哩, 啊 哩  
a li li a li li

哩, 赶圩归来啊哩哩,  
li kan ey kuei lai a li li

赶圩归来啊哩哩,  
kan ey kuei lai a li li

日落西山(啊哩哩) 散了圩(哩啊哩哩),  
ri luo xi san a li li san liu ey li a li li

欢欢喜喜(啊哩哩) 回家去(哩啊哩哩),  
xuan xuan ei ei a li li xuei teia tshy luo a li li

*mf*

啊哩哩, 啊哩哩, 赶圩归来啊哩哩,  
a li li a li li kan ey kuei lai a li li

*f*

啊哩哩, 啊哩哩, 赶圩归来啊哩哩。啊哩哩哩  
a li li a li li kan ey kuei lai a li li a li a li li

18

啊 哩 啊 哩 哩, 赶 圩 归 来 啊 哩 哩  
a li a li li kan ey kuei lai a li li

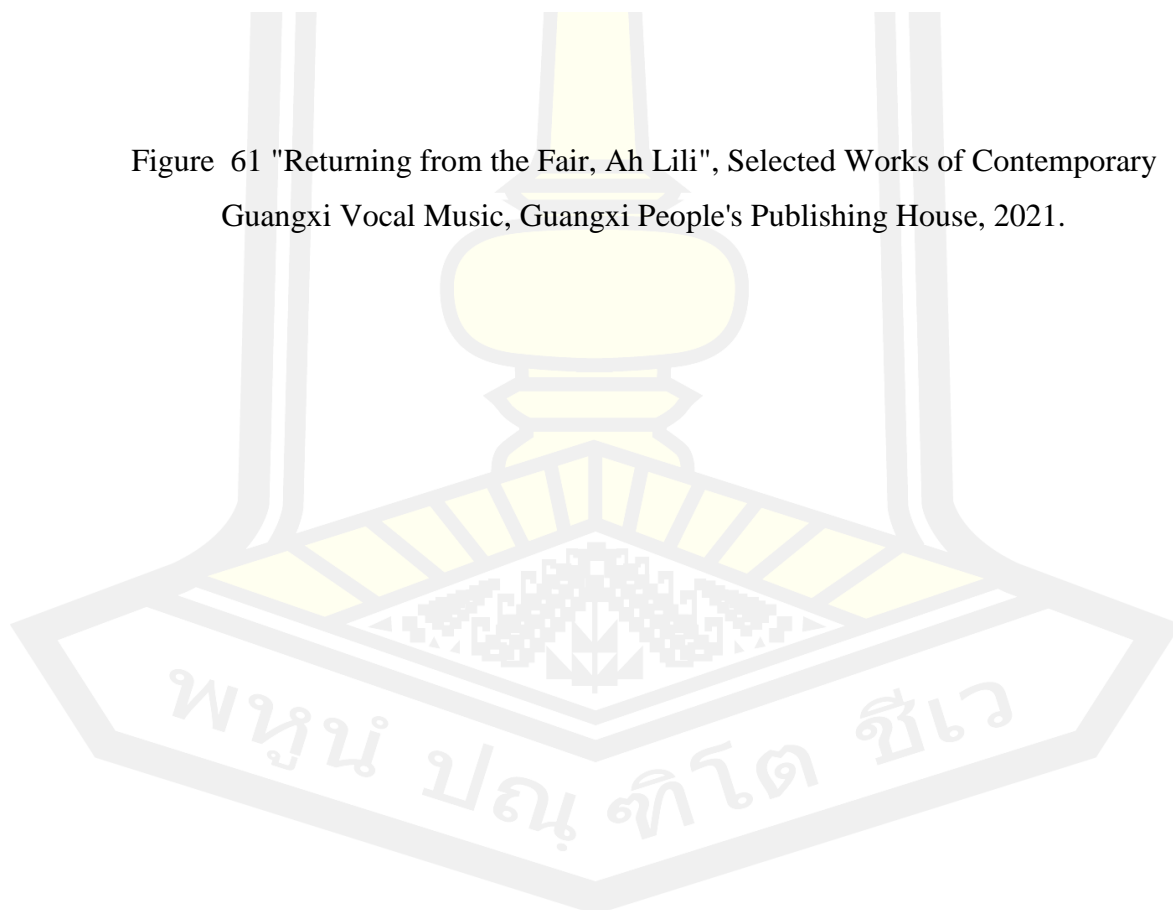
21

咳 啊 哩 哩, 啊 哩 哩,  
xai a li li a li li

23

啊 哩 哩。  
a li li

Figure 61 "Returning from the Fair, Ah Lili", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.



## Appendix VIII

## 广西尼的呀

kuɑŋ ɕi ni ti ia

Allegretto ♩=96

张名河 词  
赵琳 曲  
江姗姗 伴奏

*mp*

尼的呀 尼的呀, 美丽的广西 谁能不爱她。  
ni ti ia ni ti ia mei li ti kuɑŋ ɕi ʃuei nən pu ai tha

尼的呀 尼的呀, 美丽的广西 尼的呀。  
ni ti ia ni ti ia mei li ti kuɑŋ ɕi ni ti ia

尼的呀 尼的呀, 美丽的广西 谁能不爱她,  
ni ti ia ni ti ia mei li ti kuɑŋ ɕi ʃuei nən pu ai tha

尼的呀 尼的呀, 哎,  
ni ti ia ni ti ia ai

嘿嘿 嘿尼的呀。 迎宾那坡酒 那坡  
xei xei xei ni ti ia iŋ pin na phuo teiou na phuo

酒, 待客西山茶, 西山茶,  
teiou tai khɿ ɕi ʃan tʃha ɕi ʃan tʃha

揽胜德天 飞银瀑,  
lan ʃən tr thien fei in phu

访古花山有壁画, 有壁画。 尼的  
faŋ ku xua ʃan iou pi xua iou pi xua ni ti



18



呀,            尼的 呀,            最美 是那 漓江水,  
ia            ni ti ia            tsuei mei ɣ na li tɕiaŋ ɕuei

21



哗啦啦 流出个 甲天下。            尼的  
xua la la liou tɕhu kɻ tɕia thien ɕia            ni ti

23



呀,            尼的 呀,  
ia            ni ti ia

25



最美 是那 漓江水,            哗啦啦 流出个 甲天  
tsuei mei ɣ na li tɕiaŋ ɕuei            xua la la liou tɕhu kɻ tɕia thien

27



下。            尼的 呀,            尼的 呀,            尼的  
ɕia            ni ti ia            ni ti ia            ni ti

30



呀,            尼的 呀,  
ia            ni ti ia

32



尼的 呀,  
ni ti ia

Figure 62 "Guangxi Ni Di Ya", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.

## Appendix IX

## 壮族大歌

tɕuɑŋ tsu ta kr

中速 自由、飘逸地

梅帅元 词  
傅磬 曲  
蔡世贤 伴奏

很 久 很 久 以 前 我 的  
xən tɕiou xən tɕiou i tɕhien uo tr

阿 妈 有 个 梦 想,  
a ma iou kr mən ɕiaŋ

很 远 很 远 她 要 去  
xən yen xən yen tha iau tɕhy

寻 找 那 叫 天 边 的 地 方,  
ɕyn tɕau na tɕiau tɕhien pien tr ti faŋ

因 为 那 里 有 五 彩 的 壮 锦,  
in uei na li iou u tɕhai tr tɕuɑŋ tɕein

还 有 会 唱 歌 的 阳 光。  
xai iou xuei tɕhaŋ kr tr iaŋ kuaŋ

我 年 轻 的 阿 妈 于 是 走 出 寨 门,  
uo nien tɕhien tr a ma y ɕl tsou tɕhu tɕai mən

19  
 十 万 山 托 起 了 母 亲 的 形 象。  
 ş̣ uan ş̣ an t'huo tɕ'hi liau mu tɕ'hin tɕi ŋiŋ ɕiŋ

23 *f* 强烈 勇往直前地  
 走 啊 走 啊 走 啊 走， 走 进 不 老 的 传  
 tsou a tsou a tsou a tsou tsou tɕin pu lau tɕ tʂhuan

26  
 说， 走 在 长 长 的 路 上，  
 ş̣uo tsou tsai tɕ'həŋ tɕ'həŋ tɕ lu ş̣əŋ

29 *f*  
 一 个 永 远 行 走 的 母 亲 在 路  
 i kr yŋ yen ɕiŋ tsou tɕ mu tɕ'hin tsai lu

31 *ff* 坚毅 无限向往地  
 上。 走 啊 走 啊 走，  
 ş̣əŋ tsou a tsou a tsou

33  
 走 啊 走 啊 走，  
 tsou a tsou a tsou

35 *f*  
 走 啊 走 啊  
 tsou a tsou a

37  
 走。 走。  
 tsou tsou

Figure 63 "Da Ge of Zhuang Nationality", Selected Works of Contemporary Guangxi Vocal Music, Guangxi People's Publishing House, 2021.

## BIOGRAPHY

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