

The Application of Guangxi Zhuang Elements in Contemporary Zhuang Vocal Music Works

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Abstract

This paper applies the intertextuality theory and takes 18 representative works as examples including the text of Zhuang folk songs of Napo, Pingguo, Longzhou and other areas and the text of the contemporary Guangxi vocal music works, to conduct a comparative study. Then, it is found that the text of contemporary Guangxi Zhuang vocal music works has distinct national textual characteristics of the Zhuang nationality in the four aspects of music language, music style, performance form and stage costume. Such results are conducive to the inheritance and development of Guangxi national vocal music works, and provide theoretical reference for the creation and research of Guangxi national vocal music.

Key words: Guangxi Zhuang folk songs; Contemporary Zhuang songs

Introduction

Guangxi is an autonomous region inhabited by multi-ethnic groups, with 12 ethnic minorities living here for generations. Among them, the Zhuang nationality is the most distributed nationality in Guangxi. The contemporary vocal music works of the Zhuang nationality in Guangxi have obvious cultural characteristics of the Zhuang nationality, specifically speaking, its music language has distinct cultural characteristics of the Zhuang nationality, its music style has a unique regional style, the performance form has the national character of the Zhuang nationality, and the stage clothing also uses the elements of the Zhuang nationality. The study of Guangxi national vocal music works is significant to inherit Guangxi national music culture. This paper selects the Zhuang folk songs of the three places with the widest spread of songs and the largest number of works, and makes a comparative study of nine Zhuang folk songs and nine contemporary vocal music works. Through an in-depth analysis of its cultural connotation and artistic characteristics by using intertextuality theory and comparative method, this paper compares two texts and summarizes the artistic laws of Guangxi national vocal music works from melody, tonality, local language and language voice to provide theoretical reference for the research and creation of Guangxi national music.

"Intertextuality" is a literary theory generated in the ideological trend of western structuralism and post-structuralism, which generally refers to the interrelationship between different texts, also called "the nature of intertext" (Jonathan Culler, 1981). This concept was first put forward by French semiologist Julia Kristeva in 1986. According to Julia Kristeva, a text will always be associated with another text in one way or another. Any text is produced on the basis of the trace or memory of its previous text, or formed in the absorption and transformation of other texts. This theory is related to post-structuralism, semiotics and critical discourse, which has been applied to social, psychological, historical and other disciplines, covering a wide range of areas.

Internationally, it has been widely used in cultural studies including music. For example, *Intertextuality in Western Art Music* by Michael, L. Klein, a scholar from Temple University in the United States. The author uses the "intertextuality" theory of M.M. Bakhtin (1895-1975), Julia Kristeva, Roland Barthes (1915-1980) and Harold Bloom to make a deconstructive analysis on the relationship between the composing elements of Witold Lutoslawski's (1913-1994) *Symphony No.4* and Beethoven and Chopin's works (Zhao Shufeng, 2013). Kristeva's text hermeneutics and the formulation and principle of translinguistic are quite consistent with the research ideas of super-ethnography, and have a more suitable relationship with art (music) ethnography (Yang Minkang, 2020). At present, the domestic music circle mainly focuses on the field of aesthetics in the research of music intertextuality. There are few researches on the cultural and artistic attributes of contemporary Guangxi vocal music works combined with the above theories in domestic ethnic music circles.

As mentioned in the theory of intertextuality. On the one hand, the formation of the text is based on well-founded citation, application, mapping and rewriting. On the other hand, in different contexts, the text constantly "breaks up" into new elements. Through the research, the author finds that the contemporary Guangxi vocal works have obvious music characteristics of Zhuang nationality, closely related to Zhuang folk songs. In their creation, composers often apply the music elements of Zhuang folk songs from different regions to their own works, so that the cultures of different nationalities can meet and collide. Some composers also integrate the popular contemporary creative techniques and innovative thinking into their own creation.

The rewriting and construction of melodic text and dialect text

The music language of contemporary vocal works of Zhuang nationality in Guangxi focuses on the specific regional style, and the melody basically uses the Zhuang folk music material, paying attention to selecting the music material in the Zhuang music of each region. There are roughly the following two situations: one is to use folk song materials of Zhuang nationality to create brand-new music melodies; the other is to directly select the Zhuang folk song melodies for adaptation.

The timbre of contemporary vocal works of Zhuang nationality in Guangxi is more inclined to the simple and bright one matched in the singing state of Zhuang folk songs. It is common to use the original folk song singing as the embellishment of pop singing, thus showing the mutual integration of the Zhuang folk song style and the pop music style in the same work.

The mode of contemporary vocal works of Zhuang nationality in Guangxi basically adopts the national one. In terms of the diversified and colorful creative techniques, it combines the folk music with the western music (Ouyang Yiwen, 2018).

For example, *Moon* (the original song) was composed in 2008 by Zhuang folk singer Mo Yance. The song uses modern pop music creation techniques and draws on the Nahailiao

tune in the Liaoge songs of the Zhuang in Pingguo area. By 2017, the composer Zeng Lingrong adapted it into a choral work.

The song is composed of the melodic theme of Kapok, a Nahailiao of the Zhuang. The lyrics combine mother tongue and Chinese, and the melody structure is about the five-tone Sol mode pattern of Nahailiao, which integrates the singing style of pop music, and the orchestration technique of pop music is used as well.

Bars 2-7, theme of *Kapok*

Soprano
Daeng la a_e yi_gok go leu ha leu gang mbou ha leu mbou ce leu

T. 2
我好整夜, 想到月亮都沉默了, 我满身 满头是露水.

Bars 14-17, theme of *Moon*

The melodic fragments sung in the mother tongue are presented many times in the works, which are emphasized many times in the padding syllables, the female melody part, the transition and the end of the music segment, quietly integrating the musical elements of the mother tongue into the structure of the work. On the one hand, form the horizontal melody decoration and vertical multi-part branches; on the other hand, by repeatedly emphasizing the music elements of Liaoge songs, audiences can enjoy a distinct and profound music image of the Zhuang nationality.

Table 1:

Bars	1-12	19-21	22-25	30-32	33-36	49-50
Role in the structure of songs	Intro.	Padding syllable	Female voice	Female voice	Closing sentence / transition	End

The part of Chinese lyrics adopts the rhetorical way of borrowing things to express feelings. In the lyrics, "moon" is compared to the beloved girl. This easy-to-understand and literary way of writing lyrics is quite common in the creation of Guangxi folk songs, which reflects the reserved character of the Zhuang people. The structure of the lyrics is regular and symmetrical, with a total of 4 paragraphs, each with 4 phrases. This creative technique, symmetrical with the lyrics of Liaoge songs, retains the sentence structure of Liaoge songs and keeps the works with distinct regional music characteristics.

Table 2:

Paragraph	a	a'	b	b'
Lyrics	Miss you for several nights, Till the moon becomes silent, My head is covered with dew, Running your soft face.	Looking at the top of the hill, As if you were dancing, My heart flies with you far away, I am still intoxicated by the cool breeze.	The night I miss you, As beautiful as the moon, Water in the stream beside is flowing, The flowing waves gurgling and smiling.	You're so beautiful, As beautiful as the moon, Sometimes round and sometimes missing, I will always miss and follow you.

The rewriting and construction of the structure of lyrics and the text of padding syllables

The contemporary vocal works of Zhuang nationality in Guangxi retain the original features of regional Zhuang folk songs and pay attention to the use of padding syllables and voice. The lyrics of many works have the characteristics of poetic language, beautiful voice, local charm and so on. The lyrics of the original folk songs are closely related to the life of the Zhuang people, which basically expresses the life state of the Zhuang nationality. Due to ethnic changes and other social reasons, Zhuang languages have differences in different regions, which leads to varying lyric structures, language rhythms and padding syllables of folk songs in different regions.

For example, the repeated padding syllable "Nideya" in the lyrics of Guangxi Nideya comes from the language of Napo Black clothes Zhuang in Baise prefecture, which is called "living fossil of Zhuang nationality", meaning "good" in English. It can be another representative symbol within Guangxi's local culture (Tian Yunyan. Tong Guangkai. 2021). The song itself is based on melodic tunes such as "Guoshan melody" and "Qingting tune". The composer writes the melody with a narrow interval below the fifth, which is common in western Guangxi folk tunes. The melody of this work is mainly composed of second and third intervals, supplemented by fourth and fifth intervals. In terms of the proportion distribution of words and tunes, the work has more words and less tunes, therefore, the melody of the work gives people a kind of musical feeling with a little jump in the flow, and the melody writing technique of the composer enables the work not only lose the local flavor, but also have some flavor of the times. The structural characteristics of tight at first but afterwards loose are consistent with the distribution characteristics of melodic lines in folk tunes, which also retain the melodic techniques feature such as folk ornaments and padding syllables.

In the lyrics, the lyricist Zhang Minghe introduced a variety of traditional cultural symbols in Guangxi, such as "a ball made of strips of silk", "bronze drum", "Zhuang brocade" and "mountain songs", he also described the natural ecology in Guangxi with scenic spots such as "Detian waterfall", "Zuojiang Huashan Rock Art Cultural Landscape" and "Lijiang River". The frequently used padding syllable "Nideya" emphasizes the "good" of Guangxi and conveys to audiences the peaceful, stable and harmonious Guangxi style as a whole (Wei Xue, Fan Ximu, 2005). In terms of the structure of the lyrics, from the words such as "Napo wines to welcome guests", "Xishan tea to receive guests" and "Enjoy Detian Waterfall", we can see that in the process of creation, the lyricist consciously follows the body structure of the lyrics in Napo Black Clothes Zhuang's "Guoshan melody", that is, the structure of combining five words and seven words.



The common padding syllables in Liaoge songs of Pingguo City are "Digehei", "Yi", "Leu" and so on (Ni Xu. 2017). In the mode series, the five different tones of "Liaoge songs" are all Sol mode tone (Li Ping. 2021), that is, Sol is the dominant tone, and the sound is classified as "sol la do re mi". In terms of the interval, its usage rules of the five different tones in Liaoge songs are more or less the same.

For example, "yi" and "ha leu" are padding syllables in Moon and appear as many as 15 times. Most of these words have no actual semantics, but only play the role of connecting music and heightening the atmosphere, so that the national character of the work could be portrayed vividly. In addition, each phrase stays in leu, forming a strong sentence pause in terms of musical relations and sentence relations. The distribution of the padding syllables of the whole work is shown in the following table:

Padding syllable	yi	ha leu
Bars	2-3 8 22 33	4 6 7 9 11 12 20 24-25 31 34-35 49
Times	4	11

The most distinctive feature in Longzhou Qin songs is that the performer wears foot bells and shakes with the beat. Its melody is high, the rhythm is free, and there is often a mixed beat, the sound range is relatively narrow, the rhythm is strong, and there are more appoggiatura and mordent.

For example, the song Let the Goose Fly is a single three-part form with the nature of variation. Paragraph A is the pentatonic mode of A Do, with a change of tempo (2/-3/4.4/4), and the song is gentle. The first four bars are the introduction composed by the Do. The first sentence of the song begins with Mi with a short appoggiatura. The whole melody is mainly composed of octave and quarter notes, with a narrow range, mainly in the middle voice area. At the end of each sentence, there is a section of "ViViViViVi", which means "geese fly and fly". The accompaniment of Tianqin is very simple, the whole song almost only uses the main chord, although the performance of foot bell is single, but its crisp sound effect enriches the listening sense of the song. There is a total of three-sentence lyrics in this paragraph, except for the first sentence, the second two sentences are weakened rhythm, and the first sentence has an eight-point stop. When singing, we should pay attention to the short appoggiatura and deal with it politely. At the same time, because the rhythm is simple, we should also notice the coherence within phrases.

Paragraph B: B-flat Do mode. This hard-to-finish paragraph is a female solo, cappella, a free expression of emotion. Many partials are added to the large number of tone shifts in this paragraph, which enriches the melodic color and contrasts with the front and back paragraphs. Those coloraturas test the singer's skills and intonation.

Paragraph A1: It is the reappearance of paragraph A, omitting the last sentence and turning into a section of modulation to connect. The paragraph A2 is the pentatonic mode of C Do, which develops from the modulation in paragraph A, shortened from the original three sentences to two sentences, "fly fly fly fly fly" at the end of the first sentence (marked with the letter "V" in the original song, which is expressed here by fly, is better to express the sound of wild geese flapping wings) is a second degree higher than the original, and the second sentence remains the same. The closing sentence is to freely extend the beat of the last two beats of "fly fly fly fly fly".

送情歌·放雁

嘞 咳 麻 疼 踢 最 呼 麻 疼 共
 8 最 M 咯 VVVVV VVVVV 嘞 M 间 M 莫 密 丁
 14 担 丁 爹 原 咳 VVVVV VVVVV M 莫 密 笔 担 笔
 18 爹 闷 咳 嘞 多 边 M 闷 藏 省 那 M 闷 松 嘞 VVVVV VVVVV
 23 M 闷 圣 客 肖 官 藏 鲜 嘞

The rewriting and construction of the performance form and national dress

The singing style of contemporary folk songs is basically solo. The national vocal music works of Zhuang nationality absorb the common singing methods of two-part duet, male and female duet and group singing. For example, The Stars Accompanied the Moon interprets the collision between the original folk song and the new folk song with a duet, just like the picture of a Zhuang girl singing in antiphonal style in the mountains.



Figure 1. the performance photo of *The Stars Accompanied the Moon*



Figure 2. *the performance photo of Moon*

Local national costumes with rich colors and exquisite styles are often seen in Zhuang's national vocal music works.

Fancy embroidery and the use of color contrast are the major feature for Zhuang traditional clothing. Blue and black are the main colors of its clothing, whether it is the overall black or blue Chinese blouse with black long skirt, both have distinct national characteristics, especially the slightly loose Chinese blouse with small stand collar and the design details of seven-minute sleeves, giving the clothes the beauty and delicacy of traditional clothing. The blue edge of the black long skirt also brings the skirt the beauty of contrasting colors, making the whole more elegant. Like the black edge of jacket sleeves, besides the contrastive beauty, it is also easy to see the natural freshness of cotton and linen fabric and the pastoral style.



Figure 3. *The scene of singing Liaoge song of Zhuang nationality in the evening party named Twelve sounds of nature, Liaoge song of Zhuang nationality.*



Figure 3. *The scene of singing Liaoge song of Zhuang nationality in the evening party named twelve sounds of nature, Liaoge song of Zhuang nationality.*

In their clothes, fine embroidery has always been the brightest part, no matter on the sleeves and lapels, or on the skirt's hemline and skirt edges, it could be found embroidery patterns of different details. These embroidery in amazing colors add infinite charm and sparkle to the dark blue and black, and such a combination of low and high profile let people know at first sight that this is the traditional dress of the Zhuang nationality. The shape of the top and skirt can not only lengthen the proportion of the figure, but also make the overall sense of elegance more attractive.

In recent years, the national costumes of the Zhuang nationality that can be seen on the stage have the following characteristics:

First, abstract geometric patterns are widely used, and in most cases, they are mainly shown actively in the form of repeated fabric, which fully shows the positive attitude of the Zhuang people. Abstract pattern expressions include moire, water ripple, swirl pattern and so on. These patterns are the characteristic contents in Zhuang clothing elements, and are also welcomed and recognized by other ethnic groups.



Embroidery on the skirt

Second, the application of dragon patterns will be fully combined with the patterns of flowers and plants. Dragon, as an important totem of the Chinese nation, occupies a very important position in the Zhuang clothing elements. However, the Zhuang people live in a fresh nature, so when applying dragon patterns, it will inevitably consider the flowers and plants of nature, so it appears to be closer to the people, and the effect of the pattern is particularly remarkable.

Third, fish, insect, flower and plant patterns are also a significant part of Zhuang clothing elements. In contrast, when using such patterns, painters do not invest more in the realistic description of meticulous brushwork, but will actively refine the inner beauty of these patterns, so as to help better show the long-lasting Zhuang clothing elements.



Embroidery on the collar

Discussions

Through the above analysis, Guangxi Zhuang folk songs are the chief source to create contemporary Guangxi Zhuang vocal music works. If examined from the post-structuralism view, we can determine that there is an intertextual relationship between contemporary Zhuang vocal music works and Guangxi Zhuang folk songs.

The contemporary vocal works of the Zhuang nationality in Guangxi are the quotation and rewriting of the folk songs of the Zhuang nationality. In terms of the overall artistic structure and artistic techniques, the contemporary vocal music works of the Zhuang nationality in Guangxi obviously simulate the folk songs of the Zhuang nationality. The so-called "intertextuality" is also called "the nature of intertext". According to the text theory in French post-structuralism, "intertextuality" means that any single text is not self-sufficient, and its meaning is produced in the process of cross-reference with other texts (Roland Barthes.1981). Therefore, any text is a kind of intertext, which experienced the absorption and transformation from other texts. Such text being absorbed and transformed is called "soustexte" or "hidden text" (Tiffina Samowayo. 2003). Through the above analysis, it is sufficient to show that the contemporary vocal music works of the Zhuang nationality in Guangxi are indeed based on the folk songs of the Zhuang nationality.

In other words, the participation of Guangxi folk songs in the discourse space of contemporary Zhuang vocal works is the relationship between the texts of Zhuang folk songs and those texts that express many possibilities of this Zhuang culture. This reflects the

importance of Guangxi Zhuang folk songs as the soustexte. In other words, Zhuang folk songs, as the soustexte, are quoted and rewritten by contemporary Zhuang vocal music works.

For example, the text of contemporary Zhuang vocal works quotes and rewrites the text structure of five or seven words and four phrases in Zhuang folk songs; quotes and rewrites melodic fragments or complete melodic texts of Zhuang folk songs; quotes and rewrites the local language text, combining Zhuang language and Chinese; quotes and rewrites the text form of singing in the native language; quotes and rewrites the regional harmonic orchestrating text; quotes and rewrites the textual characteristics of Zhuang folk songs, such as the relationship between the second, fourth and fifth intervals, as well as the tunes of pentatonic national tones; quotes and rewrites the padding syllables unique in Zhuang folk songs.

Text name	Lyric structure text	Melodic text	Dialect text	Interval relation text	Padding syllables text
Zhuang folk songs	✓	✓	✓	✓	✓
Contemporary vocal music works of the Zhuang nationality in Guangxi	✓	✓	✓	✓	✓

The contemporary vocal works of the Zhuang nationality in Guangxi deconstruct and construct based on the folk songs of the Zhuang nationality. In the theory of deconstruction of intertextuality, the French critic Jacques Derrida proposed that the essence of each text is split, and every use of language symbols adds some new elements to the symbols considering different contexts (Cheng Xilin. 1996). In other words, any new text is "grafted" by various components in the previous text (Qin Haiying. 2004).

Contemporary Guangxi vocal music works are Zhuang folk songs multiplied and reconstructed in the context of different times. Through the reproduction and construction by multiple creative techniques, Zhuang folk songs have opened up a broad space for their spread and development. For example, in the aspect of melody, it uses the creative techniques of western variation, changing and developing the melodic fragments of Zhuang folk songs to create a brand-new work; in terms of harmony, it combines with composition techniques such as extended chord commonly used in contemporary pop music; in terms of musical structure, the four-sentence structure of Zhuang folk songs can be innovated and developed by using the western two-part and trilogy structure theory; as for lyrics, it uses Chinese to sing. These are the new elements added in the use of Zhuang folk song symbols. The following picture shows the relationship between the contemporary vocal works of the Zhuang nationality in Guangxi and the Zhuang folk songs, which is "split".



Professor Yang Minkang applied the theory of intertextuality to the study of the relationship between music ethnography and related disciplines; Professor Chen Yong applied the theory of intertextuality to the study of "position" and "transformation" of music thoughts in late modern China; Professor Zhao Shufeng applied the theory of intertextuality to the study of ceremonial music texts. In the future development of Guangxi national vocal music, Guangxi Zhuang vocal music works will continue to inherit classics and constantly innovate and diversify music forms. The communication, integration and changes between music cultures will make many changes in the text composition of traditional music, and even derive many new music texts. In my opinion, this research theory is also applicable to the study of music texts of other ethnic groups in Guangxi, such as Dong, Yao and other 11 ethnic minorities.

Due to the large number of ethnic minorities in Guangxi, a wide variety of folk songs and rich vocal music works, it is difficult to comprehensively screen the works in a limited time. This paper selects the most widely spread and most popular 18 works for sampling and analysis. This result is only based on the comparative discussion of 18 representative works, and perhaps there are many artistic laws that I have not found, which will be used as the groundwork for a further study of its diversified characteristics. After that, we will continue to carry out in-depth study on this aspect, hoping to provide theoretical reference for the innovation and development of Guangxi vocal works.

Suggestions

1. Scholars should improve the theory construction of Guangxi national vocal music art, create a healthy environment for the development of Guangxi national art, and enhance the public's aesthetic concept of national vocal music.
2. Performers should inherit the artistic essence of the Zhuang vocal music and create an environment for the inheritance and development of Guangxi national vocal music art.
3. Communicators should pay attention to the development of the cultural deposits in Guangxi national vocal music art, inherit and carry forward the national vocal music art with the help of the Internet and other channels.

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