



Zhuang Music Elements in Modern Orchestra in Guangxi , China

Huang Yanjun

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

April 2022

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องค์ประกอบดนตรีจ๊วงในวงออร์เคสตราสมัยใหม่ในกางสี ประเทศจีน

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3507003233

MSU iThesis 62012060014 thesis / recv: 02042565 04:24:18 / seq: 10



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|-------------------|--|--------------|-------|
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| <b>UNIVERSITY</b> | Maharakham University  | <b>YEAR</b>  | 2022  |

### ABSTRACT

This study will discuss the application of music elements of Guangxi Zhuang nationality (hereinafter referred as Guangxi Zhuang or Zhuang ) in Guangxi symphony works. It will discuss the significance and value of the creative characteristics of Guangxi Zhuang element symphony to creative practice. It will describe the characteristics of Zhuang music, sort out the presentation forms of Zhuang music in history with the methods of literature research and field investigation, explore the regional characteristics of Zhuang music, analyze the characteristics of Zhuang music types, and then excavate the characteristics of originality and mutual integration of Zhuang music communication path. It will analyze the creative characteristics of symphonic works by summarizing the musical elements of Zhuang folk songs as the creative motivation and analyze the symphonic works of three typical composers by using the modern composition technology theory of China and the western countries, including the analysis of the musical form structure, harmony, polyphony, orchestration, and related elements, and summarize the composition technical characteristics of their works, and explore the national characteristics and humanistic connotation of symphony works. It will come to the following conclusions: 1 The original characteristic of Zhuang music is inheritance, and mutual integration is development. The thesis explores the mutual integration development of Zhuang music in the form of modern symphonic music and seeks a new path to protect and inherit Zhuang music. The symphony created by using Zhuang music elements is a direction of the integration development of Zhuang music, which is conducive to the inheritance and development of Zhuang music. 2. The creative characteristics of Guangxi Zhuang element symphony works are as follows: first, the usage of the Chinese national mode to create, and usage the far relationship to transfer the same mode, so as to obtain different modes and the sense of sound, color, and color; Second, interval thinking

controlling melody development thinking; Thirdly, texture sound cluster writing replacing the traditional musical form structure and breaking the conventional musical form structure thinking; Fourth, with shaping Zhuang music elements as the creative theme, Zhuang music has a distinctive character and three-dimensional image; Fifth, the multiple usages of modern composition techniques, twelve tone sequence and sound block thinking writing. By deeply excavating the creative characteristics and value of Guangxi composer Zhuang element symphony, a theoretical breakthrough in the characteristics of two postmodern works can be obtained.

Keyword : Guangxi Zhuang element symphony, Zhuang music characteristics, Symphony creation characteristics



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## ACKNOWLEDGEMENTS

I would like to express my sincere and deep appreciation to Dr. Narongruch Woramitmaitree and Dean Dr. Komkrich Karin, my thesis advisors, for their guidance, supervision and invaluable advice throughout.

I would also like to thank Dr. Jarernchai Chonpairot, Dr. Arsenio Nicolas and Dr. Wiboon Trakulhun and Dr. Peerapong Sensai , for their great assistance in the thesis content, and many suggestions.

I would like to thank the Mahasarakham University for supporting me the scholarship during the study. I wish to give a thank to the instructors of the Department of Music, included Asst. Prof. Yo Awirut , Mr. Xie Haowen and others, for their kindness and assistance aswell as many suggestions.

I am particularly indebted to all of my music teachers, whose gave me the musical knowledge and special thanks for Mr. Lupei , Mr.Zhong Juncheng and Mr. Lv Junhui, who produced and composed the invaluable works.

I never forget to thank all of my friends in musicology major, for their kindness and helps in many things. Thank for Mr. Xie Haowen, who helped me in printing music scores and my thesis, Thank Miss Wei Shanshan for all the help she provided me in Thailand, and Thank for Miss Ge Xuyang who helped me in proof reading and correcting my English.

Finally, I want to thank my lovely parents, family and relatives. Thank my mothers for their great support, help me take care of my children and let me go all out to study for a doctor. Thank my twin daughters for accompanying me to study in Thailand. This is the best memory of my life. Thank my husband for his tolerance, moving forward together, working together and making progress together. Their love and encouragement are the most important part of my success.

Huang Yanjun

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# CHAPTER I

## INTRODUCTION

### 1.1 Background of research

Guangxi Zhuang symphony refers to the symphony composited by using Guangxi Zhuang music elements, which belong to the music composition of a large musical form structure. According to records, the history of the first symphony of Guangxi can be traced back to the symphony composited by composer Lu Huabo in the 1960s. In 1996, Mr. Zhang Xiaodong established Guangxi Symphony Orchestra. In 2012, Mr. Zhong Juncheng established the "China-ASEAN Music Week," and the composition of Guangxi symphony set off a climax. Every year, a batch of new symphony works with Guangxi national music elements will emerge to enrich and improve the Guangxi symphony composition library.

Zhuang is the largest minority in Guangxi. 90% of the Zhuang people in China live in Guangxi, so the full name of Guangxi Province is Guangxi Zhuang Autonomous Region. Guangxi Zhuang symphony refers to the use of Guangxi Zhuang music elements as a creative theme motivation for symphony composition. In this dissertation, the elements of Zhuang music use the melody, tune, and sound of Zhuang folk songs and instrumental music, or refine the melody, tune and sound of Zhuang music.

At present, there are two problems in the research of Guangxi Zhuang symphony. First, the use of Zhuang music elements in Guangxi symphony composition is not clear; Second, in the research process, predecessors did not systematically study the creation of Guangxi symphony from the perspective of composition technology, and the academic value and humanistic value of Guangxi symphony did not appear well.

The research on Guangxi symphony is mostly aimed at the style characteristics of a single work, while there is less research on the organic combination of Guangxi Zhuang music characteristics and creative characteristics. From the perspective of previous academic research, researchers mainly focus on music criticism, ethnomusicology, and composition technology theory but rarely systematically analyze a specific music theme from the macro perspective of the whole symphony composition. This study takes seven Guangxi Zhuang element symphonies as

the research object to study the characteristics of Guangxi Zhuang music; This dissertation studies how composers use Zhuang music elements to composite symphonies summarizes the creative characteristics of symphonic works and uses the creative technique of previous composers to composite the symphony Zhuang Yin and Zhuang Yun of four movements. This is what I have been focusing on and the goal of my research. Since the establishment of the "China-ASEAN Music Week" in 2012, I have been following the composer's creative intention, activity status, and symphony composition characteristics, conducting field research on the dissemination and development of Guangxi Zhuang music, communicating and learning with conductors and composers, and taking the work research as an opportunity to explore the value and characteristics of symphony works and provide creative ideas and modes for symphony composition.

For Guangxi symphony composition, 2012 to 2021 is an extremely important stage in the history of contemporary music in Guangxi. In the past decade, Guangxi has taken the "China-ASEAN Music Week" international platform as an opportunity to introduce the characteristics of contemporary composers' works, constantly promote excellent music works, and promote the exchange of music culture between ASEAN and Guangxi. This author takes Guangxi Zhuang music elements as the theme of symphony, selects seven symphony works as the research and analysis object, uses ethnomusicology and composition theory, analyzes and discusses the characteristics of Guangxi Zhuang music and the creative characteristics of Guangxi Zhuang music elements symphony works, refines the ideas and methods of Zhuang music elements to the composite symphony, and makes symphony composition.

Guangxi symphony composition is of great significance to the development of contemporary professional music. According to the author's field investigation and literature collection, Guangxi symphony works show the following characteristics:

- 1) Relying on Guangxi minority music resources, it reflects Guangxi's minority style and regional characteristics;
- 2) Using modern composition technique theory and composition skills to provide technical support for the composition of symphony works;
- 3) The exploration of the nationalization of symphony composition is the creative aim that the composer has been trying to achieve.



In view of the above characteristics and trends of Guangxi symphony composition, researchers have long paid attention to the composition of Guangxi symphony. The author takes the application of Zhuang music elements in Guangxi Modern symphony composition as the research object. The reasons are as follows:

First of all, the regional characteristics of Guangxi determine the national characteristics. Guangxi is located in Southwest China, while Zhuang nationality is the largest ethnic minority in Guangxi. Symphonic music composition with the theme of refining Zhuang music elements is the characteristic and representative of Zhuang nationality.

Based on the theme motivation of refining Zhuang music elements, this paper analyzes and discusses the characteristics of Guangxi Zhuang music and the composition technology of symphony works with Guangxi Zhuang music elements by using the theory of ethnomusicology and composition technology.

Second, a long-term cooperative relationship with the team of "China ASEAN Music Week" and Chinese composers is convenient for interview and observation. Guangxi Zhuang Autonomous Region, where the author of this paper is located, is a province with a 90% Zhuang population in China, which is conducive to the study of the characteristics of Zhuang music. Nanning is the host city of the "China ASEAN Music Week." It is convenient to communicate with composers and obtain a large number of music documents, videos, audio, and photos.

Finally, the author goes deep into the Guangxi Zhuang area to collect folk songs, select the creative theme, learn from the creative characteristics of 7 selected symphony works, and composite Zhuang music element symphony.

Based on the above reasons, the author hopes to explore the characteristics of Guangxi Zhuang music and summarize the creative characteristics of the symphony with Guangxi Zhuang music element through the application of Zhuang music elements in Guangxi symphony so as to provide creative ideas and creative experience for the composition of Zhuang music element symphony.

## 1.2 Research Objective

1. To investigate the characteristics of Zhuang nationality music in Guangxi, China.

2. To analyze the application of Zhuang nationality music elements in the symphony and summarize the creative characteristics of selected Guangxi symphony works in Guangxi, China.

3. The use of Zhuang nationality music elements into symphony composition in Guangxi, China.

### 1.3 Question of research

1. What are the characteristics of Zhuang music in Guangxi, China?

2. How to use Zhuang music elements in the symphony composition in Guangxi, China?

What are the characteristics of the Zhuang music elements symphony composition in Guangxi, China?

3. How to use the Zhuang music elements for symphony composition in Guangxi, China?

### 1.4 Benefit of the research

1. To investigate the music characteristics of Zhuang Nationality in Guangxi, China.

2. To investigate the application of Zhuang nationality music elements in symphony works and the creative characteristics of Guangxi Zhuang music elements in symphony work in Guangxi, China.

3. To understand the creative ideas and process of the Zhuang musical element symphony in Guangxi and to create symphony works with Zhuang elements.

### 1.5 Scope of the research

1. To study and summarize the characteristics of Zhuang music through field investigation of Zhuang music in Guangxi, China.

2. To analyze and study the works of the selected composers in Nanning, to discuss the application of Zhuang musical elements in the symphony and the creative characteristics of the selected symphony works in Guangxi, China.

In this dissertation, the author selects Guangxi Zhuang Autonomous Region for field investigation and music score sampling because Nanning is the place where composers create the most symphonic works of Guangxi Zhuang elements.

3. To select Zhuang music elements as the creative theme of symphony, learn from the creative characteristics of selected symphony works, analyze the creative ideas and creative process of the symphony, and submit one symphony work with four movements.

### 1.6 Definition of terms

1. Zhuang nationality = refers to the Zhuang nationality living in Guangxi Zhuang Autonomous Region, China.

2. Zhuang nationality music element = refers to the Zhuang music element of Guangxi Zhuang Autonomous Region, China.

3. Symphony composition = refers to the composition in the form of a Symphony.

4. Symphony composition elements of Zhuang = symphony works composited with Zhuang music elements of Guangxi Zhuang Autonomous Region, China.

5. The characteristics of symphony composition = refers to the composition characteristics of symphony works of selected composers in Guangxi Zhuang Autonomous Region, China that uses Zhuang music elements.

### 1.7 Conceptual framework

This dissertation introduces the music samples of Guangxi Zhuang symphony works:

1. Symphony works. 2. Key informants. 3. The repertoire is closely related to the performance. Through the above research objects and interviewees, we will study from three aspects: the characteristics of Guangxi Zhuang music, the application of Zhuang elements in Guangxi symphony, and the characteristics of symphony composition.

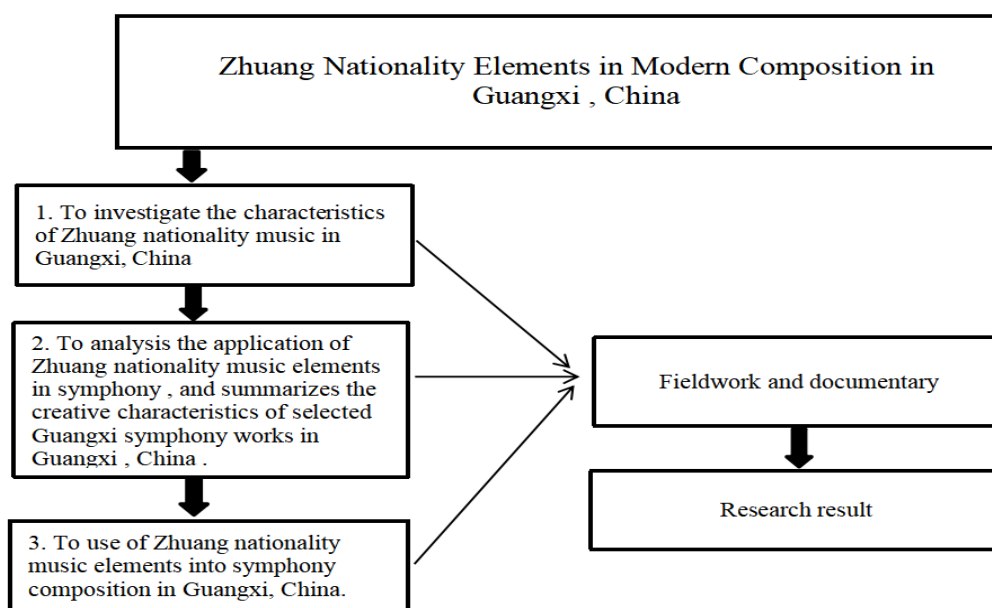


Figure 1 The Conceptual Framework of The Dissertation



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## CHAPTER II

### LITERATURE REVIEW

In this study, the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. The General Knowledge of Zhuang Nationality in Guangxi Province, China.
2. The General Knowledge of Symphony.
3. Music Elements of Zhuang Nationality.
4. The Application of Zhuang Elements in Guangxi Symphony.
5. Theories Used in this research.
6. Documents and Research Related to Guangxi Zhuang folk songs, Guangxi symphony, Guangxi Zhuang element symphony, and composition technology theory.
7. Creative conception of Zhuang element Symphony “Zhuang Yin. Zhuang Yun”

#### **2.1 The General Knowledge of Zhuang Nationality in Guangxi Province, China**

Zhuang nationality is a minority with the largest population in China. The Zhuang language belongs to the Zhuang-Dai language branch of the Zhuang-Dong language family of the Sino Tibetan language family. The Zhuang nationality originated from the "Xi'ou" and "Luo Yue" tribes in Lingnan recorded in the book of Han in the pre-Qin, Qin, and Han Dynasties. Zhuang nationality is distributed in 31 provinces, autonomous regions, and municipalities directly under the central government, mainly in the south, starting from Lianshan Zhuang and Yao Autonomous County of Guangdong Province in the East, Wenshan Zhuang and Miao Autonomous Prefecture of Yunnan Province in the west, Congjiang County in the north, Qiandongnan Miao and Dong Autonomous Prefecture of Guizhou Province in the north and Beibu Gulf in the south. Guangxi Zhuang Autonomous Region is the main distribution area with 90% of the Zhuang population. (Han&D.M, 2021)

Zhuang nationality has a long history. As early as 2000 years ago, the Zhou Dynasty was recorded in ancient books. From the Qin and Han Dynasties to the Sui and Tang Dynasties, it was

also known as Xi'ou, Luo Yue, Wu Hu, Li, and Liao. In Song Dynasty, the appellations of "Bang" and "Tong" appeared. The title of "Liang" appeared in the Ming Dynasty. Before the 1950s, there were more than 20 kinds of Zhuang nationality, including Budong, Buyi, Buyi, Buyi, buliao, BuNong, buman, Budai, butu, BuNong, and Busha. After the founding of the people's Republic of China, in accordance with the wishes of the nation, it was unified as "Dong Nationality" and changed to "Zhuang Nationality" in 1965. (Zhang&X.D, 2021)

The population of Zhuang Nationality in Guangxi is 16,926,381 (2020), accounting for 90.23% of the total population of Zhuang Nationality in China. It is mainly distributed in Nanning, Chongzuo, Baise, Hechi, Liuzhou, Laibin, and Guigang of Guangxi Zhuang Autonomous Region. The counties with more than 90% Zhuang population are Long'an county and Yongning County of Nanning city; Tiandeng, Daxin, and Longzhou of Chongzuo city; Jingxi, Debao, Pingguo, Napo and Tianyang of Baise city; Xincheng county of Laibin city. Guangxi Zhuang nationality accounts for more than 90% of China's Zhuang nationality and is the province with the largest Zhuang population in China. (Lv&J.H, 2021)

Table 1 Distribution of counties and cities with more than 90% of the population of Zhuang nationality

| Serial Number | City          | Country  | County Area (square kilometers) | total population (ten million) | Population of Zhuang Nationality (ten million) | Proportion of Zhuang population in total population |
|---------------|---------------|----------|---------------------------------|--------------------------------|--|---|
| 1             | Baise City    | Jingxi   | 3331                            | 57                             | 56.8   | 99.71%  |
| 2             | Baise City    | Debao    | 2558                            | 34                             | 33   | 97.82%  |
| 3             | Baise City    | Pingguo  | 2485                            | 45                             | 40.8   | 90.62%  |
| 4             | Baise City    | Napo     | 2230                            | 19                             | 17   | 90.59%  |
| 5             | Baise City    | Tianyang | 2395                            | 33                             | 30   | 90.2%   |
| 6             | Chongzuo City | Tiandeng | 2159                            | 40                             | 39.5   | 98.81%  |
| 7             | Chongzuo City | Daxin    | 2756                            | 35                             | 34   | 97.2%   |
| 8             | Chongzuo City | Longzhou | 2318                            | 27                             | 26   | 95.8%   |

Table 1 (Continued)

| Serial Number | City         | Country  | County Area (square kilometers) | total population (ten million) | Population of Zhuang Nationality (ten million) | Proportion of Zhuang population in total population |
|---------------|--------------|----------|---------------------------------|--------------------------------|--|---|
| 9             | Nanning City | Long'an  | 2263                            | 37                             | 35.6   | 96.34%  |
| 10            | Nanning City | Yongning | 4725                            | 91.2                           | 83.6   | 91.65%  |
| 11            | Laibin city  | Xincheng | 2541                            | 40                             | 36.4   | 90.92%  |

## 2.2 The General Knowledge of Symphony

Symphony refers to large-scale orchestral music with multiple movements composed for orchestras. Symphony is a large orchestral suite evolved from Italian opera overture. The word comes from Greek and means "ring together." By the second half of the 18th century, it developed into an independent Orchestra work, usually containing four movements. The genre of each movement is similar to that of Sonata, with large-scale structure, large development of music theme, and rich orchestrations, which is suitable for expressing more dramatic content. Symphony Orchestra is a modern large-scale Symphony Orchestra, which is divided into two tubes, three tubes, and four tubes according to scale, namely small, medium and large. It is usually composed of string, woodwind, brass, and percussion instruments. (Mark Evan Bonds,2004)

Symphony has a history of centuries. Symphony, originally from ancient Greek. In the middle ages, it refers to the harmonious combination of two tones. The Renaissance period from the 15th to the 16th century generally refers to all kinds of vocal and instrumental music. In the 17th century, the symphony was used to refer specifically to pure instrumental ensemble music, such as Overture and interlude of the oratorio. In the first half of the 18th century, Opera Overtures began to be performed alone in concerts, laying the foundation for the Symphonic Overture of the "slow and fast" School of Naples. In the middle and late 18th century, Mannheim school added Allegro finale to three Preludes, forming the rudiment of four-movement instrumental music. At the turn of the 18th and 19th centuries, with the development of Vienna

classical music schools Haydn, Mozart, and Beethoven, Symphony entered the golden age. The concept of the modern symphony was formed and established in this period. (Huang&Y.G, 2021)

### **2.3 Music Elements of Zhuang Nationality**

The Zhuang music element is an abstract concept, which refers to taking a song or a music style of Zhuang folk music as music creation material. The purpose of this dissertation is to appropriately strengthen or highlight the specific theme or content of Zhuang music elements, which is conducive to the dissemination of music works, deepen the understanding and acceptance of works so as to facilitate the dissemination of works.

Guangxi Zhuang Autonomous Region, located in Southwest China, is one of the five major ethnic minority autonomous regions in China. After many human migrations in Chinese history and integration with Guangxi Zhuang locals, a diversified cultural pattern has gradually formed. Zhuang music culture is a music culture with Zhuang music as the main body and integrating Han music, Buddhist music, Taoist music, and local ritual music. Zhuang music elements, mostly Zhuang folk music elements as the main body, as the theme of music composition. (Lu&P, 2021)

### **2.4 The Application of Zhuang Elements in Guangxi Symphony**

Taking Zhuang music elements as the creative theme content is an important aspect of modern music composition in Guangxi. In the composition of Guangxi symphony, the themes of historical figures, national festivals, and national legends are mostly: the work "Singer Liu Sanjie" (DU Xinming, 2014) with the theme of Zhuang singer Liu Sanjie; "March 3" (Lu Pei, 2018), work with the same name as the festival day of Guangxi Zhuang song fair; The works "Buluotuo story" (Chen Kunpeng, 2015) and "Buluotuo poems" (LV Junhui, 2015) with the theme of Zhuang legend Buluotuo reflect the characteristics of Guangxi Zhuang music culture in China. (Luo&Y.L, 2003)

Using the melody and tone of Guangxi Zhuang music to the composite symphony is the main means and method of contemporary composition in Guangxi. The composer directly uses the prototype of Zhuang folk music, the theme of Zhuang nationality, and the characteristic tone



of Zhuang music to the composite symphony, which makes the Zhuang music style reflected incisively and vividly in modern music composition.

Table 2 attached Zhuang nationality music elements symphony works in Guangxi province, China

| Serial Number | Year | Composer Name    | Symphony Title                              |
|---------------|------|------------------|---|
| 1             | 2009 | Zhong Juncheng   | Ancient Village Gate                        |
| 2             | 2010 | Zhong Juncheng   | Impression Liu Sanjie                       |
| 3             | 2010 | Zhong Juncheng   | Rhapsody of Zhuang in Black                 |
| 4             | 2012 | Bi Bo            | Dream Back to Luoyue                        |
| 5             | 2012 | Liu Yiyuan       | Eight Notes of Zhuang Dance                 |
| 6             | 2013 | Zhong Juncheng   | First symphony "The Earth of Luoyue"        |
| 7             | 2013 | Zeng Haiping     | Phonological Poetry of Luo Yueyin           |
| 8             | 2014 | Zhong Juncheng   | Symphony No.2                               |
| 9             | 2014 | Lv Junhui        | Sound and Painting of Hongshui River        |
| 10            | 2014 | Lv Junhui        | Ancient Rhyme of Luoyue                     |
| 11            | 2014 | Lv Junhui        | Colorful Bagui                              |
| 14            | 2015 | Hou Daohui       | "Bole" Concerto "New Charm of Ancient City" |
| 15            | 2016 | Dai Wei          | Huashan Yiyin                               |
| 16            | 2016 | QiuPang yangyang | The Sacrifice of Ganzhuang                  |
| 17            | 2017 | Ding Ling        | The Story of Hongshui River                 |
| 18            | 2017 | Lu Pei           | March 3                                     |
| 19            | 2019 | Lv Junhui        | The Charm of Zhuang Nationality             |
| 20            | 2020 | Hou Daohui       | Impression .March 3                         |

## 2.5 Theories Used in this Research

### 2.5.1 Western Composition Technology

The analysis of symphony works takes the composition technology theory as the core of the analysis theory, takes the technical phenomenon of music works as the basis, selects Guangxi Zhuang element symphony works as the analysis object, identifies the style characteristics of music works, strives to grasp the technical characteristics and style characteristics of Guangxi Zhuang element symphony, summarizes the creative experience, understands the creative law and inspires the creative thinking.

The theory of harmony, counterpoint, orchestration and musical form in the traditional composition technology theory is the theoretical basis of music analysis. It mainly aims at the theoretical summary of the techniques of tonal music works in the "Common writing period" before the 20th century in Europe. It is also the basis of composition variation in modern music works in the 20th century and the emergence and development of new analysis methods. (Yao Henglu, 2010)

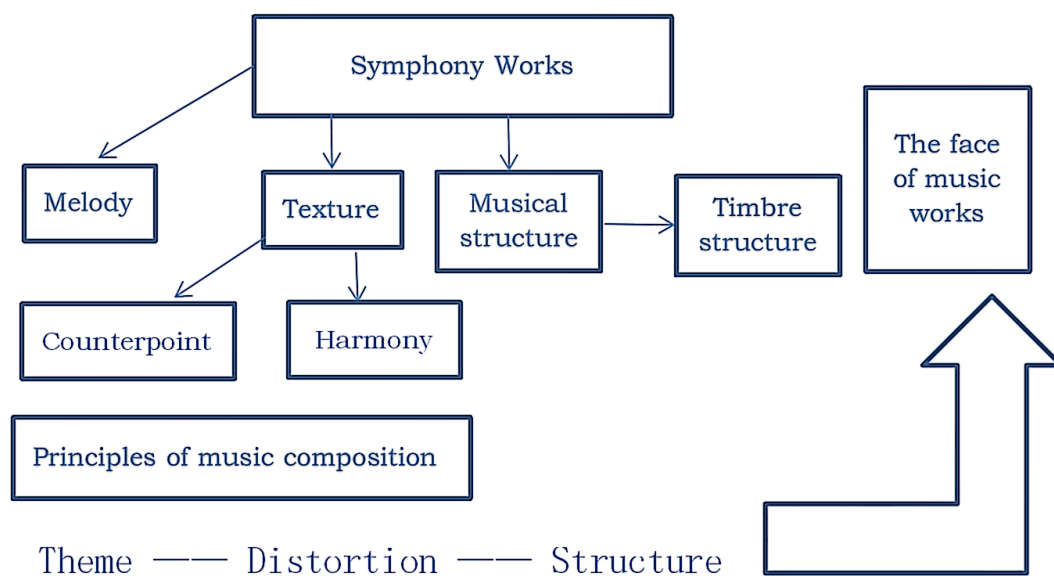


Figure 2 Analysis of the elements

#### 2.5.1.1 Traditional composition analysis theory

The importance of music analysis lies in the micro understanding of the writing details of music works and the macro understanding of the overall structure of music works. The

traditional composition music analysis theory mainly considers the analysis of symphony works from the following theories:

### 1. Melody

Melody is the primary element of music. It usually refers to the passage of several musical sounds through art organized and rhythmic sequence formed by conception. According to a certain pitch, time value and core interval relationship, it is composed of a monophonic part with logical timbre. Melody is composed of many basic elements of music. It mainly analyzes the mode, rhythm, beat, strength, timbre and performance methods

### 2. Harmony

Harmony refers to the sound combination composed of two or more different sounds at the same time according to certain rules. Harmony is the pitch organization form of multi-part music and one of the basic means of music expression. Harmony has two basic attributes: structural function and color function: 1) Structural function, 1) the organizational function of the vertical combination of pitch; 2) Establish or disintegrate the function of tonality and mode; 3) Develop or terminate the function of a structure; 2. Color function, the sound function of harmony. Harmony analysis, which mainly determines the tonality or atonality of the work; Analyze the logic of harmony progression, harmony and tonality.

### 3. Polyphony

Polyphony refers to the independence of several (two or more) paragraphs (or relatively independent) melody lines, organically combined together (combined at the same time or successively), appear, flow harmoniously and unfold the multi-part music. Polyphony types are divided into: 1) imitation polyphony; 2) Contrast polyphony; 3) Fugue; 4) A polyphony.

### 4. Orchestration

Orchestration is one of the components of composition method, that is, the process of adding multi-part accompaniment to a main melody. The main contents of the analysis are as follows: 1) the performance of various musical instruments and their playing methods; 2) The timbre contrast and coordination effect of each musical instrument group; 3) The unified effect of music and sound.

## 5. Musical form

Musical form is the concept of "structure". It is a partial understanding of the "form" of music works formed by integrating many factors such as music history, music aesthetics, composition techniques and humanistic characteristics of different regions. Generally, the musical structure consists of the following structure types:

| The Types of Musical Form |                   |
|---------------------------|-------------------|
| 1                         | One-part Form     |
| 2                         | Binary Form       |
| 3                         | Ternary Form      |
| 4                         | Variation Form    |
| 5                         | Strophic Form     |
| 6                         | Rando Form        |
| 7                         | Sonata Form       |
| 8                         | Rondo Sonata Form |

Figure 3 The Types of Musical Form

Music analysis, through the analysis of a link or some local characteristics of symphony works, analyzes the potential structural significance and obtain the structural purpose related to the overall layout:

1. Harmony analysis leads to the characteristics of the whole tonal structure; The theme characteristics and the unfolding technique are used to get the characteristics of the musical form structure; The characteristics of local music texture writing come to the characteristics of the overall structure; The musical analysis of the outline of musical form Conclusion.

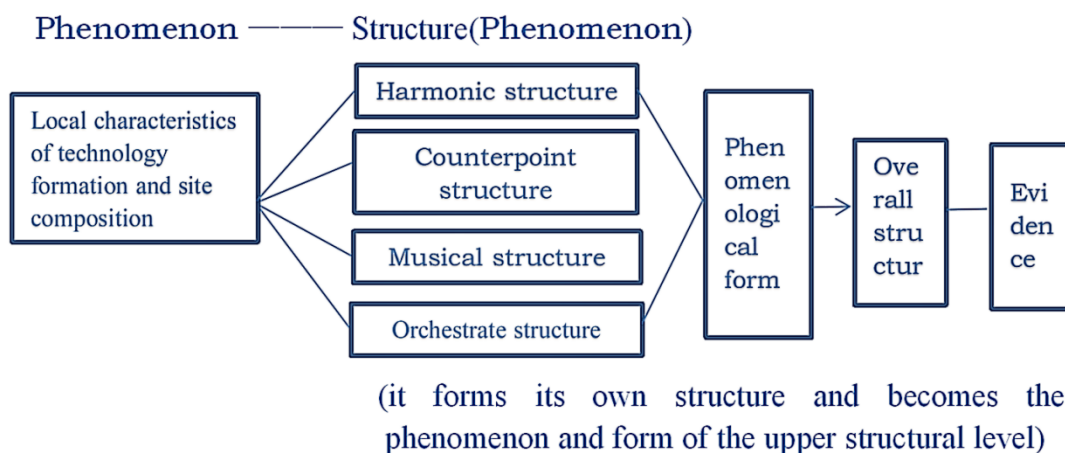


Figure 4 The elements of morphological analysis

2.The theme characteristics and the unfolding technique are used to get the characteristics of the musical form structure;

3.The characteristics of local music texture writing come to the characteristics of the overall structure;

4. The musical analysis of the outline of musical form Conclusion.

"Music techniques" refers to the various elements of music works and their corresponding composing technology theory, "comprehensive analysis" refers to the analysis concept that should be adopted when learning music works. The comprehensive analysis of music techniques is to organically integrate the "four pieces" of traditional composition technology course in music techniques; the comprehensive analysis of analysis methods is not only to analyze the melody, harmony, form, polyphony and orchestration of works but also to analyze the logic and overall structure of music works. (Yao&H.L, 2009)

The comprehensive analysis of music composition techniques is to integrate the comprehensive analysis of music composition techniques into the analysis of music works, based on the technical phenomenon of music works, with the style development of works as the clue, and with typical works of various styles and techniques as the research object, so as to achieve the goal of broadening their artistic vision.

#### 2.5.1.2 Modern Composition Techniques

Modern music generally refers to all professional music composition from the end of the 19th century to the beginning of the 20th century after impressionist music. From the

perspective of historical style, modern music refers to the music works supported by non-traditional composition techniques and non-functional harmony systems in the 20th century. The music system is different from the two pure tonal music systems of traditional music system and pop music system. Gradually formed a unique modern harmony as the theoretical support. Its music is characterized by complex harmonic structure, mostly tonal fuzzy, multi-tonal, pan tonal and atonal music works. (Yao&H.L, 2010)

### 1. Twelve-tone serial technique

The twelve-tone serial technique is produced by the arrangement of twelve pitch levels in the semitone scale of the average law according to a specific order. In the original twelve-tone sequence theory, each treble appears once in the sequence. In this way, based on the arrangement of prototypes (P, initial set), the sequence can also be retrograde (R, with the arrangement of twelve-tone prototypes as the standard and arranged from back to front, that is, the retrograde order of the initial set), reflection (I, with the arrangement of twelve-tone prototypes as the standard and the first tone of the prototype as the axis, carry out strict reverse inversion, that is, form a mirror reflection form with the prototype sequence in the longitudinal direction) Four basic deformations such as retrograde reflection (RI, which is based on the twelve-tone order of reflection and arranged from back to front, that is, the reverse order of reflection). (Luo&Y.L, 2003)

In the twelve-tone system, each tone can be written on any octave. Using the traditional notation, the tone at the same position omits the reduction mark. That is, there is no temporary reduction mark for any tone, the number below each tone becomes an ordinal number, and the tone level position of each tone style is marked with the same ordinal number. (S. Kostka, 2002)

Take Schoenberg's Suite (Op.25) (1923) as an example.

#### 1.Prime

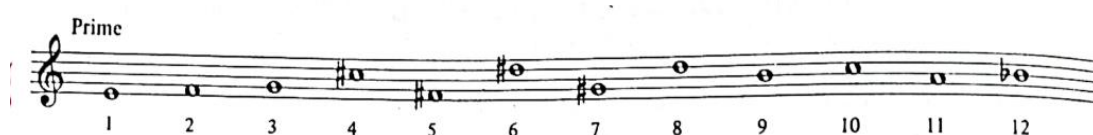


Figure 5 Take Schoenberg's Suite (Op.25)

## 2.Retrograde



Figure 6 Take Schoenberg's Suite (Op.25)

## 3.Inversion



Figure 7 Take Schoenberg's Suite (Op.25)

## 4.Retrograde Inversion



Figure 8 Take Schoenberg's Suite (Op.25)

Each of the four basic forms has 12 middle shifts, and there are  $4 * 12 = 48$  variants in the number of one tone sequence. Numbers, i.e. 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11, are listed after the simplified word. The numbers are used to indicate how many halftones distance the sound column form is shifted. The first sequence form in work is marked P0 and p1 on the initial pitch... (S.Kostka. 2002)

## 2. Group Composition

Group composition is a music composition technique composed by Stockhausen in the 1950s. Group composition emphasizes the progress of larger music segments (some complex sound combinations), and a large number of notes are combined together. Stockhausen's works are for three orchestras, "Sound group" (1955-1957) can best reflect the experimental nature of the group composition method. "Sound group" is composed of many different musical fragments or "Sound groups," each of which has a unique musical character, which is determined by the

general attributes such as the overall interval content, the average duration length, the range of sound area, the sound and texture density of musical instruments. The group represents a composition method adopted by many composers during the 1950s. This composition method places the texture at the center of music attention and regards it as the main carrier of music content. The structure of Stockhausen's total score is mainly conceived by the changes of texture and timbre. (RobertP.M., 2014)

Bretz's work "Hammer without owner" (1954) makes an experimental composition on the composition method of the sound group, and the application of timbre and texture is more obvious. The constantly changing timbre layer and rhythm give the work a flowing and gorgeous quality. The texture used in each movement has obvious characteristics. The structure closely echoes each other with the flow of "sound groups," forming a greater connection and structural force in the whole work. This reflects Bretz's new direction in the concept of musical form.

The emergence of the group composition method has promoted composition theorists to study new methods of timbre and texture, such as the spectrum method and chromatography, to mark the musical form structure of modern works.

The analysis of Guangxi symphony is mainly based on the comprehensive analysis of composition techniques in western music analysis methods and the comprehensive analysis of harmony, polyphony, music structure, orchestration, theme melody, mode, rhythm, and other factors in western music research. Music theme analysis is an important part of melody analysis in music analysis, and it is the understanding and grasp of the dominant motivation of music works. In postmodern symphony works, twelve-tone serial techniques, sound group theory, and chromatography are used to mark its sound group and texture. The dominant motivation of music reflects the development character and dominant direction of music melody and is the most basic cell of the development of music materials. Taking Zhuang folk songs as the creative theme of Guangxi symphony, Zhuang folk music elements are used to create, which highlights the regional and national characteristics of Guangxi.

### 2.5.2 Theory of Chinese Composition Technology

The theory of Chinese composition technology mainly refers to the theory of Chinese composition technology, which is formed by Chinese music theorists through quoting, translating, and studying western composition technology theory, fully absorbing the excellent achievements



of western composition theory research, and carrying out some sinicized and nationalized exploration. (Li& S.Y & Qi& B.P, 2007)

The research method of Chinese composition technology theory is to interpret and analyze the symphony in Guangxi's modern composition. Excavating the musical elements of Zhuang folk songs is an important part of refining the Guangxi Zhuang characteristics of the symphony in Guangxi's modern composition. It has the same function as the western composing technology theory. This paper analyzes the Guangxi style melody and folk song melody of Guangxi symphony with the theme of Zhuang folk song and summarizes the characteristics of Zhuang national style in Guangxi symphony.

#### 2.5.2.1 The analysis theory of Chinese Composition Technology

Li&J.T (2004) the concept of "Chinese music" proposed in this book includes both traditional music, modern music, and modern avant-garde music style works. The music analysis of Chinese music includes music noumenon, history, and aesthetics. Among them, "structural analysis" is based on the analysis of music ontology, which is not only related to the details of music but also refers to the macro organization and design of works. Through analysis and practice, this paper explores the characteristics of composition techniques used in music. The book elaborates from the following aspects: the structural analysis of Chinese traditional music, including Chinese folk music, literati music, religious music, court music, and opera music; the musical structural analysis of the combination of Chinese and western music, including the new national vocal music, instrumental music works of Chinese professional composers, Chinese style music works written for Western musical instruments, and Chinese style music works created by drawing lessons from Western genres Chinese Chamber Music, symphonic music, opera, and dance drama music, etc.; analysis of Chinese modern (avant-garde) music creation. This book is helpful for readers to grasp the different general styles and structural styles of Chinese music in different times.

In the theory of Chinese composition technology, the linear analysis of Chinese linear music is one of the important analysis paradigms. Guangxi music belongs to a part of Chinese music. The core of "linealism" lies in the reasonable application of "the flow of lines" in composing music to structure works. It is not constrained by the traditional model and tonality of

structural force. It organizes music with the flow of lines to fully display the structural force of its works. (Li&J.T, 2004)

### 2.5.2.2 The Theory of Chinese National Mode

Chinese national mode refers to the five-tone mode composed of Gong, Shang, Jue, Zhi, and Yu in Chinese harmony and the six-tone and seven-tone modes based on five-tones. Under the same key signature, Gong, Shang, Jue, Zhi, and Yu belong to five different tones in the same Gong system. The Gong tone is the same as the tonic of the same major. And so on, the Shang tone is the same as the II tone of the same major; The Jue tone is the same as the III tone in the same major; The Zhi tone is the same as the V in the major of the same key; The Yu tone is the same as the VI tone in the same major. (Li Chongguang,1) (Li& C.G, 1990)

#### 1. Scales in C Major

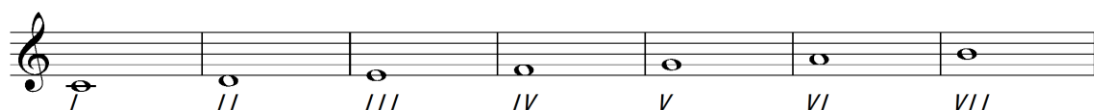


Figure 9 Scales in C Major

#### 2.The Scales of C Gong Scale with five-tone mode



Figure 10 The Scales of C Gong Scale with five-tone mode

#### 1. Chinese pentatonic mode

Chinese pentatonic mode is a Chinese national mode composed of five tones: Gong, Shang, Jiao, Zheng, and Yu, under the same key signature. The key sign is the same as the tonic major. There are five types: 1) Gong mode; 2) Shang mode; 3) Jue mode; 4) Zhi mode; 5) Yu mode. It is named the pitch of the first tone of the mode, and the tonic name of the position is combined with the mode type. The five types of modes under the same key sign belong to the same Gong system.

1. C Gong Scale with Chinese pentatonic mode



Figure 11 C Gong Scale with Chinese pentatonic mode

2. D Shang Scale with Chinese pentatonic mode



Figure 12 D Shang Scale with Chinese pentatonic mode

3. E Jue Scale with Chinese pentatonic mode



Figure 13 E Jue Scale with Chinese pentatonic mode

4. G Zhi Scale with Chinese pentatonic mode



Figure 14 G Zhi Scale with Chinese pentatonic mode

5. A Yu Scale with Chinese pentatonic mode



Figure 15 A Yu Scale with Chinese pentatonic mode

2. Chinese six-tone National Mode

Chinese six-tone mode is a Chinese national mode composed of six tones of Qingjiao or Biangong added to the five-tone mode under the same key sign. Qingjiao, which is equivalent to the IV tone of the same major; Bian Gong is equivalent to the VII tone of the same major. There are ten types of six-tone modes. It is named the tonic name of the pitch of the first tone of the mode, and the name of the plus offset is combined with the mode type.

1. Add *Qingjue* of C Gong Scale with six-tone mode



Figure 16 Add *Qingjue* of C Gong Scale with six-tone mode

2. Add *Qingjue* of D Shang Scale with six-tone mode



Figure 17 Add *Qingjue* of D Shang Scale with six-tone mode

3. Add *Qingjue* of E Jue Scale with six-tone mode



Figure 18 Add *Qingjue* of E Jue Scale with six-tone mode

4. Add *Qingjue* of G Zhi Scale with six-tone mode



Figure 19 Add *Qingjue* of G Zhi Scale with six-tone mode

5. Add *Qingjue* of A Yu Scale with six-tone mode

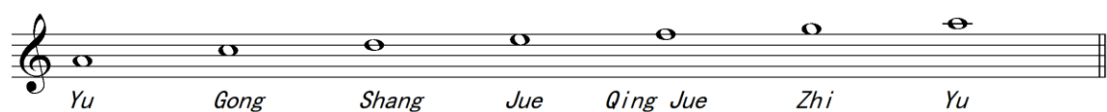
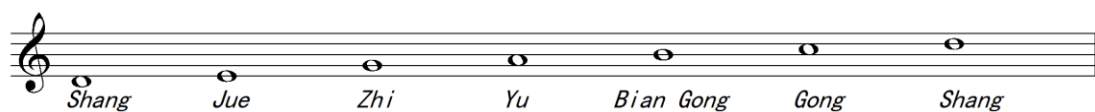
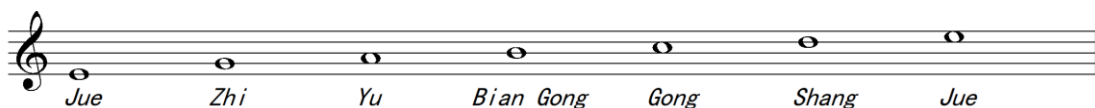
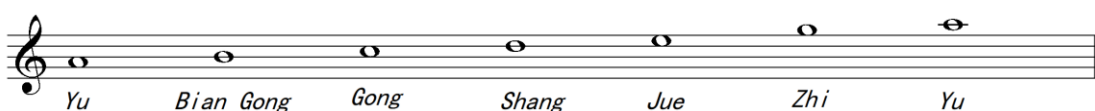


Figure 20 Add *Qingjue* of A Yu Scale with six-tone mode

6. Add *Biangong* of C Gong Scale with six-tone mode

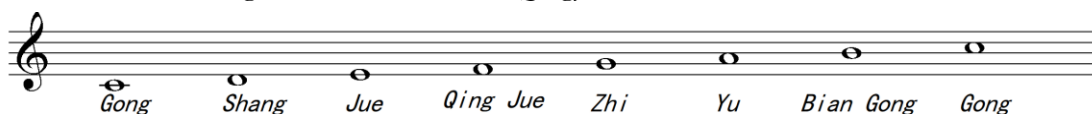


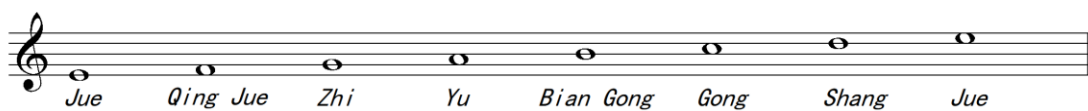
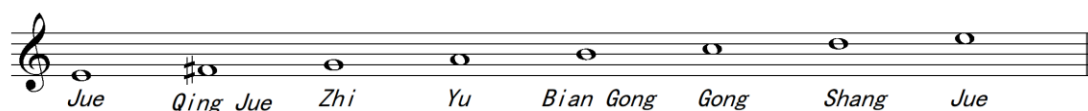
Figure 21 Add *Biangong* of C Gong Scale with six-tone mode

7. Add *Biangong* of D *Shang* Scale with six-tone modeFigure 22 Add *Biangong* of D *Shang* Scale with six-tone mode8. Add *Biangong* of E *Jue* Scale with six-tone modeFigure 23 Add *Biangong* of E *Jue* Scale with six-tone mode9. Add *Biangong* of G *Zhi* Scale with six-tone modeFigure 24 Add *Biangong* of G *Zhi* Scale with six-tone mode10. Add *Biangong* of A *Yu* Scale with six-tone modeFigure 25 Add *Biangong* of A *Yu* Scale with six-tone mode

## 3. Chinese seven-tone National Mode

Chinese seven-tone mode is a Chinese national mode composed of seven tones with two external tones on the basis of the five-tone mode under the same key sign. Qingyue adds two-tone changes, Qingjiao and Biangong, which are equivalent to the IV and VII of the same major; Yayue, which adds two inflections, namely, Bianzhi and Biangong, is equivalent to the #IV and VII tones of the same major; Yanyue, with two variations of Qingjiao and Run added, is equivalent to the level IV and level bVI tones of the same major. There are 15 types of seven-tone modes. It is named the pitch of the first tone of the mode, and the tonic name of the position is combined with the mode type.

1. C Gong Scale with seven-tone *Qingyue* modeFigure 26 C Gong Scale with seven-tone *Qingyue* mode2. C Gong Scale with seven-tone *Yayue* modeFigure 27 C Gong Scale with seven-tone *Yayue* mode3. C Gong Scale with seven-tone *Yanyue* modeFigure 28 C Gong Scale with seven-tone *Yanyue* mode4. D Shang Scale with seven-tone *Qingyue* modeFigure 29 D Shang Scale with seven-tone *Qingyue* mode5. D Shang Scale with seven-tone *Yayue* modeFigure 30 D Shang Scale with seven-tone *Yayue* mode6. D Shang Scale with seven-tone *Yanyue* modeFigure 31 D Shang Scale with seven-tone *Yanyue* mode

7. E *Jue* Scale with seven-tone *Qingyue* modeFigure 32 E *Jue* Scale with seven-tone *Qingyue* mode8. E *Jue* Scale with seven-tone *Yayue* modeFigure 33 E *Jue* Scale with seven-tone *Yayue* mode9. E *Jue* Scale with seven-tone *Yanyue* modeFigure 34 E *Jue* Scale with seven-tone *Yanyue* mode10. G *Zhi* Scale with seven-tone *Qingyue* modeFigure 35 G *Zhi* Scale with seven-tone *Qingyue* mode11. G *Zhi* Scale with seven-tone *Yayue* modeFigure 36 G *Zhi* Scale with seven-tone *Yayue* mode12. G *Zhi* Scale with seven-tone *Yanyue* modeFigure 37 G *Zhi* Scale with seven-tone *Yanyue* mode

13. A *Yu* Scale with seven-tone *Qingyue* mode



Figure 38 A *Yu* Scale with seven-tone *Qingyue* mode

14. A *Yu* Scale with seven-tone *Yayue* mode



Figure 39 A *Yu* Scale with seven-tone *Yayue* mode

15. A *Yu* Scale with seven-tone *Yanyue* mode



Figure 40 A *Yu* Scale with seven-tone *Yanyue* mode

This dissertation mainly collects, arranges, interprets, and analyzes Guangxi Symphony score with Zhuang folk songs as the creative theme. The music score is the starting point of analysis and research. Firstly, the Guangxi Symphony is systematically analyzed and studied with western composition technology as the leading and Chinese composition technology and Chinese national mode as the auxiliary. Second, the study of Zhuang music. Zhuang music mainly refers to Zhuang folk music. Through the unremitting efforts of Guangxi musicians from 1965 to 1995, it has been compiled into a volume and published "Guangxi Folk Song Integration" and "100 Zhuang Music", which recorded with sound. In the context of diversified modern music, the skillful application of western composition techniques takes the musical elements of Guangxi folk songs as the creative theme. The symphony has obvious characteristics in regional style and composer's personal style, which has the landmark significance of music semiotics, which provides research materials and materials for the study of the regional characteristics of the national music of modern composition techniques. This paper analyzes the corresponding harmony, polyphony, mode and orchestration in the western music teaching system and tries to



clarify the creative context and basic characteristics of Guangxi symphony. Its analysis still focuses on the scoring system and the conceptual and modular music system.

### 2.5.3 Anthropology Theory

Ethnomusicology is a theoretical discipline under musicology, which studies the traditional music of all nationalities in the world and its development types. Field investigation is the basic way to obtain the source of research materials. Its predecessor is European Comparative Musicology. (Baidu,2015)

Ethnomusicology belongs to the category of musicology and is closely related to ethnology and folklore. It includes investigating and studying the music characteristics of different nationalities, countries, and regions, exploring the relationship between this music and geography, history, and other cultures, so as to draw some conclusions related to music. This paper explores the deep meaning of musicology from the perspective of culturology, and restores and explains the relationship of national music in different contexts.

According to the ethnomusicology deeply rooted in the field investigation, this paper investigates the culture or culture of a certain nation and investigates the culture, history, geography, nationality, language, social system, mode of production and life, folk custom, psychology, and other aspects of the nation, so as to explore the characteristics of the national music culture, as well as the recognition of music under the common national aesthetic consciousness, and clarify the problems The music development law and evolution relationship between ethnic groups and the region.

## **2.6 Documents and Research Related to Symphony and Zhuang element Symphony in Guangxi, China**

The characteristics of Guangxi folk songs, Guangxi Symphony literature, and Zhuang element Symphony literature are as follows:

### 2.6.1 Documents and Research Related to Zhuang folk songs

Fan Ximu (2009) published "100 Zhuang Folk Songs" in 2009, which mainly collected representative Zhuang music repertoire with special characteristics in Guangxi. This book is listed in the series of Zhuang studies, which provides basic information for the study of Zhuang music. The folk songs selected in this book are sung in the northern and southern dialects of the Zhuang

language. They retain the characteristics of original singing, and each song is marked with the name of the regional tune under the title. At the same time, they also clarify the characteristics of the song and the humanistic environment of singing.

Feng Mingyang,(2006) “Yuege: on Lingnan local song and music culture”: this book expounds the historical changes and cultural connotations of yueren's folk song culture. Among the descendants of Yue people, the most populous in the modern Zhuang people. The unique group singing form of Zhuang people is "Gewei." In particular, Buluotuo is a giant singing encyclopedia that records the history of the Zhuang people and their ancestors. This book expounds on the composition of the Lingnan Zhuang language and the color division of its folk songs, the mode system and interval features of Yue people's songs, as well as the tone system and theory of multi-part music. This will help to understand the composition of the Zhuang language and the color division of folk songs and help to grasp the regional style of Zhuang folk songs used in the symphony of Guangxi province.

Wu&D.Q (2015) “Zhuang folk songs and human socialization: from the perspective of cognition and emotion”: From the perspective of cognition and emotion, this book takes the middle-aged and elderly Zhuang people who can sing folk songs in the border areas of Yunnan Province and Guangxi Province of China as the research object. By using the methods of a semi-structured interview, on-the-spot investigation, and sampling questionnaire survey, it studies the relationship between Zhuang folk songs and Zhuang individual socialization and makes an enlightening discussion on the basic social problem of the relationship between individual and society. Taking advantage of working and living in Guangxi Zhuang Autonomous Region, the author has carried out a lot of field investigation and collected abundant first-hand materials of Guangxi Zhuang folk songs. These materials have important reference value for understanding the social life and cultural customs of Zhuang nationality.

Zhao&S.F (2018) published the interpretation of ethnomusicology theory and method -- Taking the study of Chinese minority music as an example in 2018. On the basis of in-depth and solid field investigation, combined with interdisciplinary theory, this paper analyzes and studies the theory and method of ethnomusicology and the disciplinary problems of Chinese minority music research. This book mainly deals with the study of historical folk music, intertextuality and semiotic interpretation of ritual music texts, theories and methods of oral history of music,

ethnographic films of music, field investigation of ethnomusicology, subject problems of Chinese folk music research and investigation and study of Yao traditional music culture.

This book is based on the data collected in the process of Dr. Zhao Shufeng's thesis. It focuses on the research of Yao traditional music in Hunan, Guangdong, Guangxi, Yunnan, Laos, Thailand, and Myanmar. It is a profound reflection on the research of Chinese Ethnomusicology: in the interdisciplinary context, the research of Chinese Ethnomusicology should vigorously absorb the knowledge of Humanities and social sciences. In order to solve the problem of the lack of historical research in ethnomusicology, we should analyze and think about the music events and the specific historical and cultural context, advocate "going to the historical field" to make up for the bias and deficiency of ethnomusicology research ideas, and pay attention to the case study of ethnomusicology. In the multiple cross social context, thinking about the development and change of traditional music culture and other academic issues; Chinese ethnomusicology research should emphasize the traditional Chinese characteristics, that is, the localization of ethnomusicology research.

Zhao&Y (1999) according to the differences of language branches and regional intonation, the region of Zhuang folk songs is divided into three roads color regions and nine color regions, and the musical melody of different categories of Zhuang folk songs (mountain songs, minor songs, and custom songs) is analyzed and summarizes the regional characteristics of Zhuang folk songs are summarized.

Zhou Zhenmin, editor-in-chief (1995), published Guangxi's volume "Chinese folk songs collection" in 1995. This book collects 336 Zhuang folk songs. The related documents of Zhuang folk songs are as follows:

The compilation features of this book are Chinese free translation, a brief introduction of Zhuang folk songs, introducing the status and characteristics of Zhuang folk songs, classification of Zhuang folk songs, and explanation of song types. In this book, the content of Zhuang folk songs are mainly divided into the following parts: a brief introduction of Zhuang folk songs, the explanation of Zhuang songs, the introduction of the music score, and the introduction of Zhuang folk singers. This book mainly introduces Guangxi folk songs, briefly summarizes the general situation and common characteristics of Guangxi folk songs, and introduces the situation and characteristics of Guangxi folk songs. Since the founding of the people's Republic of China, this

book has been the result of a long-term collection of music by Guangxi music workers. After many times discussion, selection, and revision, it provides readers with more comprehensive folk songs of all ethnic groups in Guangxi.

## 2.6.2 Documents and Research Related to Guangxi

### Symphony

Banlingyu Ban, (2020) "The Third of March (2018), an Opera by Lu Pei: A Performer's Guide to Selected Arias with the Composer's Perspectives"(Ph.D. Themes): This paper introduces Lu Pei (born in 1956) as a famous Chinese American composer. He is currently a professor of composition at the Shanghai Conservatory of music. His works are famous for their various uses of Chinese folk tunes. He lived in the United States for a long time and was deeply influenced by western music. The multi-ethnic sound elements were greatly reflected in his own music. Writing opera has always been his ultimate dream as a composer. After years of hard work, the opera "March 3" was completed and premiered in Guangxi in 2018, which was very popular and loved by young audiences. This paper will discuss Lu Pei's music and cultural inspiration for the Zhuang Festival on the third of March in the Chinese lunar calendar, as well as Lu Pei's creative concept and the background of the opera "the third of March." My main focus is on Lu Pei's use of different elements of Chinese folk songs and western composition, which obviously endows his works with unique style features. Finally, it introduces the characteristics of the main aria in opera and explores the skills and singer characteristics of Chinese opera.

Bie Zhian. (2017) "Ethnic culture nurtures, music walks around the world-Notes on the concert of national orchestral works at the closing ceremony of China ASEAN Music Ensemble in 2016": This paper expounds on the wonderful presentation of the closing ceremony of 2016 China - ASEAN music week and the concert of national orchestral works in the concert hall of Guangxi National Art Palace, which marks a successful end to the Fifth China -ASEAN music week. With the help of the platform of the music week and the technical means of modern composition, the concert shows the national music with a modern flavor, which is the best interpretation and summary of the national orchestral concert of the closing ceremony.

Li&S.Y (2004) Chinese mainland China's Chinese modern music: the influence of western modern music on Chinese mainland music creation, published in the doctoral dissertation, "China's modern music: the influence of western modern music on China's music

creation," and the combination of several Chinese composers in the early days to explore the combination of Chinese traditional music language and western modern composing techniques, trying to embody China. The integration of traditional culture and modern western culture. Taking modern Chinese music as an example, the author explores its relationship with modern western culture in the context of dialogue between Chinese and Western cultures, reveals its relationship with traditional Chinese culture, and takes its "Chineseness" as the proof of the local cultural characteristics and identity of the whole new Chinese music.

Liu&R (2014) "Praise of Luo Yue -- Analysis of Zhong Juncheng's first symphony" the land of Luo Yue ": This paper expounds on Guangxi composer Zhong Juncheng's first symphony Luoyue Dadi, which uses the tones of many ethnic minorities in Guangxi as the material, and uses western composing techniques to express his praise for the long-standing Luoyue culture and the pioneering ethnic people. This work shows the composer's aesthetic pursuit of making the music language fresh, natural, simple, and easy to understand and highlights his solid creative skills and his skill and self-confidence between tradition and modern.

Ouyang&Y.W (2018) "Life aesthetics in the soil of Luoyue Culture -- a review of Zhong Juncheng's the Fourth Symphony Life": This paper introduces the Fourth Symphony “New Life” by Zhong Juncheng, who is the artistic director of China - ASEAN music week and composition professor of Guangxi Academy of Arts. This symphony is one of the most representative works composed by Zhong Juncheng for China - ASEAN music week. This single-movement symphony is rooted in the rich ecological music culture soil of Luoyue nationality and expresses the composer's personal feelings for the life course, overflowing with the heavy and vigorous life aesthetic theme. It is a modern music work combining the distinct personality consciousness and deep national complex. At the same time, the success of the symphony also carries forward and spreads the image of Luoyue nationality and forms strong feedback to Guangxi local music culture, especially in the field of contemporary serious music composition.

### 2.6.3 Documents and Research Related to Zhuang

#### Nationality element Symphony in Guangxi, China

Dai Lixia. (2015)"Strong sound color contrast, emotional monologue with mixed feelings: Comments on Zhong Juncheng's Fourth Symphony new life" : This paper takes Mr. Zhong Juncheng's Fourth Symphony "New Life" as the research object, which analyzes its strong

sound color contrast, emotional monologue with mixed feelings, as well as the high unity of music style personalization and music elements nationalization in the composition, which reflects the composer's pursuit of personalized music language and exploration of expression forms.

Jiang X (2014) Jiang Xie. (2014) Harmony between heart and music: a semiotic analysis of Zhong Juncheng's Symphony No.2": This paper discusses the second symphony written by Professor Zhong Juncheng of Guangxi Academy of Arts, which shows its skillful skills and meticulous conception. The charm of the work area is in the same line with Guangxi folk music, and the music language also has creative development and sublimation. The second symphony condenses two kinds of semiotic systems of "vision" and "hearing," and "form elements," "meaning elements" and "deep background" are the three important aspects of its in-depth analysis from the perspective of semiotics.

Mao&K (2019) "Opera March 3: a unique form of national culture": Taking the national opera "March 3" as the research object, this paper explores the diversified and diversified characteristics of the "localization" theme national opera creation of Chinese composers since the 21st century. The opera's use of Western opera's chorus function and aria function, combined with the local theme, dramatic development characteristics, and specific "Duel" and "ritual" form of expression, reveals the consciousness awakening and the pursuit of beauty in the opera, highlights the traditional characteristics of Guangxi Zhuang national festival "March 3", and has a unique Zhuang cultural imprint and significance, the characteristics of the values of the Zhuang nationality's national feelings.

Pan&L.Z (2014) "The red waves of the Millennium cast the soul of rice, the picturesque rivers and mountains play a new chapter -- music analysis of Lu Junhui's" sound and painting of the red water river. ": This paper takes Guangxi composer LV Junhui's orchestral music "Hongshui River sound and painting" as the research object, analyzes the music theme transformation with folk song prototype material as the composition theme, and explores the practice of the minority theme Symphony composition of Guangxi province through various techniques such as theme sound pattern modeling, changing sound pattern combination, highlighting brass tube group, and the treatment of orchestration design and mode change by orchestration.

Pan&L.Z (2015) "Training and image: a review of Lu Junhui's national orchestral music" Buluotuo's Poems: This paper mainly expounds that Lu Junhui's National Orchestra "Buluotuo's Poems" is his modern creative exploration of minority music. The structure of the work is detailed, and the musical thinking statement is concise, the emphasis is on the use of chord type, the Polyphony and the national orchestral orchestration are properly used, with its simple and introverted narrative style, the ancient music theme radiates the vitality of the times.

Tian&K.W (2017) "Analysis of Zhong Juncheng's music composition and its style characteristics": This article mainly uses the method of Musicology to summarize Zhong Juncheng's music composition by stages and style characteristics. The composer Zhong Juncheng is a senior professor in the Conservatory of music of Guangxi Academy of Arts and an academic leader in the theory of composition and composition technology. His music composition is divided into four stages, involving symphonies, symphonic poems, concertos, chamber music, opera, vocal music works, and TV series music and other genres. He pays special attention to the creation of large-scale works. His works use the music characteristics of Guangxi folk music materials combined with western techniques, reflecting the integration of cosmopolitanism, modernity, and nationality.

Tian&K.W.& Liu& R (2015) "The musical temperament of modernity and Nationality -- Zhong Juncheng's creation and its characteristics, " This article introduces composer Zhong Juncheng, who is a senior professor in the Conservatory of music of Guangxi Academy of Arts and an academic leader in the theory of composition and composition technology. His music composition involves symphonies, symphonic poems, concertos, chamber music, operas, vocal music works and TV drama music, and other genres. His creative genres are diverse, with rich content and different styles. He pays special attention to the creation of symphonies. His works often show the spirit of excavating the connotation of traditional Chinese thought and traditional culture. Among his works with profound knowledge, he is good at using Guangxi folk music materials and Western techniques. His music mostly reflects the characteristics of integration of cosmopolitanism, modernity, and Guangxi Nationality.

Wang&W.C (2018) "Thoughts on the national orchestral work" seeking wind "at the closing ceremony of the 7th China - ASEAN Music Week": In this paper, Malaysian composer Zhong Qirong's atonal work seeking the wind is discussed, which focuses on the interpretation of

Chinese traditional instrument ensemble and national band. The works use a large number of abstract and symbolic folk local color tunes as the original material and interweave between the instrumental ensemble and the band to produce a colorful multi-directional auditory space and time and space. At the same time, this paper briefly introduces the activities of "China- ASEAN Music Week."

Yang&Y (2020) "Lu Pei's Opera March 3: a study of Chinese and Western composition techniques"(Master's thesis of Shanghai Normal University): This dissertation focuses on composer Lu Pei's opera "March 3", which has a strong flavor of Zhuang nationality of Guangxi province, China. It combines the music and opera of Zhuang nationality, fishing drum of Guilin city, and other folk music and has distinct personality characteristics. The opera "March 3" consists of four acts, nine performances, and 48 pieces. The performance lasts about 2 hours and 15 minutes. The melody of the work adopts rich orchestral texture to shape characters and tell stories, which makes the whole opera lively. The opera plot revolves around the two eternal subjects of life and amiability. It tells a moving story about love, dream, and cultural inheritance against the background of March 3, the oldest Valentine's day of Zhuang people in Guangxi province. This paper studies the opera March 3. At the same time, it studies the composer's integration and application of Chinese national modes and techniques, folk melody, and modern western techniques in opera creation, and studies the composer's structural control of style, tonal techniques, and thinking in the process of creation, so as to feel the development logic of musical drama in different plots.

Yi&Q (2016) "Music creation with ethnic, traditional and modern elements: the construction of music theme of Zhong Juncheng's new life" : This paper studies Zhong Juncheng's Symphony "New Life" from the perspective of composing technology theory and analyzes the construction thinking and the internal relationship of each music theme in the music works, that is, from the pitch composition of music theme and the polyphonic thinking of music theme in the vertical two angles to analyze the music composition characteristics of this symphony. At the same time, this paper puts forward that the music composition of this symphony works is rooted in the nation, born out of the tradition, and based on the modern, so as to set a model for contemporary music composition.



In this chapter of the literature review, the author selected 22 articles about Guangxi folk music, Guangxi symphony, and Guangxi Zhuang element symphony. There are six papers on Guangxi folk music, including one collection of folk songs, one collection of folk songs, two inheritance and protection of music culture, and two papers on music theory; There are six papers on Guangxi symphony, five on work analysis and one on music culture communication; There are ten pieces of literature on "Guangxi Zhuang music element Symphony," 6 works analysis and 4 Music Culture Communication pieces of literature. Through the analysis of foreign research literature, this paper discusses the characteristics of Guangxi Zhuang music, the current situation, and characteristics of Guangxi Zhuang music element Symphony creation, and provides ideas and references for Zhuang element Symphony composition and research.

### 2.7 Creative conception of Zhuang element Symphony “Zhuang Yin . Zhuang Yun”

Deeply dig into the cultural heritage of the Chinese nation, and promote the creative transformation of Guangxi’s excellent traditional Zhuang music culture, that is, use Guangxi Zhuang music elements to create a large-scale symphony and endow the symphony work "Zhuang Yin. Zhuang Yun" with Chinese excellent traditional culture and Guangxi excellent national music The connotation of the cultural age. The symphony is based on the extraction of the musical elements of the Guangxi Zhuang nationality, using ethnomusicology and composition technology as the research method to create a four-movement symphony with the characteristics of Guangxi Zhuang nationality music.

"Zhuang Yin. Zhuang Yun" is a symphony composed of four movements.

#### 2.7.1 First movement

Based on the Zhuang folk song "beautiful scenery in March" (Napó mountain crossing tune)

##### 1. The Zhuang folk song "beautiful scenery in March"



Figure 41 1 Zhuang folk song "beautiful scenery in March" score

2. Main theme A



Figure 42 Main theme A score

3. Sub theme B



Figure 43 Sub theme B score

4. Musical form: Sonata Form

| musical form                      | A Exposition             |                               |                 |             |                          | B Development            |                |                          |                          | A1 Recapitulation        |                               |             |             |                          |
|-----------------------------------|--------------------------|-------------------------------|-----------------|-------------|--------------------------|--------------------------|----------------|--------------------------|--------------------------|--------------------------|-------------------------------|-------------|-------------|--------------------------|
|                                   | Introduction             | Main Theme A                  | linkage         | Sub theme B | End part                 | I (Main Theme)           | II (Sub theme) | I (Main Theme)           | D prepared               | Introduction             | Main Theme A                  | linkage     | Sub theme B | End part                 |
| secondary structure               |                          | a   a1                        |                 | b           |                          | a                        | b              | a                        |                          |                          | a   a1                        |             | b           |                          |
| tonality                          | A-Yu                     | A-Yu                          | A-Yu to E-Yu; D | E-Yu        | E-Yu                     | D-Yu                     | C-Yu           | B-Yu                     | A-Yu; D                  | A-Yu                     | A-Yu                          | A-Yu; D     | A-Yu        | A-Yu                     |
| Subsection number                 | 1-2                      | 3-26                          | 27-30           | 31-44       | 45-55                    | 56-69                    | 70-83          | 84-95                    | 96-97                    | 98-99                    | 100-123                       | 124-127     | 128-141     | 142-151                  |
| Hierarchical change of woven body | Wood tube + string music | Wooden pipe + brass + strings | wooden pipe     | tutti       | Wood tube + string music | Wood tube + string music | tutti          | Wood tube + string music | Wood tube + string music | Wood tube + string music | Wooden pipe + brass + strings | wooden pipe | tutti       | Wood tube + string music |

Figure 44 Sonata Form

2.7.2 Second Movement

Based on Zhuang folk song "Nightingale moves my heart" (Lingyun butterfly tune)

1. Zhuang folk song "Nightingale moves my heart" (Lingyun butterfly tune)



Figure 45 Zhuang folk song "Nightingale moves my heart" score

2. Theme A



Figure 46 Theme A score

3. Theme B



Figure 47 B theme score

4. Musical form :Binary Form

| Musical Form Structure Name | Bipartite Form         |                                  |            |                                  |
|-----------------------------|------------------------|----------------------------------|------------|----------------------------------|
| Musical Form Structure      | A                      |                                  | B          |                                  |
| Secondary Structure         | a                      | a1                               | b          | a1                               |
| Tonality                    | G-Yu                   |                                  | C-Zhi      | G-Yu                             |
| Number of Sections          | 1-8                    | 9-16                             | 17-24      | 25-32                            |
| Texture Change Level        | Fl.+Harp.+String group | Wood group + harp.+ String group | Wood group | Wood group + harp.+ String group |

Figure 48 Binary Form

2.7.3 The third movement

Based on Zhuang folk song of Longlin County, Guangxi (huanle) "burning bamang heart never dies"

1. Zhuang folk song of Longlin County, Guangxi (huanle) "burning bamang heart never dies"



Figure 49 Folk song "Burning Bamang Heart Never Dies"" score

2. Theme A



Figure 50 Theme A score

3. Theme B



Figure 51 Theme B score

4. Musical form: Ternary Form

| Musical Form Structure Name | Ternary Form  |                           |                  |                   |           |               |       |               |                   |                           |         |      |
|-----------------------------|---------------|---------------------------|------------------|-------------------|-----------|---------------|-------|---------------|-------------------|---------------------------|---------|------|
| Musical Form Structure      | Exposition A  |                           |                  |                   | connect   | Middle Part B |       |               | connect           | Recapitulation A1         |         | Code |
| Secondary Structure         | Introduction  | a                         | connect          | a1                |           | b             | b1    |               | Introduction      | a                         |         |      |
| Tonality                    | E-Yu          |                           |                  |                   |           | E-Shang       |       |               | E-Yu              |                           |         |      |
| Number of Sections          | 1-2           | 3-18                      | 19-22            | 23-38             | 39-39     | 40-59         | 60-79 | 80-94         | 95-96             | 97-115                    | 116-118 |      |
| Texture Change Level        | Horn.+ String | Woodwind + Horn. + String | Woodwind + Horn. | Woodwind + String | Full play |               |       | Horn.+ String | Woodwind+ Vc.+Cb. | Woodwind + Horn. + String |         |      |

Figure 52 2 Ternary Form

## 2.7.4 The Fourth Movement

Based on Zhuang folk song "Zhuang toast song"

## 1. Zhuang folk song "Zhuang toast song"



Figure 53 Zhuang folk song "Zhuang toast song" score

## 2. Main Theme

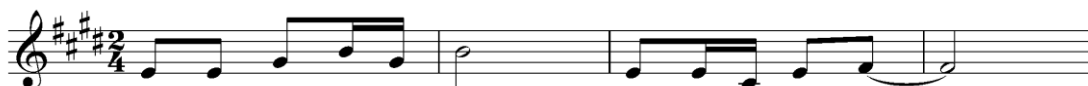


Figure 54 54 Main theme score

## 3. Sub Theme



Figure 55 Sub theme score

4. Musical form: Rondo Sonata Form

| Musical Form Structure | Rondo Sonata Form |             |         |               |                  |                   |                 |            |                   |             |         |               |
|------------------------|-------------------|-------------|---------|---------------|------------------|-------------------|-----------------|------------|-------------------|-------------|---------|---------------|
| Secondary Structure    | A Exposition      |             |         |               | B Development    |                   |                 |            | A1 Recapitulation |             |         |               |
|                        | Main Theme A      | Sub Theme B | connect | Main Theme A1 | I (Main Theme A) | II (Main Theme A) | I (Sub Theme B) | D Prepared | Main Theme A      | Sub Theme B | connect | Main Theme A1 |
| Tonality               | a                 | b           | b1      | a             | a                | b                 | a               |            | a                 | b           | b1      | a             |
| Number of Sections     | E-Gong            | F-Zhi       |         | E-Gong        | #F-Gong          | A-Zhi             | B-Gong          | E-Gong;D   | E-Gong            | B-Zhi       |         | E-Gong        |
| Musical Form Structure | 1-12              | 13-30       | 31-31   | 32-43         | 44-55            | 56-62             | 63-74           | 75-80      | 81-92             | 93-100      | 101-101 | 102-113       |

Figure 56 Rondo Sonata Form

## CHAPTER III

### RESEARCH METHODS

Research methods I have the plan to go to Guangxi Zhuang region and Nanning city to collect data. Find the key informants. Therefore, I have the following methods:

This research is a quantitative and qualitative study. The author chooses Guangxi Zhuang region and Guangxi Song and Dance Theater, and Guangxi Art Academy as the research fields of Zhuang element symphony works. Since the above areas are the source of the Zhuang elemental symphony works and the place of composition, the author chooses key informants as my research clues. So, the process I use is as follows:

1. Researcher Scope.
2. Researcher Process.

#### 3.1 Research Scope

##### 3.1.1 Research content

The research contents include the characteristics of Zhuang nationality music in Guangxi Province, the application of the elements of Zhuang nationality in Guangxi modern composition, the composition characteristics of Guangxi symphony works, and how to use the elements of Zhuang nationality in Guangxi modern composition.

1. Investigate the music characteristics of Zhuang Nationality in Guangxi;
2. Analyze the application of the music elements of Zhuang nationality in symphony works, and summarize the characteristics of Guangxi Symphony composition ;
3. Use the music elements of Zhuang nationality to the composite symphony, put forward the idea of Symphony composition, and submit 1 Symphony composition.

##### 3.1.2 Research site

This topic chooses the Zhuang region and Nanning city of Guangxi Province for field investigation.

1. Field investigation points of Zhuang Folk Songs:

1) Field investigation sites of Zhuang music in South Road: Jingxi City, Debao County, Napo County Zhuang folk songs;

2) Field investigation sites of Zhuang music in Middle Road: Pingguo city and Mashan County Zhuang folk songs;

3) Field investigation sites of Zhuang music in North Road: Wuming County, Wuxuan County Zhuang folk songs.

## 2. Symphony Composition Unit

1) Guangxi Song and Dance Theater, China

2) Guangxi Art University, No.7, Education Hall, Qingxiu District, Nanning City, Guangxi Province, China.

### 3.1.3 Time Range

I study between December 2020 to December 2021.

### 3.1.4 Methodology

1) The researcher used a qualitative study process.

The researcher mainly used the fieldwork study process using interviewing, questioning, observation techniques.

2) Research on symphony works uses a quantitative research process.

Research on symphony works mainly uses literature analysis methods to analyze the musical structure, harmony, melody, and polyphony characteristics of the works and summarize the characteristics.

## 3.2 Research process

### 3.2.1 Key information providers

Research site: Guangxi Zhuang Nationality Areas and Guangxi Song and Dance Theater, and Guangxi Arts Institute in Nanning.

Reason:

In China, Guangxi occupies 90% of the Zhuang ethnic minority residents in the country and is the largest residence of the Zhuang ethnic group. The materials of the Zhuang element symphony of the research objects are from the Zhuang region of Guangxi. Taking the characteristics of the Zhuang element symphony works of different composers as the research



context, it is displayed on the international stage of "China-ASEAN Music Week," highlighting the charm of the Zhuang element symphony.

In recent years, in order to publicize and expand the influence of Zhuang music, Guangxi literary and artistic circles and composers have been committed to the development and creation of Guangxi Zhuang music and promote the influence of Zhuang music communication. Many symphonic works of Zhuang elements have been staged in Guangxi song and dance theater and Guangxi Academy of Art. The performance of the Zhuang element symphony is of great significance to enhance the brand of Guangxi national culture.

It is recommended by many experts in Guangxi that the researchers interview Zhuang music inheritors, conductors, and composers.

Key informants:

1.2 Inheritor of Zhuang music : Mr. Huang Yige and Mr. Wen Guanyuan ; 1 Guangxi Zhuang music research scholar: Mr. Han Deming.

2.1 Conductor: Mr.Zhang Xiaodong ; 2 Composers : Mr. Lu Pei, Mr.Zhong Juncheng, and Mr.Lv Junhui.

The criteria for selecting key informants are:

- 1) He was born and grew up or worked in Guangxi Zhuang Autonomous Region.
- 2) He understands the music culture and development of the Guangxi Zhuang nationality.
- 3) He understands the music and symphony creation and performance of the Zhuang nationality in Guangxi. He is an excellent inheritor of Zhuang nationality music, composer, and conductor of symphony creation and has won many praises in various performances.
- 4) Engaged in symphony composition or performance, with rich experience.
- 5) He is the inheritance of Zhuang music.

According to the above selection criteria, the key informants I chose were intangible cultural inheritors of Zhuang music: Mr. Huang Yige, Mr. Wen Guiyuan; Guangxi Zhuang music research scholar: Mr. Han Deming; Conductor: Mr.Zhang Xiaodong; Composers: Mr. Lu Pei, Mr.Zhong Juncheng and Mr.Lv Junhui. My criteria for choosing them as key informants is to investigate the composition and performance of the Guangxi Symphony Orchestra, and interview conductors and composers are the best way to understand their creative intentions and

performance information; understand the characteristics of Zhuang music, and interview the intangible culture of Zhuang music Inheritors are the best way to understand the regional characteristics of Zhuang music and the characteristics of its propagation path.

Mr. Huang Yige, formerly known as Huang Guangkuo, is currently the only representative inheritor of the Maguhu art of the Zhuang nationality in Guangxi. He has profound accomplishments in Maguhu production and performance-level Maguhu music composition.



Figure 57 Mr. Huang Yige

Photo: Huang Yige

Mr. Wen Guiyuan is the inheritor of the Zhuang folk song music of the three voices of Mashan in Guangxi.



Figure 58 Mr. Wen Guiyuan and his son

Photo: Wu Ninghua

Mr. Han Deming is the former vice president of Guangxi Art Research Institute and a famous expert in Guangxi Zhuang music.



Figure 59 Mr. Han Deming

Photo: Song Kexin

There are two main lines for the composition and performance of Guangxi Symphony: First, the Guangxi Symphony Orchestra is the professional social group; second, the professional academy is Guangxi Art University. Along these two main lines, the author conducted investigations and interviewed conductors, Mr. Zhang Xiaodong.

Mr. Zhang Xiaodong is a famous conductor in Guangxi, a national first-class conductor, music director, and chief conductor of Guangxi Symphony Orchestra. Mr. Zhang Xiaodong is the first person to establish the Guangxi Symphony Orchestra. He has taught from Mr. Li Delun, who is a famous Chinese conductor, and Professor Xu Xin of the command department of the Central Conservatory of music. In 1992, he returned to Guangxi and formed the first symphony orchestra in Guangxi, organized the orchestra rehearsal, and launched the composition of symphony works. He is the first person to mark a milestone in the development history of Guangxi symphony.



Figure 60 Mr. Zhang Xiaodong

Photo: Zhang Xiaodong

For the selection of composers for Guangxi Symphony composition, the author selects key informants from three different angles: First, the composers were born in Guangxi or were not working in Guangxi who have a certain influence in the world; Second, the influential composers born and working in Guangxi; Third, an influential composer born in other provinces and working in Guangxi. Different regions to study the composer's creative psychology and creative influence are different, which is conducive to find the differences of the composer's Symphony creative styles and characteristics.

Mr. Lu Pei, who was born in Nanning city of Guangxi province in 1956. He is a Chinese-American, Ph.D, composer and professor of Shanghai Conservatory of music, China.



Figure 61 Mr. Lu Pei

Photo: Lu Pei

Mr. Zhong Juncheng was born in Guilin city of Guangxi Province in 1954. He is a professor and composer at Guangxi Arts University and the founder and artistic director of "China-ASEAN Music Week."



Figure 62 Mr. Zhong Juncheng

Photo: Zhong Juncheng

Mr. Lv Junhui was born in Shanxi Province in September 1972. He is a professor, composer, and academic director of the "China-ASEAN Music Week" at Guangxi Arts University and a member of the Composition Committee of the Chinese National Orchestral Society.



Figure 63 Mr. Lv Junhui

Photo: by Mr. Lv Junhui

Based on the above reasons, the author chooses the above key informants according to the research purpose.

### 3.2.2 Research equipment

- 1) Voice recorder: Record information about the interview.
- 2) Camera: Record information about the observation.
- 3) VCR: Record information about interview and observation.
- 4) Laptop: Store photos and videos, record text and information.

### 3.2.3 Research tools

The research tools used in this article are mainly interviews and observations. In order to obtain research data, Researchers designed questionnaires according to different research objects and designed corresponding interviews: talk table and watch table.

The process of making questionnaires (based on research goals).

- 1) Take it to the consultant for inspection.
- 2) Modify according to the consultant's editing situation.
- 3) Send to experts for inspection before use.
- 4) Before working on-site, make modifications based on expert suggestions.

Table 3 Preparation and interview process of interviewing Zhuang music inheritors

| Serial number | Survey items                              | Investigation content  |
|---------------|---|--|
| 1             | Purpose of investigation                  | Understand the types and inheritance of local folk songs or musical instruments  |
| 2             | Investigation task                        | Folk songs or instrumental music in different Zhuang areas   |
| 3             | Investigation form                        | Go to the countryside for field investigation. In the form of personal interview, ask the music inheritors to sing or play, and make audio and video recordings.   |
| 4             | Interview cultural background preparation | Understand the history and natural environment of the local Zhuang area; Economic and educational situation; Population, nationality, language, folk customs and religious beliefs; Investigate the noumenon and variants of local Zhuang folk songs in detail, and analyze the reasons for the changes. |

Table 3 (Continued)

| Serial number | Survey items                             | Investigation content   |
|---------------|--|---|
| 5             | Investigation of Zhuang music background | <p>1)Appellation; Including insiders' claims, outsiders' other names, current names, old names and common names. The meaning and source of appellation. Reasons for different appellations.</p> <p>2)Origin: where did folk songs come from?</p> <p>3)Singing and performance occasion: why and for whom?</p> <p>4)Distribution: are there similar songs or tunes in the surrounding villages? What is your name? What are the similarities and differences with the folk songs in the interview place?</p> <p>5)Singing form: Solo, duet, chorus, lead singer, chorus, accompanied, unaccompanied, etc? Solo, ensemble, ensemble, accompanied, unaccompanied, etc?</p> <p>6)Melody texture: mono part, multi part? Keynote? Polyphony?</p> <p>7)Lyrics: the difference between the original and the translation.</p> <p>8)Inheritance, learning and contact methods of Zhuang music.</p> <p>9)Artistic achievements, contribution to local Zhuang music inheritance and local influence.</p> |
| 6             | Investigation on Zhuang music inheritors | <p>Name, sex, date and place of birth, family members and economic situation. My occupation, sideline, life, relationship between teachers and students, learning process and teaching methods. The repertoire range and representative repertoire.</p>   |
| 7             | End of research                          | Record music scores and organize interview manuscripts.   |

The interview content is attached with:

Table 4 Questionnaire for interviewing Guangxi commanders

| Serial number | Interview content   |
|---------------|---|
| 1             | How do you view Guangxi Symphony composition?   |
| 2             | Due to the lack of available information, what are the works composited by Guangxi Symphony Orchestra for more than 20 years?   |
| 3             | At present, can Guangxi Symphony composition be divided into stages? If we can, can we divide it to be objective and true?  |
| 4             | Which symphonies with Zhuang characteristics can be recommended for theoretical research?   |
| 5             | What expectations do you have for the composition and performance of Guangxi symphony? What enlightenment will it give us for future composition, timely theoretical induction and comment? |

Table 5 Questionnaire for interviewing composers

| Serial number | Interview content  |
|---------------|--|
| 1             | What are your works composited with Zhuang music elements?   |
| 2             | What are the creative ideas and characteristics of Guangxi Zhuang element symphony works?                                |
| 3             | After so many years of composition and teaching, what are your prospects and expectations for Guangxi music composition? |

### 3.2.4 Data collection

1. The researcher collects data through file analysis and fieldwork.

For in-depth research, the researcher refers to the literature of libraries and cultural centers and uses network platforms such as CNKI (National Knowledge Infrastructure) to complete literature analysis.



2. Go to the Zhuang ethnic minority area in Guangxi Province, China, to interview Zhuang music inheritors and record the singing and performance of Zhuang music through interviews, observations, audio, and video recordings.

3. Composer copied the Guangxi Zhuang elementary symphony score from the composers in Nanning city.

### 3.2.5 Data analysis

The author uses concepts and theories to analyze the data and track the definition of goals and terms.

In the first goal, the author uses quantitative research methods and fieldwork data to analyze the characteristics of music. the author uses observation methods to conduct on-site investigation and sampling in Guangxi Zhuang ethnic minority areas, interview the main informants, Mr.Huang Yige, Mr.Wen Guiyuan, and Mr.Han Deming, to obtain experience and relevant information.

In the second goal, to use the observation method to interview the main whistleblower conductor Mr. Zhang Xiaodong, the composers Mr. Lu Pei, Mr.Zhong Juncheng, and Mr. Lu Junhui at the Guangxi Song and Dance Theater and Guangxi Arts University in Nanning City, Guangxi Province, and gain experience in a symphony performance. And symphony scores, sound and video, and other related materials. The author uses literary analysis and practice methods to analyze the musical structure, melody, harmony, polyphony, and orchestration characteristics of the Zhuang elementary symphony score.

The third goal is that the author uses the method of fieldwork to collect and organize music materials, use the method of document analysis to summarize the creative characteristics of 7 Zhuang element symphonies, and composite one symphony work. The core of data analysis is mainly the spread and development of Zhuang music culture. This dissertation adopts descriptive analysis methods.

### 3.2.6 Presentation

In this article, the researcher will introduce six chapters:

- 1) Chapter I: Introduction;
- 2) Chapter II: Review literature;
- 3) Chapter III: Research method;

4) Chapter IV: To investigate the characteristics zhuang nationality music elements in Guangxi, China;

5) Chapter V: To analyze the application of Zhuang nationality music elements in the symphony, and summarize the creative characteristics of selected Guangxi symphony work in Guangxi, China;

6) Chapter VI: To use of Zhuang nationality music elements into symphony composition in Guangxi, China;

7) Chapter VII: Conclusion.

## CHAPTER IV

### TO INVESTIGATE THE CHARACTERISTICS OF ZHUANG NATIONALITY

#### MUSIC IN GUANGXI, CHINA

In Chapter 4, the researcher elaborates the following views:

##### 4.1 The forms of Zhuang music in history

- 1) Presentations form of ancient Zhuang music(Described by literature)
- 2) The presents form of modern Zhuang music(1840-1912)
- 3) The presents form of modern Zhuang music(1912-2021)

##### 4.2 Characteristics of Zhuang music

- 1) General characteristics of Zhuang music
- 2) Regional music characteristics
  - 2.1) Large regional characteristics
  - 2.2) Small regional characteristics

##### 4.3 Transmission path of Zhuang music

- 1) The communication form of Zhuang music
  - 1.1) Primordial
  - 1.2) Mutual compatibility
- 2) The transmission path of Zhuang music
  - 2.1) Primary field propagation path
  - 2.2) Performance space communication path
  - 2.3) Personal space communication path

Zhuang ethnic is one of the 56 ethnic minorities in China. It is a nation with a long history and rich culture. According to the 2020 China census, Guangxi Zhuang has a population of 15.722 million, which is the largest ethnic minority in China, accounting for more than 90% of China's Zhuang population. According to historical documents, the ancestors of Zhuang nationality first appeared in the era of wild rice. In this chapter, the researchers use the methods of literature research and field investigation to sort out the presentation forms of Zhuang music in

history, explore the overall and regional characteristics of Zhuang music, and explore the characteristics of originality and mutual integration in the transmission path of Zhuang music. The original characteristic of Zhuang music is inheritance, and mutual integration is development. The symphony composed by using Zhuang music elements is a direction of the mutual integration of Zhuang music, which is conducive to the inheritance and development of Zhuang music.

#### 4.1 The forms of Zhuang music in history

The music culture of the Zhuang ethnic minority is an important part of Zhuang culture and a traditional Zhuang cultural resource, which can be traced back to the Paleolithic age in the primitive period. Folk songs are the most abundant in Zhuang music and have a far-reaching impact on other music genres.

Zhuang culture belongs to the rich culture with a long history in China. The ancestors of Zhuang nationality live in the Youjiang River Basin. They are the earliest aborigines in Guangxi and even the whole Lingnan region. They are also one of the few migrant nationalities in Chinese history. In the pre Qin period, Luo Yue and Xi'ou, living in the southwest and northeast of Guangxi Zhuang Autonomous Region, were the ancestors of today's Zhuang nationality. During the Qin and Han Dynasties, the people of the West Ou tribe rose up to resist the rule of the Qin and Han armies; During the Eastern Han Dynasty, Sui and Tang Dynasties, the imperial court ruled the slang people with the management method of "controlling foreigners with foreigners", and the Han culture was spread; In the Northern Song Dynasty, the Zhuang tribes resisted the rule of the Song Dynasty. Although the struggle failed, it promoted the unity of the Zhuang tribes.

This chapter traces the origin of the unearthed cultural relics and documents (ancient books and poems, local government chronicles, county chronicles, and customs Chronicles) in Guangxi, looks for the historical context of Zhuang music and explores the traces of the forms of Zhuang music in different historical periods. The researchers studied the historical stages of Zhuang music from three periods:

Table 6 A list of the Zhuang area markings of the archaeological sites in

| Number | Music presentation form                 | Time span                     |
|--------|---|-------------------------------|
| 1      | The forms of ancient Zhuang music       | Pre Qin to early Qing Dynasty |
| 2      | The form of neoteric Zhuang music       | 1840-1912                     |
| 3      | The present form of modern Zhuang music | 1912-2021                     |

Through the research on the historical presentation form of phased Zhuang music in the above three periods, and then sort out the characteristics of Guangxi Zhuang music, which will be of positive significance to the inheritance and development of Guangxi Zhuang music.

#### 4.1.1 Presentation form of ancient Zhuang music (Described by literature)

The period of ancient Zhuang music refers to the period from the Pre-Qin Dynasty to the early and middle of the Qing Dynasty. The time span of ancient Zhuang music is large. It has a history of more than 1864 years, including pre-Qin, spring and autumn, Warring States, Qin and Han Dynasties, Wei, Jin, Northern and Southern Dynasties, Sui, Tang, Five Dynasties, song, yuan, Ming and Qing Dynasties.

In this chapter, the presentation form of ancient Zhuang music takes the continuous musical instrument type and folk song field song fair as the research object and takes the spatial concept as the boundary. Zhuang characteristic musical instruments and song fair belong to ritual music space and folk song communication space, and the music distribution form is very important in the process of distribution.

#### 1. Musical instrument form

##### (1) Bronze drum

The bronze drum is a kind of percussion music in ancient China. It has a history of more than 2700 years. Guangxi has the largest number and the widest distribution. The bronze drum in history is not only a valuable vessel made of precious metal but also a ritual musical instrument in ritual music. At the same time, it is also a percussion instrument in the percussion music of Zhuang music.

The bronze drum of Zhuang nationality is a body singing

instrument. It has an exquisite shape, no bottom, empty abdomen, bent waist, and chest drum. The drum surface is the key decorative part. The center is often decorated with sun patterns, and the periphery is decorated with halos. Exquisite round carving decorations are cast next to the drum edge. Frogs, knights, cattle crows, turtles, birds, etc., the chest and waist of the drum are equipped with decorative painting patterns with strong Zhuang characteristics. Portrait decoration can be divided into object decoration and pattern decoration. Drum feet leave a plain bottom. The decorative image of the drum chest is in the form of a long roll, and the pattern of the drum waist decorative belt is independent and circular. The custom of beating bronze drums in festivals, celebrations, or sacrificial activities of ethnic minorities in Guangxi has been followed up to now.



Figure 64 Guangxi bronze drum

Source: Baidu website

In ancient times, bronze drums were used to worship gods, fight and celebrate. When offering sacrifices to gods, the bronze drum is a sacred magic instrument to communicate with gods; During the war, the bronze drum is used to summon the troops. It is the flag of battle and the horn of command; In festive festivals, beating bronze drums brings relatives and friends together to set off a happy and warm atmosphere. (Jiang Tingyu, 2018)

In the "overview of musical relics found in Archaeology in Guangxi", the musical relics unearthed in Archaeology in Guangxi are described in chronological order, mainly in the

Pre-Qin and Han Dynasties. The types include bronze ware such as bell, cymbal, drum and so on, mostly all kinds of bronze bells and drums. (Jiang Tingyu, Peng Shulin, 2014)

According to the unearthed cultural relics provided in the book, the researchers compare the location of the unearthed sites one by one to see whether they belong to the Zhuang region, which can be used as the basis for deliberating and textual research on the ancient history of Zhuang music.

Table 7 A list of the Zhuang area markings of the archaeological sites in the "Summary of Musical Relics Found in Guangxi Archaeology"

| Number | Excavated Address   | Excavated Time | Excavated Age                     | Excavated cultural relics and pictures | The area now lives in ethnic groups                             |
|--------|---|----------------|-----------------------------------|--|---|
| 1      | Qinzhou Temple<br>Town Nge Village<br>Mapo  | 1988           | The date of excavation is unknown | Stone qing                             | Zhuang nationality  |
| 2      | Guanyang County<br>Red (today<br>Guanyang Town<br>Renjiang Village)<br>Zhongshan Rock<br>Cave | May, 1976      | mid-western week                  | Medium clock                           | Han, Yao, Zhuang (many ethnic miscellaneous residence)          |
| 3      | Hezhou City<br>Guiling Town<br>Yingmin Village<br>Red Army Ridge                              | 1976           | Late in the western week          | Copper                                 | Han, Yao, Zhuang (many ethnic miscellaneous residence)          |
| 4      | Xincheng County<br>Datang Middle<br>School Back<br>Mountain                                   | May, 1976      | mid-western week                  | Xincheng<br>Datang Zhong               | Zhuang nationality(The Zhuang nationality is the largest ethnic |

|  |  |  |  |  |                         |
|--|--|--|--|--|-------------------------|
|  |  |  |  |  | minority in the county) |
|--|--|--|--|--|-------------------------|

Table 7 (Continued)

| Number | Excavated Address   | Excavated Time                    | Excavated Age                  | Excavated cultural relics and pictures | The area now lives in ethnic groups                                      |
|--------|---|-----------------------------------|--------------------------------|--|--|
| 5      | Hengxian town long township that xu village that mulberry tun younger sister son mountain | May, 1958                         | During the Western Zhou period | Heng county that mulberry clock        | Zhuang nationality   |
| 6      | Binyang County Guspicy Township Liu Village Dabei Temple                                  | The date of excavation is unknown | Late in the western week       | Binyang big north temple bell          | Zhuang (Zhuang Jin)  |
| 7      | Beiliu County   | The date of excavation is unknown | Late in the western week       | North flow clock                       | Zhuang nationality (multi-ethnic ethnic complex)                         |
| 8      | Xuanwu Xuanxia County   | July, 1980                        | During the Western Zhou period | Wu Xuanzhong                           | Zhuang nationality (multi-ethnic ethnic complex)                         |
| 9      | Cenxi County Materials Bureau warehouse   | July, 1980                        | During the Western Zhou period | Cen Xi Zhong                           | Zhuang people (Yao, Zhuang, Han three ethnic groups in mixed residence ) |
| 10     | Guiping County Guiping Town Xunjiang Tonggu   | April, 1993                       | Early or medium West Zhou      | Guiping Tongtongtan Zhong              | Zhuang (12 ethnic groups mixed)  |



|  |       |  |  |  |  |
|--|-------|--|--|--|--|
|  | Beach |  |  |  |  |
|--|-------|--|--|--|--|

Table 7 (Continued)

| Number | Excavated Address  | Excavated Time                    | Excavated Age   | Excavated cultural relics and pictures    | The area now lives in ethnic groups                                     |
|--------|--|-----------------------------------|---|---|---|
| 11     | Wuming wharf Yuanlongpo West Zhou Dynasty to the Spring and Autumn Period tomb group | 1986                              | The Western Zhou Dynasty came to the Spring and Autumn Period | Five pieces copper bell and 1 copper bell | Zhuang people (One of the birthplace of the Zhuang nationality)         |
| 12     | Project Yangjia Jindui Bridge  | The date of excavation is unknown | Late Spring and Autumn Period                                 | Copper bell 2 pieces                      |   |
| 13     | Hezhou Sha Tin Town Dadong Village Long Po Ling early Spring and Autumn Period tomb  | 1996                              | Early in the Spring and Autumn Period                         | One yongzhong piece                       | Zhuang people (Yao, Zhuang, Han three ethnic groups in mixed residence) |
| 14     | Nanning Nahong Township (now belongs to Jiangnan District) Supan Tongtun             | Prior to 1950                     | Spring and Autumn Period                                      | Nanning Tongmeng Copper Bell              | The majority of Han nationality   |

Table 7 (Continued)

| Number | Excavated Address   | Excavated Time                          | Excavated Age                  | Excavated cultural relics and pictures        | The area now lives in ethnic groups  |
|--------|---|---|--------------------------------|---|--|
| 15     | Binyang County<br>Luwei Town<br>Jiefang Street<br>Transportation<br>Society | March,<br>1970                          | Spring and<br>Autumn<br>Period | Binyang<br>Luwei Copper<br>Bell               | Zhuang   |
| 16     | Binyang County<br>Xinbin Town<br>Xiahe Village<br>Liangshui Ping            | 1973                                    | Spring and<br>Autumn<br>Period | Binyang New<br>Bin Copper<br>Bell             | Zhuang   |
| 17     | Hengyang South<br>Township  | The date of<br>excavation<br>is unknown | Spring and<br>Autumn<br>Period | Hengxian<br>South<br>Township<br>Copper Zhong | Zhuang nationality   |
| 18     | Sun village,<br>hengshan  | 1985                                    | Spring and<br>Autumn<br>Period | Liuzhou<br>Hengshan<br>Zhong                  | Zhuang nationality<br>(multi-ethnic ethnic<br>complex)                                   |
| 19     | Liujiang County,<br>Jinde Township,<br>Muluo Village                        | April, 1986                             | Spring and<br>Autumn<br>Period | Liujiang<br>wooden bell                       | A multi-ethnic<br>settlement area where<br>the Zhuang<br>nationality is the main<br>body |
| 20     | Donglan County<br>Yangtze River<br>Township Banlong                         | September,<br>1987                      | Spring and<br>Autumn<br>Period | Donglan<br>Bridge<br>Longshan                 | Zhuang area  |

|                                    |  |  |       |  |
|------------------------------------|--|--|-------|--|
| Village Hekou Tun<br>Longshan foot |  |  | Zhong |  |
|------------------------------------|--|--|-------|--|

Table 7 (Continued)

| Number | Excavated Address  | Excavated Time                    | Excavated Age                    | Excavated cultural relics and pictures                    | The area now lives in ethnic groups                             |
|--------|--|-----------------------------------|----------------------------------|---|---|
| 21     | Pingle yinMountain<br>Warring States Tomb group  | The date of excavation is unknown | During the Warring States Period | One piece of copper bell                                  | Zhuang nationality (multi-ethnic ethnic complex)                |
| 22     | Wuming wharf<br>according to the equal seedlings Warring States tomb   | The date of excavation is unknown | During the Warring States Period | Copper bell 5 pieces                                      | Zhuang people (One of the birthplace of the Zhuang nationality) |
| 23     | Binyang County<br>Weipo Warring States Period Tomb   | The date of excavation is unknown | During the Warring States Period | Tomb # 1:1<br>copper clock<br>Tomb No.2:2<br>bronze bells | Zhuang  |
| 24     | Tiandong County<br>Xiangzhou Township<br>Fucheng Village Xiu<br>Futun pot ridge<br>Warring States Tomb                       | June, 1977                        | During the Warring States Period | One bronze drum   | Zhuang people (Zhuang population: 86%)                          |
| 25     | Tiandong County<br>Xiangzhou Town<br>Liangfu Village two<br>primary schools in<br>front of the south Ha<br>broke the Warring | March,<br>1993                    | During the Warring States Period | Two bronze drums  | Zhuang people (Zhuang population: 86%)                          |

|  |                    |  |  |  |  |
|--|--------------------|--|--|--|--|
|  | States Period tomb |  |  |  |  |
|--|--------------------|--|--|--|--|

Table 7 (Continued)

| Number | Excavated Address   | Excavated Time                    | Excavated Age                    | Excavated cultural relics and pictures | The area now lives in ethnic groups    |
|--------|---|-----------------------------------|----------------------------------|--|--|
| 26     | Tiandong County Linfeng Township and the same village Daling slope Warring States Period tomb | June, 1994                        | During the Warring States Period | One bronze drum and one bronze clock   | Zhuang people (Zhuang population: 86%) |
| 27     | Baise Longchuan Township Pingle Village   | 1977                              | During the Warring States Period | Longchuan drum                         | Zhuang area                            |
| 28     | Han Tomb, Lobo Bay, Guigang   | The date of excavation is unknown | During the Qin and Han Dynasties | Two bronze drums                       | Zhuang (North Zhuang Region)           |
| 29     | Silimpu carries the bronze drum tomb  | The date of excavation is unknown | During the Qin and Han Dynasties | Sylingp carried bronze drums           | Zhuang (multi-ethnic mixed)            |
| 30     | Tomb # 8, Gui County High School  | The date of excavation is unknown | During the Qin and Han Dynasties | County High School 8 Tomb Drum         | Zhuang (North Zhuang Region)           |
| 31     | Nanning Yongjiang River Shajing section   | October, 2005                     | During the Qin and Han           | Nanning Shajing Tonggu                 | The majority of Han nationality        |

|  |  |  |           |  |  |
|--|--|--|-----------|--|--|
|  |  |  | Dynasties |  |  |
|--|--|--|-----------|--|--|

Table 7 (Continued)

| Number | Excavated Address                                      | Excavated Time | Excavated Age                    | Excavated cultural relics and pictures | The area now lives in ethnic groups                    |
|--------|--|----------------|----------------------------------|--|--|
| 32     | Pingma Wharf, Tiandong County                          | 2003           | During the Qin and Han Dynasties | Tian Dongping                          | Zhuang people (Zhuang population: 86%)                 |
| 33     | Chongying Village, the northwest suburb of Yizhou City | May, 1998      | During the Qin and Han Dynasties | Yizhou Chong Ying bronze drum          | Zhuang nationality (the most populous ethnic minority) |
| 34     | Tian Tian and other counties released a certain place  | 2003           | During the Qin and Han Dynasties | Day and so on released bronze drum     | Zhuang nationality (98%)                               |
| 35     | Guiping Jintian Li Village high car                    | February, 1982 | During the Qin and Han Dynasties | Guiping Li village bronze drum         | Zhuang (12 ethnic groups mixed)                        |
| 36     | Pubei County, Bai shui Town Na'an Village              | Spring of 1983 | During the Qin and Han Dynasties | Pubei Tonggu Basin                     | The majority of Han nationality                        |
| 37     | Guigang Luobo Bay                                      | November, 1976 | During the Qin and Han Dynasties | Guigang Luobo Bay Zhong                | Zhuang (North Zhuang Region)                           |

Table 7 (Continued)

| Number | Excavated Address  | Excavated Time | Excavated Age                    | Excavated cultural relics and pictures | The area now lives in ethnic groups        |
|--------|--|----------------|----------------------------------|--|--|
| 38     | You county   | Before 1964    | During the Qin and Han Dynasties | Guiyang County Sheep Angle Clock       | Zhuang (North Zhuang Region)               |
| 39     | Xilin County Bama Commune general brigade Pututun bronze drum tomb | 1972           | During the Qin and Han Dynasties | Syringer pack bell                     | Zhuang (multi-ethnic mixed)                |
| 40     | Rong County Liuwang Commune Longjing Hua                           | 1976           | During the Qin and Han Dynasties | Rong County Longjing bell              | Most Han Nationality (Hakka people)        |
| 41     | Pubei County Guandong Commune Pingshi Brigade Dalingfoot Village   | 1974           | During the Qin and Han Dynasties | Pubei Dalingfoot Village Zhong         | The majority of Han nationality            |
| 42     | Liucheng warehouse   | February, 1982 | During the Qin and Han Dynasties | Liucheng Tai Po Zhong                  | Zhuang is not obvious (multi-ethnic mixed) |
| 43     | Lian, Gongcheng County   | 1983           | During the Qin and Han Dynasties | Gongcheng Dongzhai Zhong               | Yao nationality                            |

Table 7 (Continued)

| Number | Excavated Address  | Excavated Time                    | Excavated Age                    | Excavated cultural relics and pictures                                      | The area now lives in ethnic groups              |
|--------|--|-----------------------------------|----------------------------------|---|--|
| 44     | Lingshan snake cave tun opposite the social public ridge       | 2008                              | During the Qin and Han Dynasties | Lingshan social Gonglingzhong   | Zhuang nationality (multi-ethnic ethnic complex) |
| 45     | No.1 Han Tomb, Lopo Bay, Guigang                               | The date of excavation is unknown | During the Qin and Han Dynasties | Half-ring knob copper bell<br>Copper gong<br>Wood cavity gram drum<br>Build | Zhuang (North Zhuang Region)                     |
| 46     | Guizhou County Grain Depot No.19, Han Tomb                     | 1957                              | During the Qin and Han Dynasties | One piece of copper bell  | Zhuang (North Zhuang Region)                     |
| 47     | Xilin County Putuo Western Han Dynasty bronze drum tomb        | 1972                              | During the Qin and Han Dynasties | More than 200 copper bells  | Zhuang nationality (multi-ethnic ethnic complex) |
| 48     | He County He Street Shoufengbi Shiwan Eastern Han Dynasty Tomb | 1984                              | During the Qin and Han Dynasties | Copper bell 14 pieces   | Zhuang nationality (multi-ethnic ethnic complex) |

Table 7 (Continued)

| Number | Excavated Address  | Excavated Time                          | Excavated Age  | Excavated cultural relics and pictures   | The area now lives in ethnic groups                             |
|--------|--|---|--|--|---|
| 49     | Teng County<br>Mengjiang Township<br>Hengcun ridge water<br>rush | The date of<br>excavation<br>is unknown | Three<br>Kingdoms,<br>Jin,<br>Southern<br>and<br>Northern<br>Dynasties | Ridge water<br>blunt type<br>bronze drum | Zhuang<br>nationality (the<br>most populous<br>ethnic minority) |
| 50     | Lingshan County  | The date of<br>excavation<br>is unknown | Three<br>Kingdoms,<br>Jin,<br>Southern<br>and<br>Northern<br>Dynasties | Lingshan<br>model bronze<br>drum         | Zhuang<br>nationality<br>(multi-ethnic<br>ethnic complex)       |

By using the method of literature, this paper makes one-to-one address research on the archaeological sites of music archaeological relics in Guangxi to verify whether the excavated place is the Zhuang area. (according to Jiang Tingyu and Peng Shulin's article "overview of musical relics found in Archaeology in Guangxi", prepared by Huang Yanjun)

According to the unearthed bronze drum cultural relics, it can be verified that the earliest unearthed age of the bronze drum was the Western Zhou Dynasty in the spring and Autumn periods and the Warring States period. From the Eastern Han Dynasty to the Tang Dynasty, from the 1st century to the 7th century, it is the heyday of the development of copper drums, and various types of copper drums continue to appear. During the spring and Autumn



Period and the Warring States period, the bronze manufacturing industry was developed. As a precious tool, the bronze drum symbolized the power of the ruling power. The larger the casting volume of the bronze drum, the greater the power, status, and wealth of the user.

Guangxi bronze drum has a history of at least 2000 years, and the historical documents are continuous. The casting and use of bronze drums have a long history. From the Han Dynasty to the Tang Dynasty, from the Tang and Song Dynasties to the Ming and Qing Dynasties, bronze drums have been transformed from musical instruments into important national power tools, wealth symbols, and sacrificial artifacts.

The earliest documentary record of the bronze drum comes from the biography of Ma Yuan in the later Han Dynasty:

"Ma Yuan is good at riding. He is good at different horse names. He got Luoyue bronze drum in jiaoluo. It was cast into a horse style and returned to it."

According to archaeological research, Huashan murals in Guangxi have existed for thousands of years. The murals of Huashan Mountain in Ningming, Guangxi, show that there are more positive men in the shape of warriors, and a few groups of naked, unarmed people sing and dance. Some squat together, jump enthusiastically, sing, and dance with the deep and thick rhythm of the bronze drum. The murals are grand, orderly, and grand sacrificial rites. They reflect naked songs and dances, which are characterized by primitive tribes. The murals vividly reflect the sacrificial activities of the ancestors of Zhuang nationality, praying for the blessing of gods and longing for good weather and bumper harvest.

The record of Guangzhou written by Pei Yuan of the Jin Dynasty during the Six Dynasties recorded the ceremony of casting copper drums in Guangzhou. Yulin, Cangwu, ningpu, and Jinxing of Guangzhou Administrative Region in the Jin Dynasty are all in Guangxi. The document records:

"Liliao casts copper as a drum. The drum is only tall and expensive, with a wide face of more than Zhang. When it is first completed, it hangs in the court, and kechen buys wine, which leads to the same kind. There are plenty of rich and rich children. They regard gold and silver as the largest, hold the drum, knock unexpectedly, and leave the owner."

Wei Zheng, Yan shigu and others in the Tang Dynasty wrote the geographical records in the book Sui Shu, which recorded the custom of "casting copper into big drums" and singing drums to gather people of all ethnic groups in Lingnan:

"All the tusks are like this, and they are made of copper. When they are first formed, they hang in the court and buy wine to entertain the same kind. If there are rich and rich children, they are made of gold and silver. They hold the drum and beat it. Competition is the legacy of the owner. It is called the bronze drum. People are fond of killing each other. They often form hatred and resentment. If they want to attack each other, they sound the drum like clouds. If they have a drum, they will be old. People are convinced by their feelings."

This passage records the ceremony of celebrating the casting of bronze drums. At the same time, the bronze drum also has the function of summoning villagers, and the owner of the bronze drum is a symbol of the power of local leaders. (Jiang Tingyu, 2018)

After the Tang and Song Dynasties, the bronze drum casting gradually declined. Its obvious characteristics were that the shape of the bronze drum gradually became smaller, and the pattern became simpler. The bronze drum gradually changed from the role of expensive utensils to the role of ritual utensils and musical instruments and became the ritual utensils in the folk sacrifice ceremony of Zhuang nationality and the percussion instruments in the music of Zhuang nationality.

Liu Xun of the Tang Dynasty praised the bronze drums of the Zhuang Nationality in Guangxi in his book "records of the strange mountains":

"The face and body are all made of copper. The body is full of insects, fish, flowers and plants. The whole body is even and more than half thick. It is really ingenious to make a copy in the furnace."

Sun Guangxian's Bodhisattva man of the Tang Dynasty states:

"Kapok yingcong temple is small, and the spring dawn in the sound of birds. Bronze drums and mange, southern people pray for many things." "Beating a bronze drum to welcome frog mother, singing and laughing all over Zhuang township; the heavenly daughter calls for clouds and rain, which brings good luck all year round."

In the Tang Dynasty, the custom of holding "Maguai (frog) song party" (also known as "frog woman Festival") during the Spring Festival is still popular in Zhuang villages in

Donglan and tian'e. The ancient custom of "bronze drum and mange" praying for new years still exists. After the ceremony, young men and women from all villages freely sang and loved each other all night.

The bronze drums of the Song Dynasty and later periods were mostly concentrated in the Western Guangxi, the border areas between Guangxi and Guizhou, and between Guangxi and Yunnan.

In the Southern Song Dynasty, Fan Chengda went to Guilin Guangxi West Road to appease the envoy and pay for it by Jingjiang government. After leaving office, he wrote the record of Guihai Yu Hengzhi:

"The bronze drum was used by ancient barbarians. There were people who dug it in the soil in the south. It is said that it was left by Ma Fubo."

Fan Chengda may have seen a bronze drum when he was the magistrate. The description of its shape, decoration and use method is as follows:

"The system is like sitting on a pier, and under it is empty. The drums are full of fine patterns. It is very exquisite. There are small toads at the four corners. When they walk together, the sound of their hands is like a drum."

In the Song Dynasty, Zhou qufei (1174-1189) went to Guilin to make a general judgment in Guizhou and took charge of lingwai Dai Da written by Ning Yue (now Qinzhou, Guangxi):

"The bronze drum in the soil of Guangxi is often obtained by farmers. It is round, flat, bent like a basket, and similar to a xuanzuo. There are five toads on the surface. They are all tired and squatting on it, one big and one small. The round pattern is ancient money, and the square pattern is like a woven mat, or in the shape of a human..."

Zhou qufei described the shape and decoration of Guangxi bronze drums in detail and prepared. In the eyes of people in the Song Dynasty, the bronze drum has a beautiful shape and fine decoration, and the image of a toad (frog) is rich in change, vivid and vivid, which can give people an aesthetic feeling. At that time, the bronze drum was already a work of art with high artistic value in the eyes of the literati and officials.

The interest in bronze drums increased greatly in the Ming Dynasty. There are many documents to design bronze drums, but there are few specific references to Guangxi bronze

drums. In the Ming Dynasty, the poet Zheng Ding wrote "nostalgia of Fubo Temple" during the Hongwu Period.

"The desolate ancestral hall has been desolate, and some residents still talk about the past years. After the autumn rain, the copper drum moss is born, and the stone wall flowers fall to the sunset. According to its local bamboo books, they write a plain and mance, and the sand well is empty to drink horse spring. The CI guest passes by and regrets that the Lin Pavilion in Yuntai is always cold."

In the 14th year of Emperor Qianlong of the Qing Dynasty (1749), Liang Shizheng, Jiang Pu, and others compiled the ancient collection of the Western Qing Dynasty, which included 14 bronze drums; In the 58th year of Emperor Qianlong's reign (1793), the continuation of the Western Qing Dynasty compiled by Wang Jie and Dong Gao was compiled in series a and B, which included bronze drums for nine years. Most of the 23 bronze drums are from the earliest preserved images of Guangxi bronze drums, a famous bronze drum teacher in Guangxi.

During the Jiaqing period of the Qing Dynasty, Xie Qikun, governor of Guangxi, compiled the Guangxi notice and made a bronze drum examination, which included a large number of bronze drum documents. He believes that the bronze drum has no style and year to test, but its exquisite production must be the obligation of the Han and Jin Dynasties. At the same time, it is pointed out that the bronze drums with different shapes come from different dynasties.

In the Qing Dynasty, the poet Li shenchan also described the bronze drum instruments of the Zhuang Nationality in his poems.

Such as "rain over wuman Beach":

"Jianggan Xinxi temple is gloomy at first sight. It has the power of ghosts and gods, which can generate fear. The beach is like a bronze drum, which reads like the depth of Wuxi river. Coix thinks of Chen's recommendation, and tears are full on his face." "The beach sounds like a copper drum", he compared the majestic sound of running water in wuman beach to the sound of beating a copper drum.

For example, "Qinzhou Ma Xinxi Hou Temple": "the bronze drum is noisy in Tiantian, so the Marquis is, and the Coix is very worried. When the time is expensive and prosperous, the Zhu Bo is light, and when things are difficult and young, you can travel. It has long been famous in Longyou, and the bosom friend makes every effort to make the pot head.

Barbarians return ancestral temples everywhere, and Kuang Fu's remnant is Ma Liu." "The bronze drum is noisy in Khotan, so Hou", which describes the sonority of the bronze drum in Ma Xinxi Hou Temple.

Another example is "on June 16, I temporarily returned to my humble house from Qinzhou and recorded Miscellaneous Poems all the way":

"Night drum Qin River, the moon is full. On the path Maowei Sea, people sit on the boat. Rustling trees, the vast water beat the sky. Riding on the cha should be the same, singing and carrying flying immortals." The "drum" is proved to be a drum made of copper.

Bronze drum, as the music space carrier for the sacrificial ceremony, has a long history of use, is widely spread in areas and widely used by people, and is deeply loved by the Zhuang people. Bronze drum music is not only a living fossil of the music heritage of ancient Zhuang ancestors but also a profound history of Zhuang music, reflecting the primitive tribal and religious views of Zhuang ancestors.

## (2) Chunlang

Chunlang is a percussion instrument used in folk dance in Tiandeng, Ningming, and Donglan counties in Guangxi. It has been recorded for more than 1100 years. Chunlang is a solid wooden stick, which is composed of a pair of male and female sticks. Generally, the long staff (about 2m) is the male staff, and the short staff (about 1.5m) is the female staff. The striking point is a wooden trough, about 3 meters long and 5 cm wide. It is shaped like a narrow wooden boat, upside down on the ground and with the bottom facing up.

Chunlang is a percussion instrument used in chunlang dance. It is used as a loudspeaker in percussion music. The chunlang dance evolved from the ancient "Chung hall dance". The dance takes beating the "hammer" as the dance action, takes the performance of rice farming as the content, and takes the local folk customs and festivals as the activity time. There are many ways for performers, such as two people to fight, four people to fight, and many people to fight alternately. A complete set of chunlang dance generally has eight procedures. The change and termination of its beating rhythm are shouted by the conductor, accompanied by leather drums, bronze drums or gongs, and cymbals. As a music loudspeaker, everyone beats the wall, bottom, and edge of the hammer rhythmically with a wooden pestle. The action is lively and powerful, the rhythm is steady, and the sound is as loud as a drum so as to express the Zhuang

people's prayer and desire for grain harvest, six livestock prosperity, happiness, and auspiciousness.

The historical records of chunlang can be traced back to the Tang Dynasty.

Liu Xun of Tang dynasty recorded in the record of different mountains:

"The most important festival on the mountain surface: the first day of wax, the second day of winter, the third day of winter and the fourth day of the year. The Chung hall takes muddy wood as the trough, and about ten pestles are arranged on both sides. Men and women stand to pound rice and grain, knock on the side of the trough, and there is a sound like a drum. They smell for several miles, and they can't go on in the morning and evening. Although they think of women skillfully, they can't make autumn anvil as bright as it."

Zeng Changting, a native of the city, left a poem:

"The new make-up clothes are beautiful in color, and the bamboo pole is beating to wish a good harvest; the grass before spring starts from Chongtang is pleasant in pure color, which is the most pitiful." (Wu kekuan, 1948)

At present, Guangxi Tiandeng Museum has a living form of Chung Lang, which has a history of hundreds of years since the Ming Dynasty and Song Dynasty. As a pleasant loudspeaker rhythm, Chung Lang has a great sense of rhythm. The accompanying chunlang dance and chunlang music develop the shoulder pole dance behind it.

### (3) Tianqin

Tianqin is a plucked stringed musical instrument used by Zhuang people. With a unique shape and mellow and bright timbre, it is often used for Solo or song and dance accompaniment. It is popular in Dongzhong, Ningming, and Longzhou on the border between China and Vietnam in Guangxi Zhuang Autonomous Region.

Tianqin has a unique shape, unique shape, structure, and materials. The barrel is similar to Banhu. The head is narrow, the side is wide, and the rod is slender. Tianqin consists of a barrel, head, rod, string shaft, code, and string. Two inner strings, two outer strings.

The historical records of tianqin can be traced back to the Qing Dynasty. Huang Yu recorded in Longzhou chronicle in the 8th year of Jiaqing in the Qing Dynasty:

"In case of illness in Longzhou, the ghost woman will come home and play and sing all night. The relatives' women have drunk and eaten as a blessing. The ghost woman is about

young and plays two strings in her hand, that is, the local people of the Dragon know nothing." (Huang Yu, 1803)

The golden sound recorded in Shanglin Zhigao in the 25th year of Jiaqing in the Qing Dynasty:

"On the third day of March, the birthday of the northern emperor, jianzhai, Jiaojiao or haiku, excellent songs and dances, advocated by musicians, three days and three nights, which is called the three three wins meeting." (golden sound, 1820)

The musical instrument "hand playing two strings" played by Longzhou ghost woman mentioned above is the Zhuang musical instrument tianqin.

#### (4) Bee drum

Bee drum, named for its shape like a bee, is a mixed membrane beating instrument of Zhuang, Yao, and Maonan nationalities. Bee drum has a long history, which is homologous with the long drum of the Korean nationality. It has a history of more than 1000 years. (Baidu, 2012)

The body of the bee drum is made of yellow mud and kiln fired into ceramics. The two ends are thick, and the middle is small, with a total length of 50-64 cm. One end of the drum cavity is round and spherical, and the drum surface is small; The other end is trumpet-shaped and the drum surface is large. The two ends of the drum cavity are connected, and the middle is as thin as a bee waist. The two ends of the drum are covered with cowhide or sheepskin, and the drum skin is attached to the circular iron ring. The paper and iron hooks around the iron ring are fastened through a rope connection, and the tension of the drum skin can be adjusted to change the pitch and timbre.



Figure 65 Bee drum

Source: Han Deming

When playing the bee drum, the drum is tied on the talent belt, hung horizontally in front of the abdomen, or placed on the drum frame, and the drum surface at the ball end is placed on the left. Both hands can be used to beat the drum surfaces at both ends, or the bamboo drum can be held in the left hand and beat with the right hand. The drum surface at one end of the ball sends out a crisp and bright high tone; The trumpet-shaped drum surface sends out a deep and thick bass. It is often used in ensembles with folk musical instruments such as small drums, Gong, cymbal, and bell. It is also accompanied by folk songs and dances such as Shigong opera, Shigong dance, and bee drum dance.

Bee drum has a long history. It is a thin waist drum spread in Guangxi Zhuang Autonomous Region. It comes from the same source as the stick drum of Korean nationality. It comes from the same source as the Korean staff and drum. In ancient times, it was not only called a staff drum but also called a beat drum, Zhenggu, and Wei drum (because it was widely used in the Northern Wei Dynasty). It has a history of more than 1000 years.

The origin can be traced back to the earth drum in Zhou Li, and Du Zichun's annotation in the Western Han Dynasty said:

"Earth drum, with tile as Kuang and leather as surface, can also be hit".

Records of Guihai and Yuheng by Fan Chengda of Southern Song Dynasty:



"The coloratura waist drum comes from Lingui Zhitian township. Its native place is especially suitable for drum cavity. The villagers specialize in kiln burning. It is decorated with safflower patterns in oil painting."

According to legend, the bee drum originated in the Tang Dynasty and evolved on the basis of folk God jumping. It is named after the main accompaniment instrument bee drum. Bee drum is popular in Zhuang villages and towns around Hechi City, Guangxi. Once upon a time, bee drums were sung during New Year festivals or praying for bumper years, which were mainly used to worship gods and exorcise evil spirits. Pray for disaster relief and sing folk and historical stories. The libretto is composed of lyrics in seven-character verses. The bee drum is rap by one person, mainly singing, with simple dance movements. Accompaniment instrument: Bee drum. Small hall drums, gongs, cymbals, and other percussion instruments, followed by suona. There are seven kinds of singing tunes in the existing stock division, including "Hu Liu Liang Li tune", "hu er Liu tune," and so on. Traditional repertoires include king Moyi, Buber, Sanyuan, Pangu, Liangzhu, and the Three Kingdoms. The new repertoire includes Lao Li boiled chicken, a fan of agricultural machinery, Lao Li and Xiao Li, etc. Bee drum is closely related to people's daily life. The Zhuang people celebrate festivals, weddings, and funerals, pray for bumper harvests and offer sacrifices to celebrate their birthday.

## 2. Folk songs

### (1) Song Fair

The so-called song fair was originally a form of Festival gathering and singing activities held by the Zhuang people at a specific time and place. Zhuang nationality song fair is a national festival with the theme of singing by young men and women. It has rich singing content, wide popularity, continuity, and stability. It is a way of national group spiritual life. (Pan Qixu, 1991)

On the origin of the Zhuang song fair, there are legends such as "praying for a good harvest", "singing to choose a spouse", "mourning for the martyrs," and "singing by third sister Liu". The origin of the song fair is diverse. According to the history of the Zhuang nationality, it is more in line with the theory of song immortals and mate selection.

According to historical documents, the collection of folk songs of Yue people in the spring and autumn and Warring States periods is the earliest descriptive study of Zhuang folk songs.

The collection of folk songs of the spring and Autumn Period and the Warring States period, Yue people's songs, records:

"What's the end of the day? I'm in the middle of the boat. I have to be in the same boat with the prince today. I'm ashamed. I'm good, but I don't criticize it. I'm so upset that I know the prince. There are trees in the mountain and branches in the wood (know), and I'm happy with you. You don't know."

"Yue people's song" was first included in the 13th chapter, "the day when Xiangcheng king was first sealed" in volume 11, "good theory" of Shuo yuan written by Liu Xiang in the Western Han Dynasty. The main idea of this poem is: in the spring and Autumn period, e Junzi Xi, the mother brother of the king of Chu, played in the river, with bells and drums ringing. The rower was Vietnamese. As soon as the music stopped, he held his oars and sang a song in Vietnamese. E Junzi Xi couldn't understand it and asked someone to translate it into Chu language. It's the song above. The song sings the deep and sincere love of the Yue people for Zixi. The lyrics are puns and euphemistic. This poem is the earliest poem describing the singing of the ancestors of the Zhuang Nationality in China, and it is also the best evidence of the Zhuang music in the spring and Autumn period.

In the 1990s, five Guangxi scholars, including Qin Naichang, Liao Mingjun, Han Deming, Qin Chengqin, and Lu Deng, collected Zhuang folk songs in Yizhou Xiajian River Basin in Hechi City, Guangxi Province. Through the collection of Zhuang folk songs in Xiajian River Basin and the use of Zhuang written records, through Chinese translation and comparative study, it is found that the structure and content of Zhuang folk songs in Xiajian River Basin in Yizhou are consistent with Yue people's songs in Han Dynasty. For more than 2000 years, the style of Yue people's songs has not changed fundamentally, and the structure is consistent. The same is true of Third Sister Liu's ballad. This song-style structure, which comes down in one continuous line, is consistent with the structure of historical research and field investigation.

The singing customs of Zhuang nationality are recorded in ancient Chinese books of all dynasties:

"In the counties of Guangxi, many people can have fun together. In suburban villages, there is no need to have fun in offering sacrifices to weddings and funerals. Although farming, they will also have fun." "Both men and women believe that singing is the main problem in their outlook on life. If people can't sing, they will be lonely in society, that is, they will lack the possibility of love and courtship."

The existing Huashan murals in Guangxi depict the warm scenes of the ancient Zhuang people gathering, singing, and dancing. (Zhou zuoqiu, 1985)

The formation of the Guangxi Zhuang song Fair has its historical origin. It has experienced a long process of gradual evolution and really formed in the Tang Dynasty. In the history of the Tang Dynasty, the national strength was strong, the economic life was unprecedentedly prosperous, the culture of Zhuang and Han Dynasties gradually blended, cultural exchanges were frequent, and the development of folk poetry. After the Sui Dynasty, the witch culture and religious activities of Zhuang tribes prevailed and prayed for God. Specially assigned persons are engaged in religious sacrifice activities. The song and dance originally attached to religious gatherings for the purpose of entertainment and mate selection has gradually relied on the activities of the God of music of heaven and developed independently. During the Wei and Jin Dynasties, the ancestors of the Zhuang nationality Luo Yue people sang and danced at their wedding. In the choice between song and dance, Zhuang people prefer songs to express their inner and delicate feelings. Singing has become the main activity of the song fair. With the emergence of various versions of the song fairy Liu Sanjie in the Tang Dynasty and the legend of her dues, it is more likely that the song Fair will form a large-scale in the Tang Dynasty. From the Song Dynasty to the late Ming and early Qing Dynasties, the song fair developed further. In the Song Dynasty, the establishment of the chieftain system was the reason why Zhuang society continued to maintain relative independence in politics and economy; By the middle of the Ming Dynasty, the implementation of the land system of "changing land to flow" adopted the separation of "official" and "land", and the feudal ethics and feudal marriage system had not been fully established. Therefore, the custom of free singing and mate selection has been basically maintained. The song fair in the Ming and Qing Dynasties has a large scale. The larger song Fair has more than 1000 people from various caves and villages within a radius of dozens of miles. Since the Song Dynasty, the works and documents about the song fair are as follows:

It is recorded in the book *lingwaidaida* written by Zhou qufei of the Song Dynasty:

"On the third day of Shangsi (March 3), men and women get together and form their ranks. The ball is made of five-color knots and thrown away in song. It is called flying."

This passage describes the festival activities of men and women singing and throwing hydrangeas in the Song Dynasty Zhuang "March 3" Song fair.

The music history of the Northern Song Dynasty, *Taiping Huanyu Ji*, records that in Zhaozhou, that is, in today's Pingle and Zhaoping counties of Guangxi, there is the custom of Zhuang people to "dress men and women in costumes, gather and sing songs".

Chiya, written by Kuang Lu in the Ming Dynasty, records:

"Dong female" (Zhuang female) In the spring and Autumn period, the cloth Sheng Xiao was on a famous mountain, with five silk spikes and a hundred new Mandarin Duck bags. The little and wonderful ones in the cave were selected to accompany the daughter of the cave official, which was called Tianyi team. The rest of the three to three five five five, picking up green flowers in the mountain pepper and water Mekong, singing for music, men and women singing in harmony with the day, undressing and tying, and giving gifts to each other. Spring songs on the first day of the first month and the third day of March, autumn songs, and Mid Autumn Festival. The song of March is called 'spray song'."

"The practice of answering songs can be found in Wuyuan Xianhu lake and liaojiang river. Every March from the first day to the tenth day, up and down the river, within hundreds of miles, scholars and women are like clouds."

As mentioned in the article, in the traditional Liao Song of Youjiang River Valley in the Ming Dynasty, spring flowers and spring love, spring plowing and "seed love" are combined, and spring plowing, seed selection, and sowing are regarded as the marriage and love process of "wife selection" and "seed love":

"When you grow millet, you can see which grain is rich and solid; when you choose which seed, you can choose your sister as your brother and wife."

The most prominent feature of Liao Song in the Zhuang area is that it shows the season, content, and love of men and women who can sing closely around the activity cycle of agricultural production in a year, which implies that men and women's marriage and love are like

the process of agricultural production, and the combination of men and women means promoting the harvest of the earth.

According to Nanning chronicles and customs:

"Nuomi, nuomi, I'm not invited to play in March."

In history, the Zhuang people offered five-colored glutinous rice to the tomb on March 3 every year. Young men and women will worship the mountain and sacrifice the tomb as a good time for outing and singing to each other, giving "black rice" to make friends and connect feelings.

According to Lu Ciyun's records of Dongxi Xianzhi in the Qing Dynasty:

"The men and women in the stream cave sing the song of spray. They sing the song of spray in the new moon of the first month, March 3 and August 15. And March is called the song of spray. There is no taboo in particular."

This text records the song sung by men and women in sanxidong in March, which is called the spray song.

According to Li Diaoyuan's notes on Nanyue in the Qing Dynasty:

"Around the spring and Autumn period, the Yundong woman crossed the Sheng, Xiao and mountain, and made a concentric knot with five filaments and a hundred button mandarin duck bag. Those who are less good will be formed into Tianji team, and the daughter of Tianji's lawsuit. The rest will gather fragrance in the mountain pepper and water Mekong and sing for music. Men will sing with each other, and if they get it, they will pay for it all day."

This passage records the scene of Zhuang men and women singing in the field on the top of the mountain on March 3.

In the 44th year of the reign of Emperor Kangxi of the Qing Dynasty (1705), Zhang Fuzhen wrote and revised the Shanglin county annals, which recorded:

"(Zhuang people). In spring, young women accompany each other during the three or five seasons. They gather fragrance and pick up green trees in the mountains and rivers. They sing for music. Young men also flock in groups to catch up with them. They sing and agree. They get spinning wheels, colored fans, umbrella class hairpins, and rings as gifts. Women also regard their thickness and respond with clothes and gold shoes, which is called" worship the same year ".

This passage records that during the reign of Emperor Kangxi in the Qing Dynasty, on March 3, men and women rushed to the song fair to sing folk songs, chose their spouses for love songs, and sent each other love keepsakes.

Zhao Yi, a writer, historian, and poet of the Qing Dynasty, served as the magistrate of Zhen'an, Guangxi (now Debao County, Guangxi) in the winter of the 31st year of Qianlong (1766). He wrote "poetry, sand and soil songs in Oubei", which describes the local folk songs in Debao, Guangxi. Debao is a county where more than 90% of the Zhuang nationality is located in the Youjiang River Basin of Guangxi. The "soil songs" described are Zhuang folk songs. He wrote poems about the song Fair:

"It's a good fair in March in the spring. Pretty women's red makeup takes advantage of the fair; the long skirt and wide sleeves are finished and new, and the flowers are shining. The flower towel is floating. Who's a young man who sings songs smoothly, so you don't have to be a Chinese watch with Nong; but when you see that the face is peach blossoms, you don't talk about singing Nong's pay songs anymore. A voice band flows soft, light like soft silk, curling into the air; sometimes it is suddenly broken by the wind, and curling again in front of the mountain. The melody talks about the thought of red beans, and the scenery is rarely marked with green plum; in the world Whether there is amiable Zen or not is like entering a Chinese dream. The people of huaige are not aware of the propriety and Dharma; You don't see a pair of pink butterflies flying against each other, and there's no media to make an appointment with Luo Peng.

Lin Guoqiao, a poet in the Qing Dynasty, described the dues between men and women on the duel Fair:

"Women and men linger together under the moon, and they can't open their soul. The singing hasn't stopped in the middle of the night, and they say to come early tomorrow night."

By the middle of the Qing Dynasty, due to the vigorous implementation of "changing soil to flow" in Zhuang areas and the rapid development of the landlord economy, feudal ethics did not allow the existence of song fairs. The feudal rulers regarded the free singing of the masses for fun and the choice of marriage between men and women as "immoral", and falsely branded the song fair as "romantic fair", which was expressly prohibited.

It is recorded in the general annals of Guangxi in the Qing Dynasty:

"The marriage of men and women also depends on the media agreement... Even if they choose to match according to the song, although you abide by the prohibition, there are still some in Xitong."

According to the records of Zhen'an Prefecture compiled by Guangxu of the Qing Dynasty:

"The wind of the song Fair... Although strictly prohibited, it has not been completely reformed... It is quite cold."

Governor Li Yanzhang of si'en (Lan Qing) once announced a ban on songs. As a result, the notice was fooled by the masses and satirized by poetry:

"The prefect Lanqing is really busy. He forbids flowers and songs and wastes God."

This chapter reflects the presentation form of ancient Zhuang music in the way of literature narration. Taking the uninterrupted musical instrument and folk song fair as the research carrier and taking the concept of space as the boundary, this paper combs its ritual music space and folk song communication space in ancient times and understands the form of music distribution.

#### 4.1.2 The forms of modern Zhuang music (1840-1912)

The judgment basis of modern Zhuang music history is based on searchable written books, local chronicles, and published publications. In the late Qing Dynasty, literati poetry provided the basis for the local customs, customs, and music history of Guangxi Zhuang nationality.

##### 4.1.2.1 The unearthed bronze drums and their documentary records

In the first year of Daoguang in the Qing Dynasty (1821), Wenchang Pavilion in Yulin city was built. The villagers of Sanlong Castle dug a copper drum and gave it to Wenchang Pavilion. It is recorded in the annals of yulinzhou. Jinshi:

"The bronze drum is one foot five inches high, the face diameter is two feet six inches, the bottom diameter is two feet six Wen, the side is one inch wide, and the waist band is two inches less."

According to Teng county annals, in the seventh year of Tongzhi of the Qing Dynasty (1868), in the second year of Jiaqing (1797), 25 villagers dug a bronze drum, and the villagers offered it to the general capital temple.

During the Guangxu period of the Qing Dynasty, Jin Wuxiang, a well-known expert in salt transportation between Guangdong and Guangxi, recorded in his book *Su Xiang essays* that in the spring of 1911, he saw bronze drums in the temple at liuchenwei (now LiuNian town) in Pubei County and liufengwei in Bobai County. There are many records in local chronicles about villagers who got bronze drums and offered them to temples.

According to the records of Beiliu County compiled by Xu Zuomei in the fourth year of Guangxu of the Qing Dynasty (1878), in the third year of Jingtai of the Ming Dynasty (1452), a boatman fished a copper drum from the copper drum pond, dared not hide it privately, and sent it to the Jiaolou of Beiliu county.

In June of the second year of Jiaqing in the Qing Dynasty (1797), more than one mile on the North Liushi lake was given to the ancient temple of the City God; A bronze drum was dug out of longhuzhai in boyili and sent to the general temple. In the seventh year of Xianfeng (1857), Beiliu City was captured by the peasant uprising army, and the whereabouts of the bronze drum was unknown. This county chronicle also records that in the early years of Guangxu, there were bronze drums in yuxu palace in Xinwei, pinglingli, three churches in luhou village, HuLong temple in Shalong village, Sizhou temple in He village, and Shuiyong nunnery.

According to the records in the annals of Pingnan County in the ninth year of Guangxu of the Qing Dynasty (1883): in the fourth year of tongzhi (1865), nongzhenshi, a native of dawuli, obtained a bronze drum in the bushes and wastelands because of farming LiuCao in the mountains, and the Yang family in Lantong bought it for 6000 yuan and sent it to the Sanjia temple in Lizhong; In the 27th year of Daoguang's reign (1847), when the people of erlishantang opened the land, they also got a bronze drum and sent it to Dengming temple.

According to the records of Pennsylvania in the 12th year of Guangxu of the Qing Dynasty (1886), during the Jiaqing period, farmers in Pennsylvania cultivated mountains and got ancient bronze drums, which were taken by villagers with fermented money and sent to Xianliang temple in yancangling.



In 1894, Liang Jixiang's records of your county recorded that farmers in your county were digging in the valley. Bronze drums were often obtained, most of which were worshipped by gods and Buddhas and often preserved in temples. At that time, bronze drums were collected in Shanglong temple in Shanbei and Yongxing temple in huaisilis huaiwei.

Records of Yulin Prefecture in the 20th year of Guangxu of the Qing Dynasty (1894): during the reign of Emperor Qianlong, copper drums were dug in the north of Yulin City and sent to the third church; In the seventh year of tongzhi (1868), farmers in the north of the city dug copper drums in Wushan, wangshui town and sent them to the Jade Emperor Temple; On February 22, the 21st year of Daoguang (1841), a bronze drum was excavated from the garden near erliwangling mountain in the northeast of lizhigen village in the west of Yulin City and sent to Kedong Temple: in the 26th year of Daoguang (1846), Hu Zhiming, a farmer of tenglongbao in the northwest of Yulin City, received a bronze drum and Sui Gong Yang Ying raised funds to buy it and put it in Jinshun temple in Mantou dike: in the year of Daoguang, In Gaosha baoliubiao village in the southwest of Yulin City, when you see a rat hole in Renren mountain, you can dig it with a firewood ax. Within a few feet, you can see a bronze drum and carry it back to the village. The villagers collect money and buy it and send it to the Shangshu temple; In the 30th year of Daoguang's reign (1850), people in Beiliu Xinwei hoed the fields and got a bronze drum. The government Tongzhi Zeng Chongguang bought the Hanshan Temple in Yinling village, east of Yulin city.

These bronze drums are recorded in local chronicles all over Guangxi, which is part of many bronze drums unearthed.

#### 4.1.2.2 Continuation of Song Fair

The song fair in the Qing Dynasty is becoming more and more perfect, which is recorded in literature, poetry, and county chronicles.

"Guiping County Chronicle" records: "Gather to sing, minority debauchery songs".

The Mid Autumn Festival is held outside the village, by the roadside, by the bridge, by the field, and on the Bank of a stream. It is divided into two groups, or both men and women sing in pairs. It is more important to judge the advantages and disadvantages, award the winner, and then burn "fireworks" to help the fun. There are tea picking, song and dance, and lion dance.

Ningming County Chronicle records:

"In the song fair, men and women gather in a village and sing to each other in the hills or wilderness on a certain day in spring and March every year. Their songs are words of banter between men and women."

Tianyang County Chronicle records:

"The Lantern Festival takes lion dance and local opera as its entertainment. In addition, men and women in farming sing in harmony with each other. Red men and green women go to the designated place to sing one song and another. Every time they reach the destination, they feel like Mandarin couples."

Yongning County Chronicle records:

"Along the East Bank of the river, the Zhuang people are all followed by their tribes. They wear big rings in their ears, drop a few to their shoulders, wear short shirts and narrow sleeves, wear high trousers and flower skirts, and expose their chests and shoulders. When they go in and out of the city, they are blocked by an embroidered cloth, which is called breast blocking, also known as flower belly... In marriage, men and women sing all night."

Sile County Chronicle records:

"The song fair is located in the Yue area in the Qin Dynasty and the Jiaozhi area in the Han Dynasty. From the Tang Dynasty to the Siming Dynasty, Jimi Prefecture was established in the Song Dynasty. Yongping village was established in the Song Dynasty. During the period of song fairs in various villages, young men and women galloped in droves or gathered to sing with each other in the hills, wilderness or village."

Hepu County Chronicle records:

"A strong man makes a circle around his neck, a man makes short and narrow clothes, makes a cloth belly, and always wears a knife when out of the wind. A woman's clothes do not cover her knees. A long skirt is pleated and embroidered, and her belly pocket has a long umbrella with a long handle. Betel nut bags are hung on three sides. She often travels between the valleys and is good at wading in the water. The skirt is taken according to the depth of the water. The teeth of men and women are similar to each other, and they give each other a rut with a dress belt. It is said that the knot is the same age, the flowers gather together, and the songs become

more delicate and stranger. Men and women sing a hundred harmonies and each other Those who are happy with each other marry themselves. "

In the late Qing Dynasty, Wei Fenghua, a Wuming Zhuang poet, wrote in "today is the mountain house singing grass. Liao Jiang bamboo branch Ci", which describes the scene of the song Fair:

"The spring breeze brings warm rain, and the green fields are all over the plain and the green slopes. Try to look out of the Yellow forest. There are many flowers in three good days." "Sister flowers bloom in clusters of brocade, and taste Fangfei once a year; xiangxu leader also teaches music, so tired that his mother returns at dusk." "It is said that entertainment is a sign of a bumper year, and it is different when Taiwan likes to ascend the spring; you must have fun in time, and you can make great achievements in this ten days."

Li shenchan (1824-1893), a poet in the late Qing Dynasty, is a Zhuang nationality. From Ningming County, Chongzuo City, Guangxi. His works include the first and second volumes of the chanting manuscript of vegetable root thatched cottage, the collection of old poems in Ningming, and the annals of Ningming Prefecture, and there are about 776 poems in existence. The library of Guilin City, Guangxi Province, has the 1864 printed edition of the chanting manuscript of the vegetable root thatched cottage. "Chanting draft of vegetable root thatched cottage. Bamboo branch Ci of Lijiang River". (Zhu Chunjie, 2017)

In his poem "from Nanning in the middle of Qinzhou road in summer": "village women sweat in the ruins." [chanting script of vegetable root thatched cottage, P. 264.] It is the same as that in Lijiang bamboo branch CI: "go to Gebo while meeting at the market" [chanting draft of vegetable root thatched cottage, page 414.] "Taking advantage of the market" in Guangxi Zhuang dialect means "Ganji city", which makes an appointment to catch up with the song fair. (Li shenchan, 1888)

At the end of the Qing Dynasty, the imperial government carried out the policy of banning songs everywhere. At the end of the Qing Dynasty, Donglan Prefecture once banned the song fair by means of brutality, caught several young female singers, painted their faces, and paraded in the streets, which caused the Zhuang people to sing and resist: "the big stars in the sky control the small stars, and the marshal on the ground controls the commander-in-chief. Only the prefecture governor governs the county, who can control the singer!"

In the period of the Republic of China, the prohibition of songs was more common and severe. As stated in Shangsi county annals:

"Every spring, when it is the season of song fairs in various villages, young men and women form teams and flock to each other. They either gather in the hills and wilderness, or gather at the edge of the village to sing folk songs to each other for fun. Most of their songs are words of banter between men and women. After the songs are finished, they are fed with cloth cakes. It is expected that when people sell butchers, sell wine and buy cakes, and wait in the shop, both men and women return drunk and full. It is immoral, and the front suspension is an example. Today Since, various townships have still held, which has been gradually banned There is a tendency of resurgence. It is especially hoped that those who preside over the weathering will take precautions to eliminate their roots... "

The reactionary rulers and feudal guards hated the song fair. When the prohibition continued, they sent reactionary military and police to disperse the crowd on the song fair and arrest the singers; Sometimes a despicable means is used to instigate local ruffians and hooligans to make trouble in the song fair, insult women, make trouble, and provoke armed fights, which has seriously damaged the traditional song fair. It was not until the liberation that the song fair gained a new life.

#### 4.1.2.3 Ballad

##### (1) Songs of the Taiping Heavenly Kingdom

The Taiping Heavenly Kingdom revolution broke out in Jintian Village, Guiping County, Guangxi Zhuang region on January 11, 1851. The Zhuang people actively participated in the Taiping army. The revolutionary ballads of the Taiping Heavenly Kingdom are numerous and rich in content, which is a true portrayal of the revolutionary struggle at that time.

For example, the "heavenly army comes to Taiping spring" collected by Qu Nongle and Xie Qiu of Guiping and Shilong in Guangxi:

"The village is full of gongs and drums, and the lion dances with the Kirin; the poor dawn celebrates together, and the heavenly army brings peace and spring."

"The heavenly army treats me better than my parents":

"In August, osmanthus flowers are fragrant in the village, and the heavenly army treats me better than my parents; I give chicken breast meat to chicken, and I give sweet wine to wine."

This ballad describes the Taiping Army's treatment of the poor people, who love their children and soldiers. This kind of kinship between the army and the people, fish, and water, is so true and vivid in the ballads.

"Which poor man doesn't come with me":

"The sky flag is like a fire, burning up the poor roots and disasters; Hong Yang takes the lead in fighting the world, and no poor man will follow."

This song shows that the Zhuang people not only enthusiastically support and assist the Taiping army to eliminate the enemy but also actively participate in the Taiping Army and fight for "peace".

## (2)Anti French ballad

The Sino-French war history song is popular in Guangxi's Ningming, Pingxiang, Longzhou, and other Zhuang areas. This historical song is handed down by the Zhuang people orally and hearts. This song, on the one hand, accuses the barbaric aggression of French imperialism against Vietnam and China, and at the same time, it praises the patriotic spirit of Liu Yongfu, Feng Zicai, and others for defending the country, saving the people, and bravely resist the enemy. On the other hand, it exposed the stupidity and corruption of the Qing Dynasty and denounced Li Hongzhang's traitorous crime. The work warmly praises Liu Yongfu and his black flag army, who dare to resist the enemy: Liu Er is angry and dares to fight against the French army; Ding Yong rubbed his hands, and both sides pulled out knives and guns. The French army relied on guns and guns, while Liu Erquan relied on Ding Yongqiang; The white hat fan flag is thrown all over the ground, and the black flag is fluttered all over the city wall.

The author expresses his clear indignation at Li Hongzhang's collusion with the enemy and betrayal of the country, sending his trusted yellow tiger to kill the anti enemy generals "Lao Chen" and "Lao Dang", and belittling Feng Zicai's credit. While lamenting that "meritorious service is a capital crime", he talked angrily; The tiger is too traitorous. The first merit report says that Su Gongbao and the third merit mention Feng Laojiang. Is there such a thing in the world that it comes to an end? Lao Su was so worried about his achievements that he didn't see the

French army. Lao Feng's three skills don't matter. He will be happy if he doesn't give them anymore; Because he is a patriotic general dedicated to fighting the French army.

From the lyrics of the ballad, we can see the author's distinctive attitude and Feng Zicai's noble sentiment. Among the ballads reflecting the Sino-French war, the Sino-French war history song is the longest one, showing the full picture of the history of China and France.

### (3) Revolutionary songs of 1911

During the revolution of 1911, Sun Yat Sen and other revolutionary leaders mobilized the masses to fight against the Qing Dynasty in Guangxi Zhuang areas for a long time. During the overthrow of emperor Xuantong, the Zhuang people enthusiastically praised Sun Yat Sen and other leaders and made the revolutionary song of 1911 with concise and vivid strokes; It generally describes the bloody rule of the Qing Dynasty in 267 years and the great achievements of the revolution of 1911 led by Sun Yat Sen:

"Emperor Shunzhi was so cruel that he hired a deep hatred from all over the country, slaughtered thousands of good people, and the people cried blood and tears. He treated the people as cattle and horses, pigs and dogs, and trampled on mud. The world was like a big prison, and there was no heaven to cry about. Outsiders saw bullying and robbed Koryo Zhan Annan (now Vietnam). The people were so angry that the mediocre emperor couldn't wake up. Thanks to Sun Wen's advocacy of the revolution, (Sun Yat Sen) Running around to save the country and the people, he advised all ages to join in, restore China and defeat the Qing court. Qin, Lian and Zhennan Juyi banners, Guangzhou and Yunnan revolted again, and the "double ten" Wuchang soldiers were greatly promoted to drive away the dog emperor of the Qing Dynasty. From then on, it is not easy to establish the Republic of China and abolish the autocracy. From then on, it is not easy to hope that the people will overthrow the autocracy. "

The first half of this song reveals the bloody massacre of Chinese people of all ethnic groups and the consequences of their ignorance, corruption, and servility to the outside world by the rulers of the Qing Dynasty since they entered the customs. This is a painful historical memory of the Zhuang people and the Chinese people of all ethnic groups. The latter part praises the indomitable and successive revolutionary struggle carried out by Sun Yat Sen and other leaders to overthrow the Qing Dynasty, cheers the achievements of the Wuchang Uprising

on October 10 and the establishment of the "Republic of China", and holds high respect and heartfelt thanks to the revolutionary martyrs who shed blood and died for the revolution.

The development of the printing industry, written books, local chronicles, and poets' poetry recorded the presentation form of Zhuang music in the Qing Dynasty, which provided a historical basis for Zhuang music.

#### 4.1.3 The present form of modern Zhuang music (1912-2021)

During the period of the Republic of China, western learning spread to the east, printing industry and newspaper industry were introduced into China, especially after China's Modern New Culture Movement, newspapers and publications in various parts of China sprung up like mushrooms, giving a detailed introduction to the history, culture, customs, and language of each region at that time. This laid a documentary foundation for the study of the modern presentation of Zhuang music. Researchers sort out the music of the Zhuang nationality in the folk song period from two aspects: musical instruments folk songs.

##### 4.1.3.1 Musical Instruments of the Zhuang Nationality

There are more than 30 kinds of folk musical instruments of the Zhuang nationality. There are Maguhu, Houhu, Gourd Hu, Qinghu, and Waqin. Double flute; plucked instruments include Tianqin, Sanxian, Qinqin; percussion instruments include stone chime, bronze drum, gong, bee drum, green bamboo drum, eight-tonne drum, side drum, pole, stick. The following mainly introduces typical musical instruments with characteristics of Guangxi Zhuang nationality.

Techniques include rubbing, rake, beating, portamento, and squeezing.

##### 1. Playing an instrument-Magu Hu

Magu Hu is a kind of Huqin from the southwest and southwest of Guangxi. The resonance tube is made from the thigh bones of a pony in Debao County, Guangxi. It is made of metal strings and has a slender shape than Jinghu. It has the characteristics of a wide range, bright and crisp tone, and strong style. They are often used for solo, unison, and Zhuang opera music accompaniment. The solo is tuned 1-5, and the unison and opera accompaniment are tuned 6-3. The accompaniment tuning depends on the singer's voice. Move the fingers of the left hand, use the three fingers of the food, the middle, and the ring. Left-hand techniques include rubbing, rake, beating, portamento, and squeezing.



Figure 66 Magu Hu of Zhuang Nationality (Guangxi Debao)

Photographer: Yu Tengting

## 2. Playing musical instrument - Bo Lie

Bo Lie is popular in Longzhou, Ningming, Jingxi, and other places. It gets its name because the sound it plays is "Bo Li". It is similar to suona and oboe. It is composed of a whistle, trumpet, and tube body. The pipe body and bell mouth are generally composed of sand pearwood, litchi wood, or mulberry wood. Its timbre is softer and rounder than suona, and clearer and louder than double light tubes. It has a unique style of combining lyricism and singing.



Figure 67 Zhuang Nationality Bolie

Image source: Baidu

## 3. Plucked musical instrument - Tianqin

Tianqin is popular in Zhuang region of Fangcheng city and Longzhou county. Tianqin consists of a barrel, a rod, a shaft, strings and codes. There are two strings, the inner string is a high tone and the outer string is a low tone.





Figure 68 Zhuang Tianqin

Photographer: Yu Tengeng

#### 4. Percussion instruments

##### (1) Bronze drum

The bronze drum is a percussion instrument in ancient China. It has a history of more than 2,700 years. Guangxi has the largest number and the widest distribution. At first, the bronze drum was used as a drinking vessel, and then it evolved into a percussion instrument.

The shape of the bronze drum is bottomless and empty, with a bent waist and a bulging chest. The drum surface is the key decoration part, the center is often decorated with sun patterns, and the periphery is decorated with the halo. The ring belt close to the drum rim is cast with exquisite round ornaments. The most are frogs, followed by knights, bull sleds, and turtles. , Birds, etc. The shape is exaggerated, strong, powerful, solemn, and enduring. The bulging chest and waist are also equipped with many rich decorative painting patterns. If you bulge your feet, you will leave the original base empty, creating a dense, virtual and real effect that complements each other. These images are made by engraving or embossing technology on the mold blank, using the technique of linear relief, the portraits are vivid and concise, and the lines are strong and powerful. Portrait ornamentation is roughly divided into two types: image ornamentation and pattern ornamentation. The image patterns are decorated with sun patterns, flying heron patterns, deer patterns, dragon boat racing patterns, feather dancing patterns, etc. The patterns are decorated with cloud and thunder patterns, circle patterns, money patterns, and mat patterns. These image decorations often appear in repeated or alternate images and compositions, producing a strong overall artistic effect and showing a reasonable decorative layout. The image

of the bulging decorative belt is in the form of a long scroll, while the pattern of the bulging decorative belt is independent and repeated.

## (2) Bee drum

Bee drum, popular in western and northwestern Guangxi, is the main accompaniment instrument in Shigong dance or Shigong opera of the Zhuang nationality. The drum body of the bee drum is made of ceramics, with a wide head and a slim waist, which resembles a bee waist. It is generally about 60 cm long. The mouth is shaped like a horn; it is fixed on two iron rings with a diameter of about 28 cm with cowskin and sheepskin, covering the cavities at both ends, respectively. The film is tightened with iron hooks and ropes, and the tension of the drum skin can be adjusted. To change the pitch and tone.

Bee drums are mostly played by men. When playing, hang the red belt of the drum horizontally in front of the abdomen, or put it on the drum stand, play standing, sitting, or dancing while playing, with the ball-shaped end placed on the left side. You can slap both ends of the drumhead with both hands, and you can also slap the ball-shaped drumhead on the left with a round head drum made of bamboo and wood with your left hand and slap the trumpet-shaped drumhead with the right hand with your right hand. The ball-shaped end emits a crisp and bright high pitch, and the horn-shaped end emits Deep and deep bass; the pitch is not fixed, usually the relationship of five degrees——ceramic bee drum with a clear and bright sound.

The bee drum is used in the instrumental ensemble and is the main instrument of Shigong opera, Shigong dance, bee drum, and folk religious ceremonies. In the weddings and funerals of the Zhuang nationality, the rituals of praying for a good harvest and the sacrifice of birthdays, the Yao nationality's Hongmen feast, vouching and rituals, and Maonan's Daochang and other activities, the bee drum is an indispensable musical instrument.

### 4.1.3.2 Zhuang folk song

Zhuang folk songs include folk songs, minor tunes, long narrative songs, customs, etc. The most popular is folk songs.

#### 1. Folk Songs

Folk songs generally refer to folk songs sung by the Zhuang people in the Zhuang language. Zhuang folk songs have a long history. Due to the differences in Zhuang

languages in different regions, they can be divided into the following categories: Huan, Bi, Xi (Shi), Lun, and Jia.

### (1) Huan

Huan is popular in the areas where the Zhuang people live in the Youjiang River Basin, Hongshui River Basin, Liujiang River Basin, and its upstream tributaries in northwestern Guangxi. "Huan" has 20 other appellation names such as "Ge Huan", "Huan Liu", "Huan Lan" and "San Dun Huan". "Huan" has a wide variety of tunes, including single-voice and multi-voice. The melody is simple, vigorous and honest, lingering and graceful. Songs do not have free tunes and supplementary words. They are mainly composed of one character and one tone, and the melody is not big, mainly within the fifth degree. It is relatively stable. Most of them are pentatonic or characteristic. The tone sequence is G-A-C-D-E. "Huan" is generally composed of four sentences, which belong to a single piece of the combination of the beginning, inheriting, and turning. Each sentence is composed of five words. The lyrics can be varied, making "Huan" itself infinitely varied, but maintaining the distinctive musical and artistic characteristics of "Huan" is very popular. They were loved by the majority of Zhuang people.

## Send My Brother to Join the Army (Huan)

Binyang County



Figure 69 Send My brother to Join the Army

"Huan" sings content ranging from astronomy to geography, from ancient

times to modern times, including Vientiane: love songs, husband and wife songs, blocking songs, and persuading world songs. Zhuang "Huan" takes male and female duet singing as the main form. Each team has two singers and one singer. Zhuang "Huan" can sing different songs in different eras, constantly changing according to the progress of the times, filling the content given by the current generation, having a broad mass base, high appreciation, and artistry, and it is a piece of rare ethnic minority music and music. Art treasures of language and literature.

## (2) Bi

Bi, popular in Donglan, Bama, Hechi, Fengshan, Tian'e, Luocheng, Huanjiang, Duan, Rongshui, Rong'an, and other places in northern Guangxi, also known as "Song Bi". The Zhuang dialect refers to folk songs as "Bi", and "singing folk songs" as "Gu Bi". The characteristic of "Bi" is similar to that of "Huan", and it is also influenced by "Xi". It has the simple and loud tone of "Huan" and the bright and smooth characteristics of "Xi". It is usually performed within five degrees. The basic format is the tones "A-C-E", which is close to the speaking tone of Zhuang. The lyrics are mostly five-character and four sentences, emphasizing foot rhyme, and are mostly used in antithetical songs.

Folk songs like "Bi" can be distinguished by gender singing, time singing, speed singing, and different types of content singing. For example, in gender singing, men sing "Bi Nong Niang" and women sing "Bi Nong Nai"; in time singing at night, they sing "Bi Ye Jing"; in speed singing, the faster singing is "Bi You", the slow singing is "Biyang"; narrative sings "Bi Jiang" in the content singing. The lyrics of "Bi" are mostly five-character, seven-character, and four-sentence, with an emphasis on waist and foot rhyme.

## If it's an old lover (bi)

Huanjiang County

♩=108

( a he ai he ) qian mian you ren zou ( lie ), hai ren de

mei fou ( e hai ) puo shi jiu qinglang ( lie qi ), qing wang hou fo xiu ( e hai e hai ).

Figure 70 If it's an old lover

## (3) Xi (Shi)

Xi (Shi) is mainly popular in Fusui, Daxin, Ningming, Longzhou, Jingxi, Debao, Napo, Chongzuo and other places in the Zuojiang basin and Youjiang basin. "Xi (Shi)" is based on "Huan", which melts some specific features of Huashi Qilu and Han folk songs, turning a five-character sentence into a seven-character sentence. The tune is bright and smooth, beautiful and fresh, with a lively style, cordial and simple, and full of appeal. The melody fluctuates greatly, and the modes are diversified, most of which are palace modes, with a tone sequence of "do-re-mi-sol" or "do-re-mi".

### Miss You (Xi)

Jingxi County

$\text{♩} = 72$



( ai ) ruo shuo wo bu wang ji ni ( tong zhi ya lie ),  
 wo de xin gua zai shui shen ( tong zhi ya lie ),  
 wo de ling hun bu zi zai ( tong zhi ya lie ),  
 xian ri jie ri fei xiang ni ( tong zhi ya lie ).

Figure 71 Miss you

From the perspective of the structure of the musical form, "Xi" is more lively than "Huan". From the perspective of the rhythmic structure of the lyrics, "Xi" does not have the waist-foot rhyme or head-foot rhyme of "Huan", and there is no structural form. The "Lego Song" has a strict structure and can be long or short, with infinitive sentences. The melody is more beautiful, easy to sing, the lyrics are catchy, and the rhythm is sonorous and sweet.

In southwest Guangxi, there are more than 10 names such as "Xi Ban", "Xi Yang" and "Xi Min" in various places. The sentence pattern of "Xi" absorbed Characteristics of Han poetry and folk songs on the basis of "Huan". In terms of sentence pattern, the sentence

pattern is indefinite, but the three sentences are combined. The rhyme of "Xi" is that the last characters of the upper couplet (the first two sentences) and the last characters of the lower couplet (the latter two sentences) rhyme with each other. Generally, the rhyme is one flat and one square, and one rhyme to the end. The lyrics of "Xi" are catchy, and the rhythm is sonorous and sweet, and they are mostly used in antiphonal songs.

#### (4) Lun

*Lun* is a high-pitched monophonic folk song in the mountainous area of southwestern Guangxi. "*Lun*" is popular in Guangxi Daxin, Napo, Ningming, Daxin, Chongzuo, Fangcheng, Lingyun, Rongshui and other places. The tone of "*Lun*" is high-pitched, bright and beautiful, with a long breath, euphemistic and changeable melody, and great ups and downs. It uses more words to line up the accent, and the rhythm is free and full of change. There is often a long-lasting treble between sentences, which appears to be arrogant and powerful. The tune is free in form, and it has obvious improvisation and chanting. The lyrics are mostly seven-character four-sentences with rhyme.

"*Lun*" also has names such as "*Ha Lun*", "*Lun Dui*", "*Lun Xi*" and "*Hua Lun*". The "*Lun*" sentence pattern is mostly five-character or seven-character, with supplementary sentences, and the number of sentences is variable, which can be long or short. Rhyme. "*Lun*" is mostly used in antithetical songs.

#### The Dragon King washed away the mountain gods (Lun)

Longsheng county

$\text{♩} = 84$

qing nian bai ( na ) wan ( yo ) fa da shui ( lie ) .  
 long wang chong ( a ) zou ( luo ) zhong ( lie ) shan ( lie ) shen ( lie ) .  
 chong qu cun ( a ) fang ( na ) he ( na ) qiao ( na ) bei ( lie ) .  
 hao zai hai ( na ) a ( na ) ji jia ren ( a ) .  
 hao zai hai ( na ) a ( lie ) ji ( lie ) jia ( lie ) ren ( a ) .

Figure 72 The Dragon King Washed away the Mountain Gods

## (5) Jia

*Jia*, the Yongning, Chongzuo, Fusui, and Daxin areas where the Zhuang and Han people live in the Zuojiang Valley are mainly popular, and most of them sing in Chinese dialects. "*Jia*" is greatly influenced by Han poetry. The sentence pattern and rhyme of the lyrics are similar to Han folk songs, and the structure is rigorous. The form of "*Jia*" is short and concise, with strong melody, beautiful and smooth tunes, and the singing is more narrative, without too many decorative sounds. It is mostly used to express love life. It is a single-voice folk song. The lyrics are in seven words and four sentences. It is a basic paragraph. Generally, the third phrase is a variation and repetition of the first phrase, and the fourth phrase is a variation and repetition of the second phrase. Strictly speaking, the structure of "*Jia*" is the structure of upper and lower sentences. The second phrase and the fourth phrase fall on the "la" tone of the *Yu* mode, which is a very obvious five-tone *Yu* mode.

A glass of light wine to Qing Niang  
(Jia)

Nanning City

$\text{♩} = 54$

(Man)yi bei dan jiu jing qing(ya)niang dan jiu jing qing(ya) niang,  
5 wen mei pai ban di(luo) ji ming,  
9 wen mei pai ban di ji jie, pai ban di ji jie(luo),  
14 zou lu xiang feng wo hao cheng. (woman) mei wu xing  
19 mei wu ming, wu ming wu xing nan bao xiong,  
25 wu xing wu ming nan bao di(lie) wu ming nan bao  
29 di, wang di bang niang an ge ming.

Figure 73 A glass of light wine to Qing Niang

"Jia" is a Zhuang song that is absorbed by the Zhuang people after being introduced into the Zhuang area and is continuously transformed and developed by the Zhuang

people. It is also one of the most favorite songs of the people in the Zhuang area. Express your inner emotions and feelings freely.

There are also names such as "Sing Jia" and "Shi Jia". The sentence structure and rhyme of the lyrics are greatly influenced by Han poetry and are similar to Han folk songs. The sentence patterns are generally five-character and seven-character. There are mostly four sentences in the number of sentences, but there are also developments and breakthroughs, and the rhyme of the song is all transported. However, it is different from the Han folk songs. Usually, after the first sentence is sung, the words "Jiao Mei", "Jiao Zhuang," and " Words such as "Jiao Rong" are used as the rhyme of the lyrics. "Jia" is mostly used to express love life.

#### (6) High cavity

The high cavity is popular in Yongning, Shangsi, Qinzhou, Chongzuo, Long'an, Ningming, Napo, Tiandong, Pingguo and other places. The high-pitched voice is loud and bright, unrestrained, wide range, free rhythm, full of change, large interval, more beating, large sentence width, long breath, few words and more voice. When singing, the melody drifts from bass to treble. There are many lyrics and supplementary words, and its improvisation and lyricism are very strong. Five words and four sentences or seven words and four sentences are more. Adult men like to sing with a fake voice.

### The Communist Party is so nice

Nanning County

♩=80

shan ge zhen ( luo luo ) zhen ( luo )

qi ( luo ) , da di ge

sheng ( na ) liao ( luo nai ) .

Figure 74 The Communist Party is so nice



### (7) Multi-voice folk songs

The long narrative song has hundreds of sentences, thousands of sentences, or even tens of thousands of sentences. Most of the singing methods are free narration and recitation, and the representative ones include "The Song of Horse Bone Hu", "Liao Song", "Pai Song" and so on. "The Song of Horse Bone Hu" is popular in the Red River Basin, reflecting the love story of a pair of young men and women. The young female Aran was snatched away by the native officials, and the young male hunter Allier killed his enemies and rescued Aran after a series of twists and turns. The song lasted more than 3,000 lines. "Liao Ge" is popular in Mashan, Pingguo, Tiandong, and other places. Against the background of the Ming Dynasty's suppression of the Bazhai Uprising, the young man who was in love was recruited to join the army.

### 2. Folk custom song

Guangxi Zhuang folk custom songs include lullaby, children's songs, GATT, spring cow tune, wedding cry song, wine song, mourning song, Maga song, cow song, sky dance song, ridge head dance.

#### (1) Lullaby

The lullaby of Zhuang nationality is lyrical when the melody is slow. Euphemism, mostly 4 / 4 beats, the lyrics are five character sentences, and the fifth character is reduplicated. The long sound is called at the reduplicated position, and then the short sound is stopped at the repeated strong beat, forming a unique style.

#### (2) Nursery rhyme

Zhuang's children's songs have a narrow range and little fluctuation, which is similar to colloquialism. The tune is simple, and the rhythm is light. The content is mostly to impart knowledge. The lyrics are simple and vivid, and overlapping words are often used at the beginning.

#### (3) GATT

"Gatt" is the Zhuang language, which means "song of the little bull", and is popular in Yongning area. The song is loud, clear, and bold. The libretto is a seven-character two-sentence structure. The singers of "Gatt" were all 18-year-old young men. They gathered on the mountain on the eighth day of April of the lunar calendar that year, sang loudly with a falsetto,

and finished it at one go to show that they had been adults since that day. Every young man sings only once in his life.

#### (4) Spring cattle tune

Spring cattle tune is popular in the southwest and southern Guangxi. They usually sing during the Spring Festival. The main content of the lyrics is that when spring comes, the villagers should start spring plowing, sing praises to the cattle, and take good care of the cattle.

#### (5) Crying Marriage song

Marriage crying song is a song sung by Zhuang young women when they get married. The lyrics include kindness to relatives, Express gratitude, curse the matchmaker, complain about arranged marriage, etc. The language instruction is sincere. The melody is affectionate, sad, weeping, and touching.

#### (6) Wine song

Wine song is a song sung by Zhuang people when they drink. It is generally divided into the opening song, treat song, polite song, toast song, thank you song, send-off song, etc. The songs vary in tune; the lyrics are vivid, interesting, and full of life. The music has a steady rhythm and a bold melody. There are solo, chorus, and duet.

#### (7) Mourning song

The mourning song is a mourning song for the funeral of Zhuang nationality. The content is to miss the good deeds and upbringing of the dead and tell the singer's grief. The structure of the lyrics is free, and the tunes of the songs vary from place to place. The introduction of the song is often the singer's sad call to the dead. At the end of the sentence, add the extended crying sentence, and the melody is sad.

#### (8) Frog Song

Frog song, a song sung during the Frog Festival. It is popular in Bama, Donglan, Tian'e, Nandan, Hechi, and other places in the Red River Basin. The upper and lower sentences of the song are structured in a single section, the melody is stable, and the pentatonic scale characteristic mode. The content is mostly praising the frog and praying for the frog to bless the weather.

### (9) Cattle Song

Cattle Song is a song sung to cattle by the Zhuang people in Bama and other counties on the eighth day of the fourth month of the lunar calendar during the Ox Soul Festival. On the day of the Ox Soul Festival, let the cows rest, feed them with glutinous rice and good feed, and the process of making cows by Buluotuo, the ancestor of the Song Chang Zhuang tribe, and Umm's gratitude for farming cows for a year.

### (10) Tiaotian Song

Tiaotian Song, is the song of the Fangcheng Zhuang nationality who is worshipping the gods and is a witch. There are several tunes, each with its own characteristics. Its content has been mostly changed to new words.

### (11) Tiao Lingtou

Tiao Lingtou, Qinzhou City, and Lingshan County, the Zhuang people's long-time ritual songs, are named for their performance in Lingtou. The content is mostly sacrificial, and some reflect real life.

## 3. Quyi

Guangxi Zhuang folk art is mainly characterized by singing and narrating stories while singing. It is usually accompanied by folk artists with musical instruments and sung in the local Zhuang dialect. The main forms are mo Lun, bu ya, sing Tian .

### (1) Mo Lun

Mo Lun, is popular in Jingxi, Debao, Napo, Daxin, Tiandeng, Ningming, and Longzhou in Southwest Guangxi. In the southern dialect of the Zhuang language, "Mo" means "Witch", which means "Witch tune,"; "Lun" means narration. "Mo Lun" narrates the story in the singing form of "Witch", which is generally divided into Jingxi "Mo Lun" and Debao "Mo Lun". "Mo Lun" in Jingxi is divided into upper Jia tune and lower Jia tune; Debao "Mo Lun" is divided into North Road and South Road.

"Mo Lun" music mostly belongs to Gong and Yu mode, and the musical structure mostly belongs to a single music segment, which starts again and again. There are three, five, six, seven, nine, ten, eleven, and other words in the lyrics. There is no limit to the number of sentences. There are ten lines, a hundred lines, or even thousands of lines. Lyrics generally pay strict attention to the rhyme of waist and feet and end with the lining words of "that is you".

## (2) Bu ya

Bu ya, also known as "Fu Ya" and "Bu Ya". The Chinese characters "Fu" and "bu" mean father-in-law and grandfather; The Chinese characters "Ya" and "Xia" mean grandma, and the Chinese characters "Bu Ya" mean old husband and wife.

"Bu Ya" is popular in Tianlin, Baise, Lingyun, Leye, Tianyang and other places. It is a rap form combining local love song duet and story rap. During the performance, a man and a woman dressed as husband and wife sang in pairs.

The musical structure of "Bu Ya" takes a single paragraph as the statement form. Except for the introduction and the ending sentence, it is mostly the upper and lower sentence structure. It is a pentatonic scale mode. The lyrics are mostly five-character sentences, with rigorous rhythm and waist foot rhyme to the end. At the beginning and end, you should call each other "Bu Ya", "Lao Ya", "Xianggong", "sister-in-law", etc.

## (3) Sing Sky

Singing heaven is popular in Zhuang villages with partial dialect in chengfanggang city. It is a folk art of telling stories with the accompaniment of tianqin. From the first to the fifteenth day of the first lunar month, on the third of March, and on the eighth day of April, "tianpo" (singing artists) meet and play and sing to themselves.

The history of Zhuang music tells the story of the continuation of Zhuang music for thousands of years, from the collection of “folk songs of Yue people” in the spring and Autumn Period and the Warring States period to the Zhuang bronze drum and the annual song fair. The local chronicles and customs chronicles of Guangxi, as well as the writing writers of ancient literati poetry, have always exuded their unique charm in the imprint of Zhuang music. This chapter studies the presentation forms of Zhuang music in different historical periods, and then combs the music history of Zhuang and understands the music culture of Zhuang in Guangxi province, China.

## 4.2 The characteristics of Zhuang music

Zhuang music refers to folk songs, music in folk art, Zhuang musical instruments, and instrumental music among Zhuang ethnic groups in Guangxi. Zhuang music has a long history, and its music features are as follows:

Table 8 The Characteristics of Zhuang Music

| Number | Local characteristics of Music      | Characteristic content  |
|--------|-------------------------------------|---|
| 1      | The Characteristics of Musical Form | <p>1)General features: a single paragraph composed of two or three sentences, four sentences, five sentences and six sentences;</p> <p>2)Statement type: state a complete content with a single topic;</p> <p>3)Typical structural features: Chinese typical four sentence composition (start, inherit, transfer and combination), such as "Qie Quliu" in Du'an;</p> <p>4)Another structure: adding a lining sentence to expand the musical form of the passage after the festival, such as Napo (mountain pass tune) "beautiful scenery of Zhuang Township in March"</p> |
| 2      | The characteristics of Rhythm       | <p>The rhythm features with Zhuang folk songs as the theme are as follows:</p> <p>1) Strong and weak alternation;</p> <p>2)Extend the rhythm freely.</p>  |
| 3      | The Characteristics of Melody       | <p>Due to the differences of Zhuang language, pronunciation and intonation, different Zhuang regions will have different melody characteristics:</p> <p>1) Melodies are mostly composed of four or five tone notes;</p> <p>2) Melody is characterized by four degree and five degree jumps, especially D-G (or reverse) and A-D (or reverse);</p> <p>3) In addition to four or five degree jumps, six degree and seven degree jumps are also more common, such as Longzhou folk songs.</p>  |

Table 8 (Continued)

| Number | Local characteristics of Music      | Characteristic content   |
|--------|-------------------------------------|--|
| 4      | The characteristics of the tonality | <p>The mode and tonality of Zhuang music are carried out according to the logic of Chinese national five tone mode. Its features:</p> <p>1)Zhuang music of North Road mostly uses the <i>Zhi</i> mode, <i>Yu</i> mode and <i>Gong</i> mode of Chinese pentatonic mode;</p> <p>2)Zhuang music of South Road mostly uses the <i>Shang</i> mode of Chinese pentatonic mode.</p> |

#### 4.2.1 Regional music features: relationship with language

The Zhuang nationality is distributed in different regions in Guangxi. Taking a river basin in Guangxi as the center highlights the nourishment of the river to the Zhuang nationality's music culture. The effect of rivers on civilization is not only reflected in material aspects but also in spiritual aspects. "One side of soil and water nourishes one side of people", and the role of water is more important than that of soil. The so-called "drinking the same river" means that a human group has lived on the same river and river basin for a long time, formed the same way of life, coordinated mode of production and harmonious way of life, and will also form many common cultural elements, and then form a common cultural mentality. Language is the most important tool for interpersonal communication. Rivers give birth to human civilization, and human beings interact with rivers. The interaction between human beings and rivers in different forms or degrees will naturally form different cultures and shape the form of civilization in different degrees under the same geographical environment.

The characteristics of Zhuang music are closely related to the Zhuang language. In the cultural form of a river basin, the differences formed by the interaction of Zhuang ethnic groups in different regions lead to the variation of folk song tone and color, forming different styles such as South Road, North Road, and middle road.

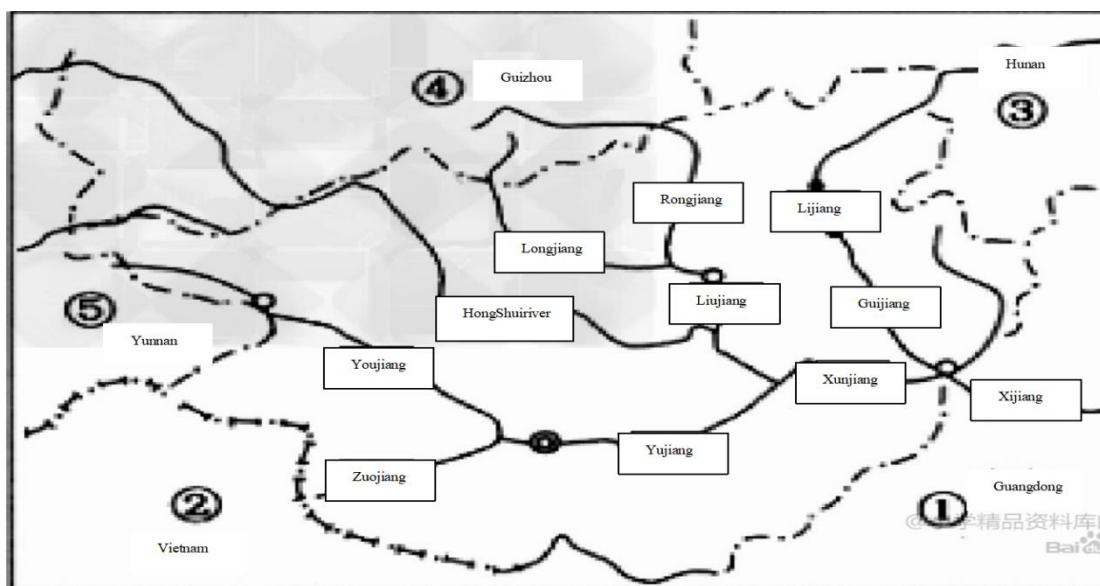


Figure 75 Watershed distribution map of Guangxi Zhuang Region

#### 4.2.1.1 The characteristics of regional music

##### 1. Regional characteristics of North Road color areas

There are more than 30 counties and cities in northern Guangxi, most of which belong to the northern Zhuang dialect area. The Zhuang population here accounts for 70% of Guangxi. The characteristics of Zhuang music in the color area of North Road are as follows:

Table 9 The Characteristics of Color Area of North Road of Zhuang Music

| Number | Contents                  | Characteristics   |
|--------|---------------------------|---|
| 1      | Region                    | Northern Zhuang dialect area  |
| 2      | Tune and music for voices | 1)Tune: Generally, it is loud and melodious, with one word and multiple tones;2)Music for Voices: Long cavity and swing cavity.   |
| 3      | Modal scale               | The pentatonic scale of the Chinese nation is mainly divided into:<br>1) Pentatonic mode with sol or do as the tonic;2)The eigenmode is composed of sol, La and do;3)The Gong Diao form is composed of four tone sequences: do, re, MI and sol. |

Table 9 (Continued)

| Number | Contents        | Characteristics  |
|--------|-----------------|--|
| 4      | Color Partition | 1) Northwest Guangxi;2)Northern Guangxi;3)Northeast Guangxi. |

## (1) Northwest District of Guangxi

Northwest District of Guangxi, to the west of Hongshui River Basin, includes Donglan, Bama, Fengshan, Lingyun, Leye, Tianlin, Longlin, Xilin and other counties in Guangxi. The geographical location of these places is steep, and Zhuang and Yao live together. Due to its steep geographical location, high mountains, more stones and less land, agriculture is still in the primitive state of knife farming and fire. Villages and stockaded villages are far apart and scattered. Zhuang music maintains the previous tradition, which runs through the ancient customs of Zhuang Nationality in addition to the mode, tonality and color. The main tune is mostly "do", and the scale is composed of three-tones of "sol-la-do" or four-tone columns of "do-re-mi-sol".

## Brother Boating

Donglan County

♩=72

1. 2.

( yi a ) haomei(ha) ge nan lian(a tong ha zhi wei he), wei tong ban(lie),  
 pang(lie)ren(ha) la(ha) lu tou. ( yi a ) he shui qing you  
 you(lie na ), wei peng you ( e ), ge(lie) hua(ha)chuan (ha) fu you .  
 ( yi a wei tong ha zhi wei he ) wei peng ), you (lie  
 ge (lie) hua ( a ) chuan ( ha ) piao you .

Figure 76 Brother Boating



## (2) Northern District of Guangxi

Northern District of Guangxi is the northern dialect area of Zhuang nationality to the east of Hongshui River Basin, including Hechi, Yizhou, Tian'e, Nandan, Du'an, Xincheng, Huanjiang, Luocheng, Rongshui, Rongjiang, and other counties and cities in Guangxi. Most of the tunes of its main songs take sol or do as the main tone, and the scale is mostly composed of three or four tones. It is also composed of "do-re-mi-sol-la" or "sol-la-do-re-mi" five-tone or six-tone columns.

"Integration of Chinese folk songs. Guangxi volume" includes 17 Zhuang folk songs and minor songs of Longsheng, Rongshui, and Rongan. Among them, 8 are Yin color (what do Yin color and Yang color mean?), five-tone feather mode (3 folk songs, five miscellaneous tunes, and 7 Yang color characteristic modes (4), and palace mode (3). Among them, 3 are works of two voice parts, namely "bass singing and treble walking". The low voice part takes the characteristic (Sol) as the center tone and uses the three-tone line cavity of "mi-sol-La" to form a "cavity". The "three voice cavity" The branch tone polyphony is added on the basis of the double voice part, and the mouth is extended "mi-sol-la-do-re".

## Mountains and rivers, rivers and mountains

Du an County

shan lian shui lai shui lian shan (ya tong zhi wei ya),  
 tiao tiao shui qu raoshan zhuan, gang qian yin chu di xia shui,  
 han tian bian cheng bao shui tian (tongzhi wei  
 ya ) han tian bian cheng bao shui tian

Figure 77 Mountains and rivers, rivers and mountains

### (3) Northeast District of Guangxi

Northeast District of Guangxi, east of Rongjiang River and Qianjiang River, includes Liuzhou, Liujiang, Liucheng and Laijiang in Guangxi Counties and cities such as bin, Wuxuan, Xiangzhou, Luzhai, Longsheng, Sanjiang, Yangshuo, Gongcheng, Mengshan, Zhongshan and Hezhou, as well as northern Zhuang dialect areas including Lianshan county and Huanji County in Guangdong Province. Most of the tunes of its main songs take sol as the main tone, and the scales are mostly composed of three-tone, four-tone and five-tone columns, as well as “do-re-mi-sol-la” or “sol-La-do-re -mi”.

### 2. Regional characteristics of South Road color area

There are more than 20 counties and cities in southern Guangxi, most of which belong to the southern dialect area of Zhuang nationality. The characteristics of Zhuang music in the color area of South Road are as follows:

Table 10 The Characteristics of Color Area of South Road of Zhuang Music

| Number | Contents                | Characteristics  |
|--------|-------------------------|--|
| 1      | Region                  | Southern Zhuang dialect areas  |
| 2      | General characteristics | It has the beauty of simple, honest and beautiful color  |
| 3      | Tune and melody         | 1)Tune : Zhuang folk songs with more than 200 basic tunes are mainly called "Shi", "Lun" and "Jia".<br>2)The melody of folk song singing: generally gentle, lively and strong in singing.              |
| 4      | Modal scale             | It is dominated by the pentatonic scale of the Chinese nation, and some folk songs are dominated by La or re. The tunes are mostly composed of four-tones:1)la-do-re-mi;2)mi-la-si-mi; 3)re-fa-sol-la. |
| 5      | Color partition         | 1) Northwest Guangxi; 2) Northern Guangxi; 3) Northeast Guangxi.   |

## (1) Southwest District of Guangxi

Southwest District of Guangxi, including Jingxi, Debao, Napo, Tiandeng, Daxin and other counties, is the southern dialect area of Zhuang. In this area, "poetry" and "theory" folk songs are mainly used.

The representative repertoire of "poetry" and "poetry recitation" is "Yangshi", also known as "Jingxi tune", which means a folk song sung when transplanting rice seedlings. The melody of "poetry" is melodious and beautiful, and the rhythm is leisurely and relaxed. Taking Jingxi tune as an example, there are traditional basic modes in various towns:

Table 11 The Characteristics of Zhuang music in Southwest Guangxi (Taking Jingxi city as an example)

| Number | Name of Zhuang folk song                             | Distribution areas                    | Modal scale                                   |
|--------|--|---------------------------------------|---|
| 1      | Shangjia tune (also known as " <i>Shi Dui Lei</i> ") | Townships in the north of Jingxi City | Six-tone <i>Yu</i> mode: la-si-do-re-mi-sol   |
| 2      | Xiajia tune (also known as " <i>Shi Yang</i> ")      | Townships in the south of Jingxi City | Five-tone <i>Zhi</i> mode: sol -la- do-re-fa  |
| 3      | Spring cattle tune                                   | Villages and towns in Jingxi          | Five-tone <i>Zhi</i> mode: sol -la- do-re-fa  |
| 4      | Chang'e tune   | Villages and towns in Jingxi          | Five-tone <i>Shang</i> mode: re-fa-sol-la- do |
| 5      | Caixing tune   | Villages and towns in Jingxi          | Four-tone <i>Gong</i> mode: do-re-mi-sol      |
| 6      | Horse donkey tune                                    | Villages and towns in Jingxi          | Four-tone <i>Gong</i> mode: do-re-mi-sol      |
| 7      | Honghu tune of Shangjia                              | Villages and towns in Jingxi          | Five-tone <i>Zhi</i> mode: sol -la- do-re-fa  |

|   |                |                                 |  |
|---|----------------|---------------------------------|--|
| 8 | Dragonfly tune | Villages and towns in<br>Jingxi | Five-tone <i>Zhi</i> mode: sol -la- do-<br>re-fa |
| 9 | Zuozhou tune   | Villages and towns in<br>Jingxi | Five-tone <i>Gong</i> mode:do-re-mi-<br>sol-la   |

## Have the heart to make friends

Jingxi County

♩=96

( e ) ruo mi ban tang xiang you( e ) tian, li guo

yan(lie) tang (e) e) cai ke kou .

Figure 78 Have the heart to make friend

### (2) Zuojiang District of Guangxi

Zuojiang District, including Chongzuo City, Fusui County, Longzhou county and Ningming County. Zhuang music in Zuojiang district has the following characteristics:

Taking the "Shi" in Zuojiang district as an example, the distribution of songs in the area is as follows:

Table 12 Distribution and characteristics of song species in Zuojiang District

| Number | Contents   | Characteristics  |
|--------|--|--|
| 1      | Chongzuo"Shi"  | "Jiangzhou tune": three-tone <i>Gong</i> mode, do-re-mi; |
|        |  | "Sanhe tune": four-tone <i>Shang</i> mode, re-mi-sol-la  |
|        |  | "Nalong tune": four-tone <i>Shang</i> mode, do-re-mi-sol |
| 2      | Fusui"Shi"   | "Liuqiao tune": three-tone <i>Shang</i> mode, do-re-mi   |
|        |  | "Dongmen tune": four-tone <i>Yu</i> mode, "mi-sol-la-do  |
| 3      | Longzhou"Shi"  | "Long tone ": five-tone <i>Zhi</i> mode                  |
|        |  | "Short tone ": five-tone <i>Zhi</i> mode                 |
| 4      | Ningming county"Zhuang Shi", also known as "song", the love songs of the song fair are very hierarchical and colorful. The mode and color configuration: <i>Yu-Gong-Yu-Zhi-Gong</i> arrangement. | "Meet song": four-tone <i>Yu</i> mode;                   |
|        |  | "Love song": four-tone <i>Gong</i> mode;                 |
|        |  | "Song of separation": four-tone <i>Zhi</i> mode;         |
|        |  | "Reunion song": four-tone <i>Gong</i> mode.              |

## (3) Southern District of Guangxi

Southern Guangxi includes Qinzhou, Shangsi, Fangcheng and other counties and cities. It is a folk song of "Lun", "Jia" and "Diao" in southern Guangxi. Among them, the "singing plus" of Zhuang and Pinghua, the "Harun" and "singing village" of Zhuang and Cantonese, the high pitched "uhalai" tone of the big temple, and the folk songs of people who call themselves "Bu Bian" have their own characteristics. Influenced by the Han culture in this area, the music modes of Zhuang nationality are mainly composed of *Yu* mode "do-re-mi-sol-la" or *Zhi* mode "sol-la-do-re-mi".

## Shine on Zhuang family

Fangcheng County  
Huang Qianheng Sing  
Yang Pingxiu Record

$\text{♩} = 72$

( ai ) hao deng long ( luo ), hao deng long ( luo ), la zhu dian deng  
liang you hong ( luo ); dian qi ming deng liang guang  
guang, zhao de xin chun le rong rong.

Figure 79 Shine on Zhuang family

### 3. Regional characteristics of middle road color area

In central and southern Guangxi, Yujiang, Yongjiang and Youjiang river valleys, Long and narrow East-West zone including Daming Mountain Area (more than ten counties and cities) is a mixed area of southern and Northern dialects. Most of them use northern dialects and learn to sing North Road folk songs; some use southern dialects and learn to sing South Road folk songs. Due to the coexistence and exchange of two dialects and two road folk songs, the characteristics and tones of South and North Road are reflected and integrated here, forming a unique third people with comprehensive color Song style area, namely middle road color area.

#### (1) The West District of Middle Road

The West District of Middle Road, including Baise, Tianyang, Tiandong, Pingguo and other cities in the upper reaches of Youjiang river. The characteristics of this area are as follows:

Table 13 The Characteristics of Zhuang music in the west district of middle road

| Number  | Contents                          |  | Characteristics   |
|---|-----------------------------------|--|---|
| 1   | Cultural Environment              |  | It is located on both banks of the Youjiang River, with fertile soil. It is the mixed residence of the ancestors of the Zhuang nationality, Xi'ou people and Luoyue people. It is the intersection of the two dialects of the South and north of the Zhuang language, between the north and the south, with both dialect styles ◦ |
| 2   | The Characteristics of Folk Songs |  | Folk songs have beautiful colors, loud tones and a wide variety. Folk songs have mixed colors, between the north and the south, with both styles.   |
| 3   | Tonal characteristics             | The Yang color of northern dialect                               | "Yue Zhi" mode: Pingguo's "Huanliu", "Huanlu", "Huanluo";   |
| "Yue Gong" mode: Tian Yang's "Huan an", "Huan Lan" and "Huan Gumei";    |                                   |  |   |
| The typical shade color in south dialect                                |                                   | "Yue Yu" mode: Longan's "Yanhui Tune" and Pingguo's "Huan Liao"; |   |
| Mixed color "Yue Shang" mode: Long'an's "Ding Dang tune" and "Shi Lai". |                                   |  |   |

## Laughed with shame

Pingguo County  
Liao Meiqing Sing  
Qin Chaomin Record

$\text{♩} = 96$

(yi hu yi ) yao zhu sun zuo nie (luo), bang chai (le yu)

5 (yi )hui duan (yi) jie (ha le); shi duo sui cheng die,

11 zao nie (lie) you xiu (yi) 3 chi (ha liao).

Figure 80 Laughed with shame

### (2) Middle district of Middle Road

The middle area of the Middle Road, including Rong'an, Nanning, Yongning in the river valley, Wuming, Binyang, Shanglin, Mashan and other counties and cities in the Daming Mountain area. This is a typical area with comprehensive colors of folk songs on the middle road. The characteristics of this area are as follows:



Table 14 The Characteristics of Zhuang music in the middle of Zhonglu District

| Number | Contents                         |        | Characteristics   |
|--------|----------------------------------|--------|---|
| 1      | Language Environment             |        | The intersection of the north and South regions of Zhuang's mother tongue, where languages blend with each other, is an area where Zhuang, Chinese, Cantonese, Pinghua and Guilin Liuhua coexist, interact and influence each other.  |
| 2      | Geographical Environment         |        | Yongning is an important geological in the Yongjiang River Basin, with convenient transportation, connecting major river basins and frequent and convenient cultural exchanges.   |
| 3      | Music Environment                |        | Rich in music resources, Zhuang music, local drama, Yong opera, Guangdong opera, Guangdong music, GUI opera, color tune opera and other music interact and blend with each other. Local language and songs absorb foreign elements and maintain traditional characteristics. Local language and songs absorb foreign elements and maintain traditional characteristics. |
| 4      | Types of<br>Zhuang folk<br>songs | "Huan" | 1)Characteristics: five character style, Lego rhyme, Yang color "Yue Zhi" and "Yue Gong" modes.   |
|        |                                  |        | 2)<br>"Nalong Huan":Five words style, five-tone <i>Gong</i> mode;   |
|        |                                  |        | Classif-<br>ication<br>"Jiutang Huan":Five words style, four-tone <i>Zhi</i> mode;<br>"Hengzhou Huan ":Five words style,LEGO rhythm, four-tone <i>Shang</i> mode;   |

|   |                       |                  |   |  |
|---|-----------------------|------------------|---|--|
|   |                       |                  |   | "Xinjiang Huan": Five words style, five-tone <i>Zhi</i> mode.  |
|   |                       |                  | 3) Representative track   | "Tianluo High voice"<br>"Tianluo Flat cavity"<br>"Nalong High voice"<br>"Nalong Folk song"   |
|   |                       | "Jia"            | 1) Characteristics: the use of Chinese Pinghua singing, Chinese poetry seven rhymes set rhyme cavity. |  |
|   |                       |                  | 2) Representative track   | Mono-<br>phonic part<br>Nanning city "long tune Jia", "short tune Jia": seven words style, five-tone Yu mode;<br>Nanning city "Santang singing Jia": seven words style, five-tone characteristic mode and two voice parts. |
|   |                       |                  | Two part track  | Yongning County Xinjiang and Nama "Liaoluo folk song": seven words style and four-tone Yu mode   |
| 5 | Traditional song Club | "Silk ball club" | 1) The characteristics: A magnificent song sung in Yongnan dialect.                                   |  |
|   |                       |                  | 2) Representative track   | "Pumiao folk song": absorb Yongbei dialect;<br>Shanglin county "embedded sentence Huan": three sentences embedded in seven words sentences;<br>Hengzhou city "Nidao Huan" : seven  |

|  |  |  |                                  |
|--|--|--|----------------------------------|
|  |  |  | words style, five-tone Zhi mode. |
|--|--|--|----------------------------------|

## Cowherd and Weaver Girl

Yongning County  
Lu Yi Sing  
Lin Kai Record

$\text{♩} = 60$

niu lang he zhi nv, ge ji qian li lu;  
zhong jian ge yin he; ru he de xiang hui.

Figure 81 Cowherd and Weaver Girl

## Sing a folk song and fly over the mountains

Yongning County  
LuYi Sing&Record

$\text{♩} = 68$

chang qi shan ge fei guo ling, dou bai  
ling, jie mei shui gan hui ge sheng.

Figure 82 Sing a folk song and fly over the mountain

### (3) The Eastern District of the Middle Road

The Eastern District of the Middle Road, including Hengxian, Guigang, Guiping and other counties and cities on both sides of the Yujiang River, has the following characteristics of Zhuang Music:

Table 15 The Characteristics of Zhuang music in the east of Middle Road

| Number | Contents                     | Characteristics  |
|--------|------------------------------|--|
| 1      | Language<br>Environment      | Most of its folk songs are sung in northern dialect or Chinese and Cantonese dialect.  |
| 2      | Geographical<br>Environment  | Guigang and Guiping in the lower reaches of Yujiang River are located at the east end of the middle road. In ancient times, they were the main mixed residential areas of Xi'ou and Luoyue tribes, as well as the mixed residential areas of Zhuang and Han nationalities.   |
| 3      | Music Environment            | The mixed residence of Zhuang nationality and Han nationality has the comprehensive color of Han Zhuang folk songs.  |
| 4      | The Characteristics of music | <p>1) Music form: the lyrics are inclined in Chinese, using seven character four sentence style. Each song is composed of four lyrics, and the second and fourth sentences rhyme.</p> <p>2) Singing form: in the form of "female singing male pair", the woman uses the song to convey love to the man. If the man agrees, the two confirm that they agree and sing a complete set of love songs composed of first love songs, dating songs and farewell love songs.</p> <p>3) Melody and melody characteristics: the interval relationship is four or five degrees, and the melody line is a waveform parabola.</p> <p>4) Characteristics of "double voice part": it not only has the characteristics of "joy" but also adopts the characteristics of "poetry" on the South Road. The most common two kinds of vocal cavity, simultaneous duet,</p> |

|  |  |
|--|--|
|  | <p>rising and closing together, and local cavity, emphasize the combination of homophony, sing the first sentence at the same time, and use the complete pentatonic scale.</p> |
|--|--|

## See only the grave and no one

Guigang City  
ZhouShaomei Sing  
LiangLirong Record

$\text{♩} = 60$

(a he he ai) nian ni shan liang cai lai xun

(he he he ai),

Figure 83 See only the grave and no one

### 4.2.1.2 small area music characteristics:

According to the language logic, Zhuang music has regional characteristics, which are different between county and township in Zhuang area.

#### 1. County Distribution Characteristics

County distribution characteristics refer to the characteristics that different songs of Zhuang nationality spread only in the local county. The singing of Zhuang songs often emphasizes the concept of folk singers. Folk singers attach great importance to the concept of county scope, which determines the concept identity of regional folk songs. Usually in the county, Zhuang music is named after the county name, such as "Tiandong Liao Song", "Pingguo Liao Song", "Debao folk song", "Longlin folk song".

## My house is at the foot of Huashan Mountain

Ningming County  
He Xiaolan Sing  
Liang Lirong Record

$\text{♩} = 60$

zao chen taiyang zhao shu shao, (ga ni ya), wo cun jiu zai hua shan jiao (le);  
hua shan chu chu shi mei jing (la a  
ni ya a), yin lai si fang you ke duo (ya)!

Figure 84 My house is at the foot of Huashan Mountain

## Wine song (Yongning Folk Song)

Yongning County  
Liu Yandan Sing  
Nong Pinguan Record

$\text{♩} = 90$

(di li dian bu luo he) jing shang jin bei ge cheng dui,  
(bu luo he) (bu luo he) gao xing duo (luo), gao xing duo, qian bei hewan  
wan shou ge (lo), wan shou ge (buluo he buluo he) (de li dian bu luo he)  
jing shang jin bei ge cheng dui (bu luo he bu luo he),  
gao xing duo (luo), ge cheng he (bu luo he bu luo he buluo he)!

Figure 85 Wine song

### 2. Township distribution characteristics

The characteristics of township distribution refer to the characteristics that Zhuang songs spread only in a certain township within the local county. Taking the township as the main transmission area, it is unlikely to spread abroad. Generally, within the scope of the

township, Zhuang music is named after the township, such as "Tianlin Jiuzhou tune", "Longzhou Jinlong tune".

## Children's feelings are valuable (Tianlin County Jiuzhou Town)

Tianlin County  
Huang Xiumei Sing  
Liang Lirong Record

$\text{♩} = 65$

wo (ya) lia (de) jie (ya) cheng shuang (ga), hao yin yuan xiang (a) pei  
6  
(ji). gua zi lai dang can (ga), li li dou tian (de)  
11  
mei (mei), san chun (a) wu rou wei, xiao jing fu  
15  
mu (de) en (na me), er nv (de) qing (a) ke gui!

Figure 86 Children's feelings are valuable

## Double flying phoenix (Jinlon Town, Longzhou County)

Tianlin County  
Huang Xiumei Sing  
Liang Lirong Record

$\text{♩} = 70$

(ge he) ge he) a ge

shan liang, a ge mo sheng na li lai? yifu chou duan jinzi jinzi, shan shan

yao ru lian, feng huang zhan chi, bi yi feixiang (ge he).

(ge he) ge he) a ge shan liang,

lai zi he fang? neng shuo hui chang, mei xin nan wang.

feng huang zhan chi, bi yi feixiang (ge he).

Figure 87 Double flying phoenix

### 4.3 The Transmission Path of Zhuang Music

Zhuang people have long retained different customs, dialects, local languages, and cultural traditions, which is the origin of the two major dialects in modern Zhuang language and the music style of Zhuang music. Therefore, Zhuang music culture has two characteristics: primordial and mutual integration. There are two transmission paths of Zhuang Music: first, the innovation and inheritance of original culture; Second, the internalization and integration of foreign culture.

This chapter further extends the communication characteristics and communication path of Guangxi Zhuang music on the basis of the researcher's research on Zhuang music communication and the discourse right of Zhuang music communication in the context of self-media. (Huang Yanjun, 2020)



#### 4.3.1 The communication form of Zhuang music

The integration of the north and South dialects in modern Zhuang language and the north and South music styles of Zhuang music highlights the two characteristics of Zhuang music culture: originality and mutual integration.

##### 4.3.1.1 The Originality of Zhuang Music Communication

The original culture of an ethnic group means that a specific ethnic group has its own unique national culture, "that is, the ethnic culture reflecting the characteristics and style of the ethnic group formed by the accumulation of certain ideology and behavior habits for thousands of years." The originality of Zhuang music communication refers to the characteristics and style of Zhuang music culture accumulated in the long-term communication process.

Zhuang Nationality in Guangxi is the largest ethnic minority in China and an agricultural ethnic group of wild rice culture earlier than Han nationality. Zhuang culture originates from family dance culture, and its originality mainly comes from the essential attribute of Zhuang folk belief. Since the Paleolithic age, Zhuang culture has opened the source of cultural history and developed under the action of the big cultural circle of rice culture. According to archaeological records, the ancestors of the Zhuang nationality are located in Lingnan, China, and have been inhabited since ancient times, such as the "Liujiang people" and "Gan predecessors" in Liujiang County, the "Qilin mountain people" in Laibin City, the "Lipu people" in Lipu City, the "Ganyan people" and "jiulengshan people" in Du'an County, and the "dingmodong people" in Tiandong county. In addition, nearly 100 ancient human sites found in Baise basin were more than 100000 years ago. It is one of the earliest ancient human sites found in Asia. The ancestors of Zhuang Nationality in Guangxi are indigenous peoples living in Lingnan area. The cultural wisdom condensed by the national beliefs of their original culture has a direct and far-reaching impact on today's Zhuang region.

In the pre Qin period, Guangxi, as the state of Luoyue, lived in two tribes of Zhuang ancestors, "Luoyue" and "Xi'ou". Due to the low level of productivity development and underdeveloped science and technology at that time, it was impossible to scientifically explain the contradiction between natural phenomena and social life. The ancestors of Zhuang nationality constructed the cultural origin of national belief by praying for the protection of gods and other

means. Their cultural beliefs are mainly composed of nature, totem worship, ghost belief, and witch belief. Worship natural phenomena include fire, water, trees, land, rocks, thunderstorms, sun. Totem worship, such as flowers, dragons and snakes, birds, frogs, rice, dogs, etc. According to the literature, the Qin Dynasty was the beginning of Zhuang witchcraft. In the pre-Qin period, witchcraft was popular among the ancestors of Zhuang Nationality in Xi'ou and Luoyue, and they believed in ghosts and gods. For example, Liezi Shufu records that "Chu people are ghosts and Yue people." a large number of Pre-Qin cultural relics and remains unearthed in Zhuang areas, such as the patterns of ancient bronze drums, Xianglu and feather people, reflect the natural worship, ghost, and God belief and witch belief of Zhuang ancestors. The legend of the "hundred bird clothes" of the Zhuang nationality is the best example that the ancestors of the Zhuang nationality were the earliest people to cultivate wild rice. They believe that the early rice planting was learned from birds and animals, so they worship spirit birds and continue to this day.

According to ancient evidence, the painting time of Huashan murals in Guangxi was from the early Warring States period to the Eastern Han Dynasty. The frog totem image recorded in Huashan murals is the worship of the frog God who dominates the rain in the primitive concept of the ancestors of the Zhuang nationality so as to express their worship of the gods. The ancestors of Zhuang nationality reflected the existence of their natural worship with the help of murals, a primitive art form.

#### 4.3.1.2 The Mutual Integration of Zhuang Music Communication

The mutual integration of cultures refers to the characteristics of different types of cultures under the action of mutual correlation, integration, and covariation. The mutual integration of Zhuang music communication refers to the characteristics and style of Zhuang music culture presented by the interaction and integration between Zhuang music and different cultures in the long-term communication process.

Since the unification of Lingnan by Qin Shihuang, Zhuang culture, Central Plains culture, and religious culture have blended and penetrated into each other, forming the mutual integration of Zhuang culture. Zhuang culture and Central Plains culture belong to rice culture, but due to regional differences, commonality of rice culture, migration of foreign culture, political factors of the ruling dynasty, Confucian culture, and religious exchanges in the form of mutual

visits by monks, Central Plains culture, Buddhism and Taoism played an important role in the integration of Zhuang culture and promoted the integration with foreign culture.

In order to better rule the ethnic minorities in the Lingnan area, the feudal rulers of previous dynasties vigorously respected the Central Plains culture in the Zhuang area, ruled the frontier with culture, and brought the religious culture and folk beliefs of the Central Plains. Until the Late Jin Dynasty, Zhuang ancestors still retained their original witchcraft beliefs and nature worship. During the northern and Southern Dynasties, the Northern War, the Central Plains people moved south, and a large number of Han people brought rich Central Plains culture. King Li Tang respected Confucianism and Taoism, and promoted Confucianism and Buddhism throughout the Tang Dynasty. Therefore, Buddhism was organically integrated with witchcraft and nature worship in Lingnan minority areas. In the Song, Yuan, Ming, and Qing Dynasties, Buddhism continued to blend with the witch culture and nature worship of the Zhuang nationality. At the same time, the witch culture of the Zhuang nationality absorbed the contents of Buddhism and Taoism, and the witch, Buddhism, and Taoism combined to form a unique Shigong opera, which has continued to this day. After the Republic of China, under the impact of new ideas, the belief of Zhuang witch culture was regarded as superstition and was strongly impacted. After the founding of new China, various folk beliefs were revived for some time; After the cultural revolution, it was impacted comprehensively, and the folk belief and totem worship stagnated.

Zhuang music culture has experienced the cultural baptism brought about by the changes of Chinese dynasties, condensed the spiritual connotation of Zhuang nationality, blended with each other in the cultural impact, and foreign cultures gradually internalized and integrated, forming the remarkable characteristics of Zhuang music, namely "ethnic group, folk custom, language specificity, oral inheritance, variability, folk religion, social function and cultural integration". (Gao Min, 2015) With the rapid development of the Internet, Zhuang music culture needs to be inherited. How to inherit and develop Zhuang music culture innovatively in the context of we media, this paper will think and study the inheritance path of Zhuang music culture from the perspective of ethnomusicology.

#### 4.3.2 The Transmission Path of Zhuang Music

A field is an important place for the spread of Guangxi Zhuang music. Zhuang music takes the communication of Zhuang folk songs as the most common. Analyze its communication track, clarify the transformation relationship between the communication field and discourse power, strive to study the communication path of innovatively inheriting Zhuang music culture in the new context, seek the leading direction of its communication discourse power, and explore its cultural value.

Zhuang music communication takes Zhuang folk songs as the communication carrier and combs the communication history of Zhuang music according to the original and mutual integration characteristics of Zhuang music culture. The field space-time of its communication path has experienced three changes from traditional physical space to network space.

#### 4.3.2.1 The Propagation Path of Primary Field

Zhuang people are good at singing and dancing. Song fair is the original field of Zhuang music communication, which is also the original space of Zhuang music communication, that is, the communication path of the original field. Zhuang song Fair has a long history. According to written records, it can be traced back to the annals of a Cheng (now Binyang County) in the Liang Dynasty of the Southern Dynasty. The song fairy Liu Sanjie of the Tang Dynasty was the initial form of the sign of the song fair. Up to now, song fairs still exist everywhere. All kinds of song fairs are spreading in places where Zhuang people live in compact communities. Zhuang music culture has been preserved relatively completely in the historical process, and the traditional song Fair has been retained so far. There are more than 640 song fairs in Guangxi Zhuang region, such as "Ganzhuang Mountain Song fair", the birthplace of Buluotuo, the ancestor of the Zhuang Nationality in Tianyang, Baise, Guangxi, "March 3 song fair" in Wuming, Nanning, and "Song slope" in Pingxiang Ningming. Song fair is the field carrier of Zhuang folk songs and the representative of Zhuang music culture. Its unique song fair culture has important inheritance significance for Zhuang music culture.

The original transmission way of Zhuang music is the singer's duet. The song Fair has the realistic function of expressing love and finding love with songs. Singers have the right to speak in the field of song fairs. Once the famous singer was recognized by the public, the voice of Zhuang music communication came into being. Singer Liu Sanjie is a typical case, and the

inheritor of folk songs is an existing life example. The famous singers are the advocates of the voice of Zhuang music communication, and they have a far-reaching influence on Zhuang music.

The development of Zhuang music is closely related to cultural and social changes, and the communication content will change accordingly. Since the founding of the people's Republic of China, the two official acts of the Guangxi government have dominated the changes of communication content and the communication field. In 1957, under the guidance of the "double hundred" literary and artistic policy, Wuming government organized a song fair with 15000 people in Xiaolu village. This time, although the song fair is still a song fair in the traditional sense, and the field of communication has not changed, the communication content of lyrics has changed significantly. It is no longer the function of "expressing love with songs and choosing a spouse with songs" in the traditional folk sense but is used for political publicity, serving politics, and productive labor. This change means that the field of communication has not changed, but the communication content of the song Fair has changed.

The early Zhuang music spread in the song fair is a popular grass-roots music culture without external auxiliary technical style. In the music fair, the basic framework of melody is often unchanged, and the lyrics change slightly. The original song fair means that the spatial stability of the fair song field is strong, and the stability of works and performers is high.

#### 4.3.2.2 The Propagation Path of Performance Space

The performance space field is the first transformation of the Zhuang music communication field; that is, the original ecological folk songs are moved to the modern performance stage. Under the continuous impact of reform and opening up, economic and cultural diversification, national sinicization, and cultural westernization, and under the background of cultural integration, the traditional cultural value of the song fair is declining, and the inheritance and development of Zhuang music are seriously challenged. In view of this, the government of Guangxi autonomous region is aware of the importance of protecting and inheriting Zhuang folk songs and Zhuang culture. In 1993, it established Guangxi International Folk Song Festival, which was officially renamed Nanning International Folk Song Festival in 1999. It was jointly sponsored by the Ministry of culture, the State Ethnic Affairs Commission, and the Nanning Municipal People's government. The folk song festival aims to build a larger stage for the folk song fair, expand the influence of folk songs, convey feelings and forge a new friendship with

songs, and create a national folk culture festival. This is the first real change in the field of Zhuang music communication, from the traditional song fair to the mass stage, from the spread among the Zhuang people to the widespread of the audience, which widens the communication channels of Zhuang music.

The performance space, field, and form have changed from original ecological folk songs to professional composition, and large-scale music works have been put on the professional music performance stage. With the establishment of "China ASEAN Music Week" in 2012, instrumental works, chamber music works, orchestral works, and symphonic works continue to emerge. More and more professional composers use Zhuang music elements to create and display their music works on the international stage. The performance of Zhuang's original folk songs in large-scale works and the perfect display of Zhuang's folk song elements have put them on the professional performance stage and classroom. The author believes that this is the content innovation of the first transformation of Zhuang's music communication field. In this transformation, Zhuang music has evolved from spontaneous traditional behavior to professional creation and performance behavior. Its content and form have developed in the direction of specialization, which not only enriches the core of Zhuang music works but also improves the cultural taste of Zhuang music communication.

Compared with the fair song field, the spread of Zhuang music in the stage field, the melody itself has changed greatly, and a large number of creative works have been involved. The spatial stability of the stage field is very high, but the fundamental difference lies in the instability of works and performances. Professional creative works have undergone great changes due to different composers' ideas and creative techniques, and the performers of works have different deduction methods and emotions due to different works, which forms an obvious distinction space, which is different from the integration of performers and singing works in the field of song fair.

#### 4.3.2.3 The Propagation Path of Individual Space

The individual space communication path, that is, the network field, is the second transformation of the Zhuang music communication field; that is, technological innovation promotes the transformation of the communication field, from the traditional physical space to the virtual network space. In the era of network media, multimedia and new media technology

promote the dissemination and development of Zhuang music. Zhuang music releases and disseminates audio and video work through multimedia means such as we media. The transfer of Zhuang music communication field from Song fair or stage with a fixed place to network field without fixed place is summarized as the second change of communication field.

Since the field is an important place for the generation and dissemination of the discourse power of Zhuang music communication, the discourse producers and objects are different under different objective situations. Clarifying the status, role, and relationship of the discourse power in different production fields is of great significance for an in-depth understanding of the formation and transformation of the discourse power of communication. With the continuous transformation of the Zhuang music communication field, the originality and mutual integration of the field can be presented. It is composed of man-made or official conscious behavior and individual spontaneous unconscious behavior, which will jointly constitute the joint force for the dissemination of Zhuang music and promote the development of music communication.

Compared with the fair song field and stage field, Zhuang music communication in the network field has not only changed in space but also changed from physical field space to virtual network space; Due to the instability of works and performers, various possible forms can occur in the virtual space, the individualized presentation of appreciation, the personalization of creative works, and the degree of freedom are greatly improved.

The original nature of Zhuang music is a problem of inheritance, and the mutual integration is a problem of development. The symphony created by using Zhuang music elements is a direction of the mutual integration of Zhuang music. From the perspective of ethnomusicology, the symphony creation with Zhuang music elements is not only a musical phenomenon but also a cultural matter.

## CHAPTER V

### THE APPLICATION OF ZHUANG NATIONALITY ELEMENT AND THE CREATIVE CHARACTERISTICS OF THE SYMPHONY WORKS IN GUANGXI, CHINA

In Chapter V, the author expounds the following views:

1. The creative characteristics of Mr. Lu Pei's symphonic works;
2. The characteristics of Mr. Zhong Juncheng's symphonic works;
3. Characteristics of LV Mr. Junhui's symphonic works.

Chapter V selects 7 Guangxi Zhuang element symphonic works as the research object, extracts the musical elements of Zhuang folk songs as the symphony composition machine, analyzes the symphony works of three typical composers by using the modern composition technology theory of China and the west, summarizes the technical composition characteristics of their works, and explores the national characteristics, and humanistic connotation of symphony works.

The reason why the researcher chose the symphonic works of 3 composers for this research is that firstly, they earned the recommendation and recognition of many experts and scholars; Secondly, the works composited by three composers are both typical and different. The biggest difference between these is the difference between the place of birth and the place of work. Based on the above reasons, the researchers chose the composer Committee of key informants: the first composer, Mr. Lu Pei, Professor of Shanghai Conservatory of music, who was born in Guangxi and did not work in Guangxi, and but had a certain influence in the world; The second composer, Mr. Zhong Juncheng, Professor of Guangxi Academy of art, is an influential composer born and working in Guangxi; The third composer, Mr. LV Junhui, is a professor of Guangxi Academy of art. He was born in Shanxi Province of China and worked in Guangxi. He is an influential composer. To study the works of composers from different regional perspectives, under the influence of their creative psychology, the creative influence of each composer will be different so as to seek the differences of the composer's Symphony creative style and characteristics.





## 5.1 Study on composer Lu Pei's symphonic works

### 5.1.1 composer Lu Pei's artistic background and works

Lu Pei, who was born in 1956 in Nanning city of Guangxi, is a Chinese-American composer. He was the winner of many international and domestic music competitions. He is a professor at the Shanghai Conservatory of music, China.

He studied violin since childhood and then was admitted to Guangxi Art University. He learned from the famous composer Ding Peiye and graduated in 1982; Later, he studied at Shanghai Conservatory of music. He taught in the Department of music composition in 1985 and studied in the United States in 1991. He received his master's degree in music from the University of Louisville (1995), his Ph.D. degree from the University of Michigan Ann Arbor (2002). Dr. Lu Pei was a professor of composition from the University of Louisville (2003-2006). He has been a professor of composition at the Shanghai Conservatory of Music since September 2006.

As one of the most active composers in contemporary China, Lu Pei's creative inspiration mainly comes from folk music all over China. His works are full of ethnic minority customs in Southwest China and have distinctive personal characteristics. Lu Pei does not directly use the original folk tunes in his composition but digests and refine them into his own language and makes the ancient folk music materials glow with new ideas through modern vision and composition techniques. Dr. Lu Pei is a diligent and prolific composer. His works cover almost the whole music field, including six symphonies, 3 Orchestra overtures, 5 Orchestra series works, two dance drama music, one national opera, three concertos, and a large number of chamber music, vocal music, film, and television music works.

### 5.1.2 Lu Pei Symphony Overture "March 3"

#### 5.1.2.1 Introduction to symphony Overture March 3

Symphony Overture "March 3", composite in 2017, is the only overture to an opera composed by composer Dr. Lu Pei. This symphony Overture is based on Guangxi Zhuang music elements and integrates Guangxi Zhuang music, Guangxi opera, Guilin Yu Drum, and other music with distinctive characteristics. Born in Guangxi, the composer has a unique feeling for Guangxi minority music. In this symphony, he uses Chinese national, folk melodies, and modern

western techniques for integrated creation. The ability to control melody structure and tonal thinking are the characteristics of this work.

The symphony "March 3" is the prelude to the opera of the same name. It takes the Guangxi Zhuang ancient Valentine's Day "March 3" Song fair as the background, and the story revolves around life and love as the theme to tell the story of love, dream, and cultural inheritance. The plot takes the 1950s and 1980s as two parallel times and space, vividly showing the changes of the fate of a generation and the struggle in the depths of their souls, witnessing the progress and development of the thought and life of the Zhuang people for decades, and expressing their adherence to and inheritance of love, dreams, and folk song culture.

#### 5.1.2.2 Material source of Zhuang folk song of Symphony Overture "March 3"

The Overture "March 3" mainly uses Guangxi Zhuang Folk Songs "The moon with stars in the sky" and "Yishan folk song" as melody materials.

##### 1. Zhuang Folk Song stars in the sky with the moon

"Stars in the sky with the moon" is a folk song of the Zhuang Nationality in Napo, Guangxi. Its spectrum is as follows:



Figure 88 Melody of the moon with stars in the sky

The above example is the Zhuang folk song of Napo County, which is the Chinese national mode with a <sup>b</sup>A tonic *Gong* mode. The motivation of melody is the first 3 bars of the score example. Starting from the tonic "<sup>b</sup>A", after repeated homophony, it shows an upward spiral trend in the way of tonic triad decomposition: "<sup>b</sup>A-C-<sup>b</sup>E". Bars 4-5 keep "XX" and "XXX" in bars 1 as the master of rhythm variation. The main part evolves and develops the melody through rhythm variation (dotted rhythm, triplet) and rhythm variation, and finally falls on the tonic "<sup>b</sup>A".

Figure 89<sup>b</sup> A Gong six-tone Scale

Figure 90 Opera Overture "March 3" QR Code

[https://v.youku.com/v\\_show/id\\_XNTE4OTY3NjYwNA%3D%3D.html](https://v.youku.com/v_show/id_XNTE4OTY3NjYwNA%3D%3D.html)

In the Overture "March 3", the melody of the Zhuang folk song "The moon with stars in the sky" appears in bar 183-187. The string group plays the theme of the folk song, which is euphemistic, beautiful and describes the life scenes of the Zhuang people.



Figure 91 Melody in bars 183-187

## 2. Zhuang folk song "Yishan folk song"

"Yishan folk song" is a North Road folk song in the northern color area of Guangxi Zhuang nationality. North Road folk songs are melodious and loud, mainly in a pentatonic scale.



Figure 92 Melody of "Yishan folk song"

The above example of "Yishan folk song" is the a G tonic *Zhi* scale. The motivation of melody pair consists of the first three sections: in the first bar, the melody goes down from the tonic "G" for three degrees, then goes back and detour, jumps in for four degrees, and the melody line develops in a "V" shape; Bar 2 simulates the development of melody line on the basis of bar 1, and the upward four degrees of tonic "G" widen the amplitude of melody line; The last half tone of the third bar, pentatonic, changes and flowers to develop the melody. Melodic ups and downs are carried out under the framework of "four degrees-five-degrees", which is beautiful, graceful and full of singing. The high point of the whole melody is "D" and the low point is "G", which basically maintains the original appearance of the dominant motivation, and only develops the melody by relying on sound, boeing, slide and changing local rhythm. The melody falls on the tonic "G".

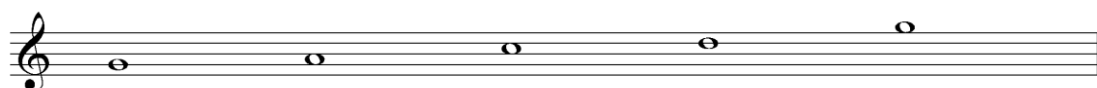


Figure 93 Four-tone scale of "Yishan folk song"

In the overture of "March 3", the melody of Zhuang folk song "Yishan folk song" is like a distant mountain. There are faint bursts of melodious songs, which are fascinating.

Figure 94 Melody in bars 193-195

The above example is an example of the melody of "Yishan folk song" in the opera Overture for the first time. It is the 193-195 bar of the score. These three bars are played on the a Gong system. They are played by flute and oboe in 4 / 4 beats. The time value of the first seven notes is the same as that of the original melody, the time value of the eighth note is extended to one and a half-beats compared with the half-beat of the original melody, and the ninth note is a transition sound, After that, the ending sound is the same as that of the original song, which falls on the II tone.

Another melody of "Yishan folk song" in the opera Overture is played by trumpet solo, which is the bar 216-218 of the total score. The melody of this solo is similar to that of the original music. The time value of the first seven notes is the same as that of the original melody. The time value of the eighth note is extended to three beats compared with the half-beat of the original melody. The ninth note is a transition tone, and the ending tone is the same as that of the original music, all of which fall on II tone.



Figure 95 2 Melody of bar 216-218



Figure 96 Opera Overture "March 3" QR Code

[https://v.qq.com/x/page/d0702liadx5.html?n\\_version=2021](https://v.qq.com/x/page/d0702liadx5.html?n_version=2021)

Time: 0:00-8:25

## 5.1.2.3 Illustration of the musical Form of the symphony overture "March 3"

## Parallel structure

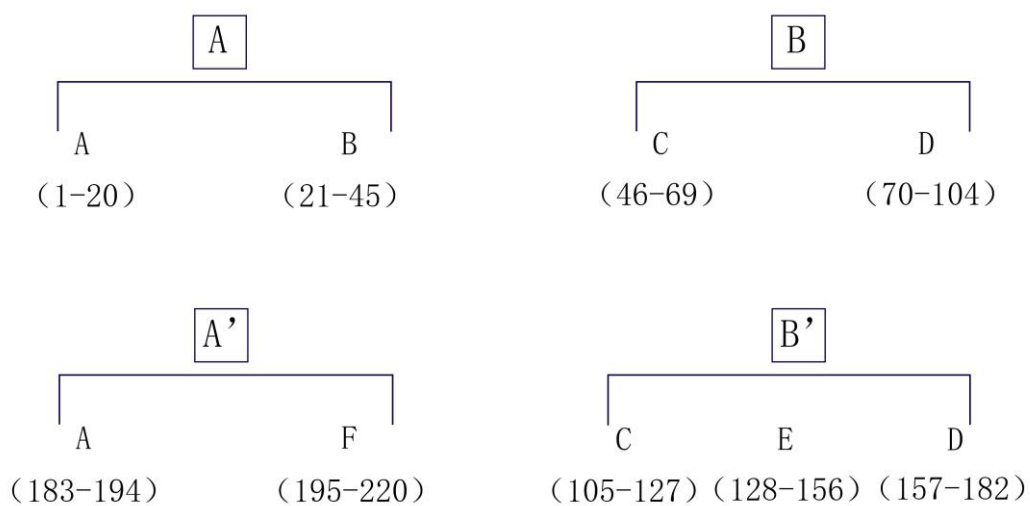


Figure 97 Musical Form of the symphony overture "March 3"

## 5.1.2.4 The characteristics of the Symphony Overture "March 3"

## 1. Parallel principle musical structure

Since the symphony "March 3" is an opera overture of the same name, it uses the function of introduction and mainly shows the fragmentation of the music scene in the material. Therefore, the composer adopts the multipart structure of the parallel principle to write.

## Parallel structure

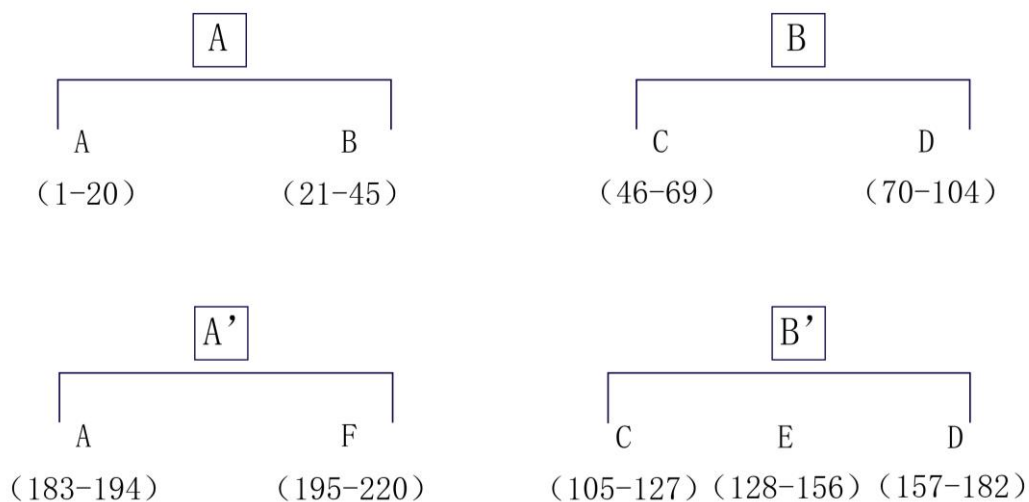


Figure 98 Musical Form of the symphony overture "March 3"

"March 3" uses the principle of juxtaposition in the multi-part musical composition. Through the horizontal extension of the melody material of the contrast relationship, it incorporates new music ideas, expresses richer and more complex emotions, and makes the story plot and characters of the opera conflict, ideology, and culture advance step by step in a more orderly manner.

Musical form starts from the music segment structure as the smallest structural unit. The form has juxtaposition and is a juxtaposition structure. The juxtaposition structure is more reflected in the internal structure of the work in the structural force of the work. In its composition mode, the secondary structure is displayed in the form of repetition, alternation, and juxtaposition, and the balance of musical structure is selected between the audience's listening and understanding. The connection and organization between secondary structures are not only the structure of aesthetic consciousness but also the presentation of music structure in the composer's subjective consciousness brain.

### 2. The characteristics of the orchestrator

This part gives examples of the musical instruments used in the opera "March 3", and studies the role of these techniques in work.

#### 1)String technique

Strings are the main part that constitutes the lyrical and harmonic elements of an orchestra. This part usually has five parts: the first violin, second violin, viola, cello, and double bass. The string group has a wide range, diverse playing methods, and extreme timbre. It is expressive and can be used as an ensemble in an orchestra or playing the main musical thoughts in works specially made for string music.

In a string ensemble, a good combination of instruments can enable the work to balance the melody materials of each voice without relying on dynamic changes. Here the author uses the term "foreground" to represent the distribution of materials in the ensemble. Strings are used as the foreground to state the melody, and the foreground is the most prominent melody that the composer hopes to be heard by the audience. In the 128th-132th bar of the overture of the opera "March 3", the composer uses the violin to play the most prominent and main melody.

The musical score for the 128th-132th bars of the overture of the opera "March 3" is presented in a standard orchestral format. The score is in 4/4 time and features a key signature of one sharp (F#). The instruments shown are Piccolo Flute, Oboe 1,2, Clarinet in Bb 1,2, Bassoon 1,2, Percussion (Bongo and Vibraphone), Violin 1, Violin 2, Viola, Cello, and Double Bass. The woodwinds and percussion play a rhythmic accompaniment with dynamics ranging from piano (p) to mezzo-piano (mp). The strings, particularly the violins, play a melodic line with dynamics ranging from forte (f) to mezzo-forte (mf). The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 99 The 128th-132th bar

The foreground part of this phrase is played by the first violin and the second violin. First of all, the main melody is played by the first violin and the second violin in the first and second bars of the example score. The woodwind group and the viola, cello, and double bass are only a few. There is embellishment. In the third bar, the first violin plays a four-time long



note, while the second violin alone plays a continuous downward melody with repeated homophony, and the other instruments stop; the 4-5 bar of the example score are the same as the 1-2 bar. The main melody is still played by the first violin and the second violin at the same time.

### 2) Wood pipe technique

"One of the most important uses of woodwind parts is to provide contrasting timbres for strings parts". This can be achieved by alternately appearing woodwind parts with another part or playing in rounds.

The musical score for Figure 100 is written in 4/4 time. It features two systems of music. The first system shows the woodwind group (Flute, Piccolo, Oboe, Clarinet in Bb, Bassoon) and the string group (Violin 1, Violin 2, Viola, Cello, Double Bass). The second system shows the woodwind group playing a melodic line while the string group plays a rhythmic accompaniment. Dynamics include 'f' (forte) and 'al' (allegro).

Figure 100 Alternate parts of woodwind group and string group

In the scene music of the work, there is a situation where the parts of the woodwind group and the string group alternate. In the above example, the first violin, the second violin, and the viola first play the same melody quickly in unison. The cello, double bass, oboe, clarinet, and bassoon play the same rhythmic melody pattern, then the string group stops, and the woodwind group 's The clarinet is first connected in the bass zone and the big pipe to quickly unify one measure of the same melody. In the last measure, the piccolo and flute are connected to the same melody quickly. It also makes the melody lines more timbre.

### 3) Copper tube technique

The difference in the sound quality of brass instruments is far less distinct than that of woodwind instruments. They can obtain a fair fusion, uniform tone, and excellent coordination in almost all types of combinations. The brass instrument group usually consists of "french horn, trumpet, trombone and tuba".

The orchestra is composed of 4 French horns, two trumpets, two trombones and a large brass orchestra. It uses the repetition technique of brass instruments. The following example is the brass pipe of the overture score of the opera. The band shortens the notation, and all the notes are notated according to the actual pitch.

Figure 101 Bar 195-202 miniature brass band

The strength of this phrase is strong (f), and the brass instrument group uses the stacked method to arrange the chords. Since the harmony played by the brass group in this phrase is all triads, four horns are enough to play all the notes of the triad. The trombone is used to repeat the root, and third notes of the triad, and the lowest part of the tuba is basically used to repeat the root and fifth notes of the triad. This distribution method makes the harmony very stable.

#### 4) Percussion techniques

The percussion instruments in the orchestra can be used to enhance the vitality of the music, paving the way for the climax, or emphasize the accent. The percussion group is the most colorful part of the band, such as the 77th-79th bar, through the use of different changes in the position of the hammer and the striking result in different colors from the big gong. When striking the edge of the big gong with a hard mallet, cymbals are also added at the same time so that each accent position of the four beats in each measure is emphasized, and it also makes the melody played repeatedly becomes colorful.

Figure 102 shows a musical score for three measures (bars 77-79). The instruments and their parts are:

- Trombone 1,2:** Playing a melodic line starting with a forte (*ff*) dynamic and an *al* (accidental) marking.
- Tuba:** Playing a melodic line starting with a mezzo-forte (*mf*) dynamic.
- Percussion (Large Gong):** Playing a melodic line with hard mallets on the rim, starting with a forte (*f*) dynamic.
- Percussion (B.O. Cymbals):** Playing a melodic line with soft mallets, starting with a forte (*f*) dynamic.
- Viola:** Playing a melodic line with a *sim.* (sustained) marking.
- Cello:** Playing a melodic line with a *sim.* (sustained) marking.
- Contrabass:** Playing a melodic line with a forte (*ff*) dynamic.

Figure 102 Bar 77-79 of the big gong

Bar 115-116 of the work use Chinese drums to add color to the melody.

Figure 103 shows a musical score for three measures (bars 115-116). The instruments and their parts are:

- Percussion (China 大鼓):** Playing a melodic line on the rim with wood sticks, starting with a forte (*f*) dynamic.
- Violin 1:** Playing a melodic line with a forte (*f*) dynamic.
- Violin 2:** Playing a melodic line with a forte (*f*) dynamic.
- Viola:** Playing a melodic line with a sforzando (*sf*) dynamic.
- Cello:** Playing a melodic line with a sforzando (*sf*) dynamic.
- Contrabass:** Playing a melodic line with a sforzando (*sf*) dynamic.

Figure 103 Chinese bass drum in bar 115-116

The first violin and the second violin played the melody. The viola, cello, and double bass played only half-beat chords in the first beat. The Chinese bass drum also appeared in the first beat. Here, a wooden stick is required to strike the drum head first. And then tap the edge twice to create different sound colors.

The orchestration of "March 3" not only makes full use of the timbre, range, and style of different instruments in the orchestra but also incorporates percussion instruments with

Chinese characteristics on the basis of the classic orchestral configuration, making the band part of the work not only grand and broad aura like western orchestral music also shows the powerful and lively characteristics of national percussion. The use of methods such as orchestra ensemble, special effects, dynamic changes, and acoustic response plays a very important role in the depiction of scenes and the rendering of event atmosphere.

### 5.1.2 Lu Pei Symphony "Dancing Sky"

Lu Pei's symphony work "Dancing Sky" was composed in 2004/2013 and is the sixth work in the Chinese Zodiac Orchestra series by composer Dr. Lu Pei. This is a work for a two-string orchestra, celesta, harp, and percussion. At the "Lu Pei Symphony Concert" held in Nanning, Guangxi, in 2016, the Guangxi Symphony Orchestra was conducted by conductor Cai Yang to make a world premiere. This work uses music materials from ethnic minorities in Guangxi to depict the festival of ethnic minorities in Guangxi, Lu Pei's hometown.

#### 5.1.2.1 Sources of Zhuang elements in "Dancing Sky"

"Dancing in the Sky" uses many very special string techniques to imitate the feeling of a folk band ensemble. It is inspired by a non-professional folk band that plays ancient Taoist music. The composer had tried to use Western stringed instruments to imitate bronze drums. The sound of Maguhu, Dong Pipa, and Lusheng portrays the original Guangxi music in his heart. These tones are very antique, bright, and primitive metal percussion sounds, with the rhythm and sound of ancient court music. Maguhu is a characteristic musical instrument of the Zhuang nationality, and fragments of Maguhu melody are used in this work.

#### 5.1.2.2 Features of "Dancing Sky"

"Wu Tian" imitates the unconventional use of Guangxi's folk musical instrument playing method and orchestration method, coupled with patchwork percussion instruments, showing a group of smart folk landscape pictures. The interesting finishing touch is summarized as follows.

##### 1. The use of string overtones

The overtones in the continuous musical tone mean that the noise generated by the instrument when it vibrates has a certain impact on the timbre of the instrument, and the most important thing that affects the timbre of the instrument is the production of different overtone structures after different instruments are pronounced. The number of overtones and the intensity

of each overtone in different instruments in the East and the West are very different. The overtones of different instruments show different characteristics of the fundamental tone and overtone strength on the spectrogram. In addition, in the continuous process of each tone, as the volume changes in intensity, the loudness and frequency between the overtones will also have more complicated changes. As the fundamental tone increases, the volume of the overtones will be masked. It becomes fuzzy. As the fundamental tone decreases, the overtones will increase and become clear. This is also one of the reasons for the difference in timbre between different instruments.

The composer's use of overtones in string music is, in fact, imitating the pulling of Maguhu string music and the plucking of Dong pipa, so the method of dealing with string overtones has the unique personality of the composer.

7  $\text{♩} = 40$  Largo  
(Dance 1: The Mountains)  
Col. Legno

Vln. 2-1 *f* *tr.* *pizz.* *arco* *tr.* *pizz.* *arco* Col. Legno

Vln. 2-2 *f* Col. Legno

Vla. 2 *f* *tr.* *pizz.* *arco* Col. Legno

Vc. 2 *f* *pizz.* *arco*

Bass 2 *f* *pizz.*

11 Col. Legno 14 Col. Legno

Vln. 2-1 *tr.* *pizz.* *arco* Col. Legno

Vln. 2-2 *tr.* *pizz.* *arco* Col. Legno

Vla. 2 *tr.* *pizz.* *arco* Col. Legno

Vc. 2 *pizz.* *arco* *pizz.*

Bass 2 *pizz.*

16 Col. Legno *arco*

Vln. 2-1 *tr.* *pizz.* *arco* Col. Legno

Vln. 2-2 *tr.* *pizz.* *arco* Col. Legno

Vla. 2 *tr.* *pizz.* *arco* Col. Legno

Vc. 2 *pizz.* *arco* *pizz.*

Bass 2 *pizz.*

Figure 104 shows a musical score for five instruments: Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, and Bass 2. The score begins at measure 21. Vln. 2-1 and Vln. 2-2 are marked with *Col. Legno* and *fp*. Vla. 2 is marked with *mf* and *p*. Vc. 2 and Bass 2 are marked with *f*. Performance techniques include *pizz.* (pizzicato) and *arco* (arco). A rehearsal mark '25' is present above the first staff.

Figure 104 "Mountain" melody theme overtone processing

Interpret the melody theme of "Mountain" with overtones and plucked strings .

Figure 105 shows a musical score for nine instruments: Solo Vln. 1-1, Vln. 1-2, Solo Vln. 1-2, Solo Vla. 1, Solo Vc. 1, Bass 1, Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, and Bass 2. The score begins at measure 34. Solo Vln. 1-1 and Vln. 1-2 are marked with *senza sord.* and *f*. Solo Vln. 1-2 is marked with *f*. Solo Vla. 1 is marked with *arco* and *f*. Solo Vc. 1 is marked with *pizz.* and *mp*. Bass 1 is marked with *arco* and *pizz.*. Vln. 2-1 and Vln. 2-2 are marked with *senza sord.* and *f*. Vla. 2 is marked with *arco* and *f*. Vc. 2 and Bass 2 are marked with *arco* and *pizz.*. A rehearsal mark '34' is present above the first staff. The tempo is marked *A little faster (Dance 2: The Wind)* with a metronome marking of 60. The section ends with *Col. Legno* and *mp (non vib.)*.

Musical score for strings, measures 42-49. The score is arranged in two systems, each with five staves. The instruments are Solo Vln. 1-1, Vln. 1-2, Solo Vln. 1-2, Solo Vla. 1, and Solo Vc. 1 in the first system; and Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, and Bass 2 in the second system. The time signature is 4/4. Measure 42 is marked with a box containing the number 42. The score includes various dynamics such as *mp*, *f*, *arco*, *pizz.*, and *dim.*. Performance instructions include *div.*, *non vib.*, and *(free bowing)*. The score concludes with measure 49, also marked with a box containing the number 49.



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The image displays a musical score for a string ensemble. The top system includes staves for Solo Vln. 1-1, Vln. 1-2, Solo Vln. 1-2, Solo Vla. 1, Vla. 1, Solo Vc. 1, Vc. 1, and Bass 1. The bottom system includes staves for Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, and Bass 2. Measure 53 is marked 'Rubato, slow'. Measure 56 is marked 'Dance 3: The Fire' with a tempo of quarter note = 120. The score shows various musical notations including notes, rests, and dynamic markings like *pp* and *f*.

Figure 105 "Wind" melody theme overtone processing

In the melody theme of "wind", the double string group uses overtones and plucked strings to express different musical special effects.

2. The use of unconventional orchestration method

Usually, in the performance of string music, the player holds the bowstring to pull the strings. In this work, the composer does use the bow to pull the strings. The melody theme contrast variation is used with a bow to show the whole musical thought of "wind", ending in the powerful and tight rhythm of the drum, echoing the ritual sense of the beginning music, the performer is passionately playing, and conveying a spiritual power of harmony between man and



nature.

34  $\text{♩} = 60$   
A little faster  
(Dance 2: The Wind)

Solo Vln. 1-1  
Vln. 1-2  
Solo Vln. 1-2  
Vln. 1-2  
Solo Vla. 1  
Vla. 1  
Solo Vc. 1  
Vc. 1  
Bass 1  
Vln. 2-1  
Vln. 2-2  
Vla. 2  
Vc. 2  
Bass 2  
Cel.  
Hp.  
D.G.  
Perc. 1  
Perc. 2

*senza sord.*  
*f*  
*arco*  
*mp*  
*pizz.*  
*mp*  
*Col. Legno*  
*mp (non vib.)*  
*pizz.*  
*mp*  
*Maraca*  
*mf*  
*Nip. Gong*  
*mf*  
*Chimes*  
*Bongo*  
*B. Drum*  
*W. Block*  
*mf*  
*Maraca*  
*Nip. Gong*  
*Chimes*  
*Bongo*  
*B. Drum*  
*W. Block*  
*Chimes*

Musical score for orchestra and solo instruments, measures 42-45. The score includes parts for Solo Vln. 1-1, Vln. 1-2, Solo Vln. 1-2, Vln. 1-2, Solo Vla. 1, Vla. 1, Solo Vc. 1, Vc. 1, Bass 1, Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, Bass 2, Cel., Hp., D.G., Perc. 1, and Perc. 2. The score features various dynamics such as *f*, *mp*, *mf*, and *sf*, and performance instructions like *arco*, *pizz.*, *div.*, and *non vib.*. Percussion parts include Maraca, B. Drum, Chimes, and Orch. Bells.

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49

Solo Vln. 1-1 (free bowing) *f* *dim.*

Vln. 1-2 (free bowing) *f* *dim.*

Solo Vln. 1-2 (free bowing) *f* *dim.*

Vln. 1-2 (free bowing) *f* *dim.*

Solo Vla. 1 *f* *dim.*

Vla. 1 *f* *dim.*

Solo Vc. 1 *f* *dim.*

Vc. 1 *f* *dim.*

Bass 1 *f* *dim.*

49

Vln. 2-1 (free bowing) *f* *dim.*

Vln. 2-2 (free bowing) *f* *dim.*

Vla. 2 *f* *dim.*

Vc. 2 *f* *dim.*

Bass 2 *f* *dim.*

Cel. *f* *mf*

Hp. *f* *mf*

D.G.

Perc. 1 Maraca Nip. Gong *dim.*

Perc. 2 Bongo Chimes B. Drum W. Block *dim.*

The image shows a page of a musical score for a full orchestra. The score is for a "Wind" melody theme, specifically a "bow stick pull". The score is in 2/4 time and features a "Wind" melody theme. The score is for a full orchestra and includes parts for Solo Violins 1-1 and 1-2, Solo Violas 1 and 2, Solo Cellos 1 and 2, Solo Double Basses 1 and 2, Solo Horns, Solo Trumpets, Solo Percussion 1 and 2, and Solo Drums/Gongs. The score is in 2/4 time and features a "Wind" melody theme. Key markings include "pp" (pianissimo) at the end of the first system, "53 Rubato, slow" in the second system, and "56 J. 120 (Dance 3: The Fire)" in the third system. The percussion parts include "Chn. Cymbals" and "fp < f" (fortissimo) markings.

Figure 106 "Wind" melody theme bow stick pull

### 3. The imitation of the timbre of national musical instruments

In work "Dancing Heaven", the composer used Western musical instrument strings to imitate the timbre of Guangxi ethnic minority musical instrument Maguhu. The composer was born in Guangxi and had a better understanding of Guangxi ethnic minorities. Inspired by the sounds of bronze drums, horse bones, lusheng, and Dong pipa, he simulates and

reproduces the unique acoustic effects of different instruments and the sounds of different zones. Mainly manifested in:

1) Imitate the sound of a bronze drum



Figure 107 "One of the Calls"



Figure 108 Dance "Fire"

In the dance "Fire", the simulation of the bronze drum of the god dancing ceremony makes it more ritual and majestic, and it feels the solemnity and sacredness of the ceremony.

2) Imitate the sound of Maguhu

Timbre melody of Magu Hu

The image shows a musical score for a symphony orchestra. A specific section of the score is highlighted with a black rectangular box. Above this box, a text label 'Timbre melody of Magu Hu' is enclosed in a white box with a black border, with a black arrow pointing downwards to the first measure of the highlighted section. The score includes staves for Solo Vln. 1-1, Vln. 1-2, Solo Vln. 1-2, Vln. 1-2, Solo Vla. 1, Vla. 1, Solo Vc. 1, Vc. 1, Bass 1, Vln. 2-1, Vln. 2-2, Vla. 2, Vc. 2, and Bass 2. The highlighted section spans measures 140 to 144. The Vln. 1-2 and Vln. 2-1 parts feature a melodic line with a 'Timbre' marking, while the other instruments provide accompaniment.

The musical score is arranged in two systems. The first system contains measures 134 through 138, and the second system contains measures 139 through 143. The instruments are listed on the left side of each system. The top two staves are for Solo Violins 1-1 and 1-2. The next two staves are for Solo Violins 2-1 and 2-2. The bottom two staves of each system are for Solo Viola and Solo Violoncello. The bottom two staves of the second system are for Bass 1 and Bass 2. The score includes dynamic markings such as 'f' and 'r'. A vertical line is drawn between measures 138 and 139.

Figure 109 dance "Fire" Sections 139 to 143 imitating the melody of Muguhu of the Zhuang ethnic group

Timbre melody of Magu Hu

Figure 110 Dance "Fire" from bars 149 to 153 imitating the melody of Muguhu of the Zhuang nationality

The timbre of Maguhu is reflected in bars 139 to 143 and bar 149 to 153. It uses 5-bar repeating phrases to reinforce the melody motive that imitates the first melody played by the Zhuang Maguhu.

### 3)The Dong Pipa



Figure 111 Bass. Plucked pieces of dance "Water"

Use string plucking effect to play Dong nationality pipa plucking.

The imitation of timbre, with string music as the dominant position, shows the composer's foundation in shaping timbre effects. Percussion in "Dancing the Sky" is not only in the subordinate position of embellishing the timbre but also in the important position of the atmosphere of the work, taking on the musical image of ritual religion and the role of promoting musical tension.

## 5.2 Study on composer Zhong Juncheng's symphonic works

### 5.2.1 Composer Zhong Juncheng's artistic background and works

Zhong Juncheng, who was born in Guilin city of Guangxi province in 1954, is a professor and composer of Guangxi Arts University, the founder and artistic director of "China ASEAN music week".

From 1981 to now, Zhong Juncheng's composition can be divided into four stages:

#### 1. Stage I: Music theory study period

Mr. Zhong Juncheng was admitted to Guangxi Art University in 1981 and studied under Professor Xu Yuechu. He had a bachelor's degree in composition; In 1985, he was admitted to the master's degree of the composition department of Wuhan Conservatory of music. He studied basic music theory and composition from Professor Tong Zhongliang, a famous Chinese musicologist and music theorist. During his study, he had extensive contact with the works of modern and contemporary composers, such as Debussy, Schoenberg, Shostakovich, Hindmit.

Systematically mastered the theoretical knowledge of modern composition technology, contacted China's "trendy music" works, and was good at using the composition technique of "twelve-tones" of serial technique music. At this stage, he composed two instrumental solos and one chamber music. His main works include:

Two instrumental Solos: Violin Solo "missing" (1982), piano solo "Yi" (1985); 2 chamber music: Erhu and chime "nishang" (1987).

## 2. Stage II: creative exploration period

After his master's degree in 1988, Zhong Juncheng taught at Guangxi Art University. At this stage, Zhong Juncheng began to composite much music. The composition years were difficult, and gradually formed his creative theme and main line based on the customs and music culture of ethnic minorities in Guangxi. During this period, he composited five symphonies, 13 chamber music, four folk music ensembles, one chorus, and five instrumental solos. His main works include:

1) 5 symphony works: non-perforated flute and band "King Pan sacrifice" (1991), Suona and folk band "Mountain burial" (won the first prize in the Composition Award of the first national instrumental competition in Guangxi, 1992), orchestral music "Capriccio in space" (1993), orchestral version "Mountain burial" (1994), orchestral music "Flower paper umbrella" (1995);

2) 13 pieces of chamber music: Folk Music Ensemble "Dance of hunting mountains" (1990); Bamboo barrel piano ensemble "Feeling of mountains" (1991); Clarinet and Piano "Mountain night" (1992); Human voice and Guangxi minority musical instrument "Dashan people" (won the exhibition work of the first Guangxi International Folk Song Festival, 1993); Bamboo flute and guzheng "Impression of Shanzhai" (1997); Bo Lie, Maguhu, Pipa, Guzheng and percussion music "Crying for marriage" (1998); Bamboo tube piano and Ma guhu's "Shouting mountain" (won the third prize in the Chinese college students' Art Festival and the first prize in the Guangxi College Students' Art Festival, 1999); Voice, Zither and Erhu "A Mei ballad" (2000); Tenor, piano and percussion "Difficulty in Shu Road" (won the excellent Composition Award in the fourth Guangxi workers' Art Festival in 2002, 2001); Silk pipe quintet misty "The rain in Lijiang River" (2005); Trombone, piano and percussion "Drum.wine song

"(2006); Narrative song of "Sister Liu San "for eight performers (2007); Soprano, tenor and echo of "Wind and rain bridge" (2007).

3) 4 folk music ensembles: Instrumental ensemble "stepping on the song hall" (1989); Folk ensemble "heaven and earth chanting" (2000); Guangxi Ethnic Minority instrumental ensemble "Celebrating blowing" (2003); Percussion ensemble "drum sister" (2005).

4) Chorus work 1: Chorus and percussion wild mountain (1992);

5) 5 instrumental Solos: Pipa solo "Ode to wooden Mansions" (1988); Clarinet Solo "Mountain sacrifice" (won the excellent composition award of clarinet Chinese works selected by the national higher music and art colleges of the Ministry of the culture of China, 1990); Piano solo "Da Shan ballad" (1996); Piano solo "Remote Shanzhai" (won the second prize of the first small and medium-sized music composition in Guangxi, 2002); Piano solo" Folk song tune "(2004).

### 3. Stage III: the shaping period of the work style

From 2008 to 2010, Mr. Zhong Juncheng was preparing for the stage of "China-ASEAN music week". He had a dream in his heart to show the rich Guangxi minority music to the world and build a platform for world music exchange. Therefore, he began to write music selflessly. He once sought a career as a student, studied hard and experienced in composition, systematically mastered a large amount of music-theoretical knowledge, and laid a technical foundation for his music composition. The natural soil nutrients of folk customs, folk customs, and music culture in Guangxi minority areas nourish the source of his music composition, and his music composition themes are full of national feelings and love for Guangxi. A large number of his works use different music genres and musical instruments to extract the musical elements of Guangxi ethnic minorities for composition, which fully reflects the deep national feelings and gradually forms his unique style of integrating Guangxi Ethnic timbre with modern composition techniques. At this stage, he composed 10 Symphonic works, eight chamber music, and one instrumental solo. His main works include:

1) 10 Symphonic works: Chorus and Symphony Orchestra "The road to heaven" (2008); Pipa and Symphony Orchestra "Capriccio for the Red Army" (2008); Piano and Symphony Orchestra "guzhaimen" (won the first prize of music composition in the fifth music and dance competition in Guangxi, 2009); The first pipa Concerto "Capriccio in wooden

buildings" (won the second prize for music composition in the fifth Guangxi music and dance competition, 2009); The second Pipa Concerto "Luo Yue chunqiu" (2009); The symphony poem "Rhapsody in black zhuang" (2009); The symphony poem impression of "Sister Liu San" (2009); The chorus and Symphony Orchestra "Beibu Gulf Suite"(2009); Pipa and Symphony Orchestra "Red classic Capriccio"(2011); The third Pipa Concerto "Inner touch paradise "(2011).

2) 8 Pieces Chamber music: For six performers and folk singers "Virtual Quartet" (2008); Brass Quintet "Sacrifice to the mountain"(2009); Woodwind, brass and Piano Quintet "Capriccio on the wind and rain bridge" (2009); Clarinet Concerto "Long song" (won the gold medal for music composition in the 8th China International clarinet Art Festival, 2010); The Quintet "Tracing the murals of Huashan Mountain" (won the Gold Award for music composition in the 6th Guangxi music and dance competition, 2011); Pipa and Piano Version "Luo Yue chun Qiu" (won the silver award for music composition in the 6th Guangxi music and dance competition, 2011); Clarinet and Piano Version "Long song line" (won the silver award for music composition in the 6th Guangxi music and dance competition, 2011); Piano solo "Dong nationality song" (won the 5th Guangxi music Golden Bell Award, 2011).

3) 1 instrumental Music: Piano Solo "Shanzhai imagination" (2008).

#### 4. Stage IV: Mature composition period

The fourth stage is from 2012 to 2021, which greatly shows the promotion of "China-ASEAN Music Week" and the blowout of works. In December 2012, the first "China-ASEAN Music Week" came as scheduled. The establishment of the world music exchange stage promoted the continuous emergence of new music works in Guangxi and even China and provided more opportunities for young composition teachers of Guangxi Art University to composite and perform works. He continued the theme of Guangxi minority music composition in the previous stage. He paid attention to symphony composition and took the Fourth Symphony "New life" as the symbol of his mature works. His works have more philosophical thinking and often show the excavation of China's traditional thought and cultural connotation. The musical characteristics of the combination of Cantonese folk music materials and Western techniques have become Zhong's typical style. He composed 8 Symphonic works, eight chamber music, and one instrumental solo. His main works include:

1) 8 Symphonic works: Piano Concerto "The echo of Zhuang Sky Song"(2012); First symphony "Luo Yue earth"(2013); Bamboo flute concerto "Haiping line" (2013); "Second Symphony"(2014); "Third Symphony"(2014); "Fourth Symphony. New life" (2015);" Fifth Symphony——China's destiny for the 70th anniversary of the victory of the anti-fascist war (2015) ; "Sixth Symphony.AI Ge Ai Wa" (2016); "Seventh Symphony. Dust I "(zither and Symphony Orchestra) (2017).

2) 1 opera: four-act opera "Daqin Lingqu" (won the highest award of the third China Campus Drama Festival, the "China Drama Award . Campus Drama Award" excellent play award and excellent composition award, the first prize of the osmanthus Music Composition Award of the eighth Guangxi Drama Festival, the osmanthus Drama Award, and the special award of the president of Guangxi Academy of Arts, 2012);

3) 15 pieces of chamber music: Double piano and percussion "Shanzhai local style"(2012); Saxophone Quartet "The sunshine in December "(2012); String Quartet "Liao Song "(won the first prize of music composition in the 7th Guangxi music and dance competition, 2013); String Quartet "Lijiang sketch"(won the second prize of music creation in the 7th Guangxi music and dance competition, 2013); Woodwind quintet "Impression of Miao Village "(won the second prize of music composition in the 7th Guangxi music and dance competition, 2013); "Language of the wind"(2014) for Flute, saxophone and piano, mountain village in the horizon ; "Hua moutain mural"(flute, clarinet, violin, cello, piano and percussion) (2014) ; "Empty mountain chant" (Clarinet and Piano,2014); "The wind of Miao Village" (flute, clarinet, violin, Cello and Piano) (2014); String Quartet "Love Miao Village "(2015); Cello Quartet "Sunshine in the forest" (2015); Double Violin and Piano "Yunshan" (2015); Violin and Cello " The wind over Yao mountain"(2015); "Ancient folk songs"(trumpet, trombone, bass clarinet and male voice, 2016); "Dust II" (treble saxophone, alto saxophone, piano, Pipa and Zither, 2017).

4) 1 Chorus work: Chorus and piano "The language of the mountains "(2016).

#### 5.2.2 Zhong Juncheng's first symphony: The Earth of Luoyue

"The first symphony. The Earth of Luo Yue" was composited in the summer of 2013. On November 28 of the same year, the Guangxi Symphony Orchestra was directed by Guangxi conductor Cai Yang and premiered in the concert hall of Guangxi Art University. This work is a five-movement symphony. It is five movements orchestral work composited from the folk music

materials of Zhuang, Dong, Miao, and Yao nationality in Guangxi province. Using western composition techniques, it expresses his praise for the long-standing Luo Yue culture and the people of minority nationalities who have the courage to explore.

Table 16 The title of each movement and the national music elements used in "The first symphony. The Earth of Luo Yue"

| The title of each movement and the national music elements used in "The first symphony. The Earth of Luo Yue" |                            |                                 |
|---|----------------------------|---------------------------------|
| Movement  | Title                      | National music elements adopted |
| First movement  | Mountain . Sacrifice       | Guangxi tone                    |
| Second movement   | Liao Song                  | Zhuang music elements           |
| Third movement  | Memories of the Drum Tower | Dong music elements             |
| Fourth movement   | Wind and rain Bridge       | Dong and miao music elements    |
| Fifth movement  | Light of the earth         | Yao and Zhuang music elements   |

#### 5.2.2.1 source of Zhuang music material of "The first symphony. The Earth of Luo Yue"

Through analysis, it is found that only the second movement, "Liao Song" of the first symphony, uses the tone of "Nahai Liao", Zhuang Liao Song from Pingguo County, Guangxi. Therefore, this chapter only summarizes and discusses the Zhuang music elements and composition characteristics of the second movement, "Liao Song".

"Liao song" of Zhuang nationality in Guangxi province is mainly popular in Pingguo, Tiandong, and Tianyang counties in the middle reaches of Youjiang River Basin, Mashan County, and Dahua Yao Autonomous County in Hongshui River Basin and Wuming County in Yongjiang River Basin. The central area is Pingguo County. Liao Song of Zhuang region is named because every sentence in its singing method has "Liao Liao" as a lining. In the Zhuang language, "Liao" contains the meaning of "singing and playing". Liao Song originates from the custom of Zhuang people to "take song as music" and sing "Liao Liao (Liao Liao) song". Its original meaning is "song of love between men and women". This movement is based on the music material of Zhuang Liao Song "Nahai Liao", which is characterized by two and four intervals.

## Nahai Sea Liao Song

Cantabile Liangzhouli, Lumeiyan Sing  
Guojing Record

$\text{♩} = 50$

Figure 112 Nahai Liao, a Liao Song of Zhuang Nationality in Pingguo, Guangxi



Figure 113 Liaoge

The tone of Nahai Liao, a Liao Song of Zhuang Nationality in Pingguo, Guangxi  
, Time:4:15-4:58

[https://v.qq.com/x/page/z0530qdz27e.html?n\\_version=2021](https://v.qq.com/x/page/z0530qdz27e.html?n_version=2021)

5.2.2.2 Musical form structure of Liao Song in the second movement of the first symphony - Luoyue earth

The second movement, "Liao Song" is an adagio movement, which adopts the form of compound three-parts. As shown in Figure 114:

The second movement, "Liao Song," is an adagio movement, which adopts the form of ternary. As shown in Figure 114:

| Ternary Form                   |   |                         |                               |                         |                         |                            |                               |                                      |             |                       |   |                               |   |                         |                         |                              |                               |                     |                                      |         |
|--------------------------------|---|-------------------------|-------------------------------|-------------------------|-------------------------|----------------------------|-------------------------------|--------------------------------------|-------------|-----------------------|---|-------------------------------|---|-------------------------|-------------------------|------------------------------|-------------------------------|---------------------|--------------------------------------|---------|
| Parts                          | Exposition (Ternary)                        |                         |                               |                         |                         | Trio (Binary Form)         |                               |                                      |             |                       |   |                               | connect   | Recapitulation(Ternary) |                         |                              |                               |                     | Coda                                 |         |
| Structure                      | A   |                         | B                             | A1                      |                         | Introduction               | C                             |                                      |             | D (Compound section1) |   | D1 (Compound section2)        |   |                         | A                       |                              | B                             | A1                  |                                      |         |
| Secondary structure            | Sentence a                                  | Sentence a <sup>1</sup> | Sentence b                    | Sentence a              | Sentence a <sup>1</sup> |                            | Sentence e c                  | Sentence e c1                        | Sentence c2 | Sentence e d          | Sentence e                                  | Sentence d                    | Sentence f  | Sentence a              | Sentence a <sup>1</sup> | Sentence b                   | Sentence a                    | Sentence a1         |                                      |         |
| Modal tonality                 | C-Zhi                                       |                         | G-Shang                       | C-Zhi                   |                         | add Qingjue C-Zhi six-tone | The c-Zhi six-tone Scale      | C-Jue Qingyue seven-tone Scale       |             |                       | E-Jue Yanyue seven-tone Scale               | G-Jue Yanyue seven-tone Scale | E-Jue Yanyue seven-tone Scale                                 | C-Jue five-tone Scale   | Dual tonality           | C-Zhi                        |                               | G-Shang             | C-Zhi                                |         |
| Speed                          | J=56  |                         |                               |                         |                         | J=76                       |                               |                                      |             |                       |   |                               | J=120   |                         |                         | J=56                         |                               |                     |                                      |         |
| Number of sections             | 1-8   | 9-18                    | 19-33                         | 34-43                   | 44-52                   | 53-57                      | 58-68                         | 69-85                                | 86-95       | 96-111                | 112-125                                     | 126-135                       | 136-144   | 145-150                 | 151-159                 | 160-168                      | 169-183                       | 184-193             | 194-201                              | 202-209 |
| Beats                          | 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4 |                         | 2/4                           | 2/4, 3/4, 2/4, 3/4, 2/4 |                         | 2/4                        |                               |                                      |             |                       |   |                               | 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4                        |                         | 2/4                     | 2/4, 3/4, 2/4, 3/4, 2/4, 3/4 |                               | 3/4                 |                                      |         |
| Material relationship          | M.a   |                         | b                             | M.a                     |                         | M.c                        |                               |                                      | M.d         | M.e                   | M.d   | M.f                           | M.a   |                         | M.b                     | M.a                          |                               | M.c                 |                                      |         |
| Musical instrument combination | Harp + string group                         |                         | Woodwind Group + string group | Harp + string group     |                         | String group               | Woodwind Group + string group | Woodwind Group + horn + string group |             |                       | Woodwind Group + brass group + string group | Woodwind Group + string group | Woodwind Group + brass group + timpani + piano + string group |                         |                         | Harp + string group          | Woodwind Group + string group | Harp + string group | Woodwind Group + harp + string group |         |

Figure 114 Diagram of musical form of "Liao Song"

### 5.2.2.3 The creative characteristics of the second movement "Liao Song"

**1. Harmony characteristics** -- the application of Chinese national mode homology transfer in modern composition

In the Chinese national mode, the relationship of "*Gong-Jue*" is the third degree, which is a sign to identify the tonality of pentatonic music. Through the analysis of the works in the middle part, it is found that on the basis of the same *Gong* mode and *Jue* mode, the main tone of the mode is transferred in three degrees under the pure five-degree framework: C-E-G-E-C. In addition, the color of mode is also reflected in the color changes of the five-tone mode and different types of the seven-tone mode.



| Trio (Binary Form)                           |  |                                    |                |  |  |  |                           | connect              |
|--|--|------------------------------------|----------------|--|--|--|---------------------------|----------------------|
| Introduc<br>tion                             | C                                      |                                    |                | D (Compound                                |  | D1 (Compound                               |                           |                      |
|  | Sentence<br>c                          | Sentence<br>c1                     | Sentence<br>c2 | Sentenc<br>e d                             | Sentenc<br>e e                             | Sentenc<br>e                               | Sentence<br>f             |                      |
| add<br>Qingjue<br>C-Zhi<br>six-tone<br>Scale | The c-<br>Zhi<br>six-<br>tone<br>Scale | C-Jue Qingyue seven-<br>tone Scale |                | E-Jue<br>Yanyue<br>seven-<br>tone<br>Scale | G-Jue<br>Yanyue<br>seven-<br>tone<br>Scale | E-Jue<br>Yanyue<br>seven-<br>tone<br>Scale | C-Jue five-<br>tone Scale | Dual<br>tonalit<br>y |

Figure 115 the distribution of tones in the middle of the second movement Liao Song

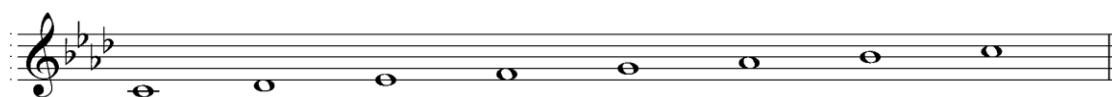


Figure 116 C Jue Qingyue seven-tone mode of C<sup>1</sup> and C<sup>2</sup> sentences



Figure 117 D sentence E-Jue Yanyue seven-tone mode



Figure 118 e sentence G-Jue Yanyue seven-tone mode



Figure 119 D1 sentence E-Jue Yanyue music seven-tone mode

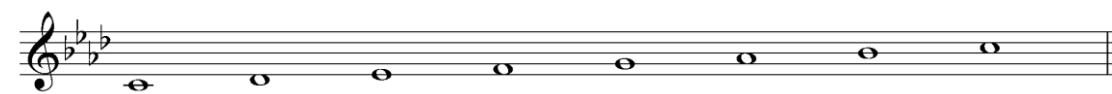


Figure 120 F sentence C-Jue five-tone mode

Through the analysis of the above score examples, it is concluded that the composer continued his mentor Professor Tong Zhongliang's thinking of the same Alto transfer in the middle of writing with the twelve-tone serial technique, and the "Jue" tone is the third level of the same Gong system in the Chinese national mode, singing "Mi", which is consistent with the third level Alto in western major and minor. Using the method of national homology to deal with the transfer, the tone color is kept unchanged, and the tonic is controlled in the three-degree order

under the pure five structure framework to form a tonal local arch structure.

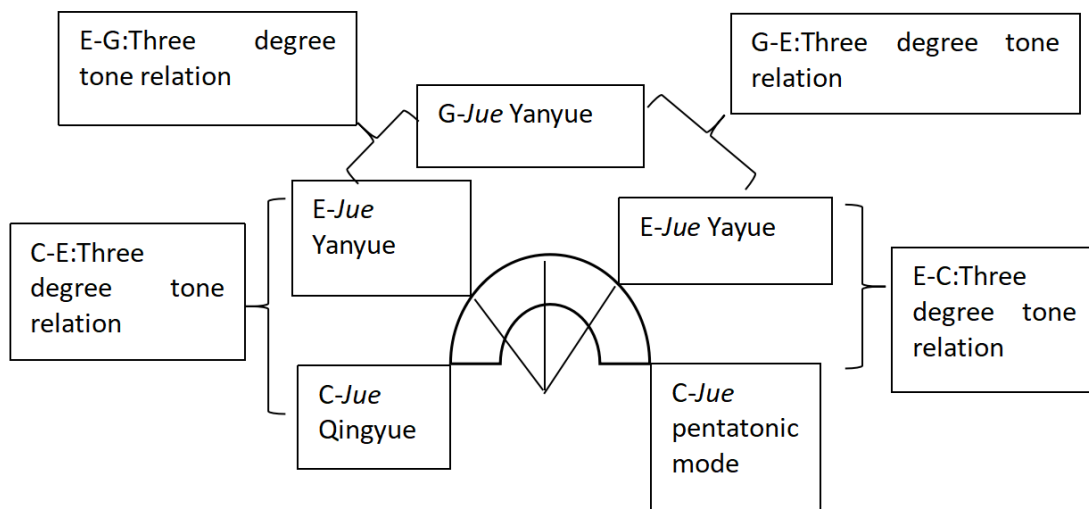


Figure 121 17 Central tonality diagram

The main characteristics of Guangxi Zhuang folk songs are four, five-degrees and two, seven degrees, and three degrees of sound sequence in the five-degree frame, which is consistent with the characteristics of Guangxi Zhuang music. In terms of composition techniques, the combination of Chinese national mode and twelve-tone serial technique of modern composition techniques shows the integration of rationality and modernity.

### 2. Application of twelve-tone serial technique in modern composition

In the middle part of this work, the composer used the modern composition technique of twelve-tone serial technique and made the prototype and retrograde of the twelve-tone serial technique, respectively .



Figure 122 Section C in the middle part of Liao Song

The composer designed the twelve-tone serial technique in Section C, played the flute and oboe of the wooden tube, and took the pitch position of the melody as the prototype of the twelve-tone serial technique. Then, the prototype of the twelve-tone serial technique is processed retrogradely. As shown in the figure below:



Figure 123 prototype of twelve-tone serial technique

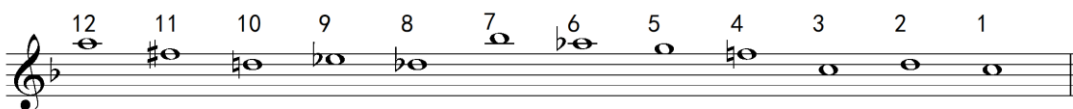


Figure 124 Retrograde of the prototype of twelve-tone serial technique

### 3. Polyphonic characteristics

The composer used the Polyphony technique of multiple parts to create the work in Liao Song.

The image shows a page of a musical score for orchestra, starting at measure 19. The score includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tubas, Timpani, Bells, Cymbals, Snare Drum, Tambourine, Triangle, Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat) and the time signature is 2/4. The score is annotated with several boxes and arrows identifying polyphonic textures:

- Polyphony b**: A box above the Flute staff with an upward-pointing arrow, indicating a polyphonic texture in the flute part.
- Polyphony a1**: A box below the Clarinet staff with a downward-pointing arrow, indicating a polyphonic texture in the clarinet part.
- Polyphony a**: A box below the Viola staff with an upward-pointing arrow, indicating a polyphonic texture in the viola part.
- Polyphony c**: A box above the Violin I staff with an upward-pointing arrow, indicating a polyphonic texture in the violin I part.
- Polyphony b**: A box above the Harp staff with an upward-pointing arrow, indicating a polyphonic texture in the harp part.
- Polyphony d**: A box below the Double Bass staff with a downward-pointing arrow, indicating a polyphonic texture in the double bass part.

Dynamic markings include *mf* (mezzo-forte) in the Clarinet, Violin I, Viola, and Double Bass parts.

27

rit. . . . .

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Tamb.

Tri.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

Figure 125 The Polyphony part of section B of the presentation part of Liao Song

From the music score example, we can see that the composer uses the five-part

canon polyphony and contrast Polyphony in section B.

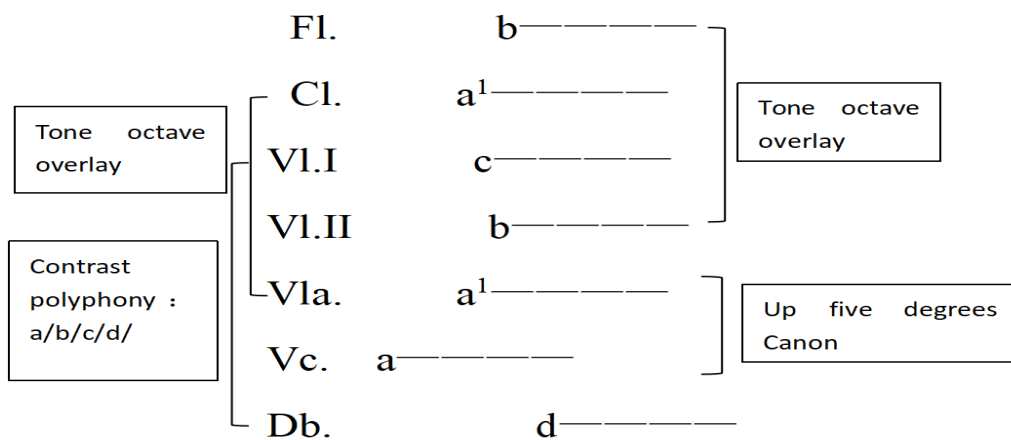


Figure 126 Five part canon polyphony and contrast polyphony diagram

As can be seen from the above figure, the composer's sense of hierarchy in polyphony writing in paragraph B is composed by Vc. I am playing prototypes of polyphony a, cl. and Vla. Make a five-degree Canon mode a1 in the way of octave timbre superposition: at the same time, make a comparative Polyphony in the following parts: Fl. and Vla. II contrast polyphony b, Vla. Superimposed by octave timbre, I contrast polyphony c, Db. Contrast polyphony d. In the Exposition, paragraph B is polyphonic, which is in contrast to the main tone writing at the front and rear ends.

4. Musical form characteristics

Usually, the second movement is adagio movement, and composers usually use a single two-part or single trilogy with a relatively simple structure in symphony. In the process of writing, in order to make the middle part the climax of the whole song and form the difference of contrast, the composer complicates the local structure of the middle form; that is, the composer writes with complex segments.

When analyzing the middle part, segment D is judged by the length of the musical form, especially the extent to which the segment is equivalent to the scale of the phrase, the frequency of the music material, and the tonality of the mode. Segments D and D1 belong to the complex segment structure. Such a structure is a typical way of complicating the structure of a passage.

| Parts                          | Exposition (Ternary) |                         |                               |                     |            | Trio (Binary Form)         |                               |                                      |             |   |                               |   |                       | connect       |
|--------------------------------|----------------------|-------------------------|-------------------------------|---------------------|------------|----------------------------|-------------------------------|--------------------------------------|-------------|---|-------------------------------|---|-----------------------|---------------|
| Structure                      | A                    |                         | B                             | A1                  |            | Introduction               | C                             |                                      |             | D (Compound)  |                               | D1 (Compound)   |                       |               |
| Secondary                      | Sentence a           | Sentence a <sup>1</sup> | Sentence b                    | Sentence a          | Sentence e |                            | Sentence c                    | Sentence c1                          | Sentence c2 | Sentence d  | Sentence e                    | Sentence d  | Sentence f            |               |
| Modal tonality                 | C-Zhi                |                         | G-Shang                       | C-Zhi               |            | add Qingjue C-Zhi six-tone | The c-Zhi six-tone Scale      | C-Jue Qingyue seven-tone Scale       |             | E-Jue Yanyue seven-tone Scale                         | G-Jue Yanyue seven-tone Scale | E-Jue Yanyue seven-tone Scale                                 | C-Jue five-tone Scale | Dual tonality |
| Speed                          | J=56                 |                         |                               |                     |            | J=76                       |                               |                                      | J=120       |   |                               |   |                       |               |
| Number of sections             | 1-8                  | 9-18                    | 19-33                         | 34-43               | 44-52      | 53-57                      | 58-68                         | 69-85                                | 86-95       | 96-111  | 112-125                       | 126-135   | 136-144               | 145-150       |
| Beats                          | 2/4, 3/4, 2/4, 3/4   |                         | 2/4                           | 2/4, 3/4, 2/4,      |            | 2/4                        |                               |                                      |             |   |                               |   |                       |               |
| Material relationship          | M.a                  |                         | b                             | M.a                 |            | M.c                        |                               |                                      | M.d         | M.e   | M.d                           | M.f   |                       |               |
| Musical instrument combination | Harp + string group  |                         | Woodwind Group + string group | Harp + string group |            | String group               | Woodwind Group + string group | Woodwind Group + horn + string group |             | Woodwind Group + brass group + timpani + string group | Woodwind Group + string group | Woodwind Group + brass group + timpani + piano + string group |                       |               |

Figure 127 Illustration of exposition and middle part of Liao Song

This work presents the following characteristics:

1. The characteristics of Harmony - the application of Chinese national mode homology transfer in modern composition.

When the central transfer thinking keeps the same mode, the tonic uses the third-degree tone transfer under the pure five-degree framework to form a tonal local arch structure.

2. The application of the twelve-tone serial technique in modern composition makes the prototype and retrograde of the twelve-tone sequence, respectively.

3. Multi-part polyphony technique, using the Polyphony treatment of combining five-part canon and contrast polyphony.

4. The structural characteristics of the musical form -- the local structure of the middle part is complicated, and the complex segment is used to replace the conventional structure.

### 5.2.3 Zhong Juncheng's Fourth Symphony

"The Fourth Symphony. New life" was composed in 2015 and premiered at the fourth "China-ASEAN music week" hosted by Guangxi Art University in June that year, which was a

great success. After that, this work was invited to perform many times at home and abroad, which aroused warm repercussions.

#### 5.2.3.1 The source of Zhuang music material of Zhong Juncheng's Fourth Symphony

This work is a single-movement symphony. The composer takes "New life" as the creative theme to express his expectation, love, and concern for his daughter, which is of special significance to commemorate the birth of his daughter. This work uses the melody tones of "Mi-Do-La" or "Mi-La-Si" that often appear in the Zhuang folk songs of Jingxi, Debao and Tianlin county in Baise city, emphasizing the Jue and Yu scale in the Chinese pentatonic mode. The sound sequence is derived from the Zhuang folk song "love oath", that is, the sound sequence with "Mi-La-Si" as the backbone :

### Love oath

Huang Meiqi Sing  
Liang Lirong record



Figure 128 The song of Tianlin Zhuang folk song "Love oath"

Starting from the adagio speed of the song, the folk song theme "Mi-La-Si" is extracted as a reverse "Si-Mi-La" for four consecutive imitative downward movements as the dominant motivation of the song.



### 5.2.3.2 The musical form of Zhong Juncheng's Fourth Symphony

| The Form of "The fourth Symphony .New Life" |                          |         |                               |                     |                                    |                               |                                      |         |   |                               |   |              |
|---|--------------------------|---------|-------------------------------|---------------------|------------------------------------|-------------------------------|--------------------------------------|---------|---|-------------------------------|---|--------------|
| Sonata Form                                 |                          |         |                               |                     |                                    |                               |                                      |         |   |                               |   |              |
| Parts                                       | Exposition               |         |                               |                     | Middle part (single two part form) |                               |                                      |         | Recapitulation  |                               |   | Coda         |
| Structure                                   | Main theme               | Connect | Sub theme                     | Connect             | C                                  |                               |                                      |         | Main theme  | Connect                       | Sub theme   |              |
| Secondary structure                         | Sentence a               |         | Sentence b                    |                     | I                                  | II                            | III                                  | 属准备部分   | Sentence a  |                               | Sentence b  |              |
| modal tonality                              | C <i>Zhi</i>             |         | G <i>Shang</i>                | C <i>Zhi</i>        | C <i>Ju</i>                        | C <i>Zhi</i>                  | C <i>Jue</i>                         |         | E <i>Jue</i>  | G <i>Jue</i>                  | E <i>Jue</i>  | C <i>Jue</i> |
| Speed                                       | ♩ =66                    |         |                               |                     | ♩ =76                              |                               |                                      |         | ♩ =120  |                               |   |              |
| Number of sections                          | 1-22                     | 23-34   | 35-49                         | 50-59               | 60-146                             | 147-214                       | 215-303                              | 304-307 | 308-328   | 329-340                       | 341-352   | 353-367      |
| Beats                                       | 2/4, 3/4, 2/4, 3/4, 2/4, |         | 2/4                           | 2/4, 3/4, 2/4, 3/4  |                                    |                               |                                      | 2/4     |   |                               |   |              |
| Material relationship                       | M. a                     |         | M. b                          | M. a                | M. c                               |                               |                                      |         | M. d  | M. e                          | M. d  | M. f         |
| Musical instrument combination              | Harp + string group      |         | Woodwind Group + String group | Harp + String group | String group                       | Woodwind Group + String group | Woodwind Group + Horn + String group |         | Woodwind Group + Brass group + Timpani + String group | Woodwind Group + String group | Woodwind Group + Brass group + Timpani + Piano + String group |              |

Figure 129 Musical form structure of Zhong Juncheng's Fourth Symphony

### 5.2.3.3 The creative characteristics of Zhong Juncheng's Fourth Symphony

The pitch material of the music theme of "New life" comes from the Zhuang folk song "Love oath". The folk song theme "E-A-B" is used to retrograde extract the music motivation "B-A-E" of "parent theme". With the core interval control of the second degree and pure fourth degree, it is used as the master of the leading mechanism of the music composition of the whole song.

#### 1. Modern composition characteristics of twelve-tone serial music

The melody starts with string playing "parent theme", starts with "B-A-E", and is composited with modern "twelve-tone serial technique". The multiple sound structures of the combination of twelve-tone serial technique and "small- third degree tone" interval motivation presents its "twelve-tone serial music" structure as follows:

Figure 130 the Fourth Symphony. New life "parent theme"

Figure 131 twelve-tone serial music prototype of "Parent theme" in "the Fourth Symphony. New life"

The pitch material contained in the "twelve-tone serial music" is divided into four-tone columns every three tones. The "Three tone train" motivation is composed of the first to third tones ("big second degree + pure fourth degree", and its interval content is: big second degree and pure fourth degree). This "three tone train" motivation is one of the core materials for constructing the music of "New life".

Figure 132 "Parent theme" twelve-tone serial music prototype sound sequence decomposition diagram

In Figure 127: the 4th to sixth tones are the shift repetition of the 1st to third tones, so they are also the motivation of the "three tone train". The seventh to ninth tones are "pure

fourth degree + big second degree" three-tone train, which is the retrograde shift of the first three tones, so it is the retrograde motivation of "three tone train". The 10th and 12th notes constitute an increased third interval, and its interval content is the same as that of the pure fourth, both of which are 5, so it can also be regarded as the reduction and change of the motivation of "three tone train". This "twelve tone train" and its "three tone train" motivation appears in various musical themes in various forms throughout the work. The theme created in this way originally belongs to the scope of atonality, but because the construction of the "twelve tone series" of new life is composed of the displacement and retrograde of the "three tone series" motivation with national characteristics ("big second degree + pure fourth degree"), it makes the music theme nationalized.

Figure 133 twelve-tone serial music extract nine tone sequence for shift variant

Figure 134 Nine-tone serial music of "breeding of new life"

The example of the music score is the nine tone sequence of "the breeding of new life", but it is actually the division of the prototype twelve-tone sequence of "parent theme", which retains the "2 + 4" degree relationship of the four-tone sequence of Zhuang nationality in Guangxi province.

Figure 135 Analysis of three tone sequence composition of nine tone sequence of "breeding of new life"

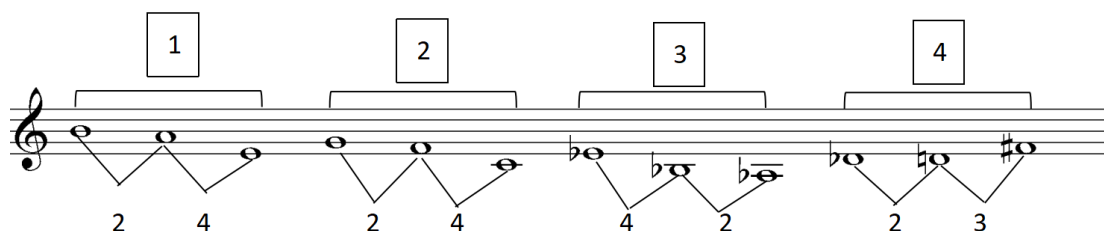


Figure 136 "Parent theme" twelve-tone serial music three tone sequence composition analysis diagram

The music score example is the nine-tone serial music of "The breeding of new life", but it is actually the division of the prototype twelve-tone serial music of "Parent theme", which retains the "2 + 4" degree relationship of the four-tone serial music Zhuang nationality in of Guangxi province. " $^bB$ - $^bA$ - $^bE$ " in the theme sound train 1 of "Breeding of new life" is the ending sound "E" of "Parent theme" sound train 1 shifted upward by eight degrees; Tone train 2 is the lower two degrees of the modular advance of prototype tone train 2, and "B" is shifted upward by eight degrees; The interval structure of tone train 3 is the same as that of prototype tone train 3.

## 2. Polyphonic characteristics

The composer used the technique of fixed melody variation to promote the development of music in the middle of the Fourth Symphony. "Fixed melody variation refers to the structural type formed by the continuous and strict repetition of a fixed melody and the variation of harmony, texture and orchestration composed of other parts". (Gao Weijie, Chen danbu, 2006)

### 1) Canon counterpoint and free counterpoint

The musical score shows five staves: Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I staff has a box labeled 'A1' around its first two measures. The Vln. II staff has a box labeled 'A2' around its first two measures. The Vla. staff has a box labeled 'A3' around its first two measures. The Db. staff has a box labeled 'B' around its first two measures. The Vc. staff has a box labeled 'arco' around its first two measures. The dynamic marking 'mf' is present in several places.

Figure 137 1 Polyphony in sections 15-22 of the Fourth Symphony

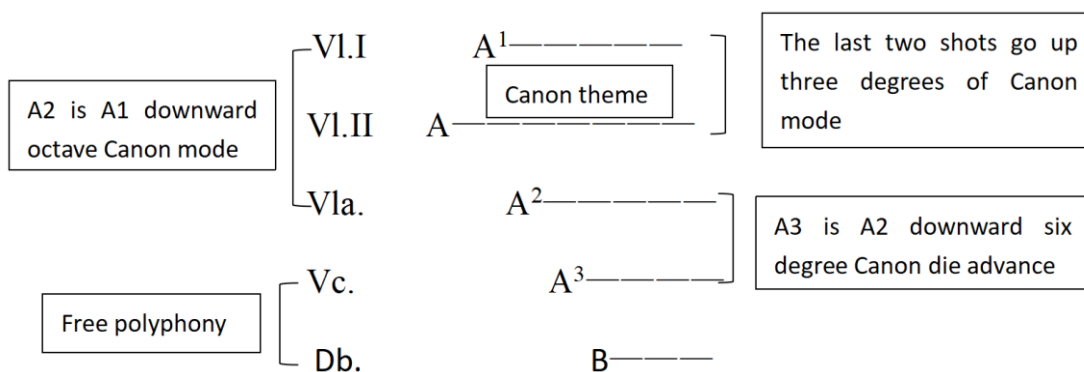


Figure 138 2 Four part canon imitation and free part polyphony

In Figure 132, bar 15-22 Canon theme prototype a in VL II performance; VI. I played two beats later than A, up to three Canon imitations; Vla. Playing A2 is an eight-degree Canon imitation of A1; Vc. Playing A3 is a six-degree Canon imitation of A2; Db. For playing free polyphony alignment B.

2) Polyphonic writing using a counterpoint ensemble of nine notes

Figure 139 is a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 5/4 time and starts at a tempo of 126. It features several polyphonic and contrast polyphonic sections. Annotations include:
 

- Polyphony: counterpoint a<sup>1</sup> Upper octave Canon** (Vln. I)
- Polyphony: prototype a** (Vla.)
- Contrast Polyphony: b and b<sup>1</sup> Pure four degree superposition** (Vln. I and Vln. II)
- Polyphony: counterpoint a<sup>2</sup> Same degree Canon** (Vc. and Db.)

 Dynamic markings range from *pp* to *f*. The score includes various musical notations such as *pizz.*, *arco*, and *pp pizz.*

Figure 139 3 theme counterpoint of "Breeding of New life"

Figure 140 is a diagram illustrating three-part canon imitation and contrast polyphony. It lists the instruments and their parts:
 

- VI.I**: c
- VI.II**: b
- Vla.**: a<sup>1</sup>
- Vc.**: a
- Db.**: a<sup>2</sup>

 Annotations include:
 

- Contrast Polyphony: b and b<sup>1</sup> Pure four degree superposition** (VI.I and VI.II)
- Polyphony: counterpoint a<sup>1</sup> Upper octave Canon** (Vla. and Vc.)
- Polyphony: counterpoint a<sup>2</sup> Same degree Canon** (Vc. and Db.)

Figure 140 4 three-part canon imitation and contrast polyphony

Figure 140, Canon theme prototype a in Vla. play; Vc. Playing A<sup>2</sup> is an octave Canon imitation than a; Db. Playing A<sup>2</sup> is more like Canon than A<sup>2</sup>; VI. I and VL II playing contrast

polyphony B and C.

### 3) Triple imitation polyphony

The image displays a musical score for a section of the Fourth Symphony, specifically sections 175-192, characterized by triple imitation polyphony. The score is arranged in three systems, each with five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key features of the score include:

- Section A:** Located in the first system, it is marked with a box and the letter 'A'. It begins with a 'senza sord.' (without mutes) instruction and a dynamic marking of *p* (piano).
- Section B:** Located in the second system, it is marked with a box and the letter 'B'. It also begins with a 'senza sord.' instruction and a dynamic marking of *p*.
- Section C:** Located in the third system, it is marked with a box and the letter 'C'. It begins with a 'senza sord.' instruction and a dynamic marking of *mp* (mezzo-piano).

The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, which are imitated by different instruments in a staggered fashion. Dynamic markings such as *p*, *mp*, *mf*, and *pp* (pianissimo) are used throughout to indicate volume changes. The bottom of the score features a *pp* marking and a hairpin crescendo/decrescendo symbol.

Figure 141 Polyphony in sections 175-192 of the Fourth Symphony

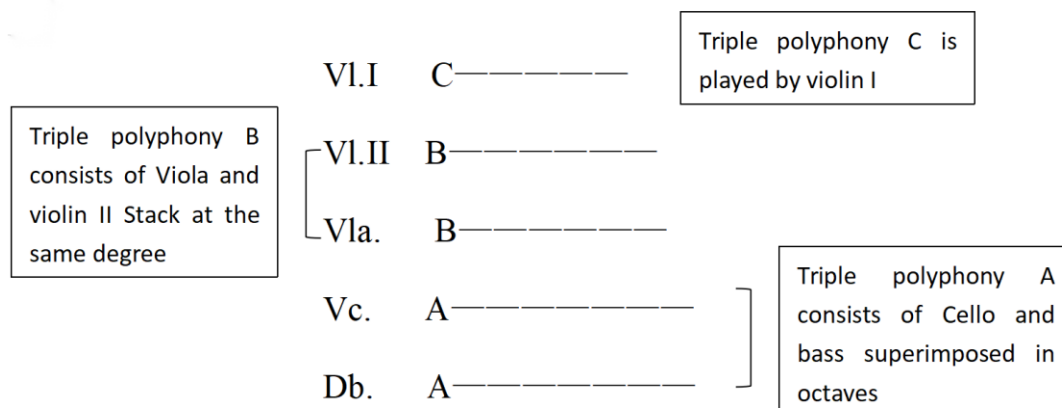


Figure 142 6 Triple contrast polyphony diagram

For example, the prototype of "new life theme" is in Fl. and Ob. Play; Vc. and Cb. Play the a theme of triple contrast polyphony, a four-tone melody composed of the reflection of the motivation of "New life theme"; VI.II and Vla. Playing contrast polyphony B; VI. II plays the melody composed of the retrograde motivation of "New life".

This work presents the following characteristics:

1. The application of the twelve-tone serial technique in modern composition adopts the prototype, retrograde, and splitting means of twelve-tone sequence music.
2. Multi-part polyphony works processing:
  - 1) Canon's Counterpoint and free counterpoint.
  - 2) Polyphonic writing using nine tones contrapuntal ensemble.
  - 3) Triple imitation polyphony.

### 5.3 Study on composer Lv Junhui's symphonic works

#### 5.3.1 composer Lv Junhui's artistic background and works

Composer Mr. Lv Junhui was born in September 1972 in Shanxi Province, Professor of Guangxi Art University, academic director of "China-ASEAN music week", and member of the creative Committee of China National Orchestral society. In recent years, his works have been performed in well-known domestic music festivals such as "Beijing Modern Music Festival", "Northwest music week," and "China-ASEAN music week", and have been commissioned for national primary and secondary school art performances, Nanning International Flute



Competition. In September 2021, he was employed as a director of the Seventh Council of the Chinese national orchestral Society for five years.

#### 1. Stage I: creative exploration period

In the first stage, the composer Mr. LV Junhui composited four symphonic works, 2 National orchestras, six chamber music, two instrumental solos, and four art songs. During this period, Mr. LV Junhui composited different types of works. Through the title and work analysis of his works, it can be seen that it belongs to the early creative exploration stage of his composition. His works include:

1) 4 symphonic works: Symphony "Zhuang Tian Ge "(cooperation) (2004); Violin and Orchestra "Beibu Gulf Capriccio"(2007); Violin and Orchestra "Candlelight in May" (2008); Symphony poem "Qu Jiang Qing" (2010);

2) 2 National orchestral music: National Orchestral Music "Green City Song"(2005); Orchestral music "Orchid Capriccio "(2009);

3) 6 chamber music: String Ensemble "Missing of the monsoon" (2003); The trio of accordion, cello and piano"The lotus wind"(2008); The chamber music"The ancient mountain wind "(2008); The chamber music"The dream of Huashan" (2009); The chamber music"the long wind of Luo Yue "(2011); The string ensemble"The vine wrapped around the tree "(2011); The string quartet "The rhyme of the third sister" (2011);

4) 2 instrumental solo works: Accordion solo "Jingdao Fishing Song "(2006); Pipa solo "Golden Cherry Blossom" (2009);

5) 4 Art Songs: Art Song "Lotus's mind"(2002); "Trio canon"(2008); "Snail and Oriole" (2008), song "Hometown path" (2011).

#### 2. Stage II: the forming period of composition

2012 is an important year for Guangxi composers. This year is the founding year of "China-ASEAN Music Week". As one of the three major music week brands in China, it has greatly promoted the launch of new works in Guangxi, especially the composition department of Guangxi Art University. At this stage, due to the establishment of "China- ASEAN Music Week," a platform for local composers in Guangxi to communicate and exchange more with famous composers in China and even the world was built. The demand for performance works contracting in the music week greatly promoted the output of composers' works. During this

period, Mr. LV Junhui's composition and composition can be seen from the title of his works. The creative content mainly has two lines: first, the style of the Great Northwest and the culture of the Tang Dynasty; Second, Guangxi minority customs and music culture as the theme. In terms of creative themes, these two lines have been initially formed as the mainline of content. This is related to the birthplace and working place of the composer: the composer was born in Shanxi Province, China. Historically, Xi'an city, the capital of Shanxi Province, is the ancient capital of the Tang Dynasty and six dynasties. It has a strong historical accumulation and cultural heritage of the Tang Dynasty culture. Palace music is the most famous. Composers use a large number of national orchestral music compiled by Chinese national musical instruments to large-scale composite works, which is the root of cultural blood in the body. Shanxi Province is located in the northwest of China. The desert terrain outside the Great Wall is steep. The geographical environment not only casts the character but also highlights the flavor outside the Great Wall in the works. After graduation, the composer has worked in Guangxi Art University for more than 20 years, as if Guangxi has become the second hometown of the composer. The long-term collection of Guangxi style and the specific creative requirements of Guangxi theme of "China ASEAN Music Week" have laid the foundation for the composer's works with Guangxi minority customs and culture as the creative theme, which belongs to the stage of his creative formation. At this stage, the composer Mr. LV Junhui composited four symphonic works, 11 national orchestras, one chorus, five-chamber music, and two instrumental solos. His works include:

1) 4 symphonic works: Piano and Orchestra "Singing in youth" (2012); Symphonic poem "Chapter 2 of mountain and sea" (2013); Symphonic poem "Hongshui River sound and painting" (2014); Symphonic Overture "Chaoyong Xijiang" (2015);

2) 11 national orchestral works: Orchestral Music "Embroidered Purse" (2013); Orchestral music "Liu Yaojin" (2013); Orchestral music "Sifan" (2013); Orchestral music "Wushan top" (2013); National orchestral music "Colorful eight Gui "(2014); National orchestral music "Buluotuo Psalms" (2015); National orchestral music "Golden monkey making spring "(2016); Orchestral music "Great northwest" (2017); National orchestral music "Green city spring language" (2017); Orchestral music "Maggie Ami" (2018); Orchestral music "Huarong yunshang" (2018).

3) 1 chorus; Chorus "Waiting for you" (2017);

4) 5 pieces of chamber music: Woodwind Quintet "Tang Fengqin rhyme" (2012); Chamber music "Liuyuan Qushui" (2014); Chamber music "Village on the horizon" (2015); chamber music "Rock painting dance" (2016); Trio "Three roads and blue" (2017).

5) 2 pieces of instrumental solo: Flute solo "Evening Flute" (2013); Piano solo "Aquarium Duan Festival" (2016).

### 3. Stage III: Creative maturity

This stage is divided into the composer's creative maturity, which is marked by the symphony work "Zhuang Zhi Yun" in 2019. In this work, the composer used modern composition technology to replace the traditional musical structure with a sound block structure. The integration of modern music with Zhuang tones and characteristic musical instruments shows that the composer's composition is mature and has remarkable characteristics. The breakthrough of composers' composition techniques from traditional to modern is based on the following points: first, the platform of "China-ASEAN Music Week" promotes the communication and exchange of composers, enables composers to broaden their international vision and change their creative aesthetics and techniques; Second, influenced by the composition of Chinese-American composers Zhou Long and Chen Yi, he made a breakthrough in his personal creative style on the basis of the previous stage; Third, the composer's inner cultural output and the burst of inner emotion and inspiration, consciously integrated the Chinese national orchestral music, the tones of Guangxi ethnic minorities and modern composition techniques. At this stage, the composer Mr. LV Junhui composited two symphonic works, 1 National Orchestra, one folk ensemble, 1 Symphony Chorus, and one chamber music. His works include:

1) 2 Symphonic works: "Zhuang Zhi Yun" (2019); Symphony poem "Gallop" (2021);

2) 1 National orchestral work: Orchestral Music "Code of spring" (2020);

3) 1 Folk music ensemble: Folk Music Ensemble "Children's fun of Zhuang township" (2019);

4) 1 Symphony chorus 1: Symphony Chorus "Four seasons of Guangyi" (2020);

5) 1 Chamber music: Chamber Music "Time Seeking" (2021).

#### 5.3.2 Lv Junhui's "Buluotuo Poems"

"Buluotuo Poems" was composited from January to February 2015. Influenced by the Buluotuo culture of Zhuang nationality, the composer had an impulse to composite to express his worship and admiration for the ancestors of Zhuang nationality.

The musical style of this work is simple and dignified. At the same time, it reveals the original ruggedness and tension, reflecting the author's inner imagination and description of mysterious and unknown time and space. Structurally, the work is a Sonata in the middle part of the interlude; The creative characteristic is that interval thinking controls the development of melody.

In the fourth chapter, the author summarizes the melody characteristics of Guangxi Zhuang music and finds that due to the differences in Zhuang language, pronunciation, and intonation, the melody is mostly composed of four-tone or five-tone notes, which is characterized by the jump of four and five-degrees, big six and big seven degrees. The reasons for the upward jump of the fifth degree and the seventh degree are closely related to the tone types and values of the Zhuang dialect. The phonetic habits come down in one continuous line with the folk song singing habits, and the use of the big jump interval is more natural.

### 5.3.2.1 Musical form of Lv Junhui's Buluotuo Psalms

Musical form : the sonata form

| music<br>al<br>form          | Introduction     |                          | A<br>Exposition       |                      |              |        | B<br>The Middle Part |           |          | A1<br>Recapitulation |                 |                 | Coda      |                                 |
|------------------------------|------------------|--------------------------|-----------------------|----------------------|--------------|--------|----------------------|-----------|----------|----------------------|-----------------|-----------------|-----------|---------------------------------|
| Struc<br>ture                | Introduct<br>ion | Int<br>rod<br>uct<br>ion | Mai<br>n<br>the<br>me | linkage              | Sub<br>theme | End    | Intro<br>ducti<br>on | Section C |          | It is<br>prepared    | Main<br>theme   | linkag<br>e     | Sub theme | And end<br>part<br>functio<br>n |
| tonal<br>ity                 | E-S<br>han       | A<br>-Gon<br>g           | A-Zhi                 | A-Zhi to<br>E-Zhi: S | E-Zhi        |        | D-Yu:<br>Vii         | D-Yu      | B-<br>Yu | D-Yu                 | A-Zhi:D         | A-Zhi           |           |                                 |
| Subse<br>ction<br>numbe<br>r | 1-34             | 35<br>-<br>43            | 45<br>-<br>61         | 62-76                | 77-92        | 92-102 | 103<br>-<br>107      | 108-130   |          | 131-132              | 133<br>-<br>159 | 160<br>-<br>170 | 171-180   | 181<br>-<br>221                 |

Figure 143 37 Musical form of Lv Junhui's Buluotuo Psalms

### 5.3.2.2 Harmony characteristics

"The Buluotuo Psalms" uses a variety of structural chords to express different musical artistic conceptions or images. There are mainly chords in the following structural forms:

**1. Four-degree and five-degree overlapping chord:** for example, the first chord at the beginning of the work is this structure, as shown in the figure:



Figure 144 38 the first chord in Buluotuo's Psalms - four-degree superposition relationship

In the introduction, the band opens the whole song in the form of full play, especially composed of four-degree high overlapping chords. At the beginning of the work, the interval relationship between vertical harmony and each sound is four degrees; In the horizontal melody played by the bell and piano, the interval is also a four-degree relationship.

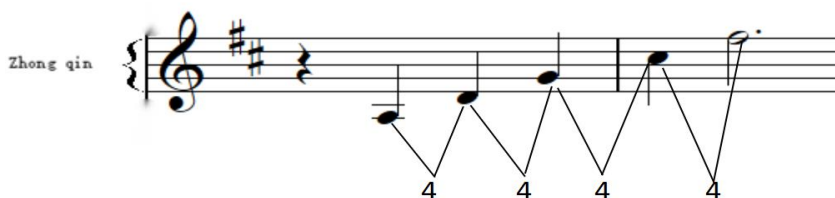


Figure 145 9 : Introduction motivation of Buluotuo Psalms: Zhong Qin

Whether in the vertical relationship of chords or the horizontal relationship of melody, the composer has a four-degree interval relationship, which is directly related to the four-tone sequence and four, five and seven-degree jump of Zhuang folk songs used in his works. This is due to his understanding of the regional characteristics of Zhuang music. The melody of Zhuang music is mostly composed of four or five-tone columns, especially four, five and seven-degree jumps.

This chord is used many times in the introduction, ending and 175-178 bar of the

music, showing a broad and far-reaching image.

## 2. Compound chord with two additional triads superimposed

In terms of harmonic thinking, the composer used a composite chord composed of two additional triads. Such harmonic thinking budgets the development of musical scale thinking.

The image shows a musical score for the introduction of 'Buluotuo Psalms' from bars 13 to 23. The score is written for six instruments: Zhongqin, Gaohe, Erhu, Zhonghu, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. A box highlights a compound chord in bar 13, with a text box stating: "A compound chord in which two increasing triads overlap".

Figure 146 0 melody in bar 13-23 of the introduction of Buluotuo Psalms

It can be seen from the spectrum example that the harmonic composition of intro II is a composite chord composed of two additional triads, as shown in the following figure:

The image shows a musical notation example of a compound chord with two additional triads superimposed. It consists of two staves, treble and bass clef, with notes and accidentals.

Figure 147 1 Compound chord with two additional triads superimposed in the introduction of "Buluotuo Psalms"

This complex chord reflects the scale structure of the diatonic scale, and the effect of the vertical combination is quite mysterious. Diatonic scale (whole tone scale) is a six-tone scale that divides the twelve mean laws into six equal whole tones within an octave. It is a composition technique often used by composers in the early 20th century. The whole tone scale is a special scale that produces melody horizontally and forms chords vertically. Due to the special

equidistance structure of two adjacent tones, the whole tone scale loses its transmission. The pure fourth, pure fifth, and minor second intervals of the unified model. Tonality is not excluded in the whole scale of music writing. The composer makes the tonality significance of the whole song in the introduction part with the help of the relationship between the phonology and interval of Zhuang music. This can be described as an attempt by composers from traditional composition to modern composition.

### 3. Variable chord with minus three degrees

The composer consciously reduces five notes in the big and small seventh chords or big triads, that is, forms a variable chord with minus three degrees. This chord can be seen in bars 28-29 and 216-218.

The image displays a full orchestral score for the introduction of Buluotuo Psalms. The score is arranged in a standard Western format with multiple staves. The instruments listed on the left are: Bangdi, Qudi, Gaoyinsheng, Zhongyinsheng, Gaoyinsuona, Zhongyinsuona, Yangqin (Grand Piano), Liuqin, Pipa, Zhongruan, Daruan, Timpani, Lobby drum, Large and small cymbals, Pai drum, Zhongqin, Gaohu, Erhu, Zhonghu, Cello, and Bass. The score shows the melodic lines for these instruments across two measures, with a dynamic marking of *mf* (mezzo-forte) indicated in several staves.

Figure 148 2 melody in bar 28-29 of the introduction of Buluotuo Psalms

The image shows a short musical notation snippet representing the harmony structure. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a whole note chord with notes G4, B4, and D5. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a whole note chord with notes G2, B2, and D3.

Figure 149 3 Harmony structure in bar 28-29 of the introduction of Buluotuo's Psalms



Figure 150 4 melody in bar 216-218 of the introduction of Buluotuo Psalms

Figure 151 5 harmony structure in introduction bar 216-218 of Buluotuo Psalms

The variable chord sound with minus three degrees is ambiguous, neutral and mysterious.

#### 4. Parallel seventh chords:

The composer used parallel seventh chords in bar 108-114 and 171-174, as shown in the figure:

Figure 152 Bar 171-174

This continuous seventh chord uses the way of omitting V tones to "echo" the main melody in the form of setting off the voice part, so that the tonality tends to be blurred and produces a careful and broad band effect.

5.3.2.2 Polyphonic characteristics

Polyphonic music runs through the musical structure of his works. The composer is good at using polyphonic composition techniques, and there are many polyphonic sketches in many of his works.

The image shows a musical score for six instruments: Zhongqin, Gaohu, Erhu, Zhonghu, Cello, and Bass. The score is in 4/4 time with a key signature of one sharp (F#). Annotations include:

- Polyphony:A**: A box around the first two measures of the Zhongqin staff.
- Polyphony:B**: A box around the Zhonghu staff from measure 3 to 6, with a *p* dynamic marking.
- Polyphony:B1 Same degree superposition**: A box around the Cello and Bass staves from measure 3 to 6, with a *p* dynamic marking.

Figure 153 polyphonic part of bars 103-106 of Buluotuo's Psalms

The diagram illustrates the polyphonic structure:

- Polyphonic theme**: A line above Zhongqin (A) and Zhonghu (B).
- Contrast polyphony between A and B**: A box on the right side of the Zhongqin and Zhonghu lines.
- Cell. and Bass: the next five imitation polyphony with . Cell. Same degree timbre overlay with bass.**: A box on the left side of the Cello (B1) and Bass (B1) lines.

Figure 154 illustration of Polyphony in bars 103-106 of Buluotuo

Zhongqin is the theme a of Polyphony in this part, and Zhonghu makes comparative polyphony B; Cello. Bass do the next five-degrees of polyphony B to imitate polyphony. Cello, and Bass do the same tone superposition.

The musical score for Figure 155 shows five staves: Gaohu, Erhu, Zhonghu, Cello, and Bass. The key signature has two sharps (F# and C#). The score is divided into three polyphonic sections:

- Polyphony A:** Encompasses the first three staves (Gaohu, Erhu, Zhonghu) in the first system. All three instruments play a similar melodic line with a *mf* dynamic.
- Polyphony B:** Encompasses the Bass staff in the second system, playing a sustained note with a *mf* dynamic.
- Polyphony C:** Encompasses the Cello staff in the second system, playing a melodic line with a *mf* dynamic.

Figure 155 Polyphony in bar 108-113 of Buluotuo's Psalms

|   |         |   |  |
|---|---------|---|--|
| The three parts do the same degree and octave polyphony | Gaohu   | A |  |
|   | Erhu    | A |  |
|   | Zhonghu | A |  |
|   | Cello   | C | Bass and Cello compare polyphony B and C |
|   | Bass    | B |  |

Figure 156 Polyphony in bar 108-113 of Buluotuo's Psalms

Gaohu, Erhu and Zhonghu do the same degree and octave polyphony theme a respectively; Bass and Cello compare polyphony B and C respectively. The whole sentence is a three-part contrast polyphony.

Figure 157 Polyphony in bar 181-186 of Buluotuo's Psalms

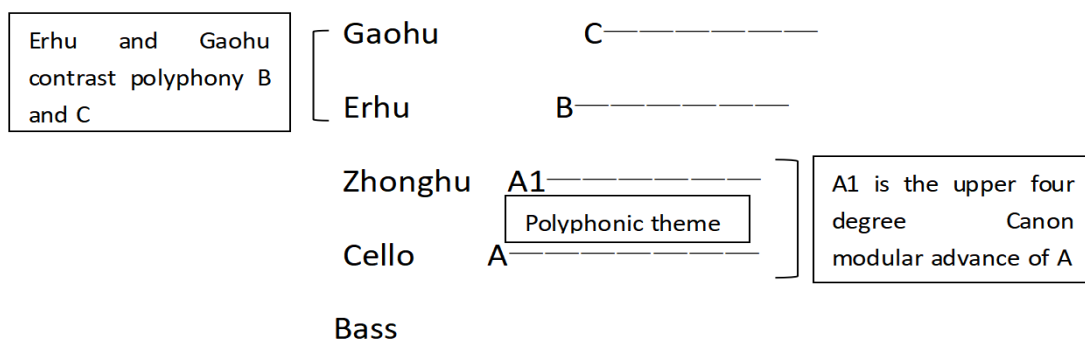


Figure 158 2 Illustration of Polyphony in bar 181-186 of the Psalms of Buluotuo

Cello. for the theme of polyphony, Zhonghu plays A1, the upper four degrees of canon mode of a; Erhu and Gaohu contrast polyphony B and C.

This work presents the following characteristics:

1. The characteristics of the material

The materials are highly unified, and the materials of the theme part and the auxiliary structure are distinct, consistent, and closely connected.

Motivation A of the core interval relationship is 2 + 3 + 4, which controls the tonal logic of the development.

2. The characteristics of harmony

1) Free switching between major and minor of the same tonic: the connecting part directly adopts the method of descending level III of the major triad to switch to minor color.

2) Application of color mode: the natural transition between harmony major of reduced VI and melody major of reduced VI and reduced VI.

### 3. The characteristics of Modern Rhythmic thinking

The use of Modern Rhythmic thinking is the use of wrong rhythmic thinking (bar 66).

#### 5.3.3 LV Junhui's Hongshui River music and painting

The symphony "Hongshui River sound and painting" is based on the Zhuang folk song "There are 33 bays in Hongshui River". The song "there are 33 bays in Hongshui River" was composed in 1958. Taking the Zhuang folk song "The Red Army goes north to Jiangxi" in Fengshan County of Guangxi province as the keynote, the four lyrics of the original song "There are 33 bays in Hongshui River" are followed, the lyrics of the second and third paragraphs are added, and the lining words of the original song "Niyala" are retained, so that the song not only maintains the nationality, but also has a sense of the times.

### There are 33 bays in Hongshui River

Medium speed, vast and heroic

Fengshan Zhuang Folk Music  
Wei Wei arranges Ci and Qu

1. Hong shui he you san shi san dao wan,  
2. Hong shui he you san shi san dao wan,  
3. Hong shui he you san shi san dao wan.

san shi san dao wan you san shi san ge tan, he shui xia tan (yo  
san shi san dao wan you san shi san ge tan, tan tan jian qi (yo  
mei ren zhi dao he shui dao di you haichang, hong shui he (yo

he) gui da hai (luo ni ya le), ren ren xin xianggong chan  
he) shui dian zhan (luo ni ya le), ming liang dian deng can lan zhao liang  
he) hong shui he (luo ni ya le), mao zhu xi de en qing bi ni

dang (luo yi na).  
an (luo yi na).  
chang (luo)bi nichang (luo yi na).

Figure 159 3 The Zhuang nationality composited the folk song "There are 33 bays in the red water river"



Figure 160 4 There are 33 bays in Hongshui River

<https://haokan.baidu.com/v?vid=4875983859286167305>

### 5.3.3.1 Musical Form

The musical form of the symphony "Hongshuihe sound and painting" is ternary form in the middle of the expansion part.

The musical form structure of the symphony "Hongshuihe sound and painting" is a complex three-part musical form in the middle of the expansion part.

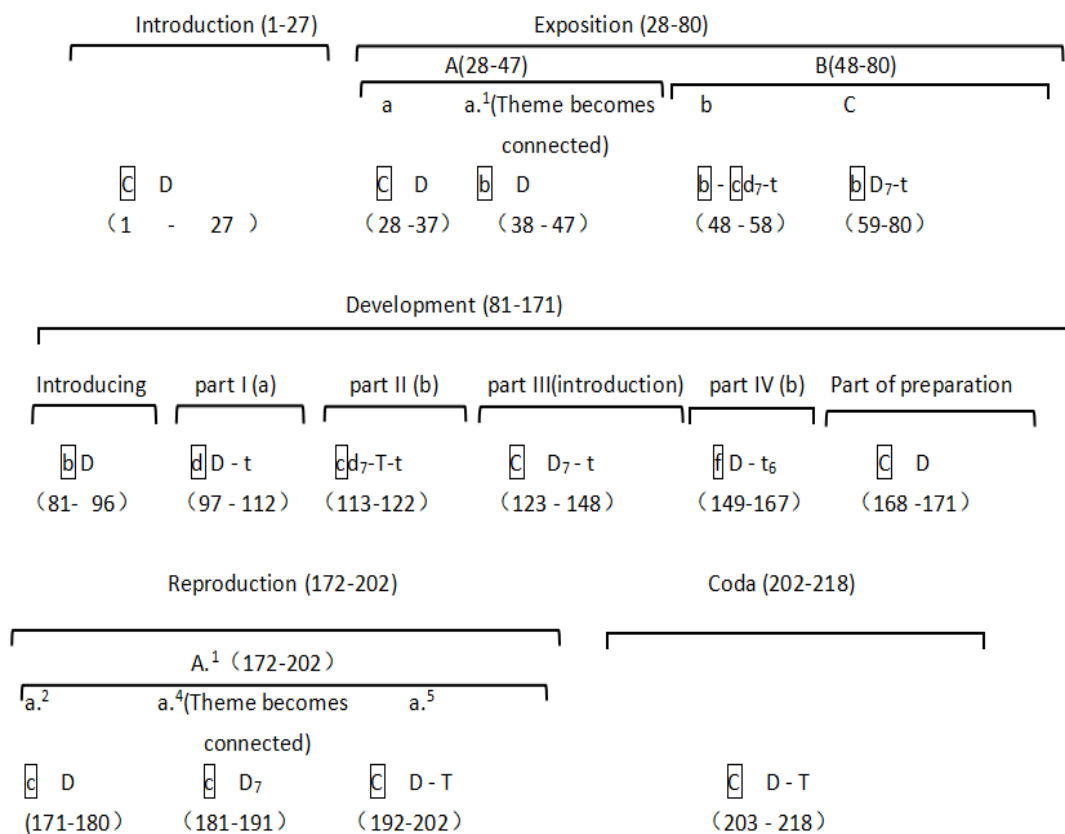


Figure 161 5 Musical Form

### 5.3. 3.2 Melody characteristics

The melody of the symphony "Hongshuihe sound and painting" is highly unified in material, and the theme part is completely different from the material of the auxiliary structure, which is consistent and maintains close connectivity.

#### 1. Introduction material

The primer material consists of fragment I and fragment II.

2 Flute *mp*

2 Oboe *mp*

2 Clarinet in Bb

2 Bassoon *a1* *p*

Horn in F1.2 *a1* *mp*

Horn in F3.4

3 Trumpet in Bb

2 Trombone *p*

III & Tuba *p*

Timpani *p*

Snare Bass Drum

Cymbals

Tambourine

Violin I *div.* *p*

Violin II *p*

Viola *p*

Violoncello *p* *pizz.* *mp*

Contrabass *p*

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is at the top, followed by the brass section (Horn, Trumpet, Trombone, Tuba). The percussion section (Timpani, Snare Drum, Bass Drum, Cymbals, Tambourine) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is at the bottom. The score shows a melodic line primarily in the Clarinet and Bassoon parts, with other instruments providing harmonic support. Dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). Performance markings include *al* (articulation), *tr* (trill), *arco* (arco), and *pizz.* (pizzicato).

Figure 162 6 introduction melody fragment of symphony "Hongshuihe sound and painting"





Figure 163 7 introduction melody fragment I of symphony "Hongshuihe music and painting"

The melody of the Zhuang folk song "there are 33 bays in Hongshui River" is played in the horn in the introduction of the music. The melody trend of introduction I is B-F-#F.



Figure 164 introduction melody fragment II of symphony "Hongshuihe sound and painting"

Elicitor motivation II responds on the bass, and the melody is down in the chromatic scale:  $^bE-D-^bD-C-B$

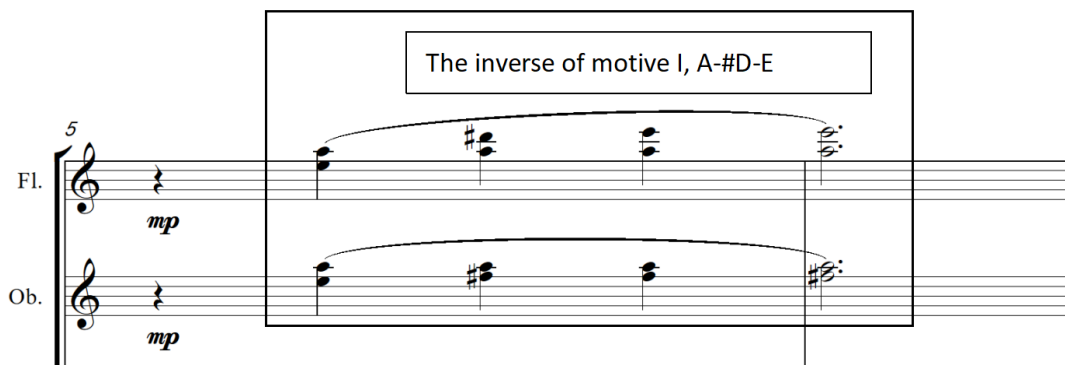


Figure 165 introduction melody fragment of symphony "Hongshuihe music and painting", bars

5-6

Bars 5-6 are the reverse of attractor I, A-#D-E .



Figure 166 Melody interval composition in bar 5-6 of Symphony Hongshuihe sound and painting

FL

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tbn.

Timp.

S.D.  
B.D.

Cym.

Tamb.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Split technique is adopted to cut the duration of attractor motivation.

Rhythmic variant

Use the tightening method to reduce the duration.

Figure 167 1 melody of bar 7-10 of symphony "Hongshui River music and painting"

Bar 7-8: the rhythm type of + is cut by splitting technique; The accompaniment texture below adopts the tightening technique, which compresses the split + rhythm type (quarter note + dotted half note) into a new + rhythm to pave the way for the internal part and sound layer.

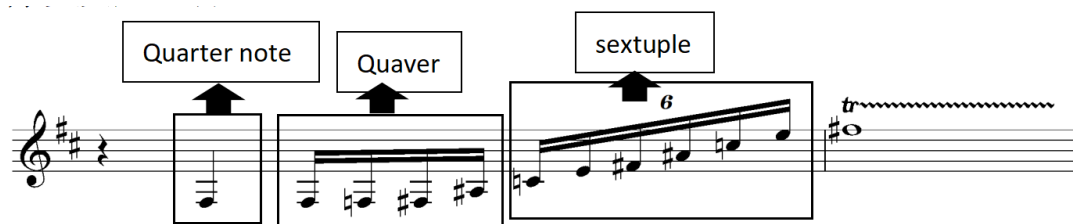


Figure 168 2 variation of bar 9 of symphony "Hongshuihe sound and painting"

Bar 9: Cl. treatment of rhythmic variant, i.e. quarter note, sixteenth note of average rhythm and sextile.

The image displays an orchestral score for Bar 9. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S.D.), Bass Drum (B.D.), Cymbals (Cym.), and Tambourine (Tamb.). The score includes several annotations in boxes:

- Bsn. And Cb. are the expansion of primer motivation II**: This annotation is placed above the Bassoon and Contrabass staves, with an arrow pointing to a specific rhythmic pattern in the Bassoon part.
- Vla. And VC is the reverse of attractor motivation I and repeats it once.**: This annotation is placed above the Viola and Violoncello staves, with an arrow pointing to a rhythmic pattern in the Viola part.
- Bsn. And Cb. are the expansion of primer motivation II**: This annotation is placed below the Bassoon and Contrabass staves, pointing to another rhythmic pattern in the Bassoon part.

The score also includes dynamic markings such as *mf* and *ff*, and performance instructions like *arco* and *tr*.

Figure 169 3 Melody interval composition in bar 11-14 of Symphony "Hongshuihe sound and painting"



Figure 170 4 Symphony "Hongshuihe sound and painting" bar 11-12 melody

Bar11-12 : Bsn. and Cb. are the expansion of primer motivation II:"A-<sup>b</sup>A-G-<sup>#</sup>F".

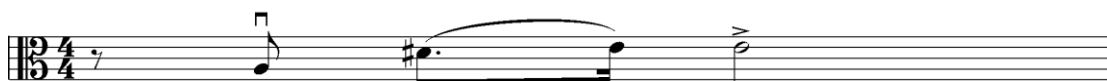


Figure 171 5 Cello melody in bar 11 of symphony "Hongshuihe music and painting"

Vla. and Vc. are the reverse of primer material I, repeat once:"A-<sup>#</sup>D-E".

In bar 14 , the attached dichotomous echoes the theme, and is gradually decomposed into octaves and dense triplet octaves, so as to make rhythmic dynamic development for the rhythmic type in the middle part and the tension required by the work, and make harmonic functional preparation for the emergence of the exposition through the introduction.

2. Main theme A motivation a



Figure 172 6 Melody fragments in bar 28-32 of symphony "Hongshuihe music and painting"

The motivation a in part A: the backbone sound is D-C-G-C<sup>b</sup>E-F-G.



Figure 173 7 A theme motivation of symphony "Hongshuihe sound and painting"


The motivation A adopts the melody tone of Zhuang folk song "There are 33 bays in the red water river" as the motivation of the theme, and the melody is explained in the middle part and bass areas in the way of Viola whispering. Go down from the "D" in the midrange to the "G" long tone with an attachment rhythm, then jump backward and step up to the "G" long tone. From the dominant motivation, we can see that the composer's use intention has two points: First, closely follow the attachment of the introduction material, the rhythmic expansion and variation, and the core interval relationship is: 2 + 3 + 4; Second, the dominant backbone tone framework closely follows the "D-G" quartile, which is a typical four-tone sequence framework of Zhuang music. The melody tone of "There are 33 sets of Bay in Hongshui River" is used and extracted in the dominant backbone tone, which lays a "seed" foundation for the Zhuang national characteristics of the work.

### 3. sub-theme B motivation b



Figure 174 8 sub-theme motivation b

There are three sources of the motivation b :

1. The octave of the average rhythm comes from the material contraction of introduction material II, which is 2 Half hour value of a quarter note; Syncopation comes from the rhythmic variation of the average note in the previous section: ; 3. The punctuation rhythm comes from the binary punctuation note of the introduction material I, which is the contraction of its material.

#### 5.3.3.3 Modal harmony characteristics

##### 1. Mode characteristics

The composer transforms the core interval relationship into a tonality relationship according to the active motivation of main theme A.



Figure 175 Expand partial tonality layout

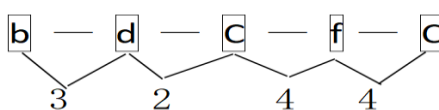


Figure 176 0 Degree of expanding partial tonality

From the tonal layout of the development, we can see that the tonal relationship is:  $2 + 3 + 4$ , which is the same as the core interval relationship of a dominant motivation:  $2 + 3 + 4$ . This means that the core interval relationship of a dominant motivation controls the tonal logic of the unfolding part.

## 2. Harmony characteristics

Starting from bar 42, the whole band is used to play, the harmony configuration is thickened and encrypted, and the increase of sound parts and instruments on the G orchestration gradually pushes the melody to a climax.

The image shows a page of a musical score for page 201. The score is arranged in two systems. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bso.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The bottom system includes parts for Timpani (Timp.), Snare Drum (S.D.), Bass Drum (B.D.), Cymbal (Cym.), Tambourine (Tamb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Two specific sections of the score are highlighted with black boxes. The first box, located in the woodwind section, is annotated with a box containing the text "Harmony major, bVI" and an upward-pointing arrow. The second box, located in the violin section, is also annotated with a box containing the text "Harmony major, bVI" and an upward-pointing arrow. The score includes various musical notations such as notes, rests, and dynamic markings.



The image displays a musical score for the piece "Hongshui River music and painting", specifically bars 41-44. The score is arranged for a full orchestra, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone, Tuba), percussion (Timpani, Snare Drum, Bass Drum, Cymbals, Tambourine), and strings (Violin I, Violin II, Viola, Violoncello, Contrabass). Two specific melodic lines are highlighted with boxes and labeled "Melody major, bVI, bVII". The first box highlights the melody in the woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Trombone, Tuba) and the second box highlights the melody in the strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks (accents, slurs).

Figure 177 Bar 41-44 of "Hongshui River music and painting"

In the arrangement of harmony, it presents the following harmony characteristics:

First, alternating with tonic major and minor. In the 38th bar, the three tones of the main chord in C major are reduced, alternating with the major and minor of the tonic.



Replace the level I main chord  
in a major with the tonic  
minor in descending III

Figure 178 <sup>b</sup> III processing fragment of bars 38-39 of "Hongshui River music and painting"

Second, color mode alternation. In bar 42, the <sup>b</sup>VI tone in C major is used to form the tone color of C harmonic major; In bar 43, the <sup>b</sup>VI and <sup>b</sup>VII tones in C major are used to form the tone color of C melody major. In this way, the mode color alternation of harmony major and melody major is formed.

bVI

bVI / bVII

Figure 179 Fragments of bar <sup>b</sup>VI and <sup>b</sup>VII in bar 38-39 of "Hongshui River music and painting"

#### 5.3.3.4 Rhythm characteristics

The composer used modern rhythm thinking at the end of the exposition and the introduction of the development, which uses the shifting rhythm inside the festival to break the regular rhythm of the 4 / 4 beat of the mu

Figure 180 shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score covers bars 66 and 67. In bar 66, the Oboe part has a triplet melody. The Bassoon part has a sustained chord. In bar 67, the Oboe and Clarinet parts continue with triplet rhythms, while the Bassoon part has a sustained chord.

Figure 180 Shift rhythm processing in bar 66-67 of "Hongshui River music and painting"

Figure 181 shows a musical score for the Oboe (Ob.) part in bar 66. The Oboe part features a triplet melody.

In bar 66 : there is modern rhythmic thinking, that is, shift rhythm thinking. Different from the marked 4 / 4 beat rhythm, it implies the mixing of 3 beats and 2 beats, that is: laying the groundwork for the development of the three beat melody rhythm.


Bar 67 is the die advance of bar 65, Cl. upper second degree die advance; Cl. upper secondary die advance; Bar 68-69 strengthen the triplet rhythm; Bar 70-71 are used as the tone variant of material C. Bar 70 maintains the original form of the first subsection of the dominant motivation of C. Bar 71 modifies the second half of the first beat: turn OX into 0XX rhythm. The XX sixteenth note here has the characteristic sound pattern for the rhythm of the introduction part of the later expansion part in terms of material relationship, and the new material is derived from preparing the material for the development part.



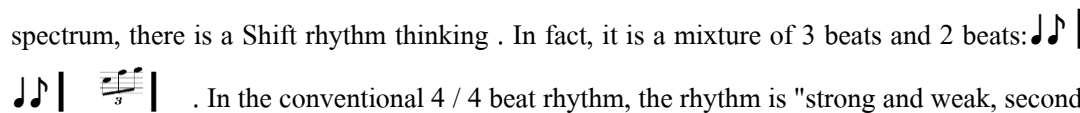
In the introduction of the development, the split processing of Shift rhythm thinking is continued.

Figure 181 shows a musical score for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score covers bars 81-82. The Oboe, Clarinet, and Bassoon parts feature a triplet rhythm. The Flute part is silent. The dynamic marking is *mp*.

Figure 181 Shift rhythm rhythm in bar 81-82

There are the following points in introducing some materials



Ob.  : 1. The rhythm of three beat comes from the split processing of Shift rhythm thinking in bar 66, that is, "". Although there is a 4 / 4 beat rhythm on the spectrum, there is a Shift rhythm thinking . In fact, it is a mixture of 3 beats and 2 beats:  . In the conventional 4 / 4 beat rhythm, the rhythm is "strong and weak, secondary strong and weak". Explore the composer's rhythmic thinking from the implicit information in this bar. 2. Material XXXX | XXX | comes from the division and development of X. XX X - | materials in bar 53. In the last few bars of sentence C, the main aspects of the material character of the expansion part have been gradually revealed. 3. Introduce some material phonological processing, find the relevance of the material in the folk song "There are 33 sets of bays in the red water river", and excavate the cultural meaning behind it.

Throughout the symphony, the work contains both dual themes (Themes A and B in exposition) and the structure of the reproduction principle (there is the reproduction). From the tonal layout of the reproduction, although the reproduction A1 reproduces in the main key C major, it does not reflect the total return of the subpart theme of Part B due to the omission of the B-segment structure, so it lacks the sonata of the work. The key core of the sonata of the work is that the subpart theme reproduces the return of nontinality to realize the sonata of the work. Therefore, judge the symphony. The musical form structure of Yue is a three-part structure with an expansion part.

This work presents the following characteristics:

#### 1. Material characteristics

The materials are highly unified, and the materials of the theme part and the auxiliary structure are distinct, consistent, and maintain close connectivity.

#### 2. The characteristics of tonal harmony

##### 1) Tonal logic

The core interval relationship of motivation A: 2 + 3 + 4, which controls the tonal logic of the expansion part.

##### 2) Tonal characteristics

① Free switching between major and minor of the same tonic: the connecting part directly adopts the method of descending level III tone of the major triad to switch to minor color.

② Application of color mode: the natural transition between harmony major of  $^bVI$  and melody major of  $^bVI$  and  $^bVI$ .

### 3. The characteristics of Modern Rhythmic thinking

The use of Modern Rhythmic thinking: the use of wrong rhythmic thinking (bar 66).

#### 5.3.4 LV Junhui Symphony "Zhuang Zhi Yun"

LV Junhui's Symphony "Zhuang Zhi Yun" was composited in 2018. It is a national symphony with Zhuang Township charm and style. It will be staged in "China- ASEAN Music Week" in 2019. This work has been greatly influenced by Chinese-American composer Chen Yi. In the long-term performance and exchange of music week, Chen Yi's concept of composition and idea is gradually affecting the composer's thinking. The music material of "Zhuang Zhi Yun" comes mainly from the timbre and rhythm type of Zhuang characteristic musical instruments Tianqin and Ma Guhu. The work takes the operation of sound and texture as the organization means of music structure and systematically applies the principles of rhythm combination and structural proportion to the allocation of sound and texture in the musical structure. At the same time, it combines the structural thinking of Chinese folk music with the principle of atonal pitch structure in the west and tries to break the boundary that composers stick to the traditional composition for a long time. The successful performance of this work has become a symbol of the maturity of the composer's creative works.

##### 5.3.4.1 Application of music materials of Zhuang characteristic musical instruments

###### 1. Tianqin

Tianqin is a characteristic musical instrument of Zhuang nationality in Guangxi. It has been discussed in Chapter IV and does not be described here. Tianqin, a plucked instrument, plays and sings through a fixed rhythm with Bell percussion and the human voice. The composer extracted the rhythm of tianqin through collecting wind, which began as the introduction of the whole song.



Figure 182 rhythm type of tianqin in "Zhuang Zhi Yun"

The rhythm type of "Zhuang Zhi Yun" is based on the rhythm of tianqin, a special musical instrument of Zhuang Nationality in Guangxi. The musical instrument adopts plucked sound effects.



Figure 183 Tianqin performance

<https://www.ixigua.com/6493285855061344781>



Figure 184 Magu Hu melody in bar 218-302

The melody of Magu Hu in "Zhuang Zhi Yun" nationality uses the Zhuang characteristic of the instrumental music to simulate the sound of horses, and uses a variety of performance techniques to composite.



Figure 185 Maguhu performance

<https://www.ixigua.com/6618426374505890317>

Source: provided by Huang Yige and Yu Tengeng

### 5.3.4.2 Musical Form

| The musical form of Zhuang Zhi Yun: Ternary Form |   |  |                         |                                |   |                          |                             |                   |  |                           |                       |  |  |   |           |                          |
|--|---|--|-------------------------|--------------------------------|---|--------------------------|-----------------------------|-------------------|--|---------------------------|-----------------------|--|--|---|-----------|--------------------------|
| Parts  | Introductio   | Exposition   |                         |                                |   |                          |                             |                   | Development                                    |                           |                       | Part III   |  |   | Coda      |                          |
| Paragraph  |   | A  |                         |                                | Connecting part                             | B                        |                             | End part          | Introduction part                              | I                         | II                    | C  | D  | E   | F         |                          |
| Subparagraphs                                    |   | Sentence a   | Sentence a <sup>1</sup> | supplement                     |   | Sentence b               | Sentence b <sup>1</sup>     |                   |  |                           |                       | Sentence c   | Sentence c <sup>1</sup>  |   |           |                          |
| speed  | ♩=96  | ♩=86   |                         |                                | ♩=68  | ♩=68                     |                             |                   | ♩=112  |                           |                       | ♩=60   |  | ♩=132   | ♩=60 ♩=80 | ♩=72 ♩=80                |
| Number of sections                               | 1-10  | 11-22  | 22-32                   | 33-35                          | 36-45                                       | 46-63                    | 64-83                       | 84-99             | 100-119  | 120-159                   | 160-165               | 166-231  | 232-280  | 281-302                                       | 303-345   |                          |
| Total beats                                      | 4/4   | 4/4  |                         |                                | 4/4 2/4                                     | 3/4 2/4                  | 3/4 2/4                     | 2/4               | 2/4  | 3/4                       | 2/4 and 3/4 alternate | 2/4  | 2/4  | 4/4 3/8 4/4                                   |           |                          |
| Material relationship                            | Attractor M. I<br>Attractor M. II                           | M. A I<br>M. A II  |                         | Primer M. I<br>M. A II         | Triplet M. A II                             | M. B I<br>M. B II        | M. A I<br>M. B I<br>M. B II | M. A I<br>M. A II | M. A I<br>Attractor M. II                      | Attractor M. II<br>M. A I | M. A II<br>M. B I     | M. C (Expansion from A motivation I)                             |  | M. A II<br>M. B I                             | M. D      | A motivation I expansion |
| Musical instrument combination                   | Yangqin<br>Liuqin<br>Pipa<br>Zhongruan<br>Daruan<br>Tianqin | Gaoyinsheng<br>Zhongyinyinsheng<br>Diyinsheng<br>Gaoyinwona<br>Zhongyinsuona<br>Diyinsuo | Full play               | Zhongruan<br>Daruan<br>Tianqin | Blowing group and string group to full play | String group to ensemble | Full play                   | Full play         | Yangqin<br>Plucked Music Group<br>String group | Full play                 | Full play             | String group + plucked string group + blowing group to full play | Plucked Music Group + string music group + percussion music group to full play | Characteristic musical instrument Maguhu solo | Full play |                          |

Figure 186 Musical Form

### 5.3.4.3 Musical Form characteristics

The symphony "Zhuang Zhi Yun" is deeply influenced by Chinese-American composer Chen Yi and her work "Shuo". It conceives the musical form structure with the eight tone tune and structure of Zhuang Nationality in Zhuang nationality of Guangxi province. Through the analysis of the composer Lv Junhui's "Zhuang Zhi Yun", it is concluded that his composition style is moving towards the mature stage, mainly integrating the modern western composition techniques with the traditional factors of Guangxi folk music in terms of pitch structure and texture structure. In this work, his attention in composing symphonies has gradually shifted from the traditional creative techniques and musical structure thinking in the first two stages to the integration of pitch structure and texture structure thinking into the whole and part of the music.

#### 1. Unconventional trilogy structure

At the beginning of composition, the composer designed the musical form structure of "Zhuang Zhi Yun" as a sonata. However, through the analysis of each part of the work, it is found that the reproduction part does not realize the characteristic of returning the tonality to the sonata of the main tone. Therefore, the work is judged as Ternary oart musical form .

Exposition and development of the work are composited by the composer according to the writing method of Sonata: 1. The dual theme principle of sonata form is embodied in exposition, and the theme tonality of the main part is juxtaposed with that of the subpart.

|            |                         |                |                     |               |                        |          |
|------------|-------------------------|----------------|---------------------|---------------|------------------------|----------|
| Exposition |                         |                |                     |               |                        |          |
| A          |                         |                | Connecti<br>ng part | B             |                        | End part |
| Sentence a | Sentence a <sup>1</sup> | suppleme<br>nt |                     | Sentenc<br>eb | Sentenceb <sup>1</sup> |          |

Figure 187 Dual theme principle of Exposition

2. In development, the typical writing of the unfolding part is adopted, including three-parts: introduction part, unfolding fragment I and unfolding fragment II; The introduction materials, the main theme and the sub-theme are frequently transferred in different tonality.

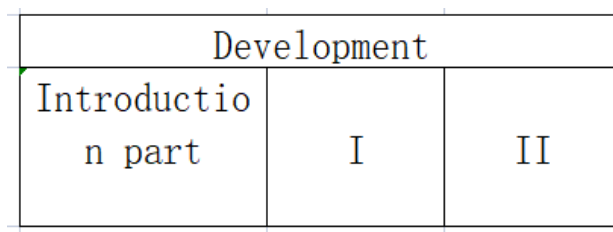


Figure 188 Rendering of development

Sonata has three principles: the principle of double theme, the principle of three-parts, and the principle of tonality return. Obviously, in this work, the third part of the work is not the three-part structure of the reproduction type in the traditional sense, but the ministerial structure of "slow fast slow" written with new materials. In the process of composition, the composer consciously desalinates the mode and tonality of his works and tries to break the writing thinking of traditional mode works through the thinking of rhythm and sound block. Whether in terms of material or tonality, there is no return to the main tone, no return to tonality, and there is a lack of sonata. Based on the above two points, although the structure is a three-part structure, there is no reproduction unit; Tonality and tonal logic do not return to the main tone, and there is also the lack of the main aspects of Sonata structure judgment. Therefore, this work cannot form a sonata form. Although the first two parts use the structural framework of sonata form to create, they do not accord with the characteristics of sonata form and can only be judged as a three-part structure.

In the third part of the work, the secondary structure is divided into a parallel three-paragraph structure, which is also an unconventional musical structure. Usually, in the division of work structure, music material, and mode tonality are taken as an important basis for the division of structure. "Look at the beginning of materials and the end of tonality," To judge the material relationship of the segment structure (repetition or contrast) and tonal termination. In this work, the composer uses new materials for creation, and each secondary structure uses the music composition method of rhythmic thinking, weakening the traditional music form structure thinking. Looking at the music form structure diagram of the whole song, through listening to the



sound and analyzing the works, we can find the breakthrough and basis for dividing the structure in terms of speed. The third part is presented at the speed of "slow fast slow". The playing speed of both ends is 60, and that of segment D is 132, which provides a speed basis for dividing the structure. In this way, there are few works that divide the musical structure based on speed, which shows that the composer tries to use different techniques and provides a creative experience for unconventional writing.

| Part III      |                            |        |             |
|---------------|----------------------------|--------|-------------|
| C             |                            | D      | E           |
| Sentence<br>c | Sentence<br>c <sup>1</sup> |        |             |
| ♩ =60         |                            | ♩ =132 | ♩ =60 ♩ =80 |

Figure 189 three-part characteristics of speed marking

## 2. Sound and texture structure thinking

In the ten years since the founding of the "China ASEAN Music Week", the composer LV Junhui has received the great influence of the creative concept and style of Chinese-American composer Chen Yi, changed the previous traditional composition concept, and received Chen Yi's second symphony and "Shuo "by the work, the overall music form is organized in the way of rhythm and beat number, the climax of the music is designed with accurate beat calculation, and the Western atonality and Chinese national mode are integrated into the tone of Zhuang nationality and Zhuang characteristic instrumental music for melody composition. "Zhuang Zhi Yun" organizes the overall structure through the progressive and contrast of timbre and texture, so that the sound plays a more important role in the structural organization of the overall musical form. The operation of texture and timbre design are combined to act on the division of musical form and the continuity ruler of music. Through the design of massive sound groups and multiple melody lines in the orchestra, create a strong band effect, express emotions with rich changes in sound, and use the Guangxi Zhuang music language structure to dominate the deep structure of music syntax and musical form.

The color chart method is used to mark the texture movement state of "Zhuang Zhi Yun", showing the composer's logical thinking and melody development track of how to use the texture sound group through different colors.

Schematic diagram of texture layer organization and structure layout of "Zhuang Zhi Yun"

| Musical structure   | Introduction | Presentation part |             |            |                 |             |                         |          |
|---------------------|--------------|-------------------|-------------|------------|-----------------|-------------|-------------------------|----------|
|                     |              | Paragraph A       |             |            | Connecting part | Paragraph B |                         | End part |
| Secondary structure |              | sentence a        | sentence a1 | supplement |                 | sentence b  | sentence b <sup>1</sup> |          |
| Number of sections  | 1-10         | 11-22             | 23-32       | 33-35      | 36-45           | 46-83       |                         | 84-99    |
| speed               | ♩=96         | ♩=86              |             |            | ♩=68、♩=112      |             | ♩=112                   |          |
| Bangdi              |              |                   | Red         |            |                 | Yellow      | Yellow                  | Green    |
| Qudi                |              |                   | Red         |            |                 |             |                         | Green    |
| Gaoyinsheng         |              |                   | Red         |            |                 |             |                         | Blue     |
| Zhongyinsheng       |              |                   | Red         |            |                 |             |                         | Blue     |
| Diyinsheng          |              |                   | Red         |            |                 |             |                         | Blue     |
| Gaoyinsuona         |              | Red               |             |            |                 |             |                         |          |
| zhongyinsuona       |              | Red               |             |            |                 |             |                         |          |
| Diyinsuona          |              |                   | Yellow      |            |                 |             |                         | Green    |
| Yangqin             | Blue         |                   | Yellow      |            |                 | Orange      |                         | Green    |
| Liugin              | Blue         |                   | Yellow      |            |                 |             |                         | Blue     |
| Pipa                | Blue         |                   | Yellow      |            |                 |             |                         | Blue     |
| Zhongruan           | Blue         |                   | Yellow      | Green      |                 |             |                         | Blue     |
| Daruan              | Blue         |                   | Yellow      | Green      |                 |             |                         | Blue     |
| Timpani             |              | Yellow            | Yellow      |            |                 |             |                         | Blue     |
| Big Cymbal BASS     |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Drum                |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Small Cymbal        |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Woodbicks           |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Pai Drume           |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Trangle             |              | Yellow            | Yellow      |            |                 | Yellow      |                         | Blue     |
| Marimba             |              |                   |             |            |                 |             |                         |          |
| Tianqin             | Green        |                   |             | Green      |                 |             |                         |          |
| Gaohu               |              |                   |             |            |                 | Purple      | Orange                  | Green    |
| Maguhu              |              |                   |             |            |                 | Purple      | Orange                  | Green    |
| Erhu1               |              |                   |             |            |                 | Purple      | Orange                  | Green    |
| Erhu2               |              |                   |             |            |                 | Purple      | Orange                  | Green    |
| Zhonghu             |              |                   |             |            |                 | Purple      | Orange                  | Green    |
| Cello               |              |                   | Yellow      |            |                 | Yellow      |                         | Blue     |
| Contrabass          |              |                   | Yellow      |            |                 | Yellow      |                         | Blue     |

| Musical structure   | Expansion part    |         |         | Part III       |                 |           |            | Epilogue         |
|---------------------|-------------------|---------|---------|----------------|-----------------|-----------|------------|------------------|
|                     | Introduction part | I       | II      | Section C      | Connect         | Section D | Section E  |                  |
| Secondary structure |                   |         |         | sentenc<br>e c | sentenc<br>e cl |           |            |                  |
| Number of sections  | 100-119           | 120-159 | 160-165 | 166-227        | 228-231         | 232-280   | 281-302    | 303-345          |
| speed               |                   | J=112   |         | J=60           |                 | J=132     | J=60, J=80 | J=76, J=72, J=80 |
| Bangdi              |                   |         |         |                |                 |           |            |                  |
| Qudi                |                   |         |         |                |                 |           |            |                  |
| Gaoyinsheng         |                   |         |         |                |                 |           |            |                  |
| Zhongyinsheng       |                   |         |         |                |                 |           |            |                  |
| Diyinsheng          |                   |         |         |                |                 |           |            |                  |
| Gaoyinsuona         |                   |         |         |                |                 |           |            |                  |
| zhongyinsuona       |                   |         |         |                |                 |           |            |                  |
| Diyinsuona          |                   |         |         |                |                 |           |            |                  |
| Yangqin             |                   |         |         |                |                 |           |            |                  |
| Liuguin             |                   |         |         |                |                 |           |            |                  |
| Pipa                |                   |         |         |                |                 |           |            |                  |
| Zhongruan           |                   |         |         |                |                 |           |            |                  |
| Daruan              |                   |         |         |                |                 |           |            |                  |
| Timpani             |                   |         |         |                |                 |           |            |                  |
| Big Cymbal BASS     |                   |         |         |                |                 |           |            |                  |
| Drum                |                   |         |         |                |                 |           |            |                  |
| Small Cymbal        |                   |         |         |                |                 |           |            |                  |
| Woodbicks           |                   |         |         |                |                 |           |            |                  |
| Pai Drume           |                   |         |         |                |                 |           |            |                  |
| Trangle             |                   |         |         |                |                 |           |            |                  |
| Marimba             |                   |         |         |                |                 |           |            |                  |
| Tianqin             |                   |         |         |                |                 |           |            |                  |
| Gaohu               |                   |         |         |                |                 |           |            |                  |
| Maguhu              |                   |         |         |                |                 |           |            |                  |
| Erhu1               |                   |         |         |                |                 |           |            |                  |
| Erhu2               |                   |         |         |                |                 |           |            |                  |
| Zhonghu             |                   |         |         |                |                 |           |            |                  |
| Cello               |                   |         |         |                |                 |           |            |                  |
| Contrabass          |                   |         |         |                |                 |           |            |                  |

Figure 190 Schematic diagram of texture layer organization and structure layout



Figure 191 Fabric color block diagram

The color block diagram of fabric is analyzed through chromatographic chart, and different colors are used to correspond to different dominant motives.

1. (Dark green) Representative intro I Tianqin rhythm type



Figure 192 Introduction I lyre rhythm type

2. (Grey blue) Represents intro II rhythm group

This musical score shows five staves for instruments: Yangqin, Liuqin, Pipa, Zhongruan, and Daruan. Each staff begins with a dynamic marking of *f*. The notation consists of rhythmic patterns with stems and flags, indicating eighth notes, across four measures.

Figure 193 Intro II rhythm group

3. (red) represents A motivation I

This musical score features two staves: Gaoyinsuona and Zhongyinsuona. Both staves start with a dynamic marking of *f*. The notation includes melodic lines with slurs and accents, spanning four measures.

Figure 194 A motivation I

4. (Lemon yellow) represents A motivation II

This musical score features six staves for a percussion ensemble: Timpani, Large cymbal, Big drum, Cymbals, Bangzi, and Paidrum Triangle. The notation includes various rhythmic patterns, dynamic markings such as *mp* and *f*, and specific performance instructions like '排鼓' (Paigu) and numerical figures (5, 7) indicating complex rhythms.

Figure 195 A motivation II

5. (Purple) represents B motivation I

This musical score features four staves for instruments: Gaochu, Erhu 1, Erhu 2, and Zhongzhu. Each staff begins with a dynamic marking of *f*. The notation shows melodic lines with slurs and accents, spanning four measures.

Figure 196 B motivation I

## 6. (Orange red) represents B motivation II

Figure 197 B motivation II

Figure 197 B motivation II

## 7. (Earth-yello) represents C motivation

Figure 198 C motivation

Figure 198 C motivation

## 8. (Blue purple) represents D motivation

Figure 199 D motivation

Figure 199 D motivation

9. (Light green) Represents Magu Hu melody



Figure 200 Magu Hu melody

10. (Black) Represent the rhythm module of department D



Figure 201 the rhythm module of department D

Figure 195: Explain the texture layer organization and structure layout of "Zhuang Zhi Yun". The rhythm type played by Tianqin is the beginning of the whole song. The main theme of exposition plays the tone of eight tones of Zhuang Nationality in the form of polyphony, highlighting the sense of sacrificial ceremony; The sub-theme deduces the charm of Zhuang nationality with humorous and naughty leaning tone. The lyrical melody of C is deep and low, like the call of the ancestors of Zhuang nationality for thousands of years. The rapid sound block

writing of D echoes with the affectionate melody of Ma guhu, forming the whole melody.

In his works, the composer uses the composition of block sound groups and multiple melody lines, composites grand audio-visual effects with changing sound texture, and uses sound and texture structure to construct the musical structure.

## 2. Rhythm characteristics

### 1) Rhythm shift

At the beginning of the work "Zhuang Zhi Yun", the composer used the rhythm shift technique of Tianqin plucking rhythm type.



Figure 202 Lyre rhythm type of Tianqin

In the rhythm type of tianqin the 4th bar, the composer used the technique of rhythm shift to composite. The rhythm type of Tianqin collected by folk wind collecting is relatively single. In order to make the rhythm orderly, the composer designed it:



Figure 203 Tianqin rhythm type

As can be seen from the above figure, the composer designed the rhythm in the first section: xx xxx xxxx. Take xxx as the reference to judge the direction and distance of rhythm shift. The rhythm of the second section moves this rhythm pattern forward by one beat, and the rhythm of the third section moves this rhythm pattern backward by one beat. At the same time, it is marked with accents to shift the auditory stress. This rhythmic shift breaks the repeated use of a single rhythm, which is the application of the composer's rhythmic thinking in his works.

### 2) Application of Stagger rhythm

The composer used the Stagger rhythm in the third part of the work, paragraph D.

Figure 204 d-segment rhythm module

Figure 205 d-segment rhythm chart

From the above figure: It can be seen from the melody of Section D rhythm module that the beat of the score is 2 / 4 beats. However, the composer is not satisfied with composing with a conventional beat, trying to seek the difference of rhythm within the rhythm. According to the analysis, The rhythm is recombined in two sections. The octave rhythm type of "3 + 3 + 2" (as shown in the above figure). Supplemented by the signs of accents, the composer tries to break the rhythm of 2 / 4 beats by using the internally mixed beat "3 + 3 + 2". The rhythm of 2 / 4 beats is "strong-weak"; the rhythm of 8 / 8 beats is "3 + 3 + 2" The rhythm cycle of "strong -weak-weak / strong-weak / strong-weak" strengthens the promotion of rhythm and rhythm in the subtle parts of the melody, enhances the rhythm level of music and sets off the overall effect of rhythm module.

### 3. Polyphonic characteristics

Polyphony writing is a technical means used by composers. Polyphony is used in many places in this work.



Figure 206 shows a musical score for three instruments: Gaoyinsuona (top), Zhongyinsuona (middle), and Diyinsuona (bottom). The score is divided into three sections: A, A1, and B. Section A is marked with a box and includes dynamics *f* and *mf*. Section A1 is also boxed. Section B is marked with a box and includes the dynamic *mf*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 206 The combination of Chinese National Branch polyphony and free voice part .

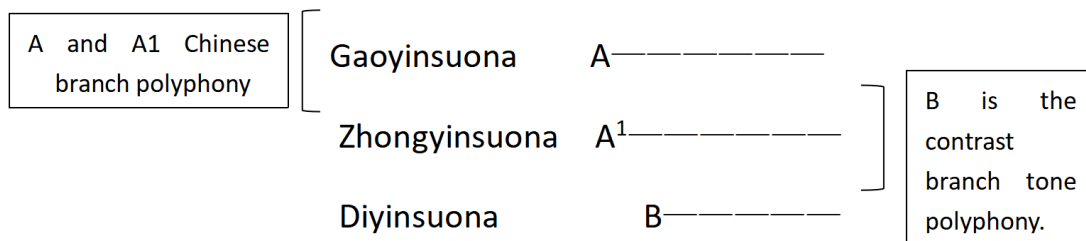


Figure 207 diagram of Chinese National Branch tone polyphony of melody i

A and A<sup>1</sup> Chinese branch polyphony, starting with the sixth degree; B, a and A<sup>1</sup> are contrast branch polyphony.

Figure 208 is a musical score for seven instruments: Bangdi, Qudi, Gaoyinsheng, Zhongyinsheng, Diyinsheng, Gaoyinsuona, and Diyinsuona. The score is divided into two main parts, I and II. Part I includes sections A and B. Part II includes sections A, B, C, and C<sup>1</sup>. The score includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *mf*, and *mp*. A box labeled 'I: B' is present at the bottom of the score.

The musical score for Figure 208 consists of eight staves. From top to bottom: Bangdi (rest), Qudi (rest), Gaoyinsheng (melody with *mp*), Zhongyinsheng (melody with *mp*), Diyinsheng (melody with *mp*), Gaoyinsuona (melody with *mf*), Zhongyinsuona (melody with *mf*), and Diyinsuona (melody with *mf*). The score shows a complex interplay of polyphonic textures.

Figure 208 a paragraph A1 sentence melody contrast polyphony and imitation polyphony juxtaposition

In section I of the melody in sentence A1: Gaoyinsuona, Zhongyinsuona, and Diyinsuona take the early one beat to present the theme and of two voice part contrast polyphony, and Bangui, Qudi, gaoyinsheng, and zhongyinsheng take the late one beat to B.

In Section II of A1 sentence melody, the polyphonic parts increase: Gaoyinsheng, Zhongyinsheng, and Diyinsheng are free counterpoint, and the three-parts are the polyphonic theme; Gaoyinsuona does comparative polyphony, and answers question B; Zhongyinsuona and diyinsuona do down nine degrees two-part imitation polyphony. Thus, a six-part polyphonic fabric is formed.

The musical score for Figure 209 features five staves: Gaohu, Erhu 1, Erhu 2, Tonghu, and Cello/Bass. The score is marked with *mp*. Two specific sections are highlighted with boxes and labeled 'A' and 'B'. A larger box labeled 'Expansion of A' encompasses the first two staves (Erhu 1 and Erhu 2) in the first section. The score demonstrates two repetitions of a melodic phrase and three-tone counterpoint.

Figure 209 Melody two repetitions and three tone counterpoint in Section C and C

In the melody of Paragraph C and sentence C, the composer skillfully designed the Polyphony counterpoint of double and three-parts: Cello with Bass is the original theme A of three-part polyphony; Erhu 2 and Zhonghu are the theme A1, and the expanded imitation of A; Gaohe and Erhu 1 contrast polyphony B. Since each group of melodies is composed of two musical instruments, the melody of the phrase is double three-tone alignment.

This work presents the following characteristics:

#### 1. The structural characteristics of unconventional forms

Throughout the symphony, Although the work contains two themes (Themes A and B in exposition), the development only uses the materials that appeared before, but the three-part principle of the work does not follow the reproduction principle but uses new materials to replace the reproduction, the tonality does not return to the main tone, and the sonata cannot be realized. Therefore, it is judged that the musical form structure of the work is a three-part structure.

#### 2. The characteristics of modern rhythm

##### 1) Rhythm shift thinking

In the introductory materials of tianqin, the characteristic sound pattern “XXX” is shifted in two ways of rhythm forward and backward so as to break the unity of rhythm and enhance the sense of rhythm.

##### 2. Application of stagger rhythm

In Section D, the composer tried to break the rhythm of the 2 / 4 beat by using the internally mixed beat "3 + 3 + 2" effect of the 8 / 8 beat. In the subtle part of the melody, it strengthens the sense of rhythm, enhances the rhythm level of music, and sets off the overall effect of the rhythm module.

#### 3. The characteristics of polyphony

##### 1)The combination of the Chinese National Branch

polyphony and free voice part;

##### 2)Juxtaposition of contrast polyphony and imitation polyphony;

##### 3)Double triple polyphony alignment.

## Chapter VI

### The Use of Zhuang Nationality Music Elements into Symphony Composition in Guangxi, China

In this chapter, the researcher uses the music elements of Zhuang Nationality in Guangxi province China to composite the symphony work "Zhuang Yin. Zhuang Yun", which mainly expounds on the following themes:

1. The creative conception of the symphony work "Zhuang Yin. Zhuang Yun";
2. The musical form diagram of the four movements of the symphony work "Zhuang Yin. Zhuang Yun";
3. The source of Zhuang music elements of the four movement music themes of the symphony work "Zhuang Yin. Zhuang Yun";
4. Extraction of the theme motivation of the music elements of Zhuang nationality to composite the four movements of the symphony work "Zhuang Yin. Zhuang Yun";
5. Analysis and summary of the creative characteristics of the four movements of the symphony work "Zhuang Yin. Zhuang Yun".

In chapter V, through the research and analysis of the seven symphonic works of the three composers, it is found that the composers are rooted in the soil of Guangxi Zhuang music, fully absorb the nutrients of Zhuang music, take the Chinese national mode and interval thinking as the music material, and make the integration with the western composition technology to composite symphonies. The researchers will use the above seven symphony creative characteristics to composite the symphony work "Zhuang Yin. Zhuang Yun":

First, Zhuang music elements as the creative theme; Zhuang music has a distinctive character and creates a three-dimensional image;

Second, using Chinese national modes to create and obtain different modes and sound, color and color feelings;

Third, interval thinking controlling melody development thinking;

Fourth, the multiple uses of modern composition techniques, twelve tone sequence writing;

Fifth is the linear thinking creation of Chinese music.

### 6.1 The creative conception of Symphon"Zhuang Yin .Zhuang Yun"

The composition inspiration of the symphony "Zhuang Yin, Zhuang Yun" comes from the composer's reverie and vision of Zhuang music and Zhuang music charm by visiting Huashan Murals in Ningming County of Guangxi province and listening to the tone of Longzhou Tianqin and Debao Maguhu Zhuang musical instruments. Taking the typical representative folk songs of Guangxi as music composition materials, the composition techniques involve Chinese five tone, six tone and seven tone modes, dominant motivation interval thinking, and twelve tone sequence to create the symphony "Zhuang Yin . Zhuang Yun".

### 6.2 The musical form diagram of the four movements of the symphony work “Zhuang Yin . Zhuang Yun ”

#### 6.2.1 Diagram of the musical form in the first movement:Sonata Form

The diagram of the musical form is as follows:

| musical form                      | A Exposition             |                               |                 |             |                          | B Development            |                |                          |                          | A1 Recapitulation        |                               |             |             |                          |
|-----------------------------------|--------------------------|-------------------------------|-----------------|-------------|--------------------------|--------------------------|----------------|--------------------------|--------------------------|--------------------------|-------------------------------|-------------|-------------|--------------------------|
|                                   | Introduction             | Main Theme A                  | linkage         | Sub theme B | End part                 | I (Main Theme)           | II (Sub theme) | I (Main Theme)           | D prepared               | Introduction             | Main Theme A                  | linkage     | Sub theme B | End part                 |
| secondary structure               |                          | a   a1                        |                 | b           |                          | a                        | b              | a                        |                          |                          | a   a1                        |             | b           |                          |
| tonality                          | A-Yu                     | A-Yu                          | A-Yu to E-Yu: D | E-Yu        | E-Yu                     | D-Yu                     | C-Yu           | B-Yu                     | A-Yu: D                  | A-Yu                     | A-Yu                          | A-Yu: D     | A-Yu        | A-Yu                     |
| Section number                    | 1-2                      | 3-26                          | 27-30           | 31-44       | 45-55                    | 56-69                    | 70-83          | 84-95                    | 96-97                    | 98-99                    | 100-123                       | 124-127     | 128-141     | 142-151                  |
| Hierarchical change of woven body | Wood tube + string music | Wooden pipe + brass + strings | wooden pipe     | tutti       | Wood tube + string music | Wood tube + string music | tutti          | Wood tube + string music | Wood tube + string music | Wood tube + string music | Wooden pipe + brass + strings | wooden pipe | tutti       | Wood tube + string music |

Figure 210 Diagram of musical form structure - Sonata Form

6.2.2 The diagram of the musical form in the second movement:Bipartite Form The diagram of the musical form is as follows:

|                                    |                               |   |                   |   |
|------------------------------------|-------------------------------|---|-------------------|---|
| <b>Musical Form Structure Name</b> | <b>Bipartite Form</b>         |   |                   |   |
| <b>Musical Form Structure</b>      | <b>A</b>                      |   | <b>B</b>          |   |
| <b>Secondary Structure</b>         | <b>a</b>                      | <b>al</b>                               | <b>b</b>          | <b>al</b>                               |
| <b>Tonality</b>                    | <b>G-Yu</b>                   |   | <b>C-Zhi</b>      | <b>G-Yu</b>                             |
| <b>Number of Sections</b>          | <b>1-8</b>                    | <b>9-16</b>                             | <b>17-24</b>      | <b>25-32</b>                            |
| <b>Texture Change Level</b>        | <b>Fl.+Harp.+String group</b> | <b>Wood group + harp.+ String group</b> | <b>Wood group</b> | <b>Wood group + harp.+ String group</b> |

Figure 211 The diagram of the musical form

## 6.2.3 The diagram of the musical form in the third movement:Ternary Form

The diagram of the musical form is as follows:

|                                    |                      |                                  |                         |                          |                  |                      |              |                      |                          |                                  |                |             |
|------------------------------------|----------------------|----------------------------------|-------------------------|--------------------------|------------------|----------------------|--------------|----------------------|--------------------------|----------------------------------|----------------|-------------|
| <b>Musical Form Structure Name</b> | <b>Ternary Form</b>  |                                  |                         |                          |                  |                      |              |                      |                          |                                  |                |             |
| <b>Musical Form Structure</b>      | <b>Exposition A</b>  |                                  |                         |                          | <b>connect</b>   | <b>Middle Part B</b> |              |                      | <b>connect</b>           | <b>Recapitulation A1</b>         |                | <b>Code</b> |
| <b>Secondary Structure</b>         | <b>Introduction</b>  | <b>a</b>                         | <b>connect</b>          | <b>al</b>                |                  | <b>b</b>             | <b>bl</b>    |                      | <b>Introduction</b>      | <b>a</b>                         |                |             |
| <b>Tonality</b>                    | <b>E-Yu</b>          |                                  |                         |                          |                  | <b>E-Shang</b>       |              |                      | <b>E-Yu</b>              |                                  |                |             |
| <b>Number of Sections</b>          | <b>1-2</b>           | <b>3-18</b>                      | <b>19-22</b>            | <b>23-38</b>             | <b>39-39</b>     | <b>40-59</b>         | <b>60-79</b> | <b>80-94</b>         | <b>95-96</b>             | <b>97-115</b>                    | <b>116-118</b> |             |
| <b>Texture Change Level</b>        | <b>Horn.+ String</b> | <b>Woodwind + Horn. + String</b> | <b>Woodwind + Horn.</b> | <b>Woodwind + String</b> | <b>Full play</b> |                      |              | <b>Horn.+ String</b> | <b>Woodwind+ Vc.+Cb.</b> | <b>Woodwind + Horn. + String</b> |                |             |

Figure 212 The diagram of the musical form

### 6.2.4 Diagram of the musical form in the four movements: Rondo Sonata Form

The diagram of the musical form is as follows:

| Musical Form Structure | Rondo Sonata Form |             |         |               |                  |                   |                 |            |                   |             |         |               |
|------------------------|-------------------|-------------|---------|---------------|------------------|-------------------|-----------------|------------|-------------------|-------------|---------|---------------|
| Secondary Structure    | A Exposition      |             |         |               | B Development    |                   |                 |            | A1 Recapitulation |             |         |               |
|                        | Main Theme A      | Sub Theme B | connect | Main Theme A1 | I (Main Theme A) | II (Main Theme A) | I (Sub Theme B) | D Prepared | Main Theme A      | Sub Theme B | connect | Main Theme A1 |
| Tonality               | a                 | b           | b1      | a             | a                | b                 | a               |            | a                 | b           | b1      | a             |
| Number of Sections     | E-Gong            | F-Zhi       | E-Gong  |               | #F-Gong          | A-Zhi             | B-Gong          | E-Gong,D   | E-Gong            | B-Zhi       | E-Gong  |               |
| Musical Form Structure | 1-12              | 13-30       | 31-31   | 32-43         | 44-55            | 56-62             | 63-74           | 75-80      | 81-92             | 93-100      | 101-101 | 102-113       |

Figure 213 Diagram of the musical form: Rondo Sonata Form

### 6.3 The source of Zhuang music elements and creative theme motivation of the four movements of the symphony "Zhuang Yin. Zhuang Yun"

The music elements of Zhuang Nationality in the four movements of the composer's Symphony "Zhuang Yin. Zhuang Yun" mainly come from the following Zhuang regions in Guangxi:

|                  |  |   |
|------------------|--|---|
| Movement         | Based on the names of Zhuang folk songs                          | Zhuang Regions of Guangxi Province          |
| First Movement   | Zhuang folk song "Beautiful Scenery of Zhuang Township in March" | Napo County of Guangxi (mountain pass tune) |
| Sencond Movement | Zhuang folk song "The sound of nightingales moves my heart"      | Lingyun County of Guangxi (Butterfly tune)  |
| Third Movement   | Zhuang folk song "Burning Bamang Heart Never Die"                | Longlin County of Guangxi (Huan Liao)       |
| Fouth Movement   | Zhuang folk song "Zhuang Toast Song"                             | Wuning County of Guangxi                    |
|                  | Zhuang folk song "Rattan wrapped tree"                           | Yizhou County of Guangxi                    |

Figure 214 Zhuang folk songs based on Zhuang music elements and Zhuang Regions

Source: Huang Yanjun

### 6.3.1 Zhuang music elements and creative theme of the first movement

#### 1. Source of Zhuang music elements



The first movement of the symphony "Zhuang Yin, Zhuang Yun" is based on the Zhuang folk song "Beautiful Scenery of Zhuang Township in March" (Napo mountain pass tune)

**Zhuang township has beautiful scenery in March  
(Napo mountain tune)**

Huang Chunyan singing

Liang Lirong's notation

Nongguanpin ganlifu translation collocation

$\text{♩} = 85$

9

15

20

26

31

38

44

50

4

59

64

67

Figure 215 Zhuang folk song "Beautiful Scenery of Zhuang Township in March" (Napo mountain pass tune)

## 2. Creative theme

The first movement uses the music material of the Zhuang folk song "Beautiful Scenery in March of Zhuang Township" (Napo mountain pass tune) and adopts the sonata structure to extract the main theme motivation A and the sub-theme motivation B .



Figure 210 Main theme motivation A

The main theme motivation A takes the opening phrase of the Zhuang folk song "Beautiful Scenery in March of Zhuang Township" (Napo mountain Tune) as the interval relationship "C-E-F-B-C-A" as the model, uses the time value expansion technique to extract the leading motivation, uses the dotted dichotomy to widen the rhythm time value, and the string team plays it out, which is euphemistic and beautiful, setting off the beautiful picture of the magnificent rivers and mountains in Guangxi. The tonality of mode is the C *Jue* pentatonic mode of Chinese mode.



Figure 216 Sub theme motivation B

In terms of rhythm, the sub-theme motivation B extracts the tight rhythm type of "XXX" and "XXXX" at the end of the song, which is in contrast to the loose rhythm type of the main theme motivation A; In the choice of mode and tonality, the piece follows the principle of the tonality confrontation between the main theme and the sub-theme of sonata form, and the subkey is selected in the g-jue pentatonic mode of the main key.

### 6.3.2 Zhuang music elements and creative theme of the second movements

#### 1. Source of Zhuang music elements

The second movement of the symphony "Zhuang Yin. Zhuang Yun" is based on the Zhuang folk song "the sound of nightingales moves my heart" (Lingyun butterfly tune).



Figure 217 Zhuang folk song "nightingale moves my heart"

(Lingyun butterfly tune)

## 2. Creative theme

The second movement extracts the Zhuang folk song "nightingale sound moves my heart" (Lingyun butterfly tune), adopts the single two-part musical structure, and extracts part a theme motivation a and part B theme motivation B, respectively.



Figure 218 Theme A of the second movement

The theme motivation A of part A is to take the Zhuang folk song "nightingale sound moves my heart" (Lingyun butterfly tune) as the music material and extract the dichotomous, quarter note, sixteenth note, and triplet rhythm types in the music as the creative sound type; in terms of musical form structure, it adopts single two-part musical form structure for composition; in polyphony technique, according to the Polyphony nature of this folk song, four-part polyphony composition technique is adopted for composition; As for the choice of orchestration timbre, the timbre configuration of string music and woodwind is made to form a sharp contrast of timbre; Mode tonality is the G *Zhi* scale to G *Shang* scale to G *Zhi* scale pentatonic mode of Chinese national mode.

Theme A of Part B themea is to take the Zhuang folk song "nightingale sound moves my heart" (Lingyun butterfly tune) as the music material, and extract the dichotomous, quarter note, sixteenth note, and triplet rhythm types in the music as the creative sound type; in terms of musical form structure, it adopts single two-part musical form structure for composition; in polyphony technique, according to the Polyphony nature of this folk song, four-part polyphony composition technique is adopted for composition; In choosing, the orchestration timbre, the timbre configuration of string music and woodwind is made to form a sharp contrast of timbre; mode tonality is the G *Zhi* to G *Shang* pentatonic mode of Chinese national mode.

### 6.3.3 Zhuang music elements and creative theme of the third movement

#### 1. Source of Zhuang music elements

The third movement of the symphony "Zhuang Yin. Zhuang Yun "is based on the Zhuang Folk Song "burning bamang heart never die" (Huanle) in Longlin, Guangxi.



Figure 219 Folk song "burning bamang heart never dies" score.

#### 2. Creative theme

The third movement extracts the Zhuang folk song of Longlin County, Guangxi (Huanle), "burning bamang heart never dies," using a single trilogy structure and extracting the theme motives A and B, respectively.



Figure 220 theme A of the third movement

Motivation for the theme of Part A. A is based on the Zhuang folk song "burning bamang heart never dies" as the music material, and the characteristic rhythm pattern in the music is extracted from the rhythm as the creative sound pattern; in the musical structure, the single three is adopted.



Figure 221 theme B of the third movement

The theme motivation b of Part B extracts notes from the active motivation a to reconstruct the sequence and uses interval thinking to control the composition and development of the movement; in terms of modal tonality, it adopts major and minor tonal confrontations the E major of Part A. The parallel minor e minor is used for composition, and the mode colors are in contrast.

### 6.3.4 Zhuang music elements and creative theme of the fourth movement

### 1. Source of Zhuang music elements

The fourth movement of the symphony is "Zhuang Yin, Zhuang Yun" is based on the Zhuang Folk Song "Zhuang toast song".



Figure 222 Zhuang folk song "Zhuang toast song"

The sub-theme motivation B is to extract the melody of Guangxi Zhuang folk song "rattan wrapped around the tree."

### 2. Creative theme

The fourth movement extracts the music material of the Zhuang folk song "Zhuang toast song," adopts the sonata Rondo structure, and extracts the main theme motivation A and the sub-theme motivation B.

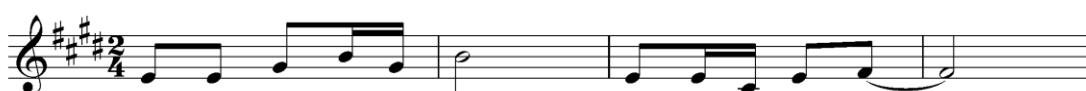


Figure 223 Main theme A of the fourth movement

The main theme motivation a is to extract the opening phrase of the Zhuang folk song "Zhuang toast song" as the creative motivation material and composite the a-led motivation with the original ecological music so as to arouse the audience's resonance with the "Zhuang toast song" and stimulate the audience's sense of familiarity and national identity. Mode tonality is D major.



Figure 224 Sub Theme B of the fourth movement

The sub-theme motivation B is to extract the melody of Guangxi Zhuang folk song "rattan wrapped around the tree" as paragraph B for composition. In terms of speed, the close rhythm type is in contrast to the main theme motivation, a loose rhythm type; as for the choice of mode and tonality, it follows the principle of tonality confrontation between the main theme and sub-theme of Rondo Sonata and the subkey is selected in the major a major.

#### 6.4 The creative characteristics of Symphony Zhuang Yin Zhuang Yun

##### 6.4.1 The creative characteristics of the first movement

In the first movement, the composer adopts the creative techniques used by the previous composers in Guangxi:

First is the use of Chinese national modes.

In the first movement, the Chinese national mode is used for creation. Guangxi Zhuang music is mainly composed of *Yu* mode and *Shang* mode. It adopts sonata form, showing the juxtaposition of dual themes and dual tones, while the tonality of the theme of the recapitulation returns to the main tone. By doing so, it realizes the sonata of the work.

| Musical Form | A<br>Exposition |              |                 |             |          | A1<br>Recapitulation |              |         |             |          |
|--------------|-----------------|--------------|-----------------|-------------|----------|----------------------|--------------|---------|-------------|----------|
|              | Introduction    | Main Theme A | linkage         | Sub theme B | End part | Introduction         | Main Theme A | linkage | Sub theme B | End part |
| Tonality     | A-Yu            | A-Yu         | A-Yu to E-Yu: D | E-Yu        | E-Yu     | A-Yu                 | A-Yu         | A-Yu: D | A-Yu        | A-Yu     |

Figure 225 The diagram of tonality of presentation unit and reproduction unit

Second, the application of modern composition techniques of the twelve-tone Serial technique.

In writing sub-theme B of the movement presentation part and the reproduction part, the composer uses the twelve-tone Serial technique to create this part.

##### 1. Twelve-tone Serial technique prototype

Figure 226 is a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is in 2/4 time and features a key signature of three sharps (F#, C#, G#). It begins at measure 72, labeled "Twelve tone sequence prototype". The Violin I and II parts are marked *f* (forte). The Viola and Violoncello parts are marked *p* (piano). The Contrabasso part is marked *arco* and *p* (piano), and includes a *pizz.* (pizzicato) section.

Figure 226 prototype of twelve tone sequence in Sub Theme B

Figure 227 is a musical notation showing a twelve-tone Serial technique prototype. The notation is on a single staff in treble clef, with a key signature of three sharps (F#, C#, G#). The notes are numbered 1 through 12, representing the sequence: 1 (C), 2 (E), 3 (F), 4 (B), 5 (C), 6 (A), 7 (F), 8 (A), 9 (E), 10 (E), 11 (C), 12 (F).

Figure 227 twelve-tone Serial technique prototype

In Sub Theme B, the composer compares VI. in bar 31 to 33 and bar 128 to 130 of the reproduction unit I and VI. In II, twelve tones are composited and designed as the prototype of twelve-tone sequence, as shown in the figure above, which are:  $\sharp C-E-\sharp F-B-\sharp C-A-\sharp F-A-E-\sharp E-\sharp C-\sharp F$ . On the basis of Zhuang folk song elements, it not only maintains the original appearance of Zhuang folk song elements but also makes technical innovation in modern composition techniques, which is used as the leading motivation of Sub Theme B to develop a melody.

2. Retrograde of twelve-tone Serial technique prototype

Twelve tone sequence retrograde

Vln. I

Vln. II

Vla.

Vc.

Cb. arco pizz.

Figure 228 prototype of twelve-tone Serial technique in Sub Theme B

12 11 10 9 8 7 6 5 4 3 2 1

Figure 229 prototype of twelve-tone Serial technique in Sub Theme B

In the melody development of Sub Theme B, the composer is in bar 36 to 38 of the presentation bar and VI. of bar 133 to 136 of the reproduction section I and VI. In II, the prototype of twelve tone sequence is used to develop the melody of B.





## 4. Twelve-tone sequence prototype reflection retrograde

13

Figure 232 prototype reflection of twelve-tone Serial technique in the end

In bar 47 to 53 of the ending part and bar 142 to 145 of the reproduction part, the composer uses the twelve-tone sequence prototype reflection retrograde technique to develop the melody.

Figure 233 twelve-tone Serial technique prototype reflection retrograde

The composer reverses the prototype reflection of the twelve-tone Serial technique at the end: E-A-F- $\sharp$ F- $\sharp$ C-E- $\sharp$ D-A-B-E- $\sharp$ D-B-E- $\sharp$ F-A

Third, the use of imitation polyphony and contrastive polyphony.

Based on the twelve-tone Serial technique, the composer made imitation polyphony and contrast polyphony, respectively.

The musical score is for four instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). It is in the key of D major (two sharps) and 4/4 time. The score starts at measure 45 and ends at measure 56. The Flute part begins with a melodic line labeled 'Twelve tone sequence reflection'. The Oboe part enters at measure 47 with a line labeled 'Twelve tone sequence prototype imitation polyphony'. The Clarinet part enters at measure 47 with a line labeled 'Twelve tone sequence prototype contrast polyphony'. The Bassoon part enters at measure 47 with a line labeled 'twelve tone sequence Reflection retrograde'. At measure 55, the Flute part has a line labeled 'Twelve tone sequence Reflection imitation polyphony'. The score concludes at measure 56.

Figure 234 Imitation polyphony and contrast polyphony of twelve-tone Serial technique

At the end of the composer's bars 45-56, the melody is played in Fl. with the twelve-tone Serial technique as the imitation prototype; those who are 2 bars late in Ob time are made with the next 15 degrees of imitation polyphony; Contrast Polyphony in cl. late half-beat; At Bsn. the twelve-tone Serial technique is used to reverse the reflection for free polyphony.

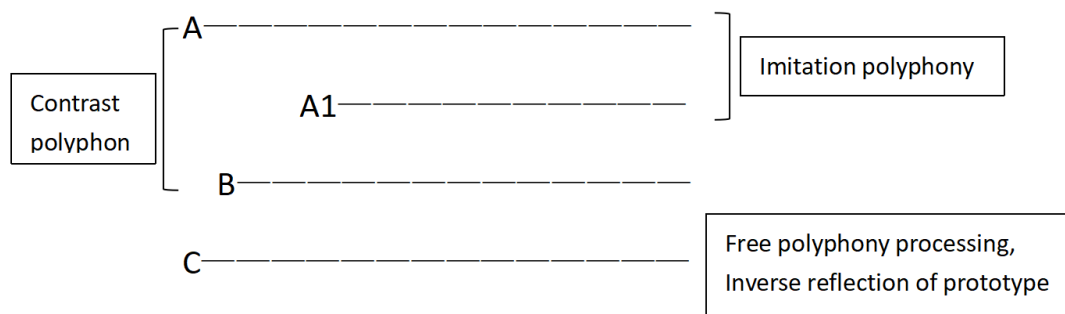


Figure 235 Composition diagram of polyphony

#### 6.4.2 The creative characteristics of the second movement

In the second movement, the composer adopted the following creative techniques:

First is the use of the Chinese national mode.

In the second movement, the Chinese national mode is used for creation, and the feather mode and characteristic mode in Guangxi Zhuang music are used.

| Musical Form Structure | A    |    | B     |      |
|------------------------|------|----|-------|------|
| Secondary Structure    | a    | a1 | b     | a1   |
| Tonality               | G-Yu |    | C-Zhi | G-Yu |

Figure 236 Schematic diagram of mode and tonality of the second movement

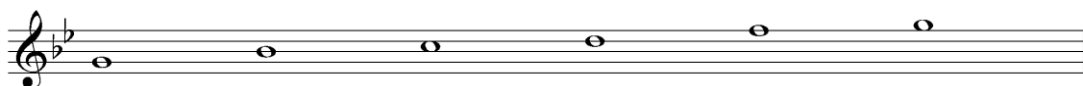


Figure 237 G Yu mode

In the first paragraph, a of the second movement, the Yu mode commonly used in Guangxi Zhuang music is used for composition, and the Chinese national mode with G as the main tone includes five-tone mode, six-tone mode and seven-tone mode.

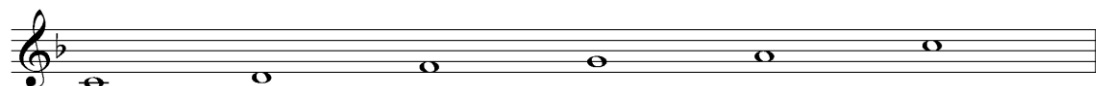


Figure 238 C Zhi mode

In the second paragraph B, the characteristic mode of Guangxi Zhuang music is used to composite the Chinese national mode with C as the main tone, including five-tone mode, six-tone mode and seven tone mode.

Second, using three parts to imitate polyphony.

In contrast, paragraph B adopts polyphony to composite, which is in contrast to the main tone compositing method of paragraph a.

Figure 239 Three-part imitation polyphony

Three-part imitation polyphony from low to high in ob with the octaves and fifteenth degrees of the late two bars of Fl. Imitate polyphony of theme a from Cl. .The imitate polyphony on the octaves and fifties degrees in Ob. And Fl. of the late two bars of the polyphonic theme A respectively, from low to high.

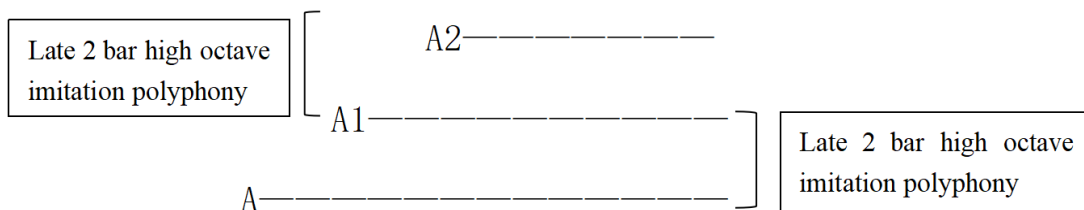


Figure 240 The schematic diagram of polyphony

6.4.3 The creative characteristics of the third movement

The creative characteristics of the third movement are as follows:

First, use Guangxi Zhuang music elements to composite.

In this movement, the composer uses the second half of the song "burning bamang heart never dies," a Zhuang folk song of Longlin County of Guangxi province, to the composite melody on the theme of presentation part.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Figure 241 presentation subject A

Second, using the Chinese national mode. In the second movement, the composer uses the Chinese national pentatonic mode to composite the movement.

|                        |              |   |         |    |         |               |    |         |                   |   |          |
|------------------------|--------------|---|---------|----|---------|---------------|----|---------|-------------------|---|----------|
| Musical Form Structure | Exposition A |   |         |    | connect | Middle Part B |    | connect | Recapitulation A1 |   | Epilogue |
| Secondary Structure    | Introduction | a | connect | a1 |         | b             | b1 |         | Introduction      | a |          |
| Tonality               | E-Yu         |   |         |    |         | E-Shang       |    |         | E-Yu              |   |          |

Figure 242 schematic diagram of mode logic of the third movement

This movement uses the yu mode and Shang mode of the Chinese national mode with E as the main tone. Although the tonics of the two are the same, the interval relationship

between the key signature and each tone is different, which belongs to the far key.

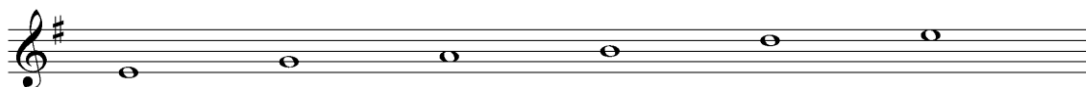


Figure 243 E *Yu* scale

In the E *Yu* scale, the order of each tone is E-G-A-B-D-E. The interval relationship between them is minor third, major second, major second, minor third, and major second.

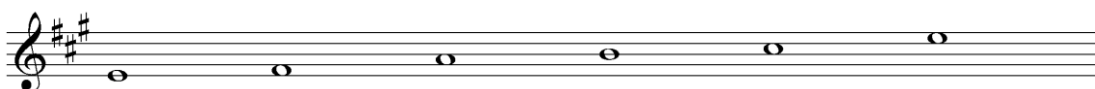


Figure 244 E *Zhi* mode scale

In the E *Zhi* mode scale, the order of each tone is :E-<sup>#</sup>F-A-B-<sup>#</sup>C-E. The interval relationship between them is: major second degree, minor third degree, major second degree and minor third degree.

#### 6.4.4 The creative characteristics of the Fourth Movement

The creative characteristics of the fourth movement are as follows:

First, using Guangxi Zhuang music elements to composite.

In this movement, the composer used Guangxi Zhuang music "toast song" for melody creation on the main theme A; In Sub Theme B, Guangxi Zhuang music rattan wrapped around a tree is used for melody composition. (See creative idea for details)

Second, the use of Chinese national pentatonic mode creation.

| Secondary Structure | A<br>Exposition |                    |         |               | A1<br>Recapitulation |             |         |               |
|---------------------|-----------------|--------------------|---------|---------------|----------------------|-------------|---------|---------------|
|                     | Main Theme A    | Sub Theme B        | Connect | Main Theme A1 | Main Theme A         | Sub Theme B | Connect | Main Theme A1 |
| Tonality            | a               | b    b1            |         | a             | a                    | b    b1     |         | a             |
| Number of Sections  | E-Gong          | <sup>#</sup> F-Zhi |         | E-Gong        | E-Gong               | B-Zhi       |         | E-Gong        |

Figure 245 schematic diagram of mode logic in the Fourth Movement

In the fourth movement, the rondo sonata form is used for composition. In the presentation part, the main theme and sub-theme mode are used to confront, that is, the



comparison of e palace mode and  $\sharp F$  characteristic mode; In the reproduction part, the principle of tonal logical regression between the main theme and the sub-theme is adopted, that is, E-Gong mode and B-Zhi mode.

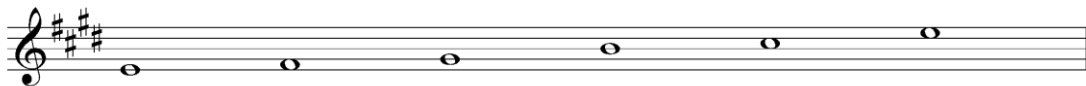


Figure 246 the tonality of theme A of presentation Department: E *Gong* mode

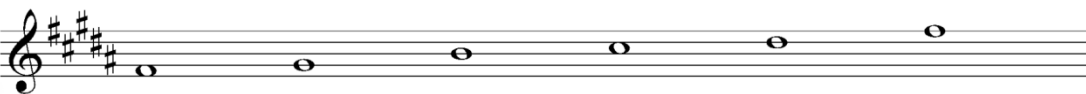


Figure 247 the tonality of presentation Sub Theme B:  $\sharp F$  *Zhi* mode

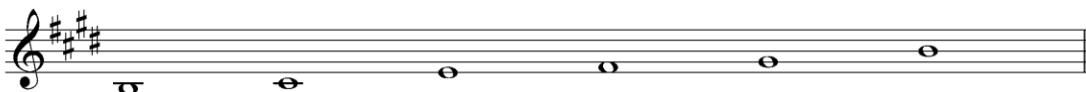


Figure 248 the tonality of Sub Theme B of reproduction Department: B *Zhi* mode

Third the creative application of polyphony.

In the fourth movement, the composer uses imitation polyphony and Chinese branch polyphony to composite.

#### 1. Imitation polyphony

The composer made a low octave imitation polyphony on the flute in the second half of the 11th bar of the subpart of the presentation part and the reproduction part.

The musical score for Figure 249 consists of two systems. The first system includes parts for Flute (Fl.), Violin I (Vln. I), and Violin II (Vln. II). The Flute part begins with a rest followed by a melodic line starting with a dynamic marking of *f*. The Violin I and II parts play a rhythmic accompaniment of eighth notes, also marked *f*. Labels 'A' and 'A1' are placed above the first measures of the Flute and Violin I parts, respectively. The second system continues the Flute part with a melodic line, while the Violin I and II parts continue their accompaniment.

Figure 249 imitation Polyphony in sub-theme

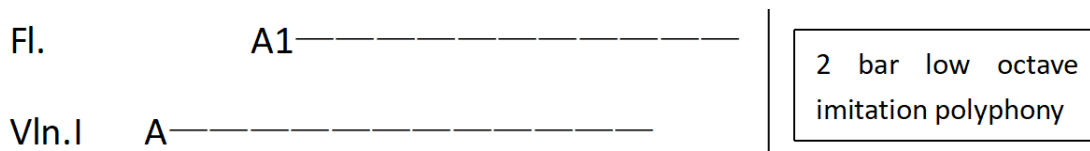


Figure 250 schematic diagram of imitation polyphony

## 2. Chinese Heterophony

In the sub-themes of the presentation part and the reproduction part, the composer is in Vle. I and Vle. II, the music of rattan winding the tree of Guangxi Zhuang nationality is used to create Chinese two-part branch tone polyphony.

Figure 251 Chinese two-part branch Heterophony in the subpart theme

In the first half of the sub-theme, the composer uses octave superposition symphony in bars 1-8 and the third tone in bars - 16 in the second half to write Chinese two-voice branch polyphony. Chinese two-part branching Heterophony is similar to comparative polyphony writing, but it is different. Usually, it is characterized by the beginning and end of homophony.

Fourth, the structural characteristics of musical form — Unconventional tonality regression technique.

Usually, according to the principle of tonality return of sonata form and sonata rondo form, the tonality of the sub-theme of the reproduction part returns to the main tone of the tonality of the mode that appears for the first time in the main theme, and the return of the main tone can realize the sonata of sonata form or Rondo sonata form.

In the Recapitulation part of the fourth movement, the composer does not return to the main theme but to the tonal logic of the same palace system of the main theme. According to the principle of the close relationship between the Chinese national mode and the tone of the same Gong system, as the same tone sign is used in the tone of the same Gong system and only the tonic height is different, which is in line with the same tonal logic, although the B-Zhi mode does not return to the E-Gong mode, it returns to the same Gong system of the E-Gong mode. The B *Zhi* mode is actually the mode of the same uterine system of the E mode. Here, regression tonality

logic also belongs to one of the unconventional tonality processing techniques.

Figure 252 displays five musical staves, each representing a different mode within the E Gong system. The key signature is three sharps (F#, C#, G#). The modes and their corresponding notes are:

- E-Gong: E4, F#4, G#4, A4, B4
- F-Shang: F#4, G#4, A4, B4, C#5
- G-Jue: G#4, A4, B4, C#5, D5
- B-Zhi: B4, C#5, D5, E5, F#5
- C-Yu: C#5, D5, E5, F#5, G#5

Figure 252 Chinese national mode E *Gong* pentatonic mode with the same *Gong* system

It can be seen from the five tones of the same *Gong* system tone in the above figure that the same *Gong* system tone in E *Gong* mode uses the tone number of E major and four rising signs. In the Chinese national mode, the same *Gong* system tone can be regarded as the close relationship tone of the same tonality. In this way, the tonality return is realized by returning to the tonality logic, and the sonata of the sonata rondo form is realized.

## Conclusion

The first goal of this dissertation is to conduct a field investigation on Guangxi Zhuang music and summarize the characteristics of Zhuang music; the second goal of the thesis is to analyze seven symphony works composited with Guangxi Zhuang elements and summarize the characteristics of symphony composition; the third goal is to composite the symphony work Zhuang Yin. Zhuang Yun to obtain reference significance through the characteristics of Zhuang music and composer's symphony composition.

For the first research goal of this dissertation, the author uses the methods of literature research and field investigation to sort out the presentation forms of Zhuang music in history, explore the regional characteristics of Zhuang music, realize the characteristics of Zhuang music types, and then excavate the characteristics of originality and mutual integration in the transmission path of Zhuang music. The original characteristic of Zhuang music is inheritance, and mutual integration is about development. The symphony composited by using Zhuang music elements is a direction of the mutual integration of Zhuang music, which is conducive to the inheritance and development of Zhuang music. In the second research objective of this dissertation, 7 Guangxi Zhuang element symphony works are selected as the research object and the music elements of Zhuang folk songs are believed as the symphony composition motivation. The symphonic works of three typical composers are analyzed by using the modern composition technique theory of China and the west, and the composition technical characteristics of their works are summarized to explore the national characteristics and humanistic connotation of symphony works. In the third research goal of this dissertation, on the basis of the creative characteristics of 7 symphony works of the three composers, the author fully absorbs the nutrients of Zhuang music, learns from the creative characteristics and styles of composers, takes the Chinese national mode and interval thinking as the music material, and makes integration with the western composition technical means to composite one piece of symphony work.

Through writing this dissertation, which concludes the different music history and forms of Zhuang music, the author excavates the value of the originality and mutual integration in the communication path to Zhuang music. The study explores the mutual integration development of Zhuang music in the form of modern symphony music, and seeks a new path to protect and

inherit Zhuang music, deeply studies the creative characteristics and value of symphony with Zhuang element of Guangxi composer. On the basis of previous analysis, the author deeply analyzes Guangxi symphony works through various means of composition skills and obtains two theoretical breakthroughs in postmodern works:

First, the second movement, "Liao Song" of Mr. Zhong Juncheng's first symphony, "Luoyue earth" involves the continuous transfer of the middle corner mode of the national mode to write the middle part, which produces different mode colors. The application of such mode composition is actually the expansion of the theory of "homobaric" put forward by Chinese composition theorist Mr. Tong Zhongliang, which is integrated with the theory of baritone and the expansion of Chinese national mode and explains the tonal logic of contemporary music composition from the theory of "Gong-Jue." The continuous transfer of national mode and Jue mode belongs to the re-expansion of the same middle tone. There is the far relationship transfer of traditional tonality, which is combined with the twelve-tone serial music to weaken the practice of tonality, tonality division, multi tone synthesis, and pan tonality.

Secondly, Mr. Lv Junhui's "Rhyme of Zhuang" uses the creative technique of sound group to composite a block of fixed melody or rhythm type and the marking method of musical form structure chromatography, and marks the development track of melody form and work through different color blocks, so as to explore the composer's creative logic. This new chromatographic method appeared in the United States more than ten years ago, but it is the first time that this method has been used in Guangxi minority symphony works. It is an attempt and breakthrough in the theory of new musical form structure and the practical case of work composition.

This study explores the history and characteristics of Zhuang music and the creative characteristics of 7 Guangxi Zhuang element symphony work so as to use the following creative techniques for reference in the composition of Guangxi Symphony "Zhuang Yin. Zhuang Yun":

- 1) Using the Chinese national mode to create, using the far relationship mode to transfer the same mode, and obtaining different modes and sound, color, and color feelings;
- 2) Interval thinking controlling melody development thinking;
- 3) Texture sound cluster writing replacing the traditional musical form structure and breaks the conventional musical form structure thinking;

4) With shaping Zhuang music elements as the creative theme, Zhuang music has distinctive characters and three-dimensional images;

5) The multiple uses of modern composition techniques, twelve-tone serial music, and sound block thinking writing.



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## APPENDIX



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**Full Score - Zhuang Yin.Zhuang Yun**

**Huang Yanjun**

**Symphony "Zhuang Yin.Zhuang Yun"**

**(2021)**

**I.First Movement**

**II.Sencond Movement**

**III.Third Movement**

**IV.Fourth Movement**

## I. First Movement

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# I. First Movement

Composer: Huang Yanjun

The musical score is for the first movement of a symphony, marked with a tempo of quarter note = 85. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into two systems. The first system includes woodwinds (2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons) and brass (1.2. Horns in F, 3.4. Horns in F, 3 Trumpets in Bb, 3 Trombone, Tuba) and Timpani. The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds and strings have various dynamics and articulations, including *mp*, *mf*, and *div. arco*. The brass instruments have rests and some dynamics like *mf*. The score includes first and second endings for the strings and brass.

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2 <sup>4</sup>

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

8 3

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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4

Musical score for orchestral instruments. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and features a variety of musical notations, including rests, melodic lines, and dynamic markings such as *mf*, *mp*, and *f*. The piece begins at measure 12. The Flute part starts with a *mf* dynamic. The Clarinet part has a *mp* dynamic. The Bassoon part has a *mp* dynamic. The Horns part has a *f* dynamic. The Violin I part has a *f* dynamic. The Violin II part has a *f* dynamic. The Viola part has a *mp* dynamic. The Violoncello part has a *mp* dynamic. The Contrabass part has a *mp* dynamic. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

16

Fl. *mp*

Ob.

Cl.

Bsn.

Hn. *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p*

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 23-26. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *mp*, *ff*, *mf*, and *p*. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

8 27

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The image shows a page of a musical score, page 263, starting at measure 27. The score is for a woodwind and string ensemble. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tubas (Tba.). The string parts include Timpani (Timp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The flute and oboe parts have melodic lines starting in measure 27, with dynamics markings like *mp* and accents. The clarinet part has a similar melodic line. The bassoon part has a rhythmic accompaniment. The string parts are mostly silent, with some light accompaniment in the lower strings. The score is written in a standard musical notation with staves for each instrument.

31  $\downarrow$ -72

Fl.

Ob. *f*

Cl. *f-*

Bsn. *p*

Hn. I *f*

Hn. III. *f*

Tpt.

Tbn. *p*

Tba. *p*

Timp.

$\downarrow$ -72  
Twelve tone sequence prototype

Vln. I *f*

Vln. II *f*

Vla. *p*

Vc. *p*

Cb. *p* arco *pizz.*

10

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

Twelve tone sequence retrograde

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

7

11



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12

45

Twelve tone sequence reflection

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Twelve tone sequence prototype imitation polyphony

Twelve tone sequence contrast polyphony

Twelve tone sequence Reflection imitation polyphony

twelve tone sequence Reflection retrograde

*mp*

*mp*

*mp*

arco

*mp*

arco

div

*mp*

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Musical score for orchestra, measures 52-55. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tuba (Tba.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 52. The Flute part has a dynamic marking of *mp* (mezzo-piano) starting at measure 54. The Viola and Violoncello parts also have *mp* markings starting at measure 54. The Contrabass part has an *mp* marking starting at measure 55. The score ends at measure 55.



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14

58

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mf*

Cb. *mf*

Musical score for measures 62-65. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute): Rapid sixteenth-note passages with dynamic markings.
- Ob. (Oboe): Sustained notes with some melodic movement.
- Cl. (Clarinet): Sustained notes with some melodic movement.
- Bsn. (Bassoon): Sustained notes.
- Hn. (Horn): Sustained notes.
- Hn. (Horn): Sustained notes.
- Tpt. (Trumpet): Sustained notes.
- Tbn. (Trombone): Sustained notes.
- Tba. (Tuba): Sustained notes.
- Timp. (Timpani): Sustained notes.
- Vln. I (Violin I): Sustained notes with some melodic movement.
- Vln. II (Violin II): Sustained notes with some melodic movement.
- Vla. (Viola): Rapid sixteenth-note passages.
- Vc. (Violoncello): Rapid sixteenth-note passages.
- Cb. (Contrabass): Sustained notes.

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70

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn. I. *p*

Hn. II. *p*

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *p*

18

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 77 through 82. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The flute and oboe parts are mostly rests. The clarinet part has a rhythmic pattern of eighth notes. The bassoon part has a complex rhythmic pattern. The horns play sustained notes with some dynamics markings. The trumpets, trombones, and tuba are mostly rests. The timpani part is mostly rests. The violin I and II parts have sustained notes. The viola and cello parts have rhythmic patterns. The contrabass part has sustained notes.



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Musical score for orchestra and strings, measures 84-119. The score is in 4/4 time and G major. The instruments and their parts are:

- Fl.**: Flute, measures 84-119, *mf*.
- Ob.**: Oboe, measures 84-119, *mf*.
- Cl.**: Clarinet, measures 84-119, *mp*, arco.
- Bsn.**: Bassoon, measures 84-119, *mp*, arco.
- Hn.**: Horns, measures 84-119, *mp*.
- Tpt.**: Trumpets, measures 84-119, *mp*.
- Tbn.**: Trombones, measures 84-119, *mp*.
- Tba.**: Tuba, measures 84-119, *mp*.
- Timp.**: Timpani, measures 84-119, *mp*.
- Vln. I**: Violin I, measures 84-119, *mf*.
- Vln. II**: Violin II, measures 84-119, *mf*.
- Vla.**: Viola, measures 84-119, *mp*, pizz.
- Vc.**: Violoncello, measures 84-119, *mp*, pizz.
- Cb.**: Double Bass, measures 84-119, *mp*, arco.

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20

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mp

22

Fl. <sup>96</sup>

Ob.

Cl. <sup>1</sup>

Bsn. *mp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II *ff*

Vla. *ff mp mp*

Vc. *ff*

Cb. *mp* *div. arco*

Musical score for measures 99-102. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I), Horn II (Hn. II), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 99: Flute, Oboe, and Bassoon are silent. Clarinet plays a melodic line. Horns I and II play a sustained chord. Trombone and Tuba are silent. Timpani is silent. Violin I and II are silent. Viola plays a rhythmic pattern. Violoncello and Contrabass play a rhythmic pattern.

Measure 100: Flute, Oboe, and Bassoon are silent. Clarinet continues its melodic line. Horn I and II play a sustained chord. Trombone and Tuba are silent. Timpani is silent. Violin I and II are silent. Viola continues its rhythmic pattern. Violoncello and Contrabass continue their rhythmic pattern.

Measure 101: Flute, Oboe, and Bassoon are silent. Clarinet continues its melodic line. Horn I and II play a sustained chord. Trombone and Tuba are silent. Timpani is silent. Violin I and II are silent. Viola continues its rhythmic pattern. Violoncello and Contrabass continue their rhythmic pattern.

Measure 102: Flute, Oboe, and Bassoon are silent. Clarinet continues its melodic line. Horn I and II play a sustained chord. Trombone and Tuba are silent. Timpani is silent. Violin I and II are silent. Viola continues its rhythmic pattern. Violoncello and Contrabass continue their rhythmic pattern.

103

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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107

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 107 through 110. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes two Horns (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The flute and oboe parts are mostly rests. The clarinet part has a complex rhythmic pattern with slurs. The bassoon part has a long note in measure 108. The horns and trumpets have long notes in measures 108 and 109. The trombones and tubas are mostly rests. The timpani part is mostly rests. The violin I part has a melodic line with slurs. The violin II part has a melodic line with slurs. The viola part has a rhythmic pattern with slurs. The violoncello part has a melodic line with slurs. The contrabass part has a rhythmic pattern with slurs.

26

Musical score for measures 111-114. The score is written for a full orchestra. The key signature is two sharps (F# and C#), and the time signature is common time (C). The instruments and their parts are as follows:

- Flute (Fl.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mf*. In measure 113, it continues the pattern, marked *mp*. In measure 114, it plays a similar pattern with a grace note on the first eighth note, marked *mp*.
- Oboe (Ob.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114.
- Clarinet (Cl.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114.
- Bassoon (Bsn.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114.
- Horn (Hn.):** Measures 111-114. All parts (Horn I, Horn II, Horn III, Horn IV) are silent, indicated by a dash (-) in each staff.
- Trumpet (Tpt.):** Measures 111-114. All parts (Trumpet I, Trumpet II, Trumpet III) are silent, indicated by a dash (-) in each staff.
- Trombone (Tbn.):** Measures 111-114. All parts (Trombone I, Trombone II, Trombone III) are silent, indicated by a dash (-) in each staff.
- Tuba (Tba.):** Measures 111-114. All parts (Tuba I, Tuba II) are silent, indicated by a dash (-) in each staff.
- Timpani (Timp.):** Measures 111-114. All parts are silent, indicated by a dash (-) in the staff.
- Violin I (Vln. I):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a half note G4, marked *f*. In measure 113, it plays a half note G4, marked *f*. In measure 114, it plays a half note G4, marked *f*.
- Violin II (Vln. II):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a half note G4, marked *f*. In measure 113, it plays a half note G4, marked *f*. In measure 114, it plays a half note G4, marked *f*.
- Viola (Vla.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114.
- Violoncello (Vc.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114.
- Contrabass (Cb.):** Measures 111-114. Starts with a rest in measure 111. In measure 112, it plays a sixteenth-note pattern starting on G4, marked *mp*. It continues this pattern through measures 113 and 114. The instruction *arco* is written below the staff in measure 112.

Musical score for woodwinds and strings, measures 115-117. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 115-117 are shown. The Flute part (Fl.) has a measure number 115 at the start and 27 at the end. The Oboe (Ob.) and Clarinet (Cl.) parts feature a rhythmic pattern of eighth notes. The Bassoon (Bsn.) part has a long note in measure 116. The Horns (Hn.) part has a dynamic marking of *mf* in measure 115 and *p* in measure 116. The Violin I (Vln. I) and Violin II (Vln. II) parts have long notes. The Viola (Vla.) and Violoncello (Vc.) parts have a rhythmic pattern of eighth notes. The Contrabass (Cb.) part has a long note in measure 116.



28

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *mf* *p*

Detailed description: This page of a musical score covers measures 118, 119, and 120. The score is for a full orchestra. The Flute (Fl.) part has a melodic line with grace notes. The Oboe (Ob.) and Clarinet (Cl.) parts play a rhythmic accompaniment of eighth notes. The Bassoon (Bsn.) part has a sustained low note. The Horns (Hn.) play a sustained note with dynamics *mf* and *p*. The Trumpets (Tpt.), Trombones (Tbn.), and Tuba (Tba.) are silent. The Timpani (Timp.) part is silent. The Violins (Vln. I and II) play a sustained note with a grace note. The Viola (Vla.) and Cello (Vc.) parts play a rhythmic accompaniment of eighth notes. The Double Bass (Cb.) part has a sustained low note.

121

Fl. *mp* *ff*

Ob. *mp* *ff* *mp*

Cl. *mp* *ff*

Bsn.

Hn. *mf* *p* *mf* *p*

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

30

125

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

*p*

*f*

*f*

*f*

*p*

*f*

*f*

*p*

*p*

*p*

*arco*

*p*

Twelve tone sequence prototype

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Twelve tone sequence retrograde

pizz.

arco

pizz.

arco



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32

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Twelve tone sequence prototype imitation polyphony

Twelve tone sequence prototype contrast polyphony

Twelve tone sequence Reflection retrograde

*mp*

*mp*

*mp*

*mp*

arco

*mp*

arco div.

*mp*



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145  
Twelve tone sequence reflection

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Twelve tone sequence  
Reflection imitation polyphony



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## II.Sencond Movement

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II. Second Movement

Musical score for the first system of the Second Movement, measures 1-8. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F, Harp I, Violin I & II, Viola, Violoncello, and Double Bass. The tempo is marked  $\text{♩} = 66$ . Dynamics include *f*, *mf*, and *mp*. Performance instructions include *arco*, *div.*, and *pizz.*. The music features a complex rhythmic pattern with triplets and sixteenth notes.



Musical score for the second system of the Second Movement, measures 9-16. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Harp I, Violin I & II, Viola, Violoncello, and Double Bass. The tempo is marked  $\text{♩} = 66$ . Dynamics include *mf* and *mp*. The music continues with complex rhythmic patterns and articulation.



2

Musical score for measures 16-25. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 16 starts with a forte (f) dynamic. The Flute part features a melodic line with triplets and a fermata. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part has a more rhythmic accompaniment. The Harp part has a sustained chord. The Violin I and II parts have a melodic line with a fermata. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a rhythmic accompaniment. The score ends with a mezzo-piano (mp) dynamic.



Musical score for measures 26-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 26 starts with a forte (f) dynamic. The Flute part features a melodic line with triplets and a fermata. The Oboe part has a melodic line. The Clarinet part has a rhythmic accompaniment. The Bassoon part has a rhythmic accompaniment. The Horn part has a sustained chord. The Harp part has a sustained chord. The Violin I and II parts have a melodic line with a fermata. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a rhythmic accompaniment. The score ends with a mezzo-piano (mp) dynamic.

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### III. Third Movement

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Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

3

*f*

6

6

6

6

6

6

5

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

*mp*

*p*

5

5

6

6

6

6

4

7

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.



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9

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

12

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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15

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

18

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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19

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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23

Picc.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II *f*

Vla.

Vc. *mp*

25

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

27

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

29

Picc. Fl. Ob. Cl. Bsn. Hn. Hn. Tpt. Tbn. Tba. Timp. Cym. Tri. W. Bl. Maguhu solo Vln. I Vln. II Vla. Vc.

Detailed description: This is a page of a musical score, page 13, numbered 305. It contains measures 29 and 30. The score is for a large orchestra and a soloist named Maguhu. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Cymbals (Cym.), Triangle (Tri.), Wood Blocks (W. Bl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#). In measure 29, the Piccolo and Flute are silent. The Oboe and Clarinet play a rhythmic pattern of eighth notes. The Bassoon plays a long note. The Horns, Trumpets, Trombones, and Tubas play a chord. The Timpani and Cymbals are silent. The Triangle and Wood Blocks are silent. The Maguhu soloist plays a whole note. The Violin I and Violin II play a whole note. The Viola and Violoncello play a rhythmic pattern of eighth notes. In measure 30, the Piccolo and Flute are silent. The Oboe and Clarinet play a rhythmic pattern of eighth notes. The Bassoon plays a long note. The Horns, Trumpets, Trombones, and Tubas are silent. The Timpani and Cymbals are silent. The Triangle and Wood Blocks are silent. The Maguhu soloist plays a whole note. The Violin I and Violin II play a whole note. The Viola and Violoncello play a rhythmic pattern of eighth notes. There are some markings like '5' and '7' in the score, possibly indicating fingerings or breath marks.

31

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



33

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

35

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

37

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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40  $\text{♩} = 148$

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

*pp*  
*mf*  
*mf*

46

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

53

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.

59

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

66

Picc. Fl. Ob. Cl. Bsn. Hn. Hn. Tpt. Tbn. Tba. Timp. Cym. Tri. W. Bl. Maguhu solo Vln. I Vln. II Vla. Vc.

The musical score is for measures 66 through 71. The key signature has one sharp (F#) and the time signature is 4/4. The Piccolo (Picc.) and Flute (Fl.) parts are silent. The Oboe (Ob.) has a melodic line starting in measure 67. The Clarinet (Cl.) is silent. The Bassoon (Bsn.) plays a rhythmic pattern of eighth notes. The Horns (Hn.) are silent. The Trumpets (Tpt.) and Trombones (Tbn.) play a rhythmic pattern of eighth notes with accents. The Tuba (Tba.) is silent. The Timpani (Timp.) is silent. The Cymbals (Cym.) play a soft (*pp*) crash in measures 66 and 71. The Triangle (Tri.) is silent. The Woodwinds (W. Bl.) play a rhythmic pattern of eighth notes. The Maguhu soloist has a melodic line starting in measure 67. The Violins (Vln. I and Vln. II) play a rhythmic pattern of eighth notes. The Viola (Vla.) and Violoncello (Vc.) play a rhythmic pattern of eighth notes.



73

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

81 rit.

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.



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89  $\text{♩} = 60$   $\text{♩} = 50$

Picc.  $\text{♩} = 60$   $\text{♩} = 50$

Fl.  $\text{♩} = 60$   $\text{♩} = 50$

Ob.  $\text{♩} = 60$   $\text{♩} = 50$

Cl.  $\text{♩} = 60$   $\text{♩} = 50$

Bsn.  $\text{♩} = 60$   $\text{♩} = 50$

Hn.  $\text{♩} = 60$   $\text{♩} = 50$

Hn.  $\text{♩} = 60$   $\text{♩} = 50$

Tpt.  $\text{♩} = 60$   $\text{♩} = 50$

Tbn.  $\text{♩} = 60$   $\text{♩} = 50$

Tba.  $\text{♩} = 60$   $\text{♩} = 50$

Timp.  $\text{♩} = 60$   $\text{♩} = 50$

Cym.  $\text{♩} = 60$   $\text{♩} = 50$

Tri.  $\text{♩} = 60$   $\text{♩} = 50$

W. Bl.  $\text{♩} = 60$   $\text{♩} = 50$

Maguhu solo  $\text{♩} = 60$   $\text{♩} = 50$

Vln. I  $\text{♩} = 60$   $\text{♩} = 50$

Vln. II  $\text{♩} = 60$   $\text{♩} = 50$

Vla.  $\text{♩} = 60$   $\text{♩} = 50$

Vc.  $\text{♩} = 60$   $\text{♩} = 50$

97  $\text{♩} = 60$

Picc.  $\frac{4}{4}$

Fl.  $\frac{4}{4}$

Ob.  $\frac{4}{4}$

Cl.  $\frac{4}{4}$

Bsn.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$

Hn.  $\frac{4}{4}$

Tpt.  $\frac{4}{4}$

Tbn.  $\frac{4}{4}$

Tba.  $\frac{4}{4}$

Timp.  $\frac{4}{4}$

Cym.  $\frac{4}{4}$

Tri.  $\frac{4}{4}$

W. Bl.  $\frac{4}{4}$

Maguhu solo  $\frac{4}{4}$   $\text{♩} = 60$

Vln. I  $\frac{4}{4}$  *p* *arco* 5

Vln. II  $\frac{4}{4}$  *p* *arco*

Vla.  $\frac{4}{4}$  *p*

Vc.  $\frac{4}{4}$  *p*

99

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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101

Picc. *mp* 5

Fl.

Ob.

Cl. *mp* 5

Bsn.

Hn. *p*

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I *p* 5 6 6

Vln. II

Vla.

Vc.

103

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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105

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



108

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

*III*

Picc.  
Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Tbn.  
Tba.  
Timp.  
Cym.  
Tri.  
W. Bl.  
Maguhu solo  
Vln. I  
Vln. II  
Vla.  
Vc.

114

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Cym.

Tri.

W. Bl.

Maguhu solo

Vln. I

Vln. II

Vla.

Vc.



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116 ♩=48

Picc.

Fl.

Cl.

Bsn.

Timp.

Maguhu solo *p*

Vln. I ♩=48

Vln. II

Vla.

Vc. *pizz.* *p*



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## IV. Fourth Movement

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### IV. Fourth Movement

The musical score is for the Fourth Movement, starting at measure 58. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flutes, Oboes, Clarinets in Bb, Bassoons, FHorns in F1.2, Horns in F3.4, Trumpets in Bb, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a melodic line starting at measure 58, marked *mp*. The brass instruments play a sustained harmonic accompaniment, marked *p*. The timpani part is mostly silent, with a few notes in the first measure. The score is written in a standard orchestral format with a grand staff for each instrument.

2

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written in G major (one sharp) and 4/4 time. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), a brass section with Horns (Hn.), Trumpets (Tpt.), and Timpani (Timp.), and a string section with Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings are playing active parts, while the brass and timpani are mostly silent. The score is divided into four measures. A rehearsal mark '4' is placed above the first measure of the Flute part.



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8

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Detailed description: This is a page of a musical score, page 330, containing measures 8 through 11. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The string section includes Timpani (Timp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 8 starts with a rehearsal mark '8'. The Flute and Oboe parts have melodic lines with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Horns and Trumpets have sustained notes. The strings play a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the Bassoon part in measure 9.



4

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*f*

*mp*

*mp*

*mp*

*mp*

1

14

Fl.

Ob.

Cl. *mp* *mf*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

15

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn. 1

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 15 through 18. The score is for a full orchestra. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Measure 15 is marked with a '15' above the Flute staff. The Oboe part begins in measure 15 with a melodic line starting on a middle C, moving up stepwise to a high G, then down to a middle C, and continuing with a series of eighth notes. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The Clarinet and Bassoon parts are mostly silent in this section. The Bassoon part has a rhythmic pattern of eighth notes in measure 15. The Horns and Trumpets have specific parts in measures 15 and 18. The Timpani part has a single note in measure 15. The Violin and Viola parts have melodic lines with slurs. The Cello part has a rhythmic pattern of eighth notes.

16

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

17

Fl. *mp* *mf*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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18

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

10

19

Fl.

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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Musical score for measures 20 and 21. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measure 20: *mp* (mezzo-piano), sixteenth-note runs. Measure 21: *mf* (mezzo-forte), sixteenth-note runs.
- Ob.:** Rest in both measures.
- Cl.:** Measure 20: *mp*, sixteenth-note runs. Measure 21: *mf*, sixteenth-note runs.
- Bsn.:** Measure 20: Chordal accompaniment. Measure 21: Rest.
- Hn.:** Rest in both measures.
- Tpt.:** Rest in measure 20. Measure 21: Chordal accompaniment.
- Timp.:** Rest in both measures.
- Vln. I:** Whole note in measure 20, rest in measure 21.
- Vln. II:** Whole note in measure 20, rest in measure 21.
- Vla.:** Quarter notes with accents in both measures.
- Vc.:** Quarter notes with accents in both measures.
- Cb.:** Quarter notes with accents in both measures.



12

21

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn. 1

Hn.

Tpt.

Timp.

Vln. I *f*

Vln. II *f*

Vla. arco

Vc. arco

Cb. pizz. *mp*

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22

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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14

23

Fl. *f*

Ob. *mp* *mf*

Cl. *f*

Bsn.

Hn. 1

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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Musical score for orchestral instruments. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins at measure 24. The Oboe part features a melodic line starting at measure 24, marked *mp* and *mf*. The Clarinet part has a melodic line starting at measure 24. The Bassoon part has a rhythmic accompaniment starting at measure 24. The Horns part has a melodic line starting at measure 24, marked *p*. The Trumpet part has a melodic line starting at measure 24. The Timpani part has a rhythmic accompaniment starting at measure 24. The Violin I and II parts have melodic lines starting at measure 24. The Viola part has a melodic line starting at measure 24. The Violoncello part has a melodic line starting at measure 24. The Contrabass part has a melodic line starting at measure 24.

16

25

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn. 1

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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18

27

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 27 through 30. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute (Fl.) part begins with a half note G5, followed by a quarter note A5, and then a half note G5. The Oboe (Ob.) part starts with a rest, then enters at measure 28 with a sixteenth-note pattern, marked *mp*, which intensifies to *mf* by measure 30. The Clarinet (Cl.) part has a half note G4, followed by a quarter note A4, and then a half note G4. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes in the first two measures. The Horns (Hn.) and Trumpet (Tpt.) parts have rests in the first two measures, with the Trumpet entering in measure 30 with a rhythmic pattern. The Timpani (Timp.) part has a rest. The Violin I (Vln. I) and Violin II (Vln. II) parts play a half note G4, followed by a quarter note A4, and then a half note G4. The Viola (Vla.) part has a half note G3. The Violoncello (Vc.) part has a half note G2. The Contrabass (Cb.) part has a half note G1.

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*



20

29

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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30

Fl.

Ob. *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla.

Vc.

Cb.

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22

31 a1

Fl. *mp*

Ob.

Cl.

Bsn. *p*

Hn. I. *p*

Hn. III. *p*

Tpt.

Timp.

Vln. I *mp* *mf* *mp*

Vln. II *mf* *mp*

Vla. *mp* *mp*

Vc.

Cb.

Musical score for measures 33-36. The score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Oboe (Ob.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Clarinet (Cl.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Bassoon (Bsn.):** Measures 33-34 have a rhythmic pattern of eighth notes. Measures 35-36 have a rhythmic pattern of eighth notes.
- Horn I (Hn. I):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Horn II (Hn. II):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Trumpet (Tpt.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Timpani (Timp.):** Measures 33-34 have a rhythmic pattern of eighth notes. Measures 35-36 have a rhythmic pattern of eighth notes.
- Violin I (Vln. I):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Violin II (Vln. II):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Viola (Vla.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Violoncello (Vc.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.
- Contrabass (Cb.):** Measures 33-34 have a melodic line with a fermata. Measures 35-36 have a melodic line with a fermata.

24

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 37 through 40. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The percussion section includes Timpani (Timp.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 37 begins with a rehearsal mark. The Flute and Oboe parts have melodic lines with slurs. The Clarinet and Bassoon parts have rhythmic patterns. The Bassoon part has a steady eighth-note accompaniment. The Horns and Trumpets have sustained notes. The Timpani part is silent. The Violin I part has a fast sixteenth-note pattern. The Violin II part has a similar pattern. The Viola part has a slower, more melodic line. The Violoncello and Contrabass parts have a steady eighth-note accompaniment.

41 ♩=62

Fl.  
Ob.  
Cl.  
Bsn. *p*  
Hn.  
Hn. *mp*  
Tpt.  
Timp.  
Vln. I ♩=62  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This is a page of a musical score, page 25, measures 41-44. The score is for a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The strings include Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩=62. The woodwinds have various melodic and rhythmic parts. The Bassoon part starts with a piano (*p*) dynamic. The Horns have long sustained notes. The strings provide harmonic support with various rhythmic patterns. The page number 25 is in the top right, and the measure number 41 is at the start of the first staff.

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26

45  $\text{♩} = 72$

Fl. *mf*

Ob.

Cl. *mp* *mf*

Bsn.

Hn. *mp*

Hn.

Tpt.

Timp.

Vln. I *mf* a1

Vln. II

Vla. *mf* a1

Vc. *pizz.* *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 45 to 48. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as quarter note = 72. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins in measure 45 with a melodic line marked *mf*. The Clarinet part also starts in measure 45 with a melodic line marked *mp*, which transitions to *mf* in measure 46. The Horn I part has a melodic line marked *mp* in measure 45. The Violin I part has a melodic line marked *mf* starting in measure 46, with a first alternative (a1) indicated. The Viola part has a melodic line marked *mf* starting in measure 46, also with a first alternative (a1). The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes, with the Cello part marked *pizz.* and *p*, and the Contrabass part marked *p*.

49

Fl.

Ob. *a1*  
*mf*

Cl. *a1*  
*mf*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for measures 49 through 52. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part begins in measure 49 with a melodic line. The Oboe and Clarinet parts enter in measure 50 with a similar melodic line, marked *mf* and *a1*. The Bassoon part is silent. The Horns, Trumpet, and Timpani parts are silent throughout. The Violin I part enters in measure 50 with a melodic line, marked *mp*. The Violin II part enters in measure 50 with a rhythmic accompaniment. The Viola part is silent. The Violoncello and Contrabass parts enter in measure 50 with a rhythmic accompaniment. The score ends in measure 52 with a double bar line.



28

53  $\text{♩} = 70$

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn. *mf*

Hn. *mf*

Tpt.

Timp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p*

Cb. *p*

58

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*mp*

*mp*

*mp*

arco

Detailed description: This page of a musical score covers measures 58 to 61. The score is for a full orchestra. Measures 58-60 are in the key of D major (two sharps). Measure 61 changes to the key of B-flat major (two flats). The Flute (Fl.) part has a melodic line starting in measure 58, with a dynamic marking of *f* in measure 61. The Oboe (Ob.) part has a melodic line starting in measure 60, with a dynamic marking of *f* in measure 61. The Clarinet (Cl.) part has a melodic line starting in measure 58, with a dynamic marking of *f* in measure 61. The Bassoon (Bsn.) part has a melodic line starting in measure 58, with a dynamic marking of *f* in measure 61. The Horns (Hn.) part has a sustained note in measure 58, with a dynamic marking of *f* in measure 61. The Trumpets (Tpt.) part has a sustained note in measure 58, with a dynamic marking of *f* in measure 61. The Timpani (Timp.) part has a sustained note in measure 58, with a dynamic marking of *f* in measure 61. The Violin I (Vln. I) part has a melodic line starting in measure 58, with a dynamic marking of *mp* in measure 61. The Violin II (Vln. II) part has a melodic line starting in measure 58, with a dynamic marking of *mp* in measure 61. The Viola (Vla.) part has a melodic line starting in measure 58, with a dynamic marking of *mp* in measure 61. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes, with a dynamic marking of *mp* in measure 61. The Contrabass (Cb.) part has a rhythmic pattern of eighth notes, with a dynamic marking of *mp* in measure 61. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

30

62  $\text{♩} = 58$  a1

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p*

Hn. I. *p*

Hn. III. *p*

Tpt. *p*

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 62, 63, and 64. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 58. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn I (Hn. I.), Horn III (Hn. III.), and Trumpet (Tpt.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows various melodic lines and rests for each instrument. Dynamics include *mp* (mezzo-piano) and *p* (piano). A first ending bracket labeled 'a1' spans measures 63 and 64. The bassoon part has a *p* dynamic in measure 64. The horn parts have *p* dynamics in measure 64. The string parts have *mp* dynamics in measure 64.

66

Fl.

Ob. *a1*  
*mp*

Cl. *a1*  
*mp*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 66 through 69. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 66 with a melodic line. The Oboe (Ob.) and Clarinet (Cl.) parts enter in measure 67 with a similar melodic line, both marked *mp* and *a1*. The Bassoon (Bsn.) part provides a rhythmic accompaniment of eighth notes. The Horns (Hn.), Trumpet (Tpt.), and Timpani (Timp.) parts are mostly silent, with the Horns playing sustained notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment of eighth notes. The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts play sustained notes.

32

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 32, containing measures 70 through 73. The score is for a woodwind and string ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds have various melodic and rhythmic parts, with some woodwinds playing sustained notes. The strings provide a harmonic and rhythmic foundation with various patterns and textures.

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32

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 70 through 73. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 70 with a sixteenth-note figure. The Oboe (Ob.) part has a similar figure starting in measure 72. The Clarinet (Cl.) part has a more complex sixteenth-note pattern starting in measure 70. The Bassoon (Bsn.) part provides a steady accompaniment of eighth-note chords. The Horns (Hn.) and Trumpet (Tpt.) parts have sustained notes with some movement in measure 72. The Timpani (Timp.) part is silent. The Violin I (Vln. I) part has a melodic line with sixteenth-note runs. The Violin II (Vln. II) part has a rhythmic accompaniment of eighth notes. The Viola (Vla.) part has a melodic line with eighth-note accompaniment. The Violoncello (Vc.) and Contrabass (Cb.) parts have a bass line with eighth-note accompaniment.

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74

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Detailed description: This page of a musical score covers measures 74, 75, and 76. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The woodwinds play melodic lines with various articulations. The bassoon part starts with a piano (*p*) dynamic. The strings provide harmonic support with sustained notes and rhythmic patterns.

34

77  $\text{♩} = 78$

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Bsn.

Hn. 1 2

Tpt.

Timp.

Vln. I *f*

Vln. II *f*

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.



Musical score for measures 79-82. The score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are:

- Fl. (Flute):** Measures 79-82, starting with a *mp* dynamic and ending with a *mf* dynamic. The part consists of a continuous eighth-note pattern.
- Ob. (Oboe):** Measures 79-82, starting with a *mp* dynamic and ending with a *mf* dynamic. The part consists of a continuous eighth-note pattern.
- Cl. (Clarinet):** Measures 79-82, starting with a *mp* dynamic and ending with a *mf* dynamic. The part consists of a continuous eighth-note pattern.
- Bsn. (Bassoon):** Measures 79-82, playing a rhythmic pattern of eighth notes.
- Hn. (Horn):** Two staves. The first staff has a first ending bracket over measures 79-80. The second staff is silent.
- Tpt. (Trumpet):** Measures 79-82, playing a rhythmic pattern of eighth notes.
- Timp. (Timpani):** Measures 79-82, silent.
- Vln. I (Violin I):** Measures 79-82, playing a melodic line with a first ending bracket over measures 79-80.
- Vln. II (Violin II):** Measures 79-82, playing a melodic line with a first ending bracket over measures 79-80.
- Vla. (Viola):** Measures 79-82, playing a rhythmic pattern of eighth notes.
- Vc. (Violoncello):** Measures 79-82, playing a rhythmic pattern of eighth notes.
- Cb. (Contrabass):** Measures 79-82, playing a rhythmic pattern of eighth notes.

36

80

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

84

Fl. *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. 1

Tpt.

Timp.

Vln. I *f*

Vln. II *f*

Vla. arco

Vc. arco

Cb. pizz. *mp*

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *f* *mp* *mf*

1 2

Detailed description: This is a page of a musical score for measures 86 and 87. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The brass section includes Trombones (Tbn.) and Timpani (Timp.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 86 shows the Oboe and Bassoon playing a melodic line with dynamics *mp* and *mf*. The Flute and Clarinet are silent. The Bassoon has a dynamic marking of *f*. The Horns and Trumpets have rests. The strings play a rhythmic accompaniment. Measure 87 shows the Flute and Clarinet playing a melodic line with a dynamic marking of *f*. The Oboe and Bassoon continue their melodic line with dynamics *mp* and *mf*. The Bassoon has a dynamic marking of *f*. The Horns and Trumpets have rests. The strings continue their accompaniment.

40

88

Fl.

Ob. *mp* *mf* *mp* *mf*

Cl.

Bsn.

Hn. 1 2

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *mp* *mf*

42

92

Fl.

Ob. *mp* *mf* *mp* *mf*

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



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94

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf*

*mp* *mf*

44

95 a1

Fl. *mp*

Ob.

Cl.

Bsn. *p*

Hn. I. *p*

Hn. III. *p*

Tpt.

Timp.

Vln. I *mp* *mf* *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc.

Cb.

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Musical score for measures 97-100. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features various dynamics such as *mp* and *a1*, and includes performance markings like hairpins and slurs.



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46

101

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Detailed description: This page of a musical score contains measures 101, 102, and 103. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 101 with a sixteenth-note pattern. The Oboe (Ob.) part has a whole note in measure 103. The Clarinet (Cl.) part has a sixteenth-note pattern in measure 101. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes. The Horns (Hn.) part has a whole note in measure 103. The Trumpet (Tpt.) part is silent. The Timpani (Timp.) part has a single note in measure 102. The Violin I (Vln. I) part has a sixteenth-note pattern in measure 101. The Violin II (Vln. II) part has a sixteenth-note pattern in measure 101. The Viola (Vla.) part has a half note in measure 101. The Violoncello (Vc.) part has a half note in measure 101. The Contrabass (Cb.) part has a half note in measure 101.

104

Fl.  
Ob.  
Cl.  
Bsn.  
Hn.  
Hn.  
Tpt.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p*

Detailed description: This is a page of a musical score for measures 104 through 107. The score is written for a full orchestra. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with grace notes and slurs. The Clarinet (Cl.) has a single note in measure 107. The Bassoon (Bsn.) plays a rhythmic pattern of eighth notes. The Horns (Hn.) and Trumpet (Tpt.) parts have sustained notes with slurs. The Timpani (Timp.) part has a simple rhythmic pattern. The Violins (Vln. I and II) play a melodic line with slurs. The Viola (Vla.) has a melodic line with slurs. The Violoncello (Vc.) and Contrabass (Cb.) parts have a rhythmic pattern of eighth notes.



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## BIOGRAPHY

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