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## Research on the Music Transmission Types of the Native Guangxi Bourau Chorus

Zou jian jun

Dr. Nataporn Rattanachaiwong (Thailand)

Zhang YingHua (China)

Ph.D. Performing arts

Suan Sunandha Rajabhat University, Thailand

421948968@qq.com

### Abstract

The study of music communication in this paper mainly refers to the mutual transmission and sharing of music ideas and music information of Guangxi Bourau indigenous chorus in the process of social group communication. The purpose of this study is to analyze and summarize the status and type characteristics of Guangxi Bourau indigenous choral music communication under the background of globalization. This paper mainly uses literature research method and comparative research method to analyze and compare the music transmission types and characteristics of Guangxi Bourau indigenous chorus. Through analysis and research, it is found that the choral communication of Guangxi Bourau Chorus is mainly divided into vertical communication and horizontal communication. Vertical transmission mainly refers to the natural folk transmission of the native Guangxi Bourau chorus, including the intergenerational and ethnic transmission of the Guangxi Bourau multi-part folk songs. Horizontal communication mainly refers to the choral creation of Zhuang nationality and the cross-cultural communication of singing. It mainly refers to the communication of choral works of Guangxi Bourau folk songs adapted and created within the region of Guangxi by adopting Guangxi Bourau music materials and adopting Western music creation techniques, mainly involving the communication forms of school education, social organization and modern media.

**Keywords:** Native Guangxi Bourau Chorus, Music transmission type characteristics

### Introduction

Bourau is one of the most populous ethnic minorities in China, who uses the native Bourau language, which belongs to the Zhuang-Dai branch of the Zhuang-Dong languages. Bourau people are also natives to Guangxi, whose ancient names are 'Xi'ou', or 'Luo Yue'.



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Bourau people are now distributed among 31 provinces, autonomous regions, and municipalities all over China, which stretches from Lianshan-Zhuangzu and Yaozu Autonomous County of Guangdong Province in the east, to Wenshan-Zhuangzu and Miaozi Autonomous Prefecture of Yunnan Province in the west. Bourau people are mainly distributed in the Guangxi Zhuang Autonomous Region.<sup>①</sup> The Bourau people are known for their 'Exceptional singing skills', which express their life, feelings, thoughts and emotions through folk songs, thus forming a unique Bourau singing culture. The Native Bourau Chorus researched in this thesis are mainly focused on two aspects. First, 'Multi-Voice Bourau Folk songs', which refers to the Bourau multi-voice choral works, represented by the three-voice folk songs of 'Mashan', 'Shanglin' and other regions, etc. Second, 'Native Bourau Chorus<sup>②</sup>' refers to the choral works with regional and Bourau style adapted from the native Guangxi ethnic folk music materials. Communication mainly refers to the exchange, communication, transmission and sharing of ideas and information. The music communication studied in this paper mainly refers to the mutual transmission, communication and sharing of Guangxi Bourau indigenous chorus music thought and music information in the process of social group communication. It is mainly divided into vertical communication (intergenerational communication, ethnic communication) and horizontal communication (creation communication and singing communication, etc.).

## Purpose

In order to analyze and summarize the music communication types and artistic characteristics of the Native Guangxi Bourau Chorus music under the background of globalization

## Research Scope

### 1. Object scope:

It mainly involves the inter-generational and inter-ethnic natural communication works of the Bourau Chorus, and works adapted and created for school education, social organization and modern media communication

### 2. Area:

First of all, Bourau multi-voice folk songs are mainly divided into three major areas

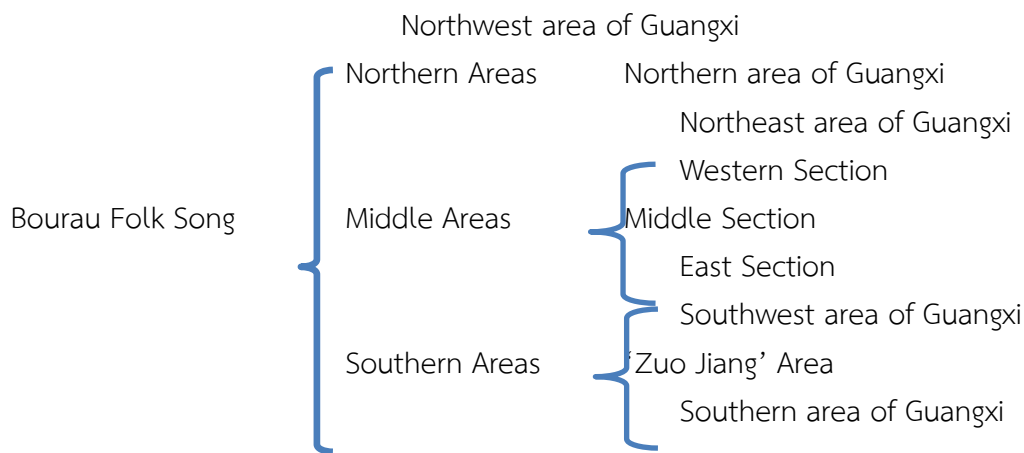
① Baidu Baike, 'Bourau', <https://baike.baidu.com/item/>

② Tian Xiaobao: The Diversified Development of Chinese Contemporary Chorus Art Chapter ONE Page 21 Chinese Folk Song Chorus (Folk song chorus refers to the chorus composed and adapted from folk songs)



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with different emotions according to its language style and geographical characteristics, which are the northern, the middle and the southern area. The folk songs are traditionally called ‘Huan’ or ‘Bi’ in the northern dialect area along the banks of the Hongshui River and the area north of it, and they are mostly in microtone and Gong-mode, which is one of the traditional Chinese tonal systems. The folk songs in the southern area, including the area south of the You River in the southern dialect region, are traditionally called ‘Xi (poetry)’ and are mostly in the style of Yu-mode. The middle area refers to the Daming Mountains in central Guangxi and the area along the ‘You’ river in between of the northern and southern areas. The folk songs in this area are mainly in Shang-mode and have a comprehensive character due to the integration between northern and southern dialects in this area. It mainly involves intergenerational and ethnic transmission.



Secondly, the range of choral works of Zhuang nationality mainly refers to the representative choral works with Zhuang style and regional characteristics adapted and created by professional composers and sung and spread by choruses in Guangxi region since 1949. It mainly involves choral communication of school education, social organization and modern media in Guangxi region.

**Methodology**

This paper mainly uses the literature research method and the comparative research method to analyze and compare the folk intergenerational and ethnic vertical natural transmission of "the Native Guangxi Bourau Chorus", and the horizontal cross-cultural transmission of professional creation and singing of Zhuang native chorus.



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## Research Results

The study of music communication in this paper mainly refers to the mutual transmission and sharing of music ideas and music information of the native Guangxi Bourau indigenous chorus in the process of social group communication. Through analysis and research, it is found that the choral communication of the native Guangxi Bourau chorus, is mainly divided into vertical communication and horizontal communication. The vertical transmission of the native Guangxi Bourau chorus mainly refers to the folk natural transmission mode of multi-voice singing, which has been handed down from the history of the Guangxi Bourau and is composed orally and improvisatively, including the inter-generational transmission and inter-ethnic transmission of the native Guangxi Bourau multi-voice folk songs. More than 20 counties and cities in six regions of Guangxi were spread, among which Baise, Liuzhou, Hechi and Nanning were the most abundant<sup>①</sup>. The characteristics of transmission modes are described as follows: intergenerational transmission mainly refers to the pedigree transmission of the inheritors of the multivoice folk songs of the Zhuang ethnic group through family inheritance and apprenticeship inheritance. Ethnic communication mainly refers to the regional characteristics of the north, middle and south roads of the multivocal folk songs of the native Guangxi Bourau and the transmission of the singing style of the Zhuang dialect. The ethnic spread of Beilu Zhuang multi-part folk songs is mainly based on the original two-part folk songs of "Huan and Bi", which are mostly sung in northern Zhuang dialect and Guiliu dialect, such as "Liucheng Zhuanghuan". Ethnic transmission of the multi-part folk songs of the native Guangxi Bourau in the middle road is mainly based on the original ecological folk songs with two or three parts of "Huan", which are sung in northern Zhuang dialect, Chinese and Cantonese, such as "Mashan Three-part Folk Song". The ethnic spread of Zhuang multi-part folk songs on South Road is mainly composed of two-part original ecological folk songs of "poem type", which are mostly sung in southern Zhuang dialect, including Napo Black Yizhuang and Debao Blue Yizhuang.

Horizontal communication mainly refers to the creation and cross-cultural communication of Zhuang nationality's indigenous choral singing. It mainly refers to the communication of the native Guangxi Bourau chorus music materials and adopting western music creation techniques to adapt and create the choral singing of the native Guangxi Bourau folk songs within the scope of Guangxi, mainly including the communication forms of school education, social organization and modern media. School education dissemination is

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① Fan Ximu Overview of Zhuang Folk Songs [M] Nanning Guangxi Nationalities Press, 2009-08



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mainly refers to the Zhuang aboriginality chorus in the modern school of the basic classroom teaching, professional teaching, literacy teaching, and the spread of the performance of singing arts, mainly related to primary and secondary school music education, art colleges and universities of professional music education, art education in common colleges and universities general literacy courses, and other forms of education and the spread of art performance activities; The communication of social organizations mainly refers to the communication of singing, teaching and competition activities of the native Guangxi Bourau chorus works organized by social, mass and off-campus art groups, training institutions and other associations. Modern media communication of Zhuang nationality's native chorus mainly refers to the music communication of the native Guangxi Bourau chorus through modern technological media means, mainly refers to the technical means communication of printing media (mainly including music score, newspapers and magazines, etc.) and electronic media (mainly including radio, film and television, audio-visual and network media, etc.). It mainly involves the field of intangible cultural heritage (such as the three-part folk songs of the native Guangxi Bourau), the field of music science and technology (recording and video synthesis and mixing, arrangement and accompaniment production, etc.), the field of music aesthetics and the field of music audience (the modernity change of aesthetic connotation and the weakening of cultural identity of the audience of the native Guangxi Bourau chorus transmission, etc.).

## Analysis and discussion of research results

### 1. Music inheritance and music dissemination

First of all, from the direction of music communication, it can be divided into vertical communication and horizontal communication. Vertical communication is mainly manifested as the inheritance of the same musical cultural concepts, musical knowledge and skills. That is to say, musical inheritance is included in music communication, and musical inheritance is the vertical transmission of music. The natural folk communication mode mainly involves the oral improvisation of the Zhuang ethnic group by multi-voice singing, which has been handed down to the present day, including the intergenerational and inter-ethnic communication of the Zhuang ethnic multi-voice folk songs. Secondly, horizontal communication is mainly manifested in the mutual contact, mutual exchange and mutual blending of different musical cultures. It mainly involves the professional creation and singing communication of the native Guangxi Bourau chorus, including the cross-cultural



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music communication such as mutual learning, mutual communication and performance activities between different choruses at home and abroad.

**2. the Music Transmission Types of the Native Guangxi Bourau Chorus**

According to the "Encyclopedia of Music" edited by Miao Tianrui, "Choral" refers to "a singing organization that performs multi-part music collectively". His works are called "choral songs". the native Guangxi Bourau multi - voice folk song and the native Guangxi Bourau folk song chorus belong to chorus category in a broad sense. The multi-voice folk song of the the native Guangxi Bourau chorus is the basis of the development of the native Guangxi Bourau chorus and belongs to the category of folk chorus. The adapted choral of the native Guangxi Bourau folk song chorus is the development and evolution of the local choral of the the native Guangxi Bourau chorus. It mainly refers to the choral works with Guangxi regional style and Zhuang ethnic style that composers obtain unique musical thoughts, ethnic tones and creative inspiration through field investigation, adopt Guangxi ethnic folk music elements in music form and combine with Western composition techniques to adapt and create. It belongs to the category of professional chorus. Therefore, according to their common regional environment, national customs, language characteristics, musical forms and cultural behaviors, this paper defines the choral chorus as the native choral chorus of the native Guangxi Bourau. As a national intangible cultural heritage, the multi-vocal folk song of the the native Guangxi Bourau is the original folk chorus of the native Guangxi Bourau that has been handed down from history to the present. However, the choral chorus of the native Guangxi Bourau is a new choral form of folk song, which is influenced by the western choral creation and singing thinking and adapted from the folk music materials of Guangxi nationality combined with the western multi-tone composition techniques. The multi-voice folk song of the native Guangxi Bourau is the origin and research basis of the development of the native Guangxi Bourau indigenous chorus, and the adapted chorus of the native Guangxi Bourau folk song is the development and innovation of the native Guangxi Bourau indigenous chorus.

The transmission of choral music of the native Guangxi Bourau chorus is mainly divided into vertical transmission and horizontal transmission. Vertical communication mainly refers to the natural folk communication of the native Guangxi Bourau chorus, including intergenerational communication and ethnic communication. The intergenerational transmission of the local choral of the Zhuang nationality mainly refers to the family inheritance of the inheritors of the multivocal folk songs and the pedigree transmission of



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the inheritors of the master and apprentices. The ethnic transmission of the local choral of the native Guangxi Bourau chorus refers to the inheritance of the traditional multivocal folk songs with the musical style of Guangxi Bourau and the characteristics of different regional dialects within the transmission area. Lyrics are the soul of the inheritance of the traditional multivocal folk songs of native Guangxi Bourau, with the characteristics of "fixed song lyrics, improvisation, folk custom and ballad". The natural folk spread of the native Guangxi Bourau chorus is mainly a kind of singing behavior and the spread of singing works, which is composed by the group and passed on orally by many people and parts from the history to the present by Guangxi Bourau in Guangxi. Lateral spread is mainly refers to the zhuang aboriginality composing and singing chorus of cross-cultural communication, zhuang aboriginality chorus ChuangYan spread mainly refers to the zhuang music material, the use of western music creation techniques based on the creation of the guangxi zhuang folk song chorus works of ChuangYan transmission, mainly involved in school education, social organizations and modern media, and other forms of communication. The choral works of the native Guangxi Bourau chorus in Guangxi are mainly divided into two categories: the adapted choral works and the adapted choral works.

### Research Recommendations

1. Suggestions on strengthening the protection of natural communication culture and ecology by the government:

1) It is suggested that the government formulate supporting policies and funds to set up practice bases for folk songs creation, performance and communication of ethnic minorities (including Zhuang) at the provincial, city and county levels, and that local mass art galleries be specifically responsible for the overall management, so as to promote the development of creative talents and the dissemination of works of zhuang indigenous chorus.

2) It is suggested that the government should give priority to the inheritance bases of "Zhuang folk songs" at the county and township level in terms of supporting policies and funds, and the local mass art museums should be specifically responsible for the overall planning, coordinating and managing the non-genetic successors of Zhuang folk songs to do a good job in singing, teaching and learning of zhuang folk songs, so as to effectively protect the spread and healthy development of zhuang multi-voice folk songs among the people.

2. Suggestions on promoting the development of national characteristics in school education dissemination by the government:



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1) It is suggested that colleges and universities with music majors in Guangxi should set up minority singer classes, formulate relevant talent training programs and specific teaching plans, and set up music courses with minority characteristics and vocal music training programs to promote the cultivation and dissemination of zhuang folk song singing talents

2) It is suggested to start special ethnic language courses and ethnic music classes in primary schools of cities, counties and townships where conditions are available, cultivate minority singers from an early age, and set up special ethnic music appreciation courses in middle schools to stimulate students' national identity and pride.

3. Recommendations on the power of example to promote the dissemination of healthy development in social organizations:

1) The choir association and other organizations should strengthen the support and management of social choral groups, encourage the singing of ethnic characteristic choral works, create a good artistic atmosphere for the creation, performance and communication of zhuang indigenous choral groups, improve people's sense of national identity, national cultural subjectivity and cultural characteristics, and cultivate and create national chorus leaders. To promote the sustainable development of guangxi minority chorus through the power of example dissemination

2) The choral association and the choral Union should promote the construction of indigenous choral teaching materials of ethnic minorities, carry out equal dialogue and communication with other cultures in an open attitude of "cultural consciousness", and spread and recommend themselves to the world through indigenous choral works.

4. Suggestions on multi-channel and multi-level development of modern media communication:

1) Expand the channels of national characteristic choral music transmission of printing media (mainly including musical scores, newspapers, magazines, etc.).

2) Enrich and popularize the means of music transmission on modern media platforms such as electronic media (mainly including radio, film and television, audiovisual and Internet media).

3) Promote the application of music communication technology in the field of music technology (recording, video synthesis and mixing, music arrangement and accompaniment production, artificial intelligence music, etc.)



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