



The 14th National and International Conference
"Global Goals, Local Actions: Looking Back and Moving Forward "2021
18August, 2021

Cultural Connotation of the Creation of the Zhuang Style Piano Songs

Zhao Yu

327561194@qq.com

Ren Xiulei

845298386@qq.com

Chutima Maneewattana

chutima.ma@ssru.ac.th

PhD Performing Arts

Faculty of Fine and Applied Arts

Suan Sunandha Rajabhat University

Abstract

This paper studies cultural connotation of the creation of the Zhuang style piano songs through describing the historical development from the perspective of music historiography and the source of creative ideas from humanities. And the paper will analyze fourteen the Zhuang style piano songs to summarize nine cultural connotations of the creation of Zhuang style piano songs including geographical environment, historical background, festival celebrations, fairy stories, labor life, opera dance, folk songs, percussion instruments, and language tones. These cultural connotations have reflected the artistic value of the Zhuang style piano songs, which provides a reference for the creation and performance of the Zhuang style piano songs.

Keywords: Zhuang style, Piano songs, Cultural connotation

Introduction

Piano musical instruments have been developed in China for more than 100 years. In 1934, a Chinese pianist named He Luting composed the piano song of "Shepherd Boy Piccolo", marking the establishment of Chinese style piano music. The development of Chinese style piano music has also experienced nearly a hundred years. In the past hundred years, what is Chinese style music has been a topic that composers and music scholars have been discussing and waiting to answer. In the process of discussing and answering this topic, Chinese style music are considered to be songs that are mainly composed of ethnic folk



The 14th National and International Conference
 "Global Goals, Local Actions: Looking Back and Moving Forward "2021
 18August, 2021

music and show different ethnic styles. It is closely related to the emergence and prosperity of the Zhuang style piano songs (Tin Yezhuo, 2011). Based on a great affection for hometown and a strong resonance with the Zhuang culture in piano songs of author who lived in Guangxi and having studied a large number of Zhuang style piano songs since childhood, this paper will analyze the cultural connotation of Zhuang style piano songs, and provide references for the creation and innovation of Zhuang style piano songs in the future.

Objective

To study cultural connotation of the creation of the Zhuang style piano songs from the perspective of music history and humanities.

Study scope

The author's study scope: 14 Zhuang style piano songs with more than three pages of musical notation, published in mainland China from 1962 to 2020.

No.	Author	Name of song	Year of creation and publication
1	Jin Xiang	"Liu Sanjie Suite"	1962
2	Hai Peng	"Zhuangshan Fisherman's Song"	1970s
3	Lu Huabo	"Donglan Bronze Drum Dance"	1977
4	Ni Hongjin	"Zhuang Township Suite"	1978
5	Lu Huabo	"Song of Jianhe"	Created in 1976, published around 1979
6	Wang Xiaoning	"Xishan Painting Page"	1980
7	Ding Ling	"Dream of Bronze Drums"	1996
8	Lu Jianye	"Moluoza's Sighs"	Created in 1996, titled "Luo Yue Qing Si", published in 2002, and later renamed "Moluoza's Sighs"
9	Cai Shixian	"Liu Sanjie Theme Fantasia"	2002
10	Qiu Panyangyang and Lu Jianye	"Dreamy Tea Mountain"	2008



The 14th National and International Conference
 "Global Goals, Local Actions: Looking Back and Moving Forward "2021
 18August, 2021

No.	Author	Name of song	Year of creation and publication
11	Li Jia	"Water Cave"	2009
12	Qiu Yulan	"Sunrise in the Valley"	2014
13	Dai Lixia	"Song of Shanzhai"	2017
14	Zhou Jianfeng	"Zhuang Opera Caprice"	2020

Methodology

1. Literature method: collect information from the literature
2. Interview method: interviewing composers and collect information related to the research objects

Results

The creation of piano songs reflects the cultural connotation. The cultural connotation of the creation of the Zhuang style piano songs originates from the geographical environment, historical background, festival celebrations, fairy stories, labor life, opera dance, folk songs, percussion instruments, and language tones.

1. Geographical environment

The geography of Guangxi is a karst area, and most areas are distributed with limestone. There are many stone mountains. Rock caves and underground rivers are intertwined to form a scene of natural wonders, which is why "Guilin's mountains and rivers are the best in the world". The song of "Zhuang Township Suite" at No.4 expresses the author's feelings when rafting in Zhuang Township. It uses continuous arpeggios to outline the beautiful scenery of Zhuang Township as "mountains connect mountains, rivers connect rivers" (Wang Jiehui, 2014). The song of "Song of Jianhe River" at No.5 mentions the Jianhe River which originated in Bameng, Jingxi County, Guangxi. It depicts the blue waves of Jianhe River and the joyous singing and dancing of the people living on the riverbank (Jiang Wei, 2015). The song of "Dream Tea Mountain" at No.10 depicts an ancient tea mountain like a fairyland in the northwest of Guangxi (Yu Li, 2014).

2. Historical background

The song of "Xishan Painting Page" at No.6 is related to historical background. The creation inspiration comes from the history of ancient battlefield site of Jintian in Xishan, Guiping, Guangxi. The song portrays the peasant uprising movement that is significant and



The 14th National and International Conference
"Global Goals, Local Actions: Looking Back and Moving Forward "2021
18August, 2021

affects more than half of China.

3. Festival celebrations

Creation inspiration for many Zhuang style piano songs comes from Zhuang ethnic minority "March 3rd" festival, which is like "Zhuang's Valentine's Day". The song of "Zhuang Township Suite" at No.4 depicts the joyful scenes of every song festival. In the festival, young men and women will get dressed up, get together to sing folk songs, beat gongs, drums and listen to antiphonal songs. The song of "Donglan Bronze Drum Dance" at No.3 depicts the scene of the Spring Festival, that is, when the Spring Festival is approaching every year, everyone sings and dances for the New Year (Xue Ke, 2015).

4. Fairy stories

The song of "Sigh of Molozha" at No.8 was based on the Zhuang fairy story of "Buluotuo and Molozha". The song uses descriptive narrative techniques and musical language to portray the great contribution of Moroza, the Zhuang ancestor who created the Zhuang ethnic minority community. Moroza had the spirit of sacrifice and gave up his life to create the world in the fairy story.

5. Labor life

The song of "Zhuangshan Fisherman's Song" at No.2 is created by adopting the form of "artistic sketching" to outline labor life. It's a narrative song about the labor life of "fishing", one of the most important labor works of the Zhuang people. It depicts the poetic scene of young fishery members rowing a boat and singing songs when they cast a net to fish and obtain a good harvest. The song of "Zhuang Township Suite" at No.4 also depicts scenes of labor life.

6. Opera dance

Zhuang opera is a local traditional drama in Guangxi Zhuang Autonomous Region and one of the national intangible cultural heritage. The song of "Zhuang Opera Caprice" at No.14 is based on the music of Zhuang opera dance which is reflected in the whole song. The song of "Donglan Bronze Drum Dance" at No.3 is also based on opera dance. It depicts a scene of playing drums, singing and dancing by the compatriots of the Zhuang ethnic minority group. When they danced to climax, they were emotionally excited, accompanied by enthusiastic cheers.

7. Folk songs

The song of "Sanjie Liu suite" at No.1 are created based on the folk song of the Zhuang ethnic minority in the movie named "Sanjie Liu". The song of "Zhuang Township



The 14th National and International Conference
"Global Goals, Local Actions: Looking Back and Moving Forward "2021
18August, 2021

Suite" at No.9 are created based on the tune of the folk song named "Folk Songs are Like Spring River Water" (Chen Haiyan, 2014). The main melodies of "Zhuang Township Suite" at No.4 comes from four Zhuang folk songs, namely "The Ship Comes from a Distance", "The White Skirt Comes from the Forest", "The Baby Sleeps Sweetly", and "The Singing of Wine to Meet the Sun". The song theme of "Water Cave" at No.11 is based on the folk songs of the Zhuang ethnic minority in Lingyun, Guangxi. The song of "Sunrise in the Valley" at No.12 are created by using the basic tone of the Zhuang folk song named "Stars in the Sky with the Moon" in Napo, Guangxi, depicting the dawn and morning mist covering the valley.

8. Percussion instrument

In the history of the Zhuang ethnic minority, the bronze drum is not only a percussion instrument, but also a symbol of power and wealth. In the Zhuang style piano songs studied in this paper, the song of "Song of Shanzhai" at No.13 uses the "bronze drum" as a creative element and music creation inspiration (Dai Lixia, 2016). There are many drum beats and rhythms in the song of "Donglan Bronze Drum Dance" at No.3. Different drum beats and rhythms correspond to different Zhuang dances. The song "Dream of Bronze Drums" at No. 7 was created after the author visited the bronze drum exhibition hall of Guangxi Museum many times and read a lot of materials about bronze drums. The first three chapters of the song are created based on percussion instrument of "bronze drum".

9. Language tones

Besides the influence of geography, history and customs, piano songs are influenced by ethnic language tones in the process of song style forming. Language tones have a great influence on the tone of piano songs and have become the most direct factor for the musical style and characteristics. The song of "Zhuang Township Suite" at No.4 are derived from language tones, and melodies of the up and down glide in the song reflect the tone of Zhuang language.

Discussion and Conclusion

From the research results, it is found as follows.

The cultural connotation of the creation of the Zhuang style piano songs covers the geographical environment, historical background, festival celebrations, fairy stories, labor life, opera dance, folk songs, percussion instruments, and language tones. The cultural connotation of the creation of the Zhuang style piano songs is a part of Zhuang culture in terms of geography, history, and humanistic beliefs (Chen Ying, 2016). The creation of some



The 14th National and International Conference
"Global Goals, Local Actions: Looking Back and Moving Forward "2021
18August, 2021

Zhuang style piano songs often has more than one cultural connotation. In addition, the long-standing cultural connotation of the Zhuang ethnic minority is a kind of creative inspiration and source of creation for composers. Therefore, the cultural connotation of the creation of Zhuang style piano songs has a higher artistic value in the national music culture. It's hoped that this paper can provide a reference for the future research about the creation and innovation of Zhuang style piano works.

References

- Chen Haiyan. (2014). Taste the national charm of "Liu Sanjie Fantasia". *Short stories. Collection of Visual Film and Television Literature*, 93-95.
- Chen Ying. (2016). Research on Guangxi Zhuang Folk Songs Poeticized by Piano Music. *Popular Literature and Art. Music Theory*, 160-161.
- Dai Lixia. (2016). Innovative use of the musical elements of bronze drums——Taking the piano solo "Song of Shanzhai" as an example. *Music creation*, 9, 134-136.
- Jiang Wei. (2015). Research on the cultural and artistic value of the piano work "Song of Jianhe". *Gehai. Second issue*, 52-54.
- Tan Yezhuo. (2011). *Research on the characteristics of Guangxi Zhuang ethnic minority in piano songs*. Master's thesis. Musicology, Department of Music, China Conservatory of Music.
- Wang Jiehui. (2014). An analysis of the exploration of the nationalization of piano art in "Zhuangxiang Suite". *Music Creation*, 5, 121-123.
- Xue Ke. (2015). The artistic characteristics of Guangxi's piano work "Donglan Bronze Drum Dance". *Journal of Jilin University of the Arts*, 2, 11-14.
- Yu Li. (2014). On the interpretation method of the Guangxi minority piano work "Dreamy Tea Mountain". *Northern Music*, 8, 18-30.