

An Analysis of the Construction of Ethnic Themes in Guangxi Orchestra Works: Taking Luo-Yue Culture as an Example

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Abstract

China's thousand-year history has left behind a long tradition of ethnic culture and rich cultural products. Some of the essence of ethnic culture has been used in various artistic creations, creating unique artworks with ethnic characteristics. Orchestral music plays an important role in the field of music and art in China, and plays an important role in promoting the development and influence of national music. To better reflect ethnic ideas, customs, and lifestyles, ethnic elements are integrated into music vocabulary, making the creation of orchestral music more ethnic, diverse, and contemporary. This paper will use literature research and case study methods to explore the nationalistic connotations of the thematic construction of Guangxi orchestral music. From the perspective of the theme creation of orchestral works, the theme background, content, and techniques of the works are analyzed one by one, revealing the important position and profound significance of ethnic themes in orchestral music creation. It is hoped that this research can promote the development of Guangxi orchestral music creation, provide new perspectives for the theoretical research of Guangxi orchestral music, and inject new vitality into the promotion of ethnic culture.

Keywords: Orchestral music; Theme construction; Ethnic; Ethnic culture; Luo-Yue culture

Introduction

Although the musical form of orchestral music originated in Europe and has been well respected and developed, its development has been plagued by twists and turns since its introduction to China. Throughout history, we can easily see that Chinese orchestral music has shown a trend of nationalization and diversification, and the content of nationalization has played a dual role in promoting the development of orchestral music. At present, the popularity of orchestral music art forms in China is slightly insufficient compared to other art categories, and the development is uneven nationwide. The theoretical and practical research of Guangxi orchestral music is at a disadvantage, which is closely related to the slow development of Guangxi's own political, economic, cultural and other undertakings. Through the research of this paper, it is hoped to improve the popularity of orchestral art in Guangxi and enhance the appreciation level of the audience. By using the music cultural exchange platform of "China-ASEAN Music Week" to promote regional music exchanges, it is beneficial for the introduction and exportation of Guangxi orchestral music works, highlighting Guangxi's ethnic music characteristics while learning excellent international composition techniques. To fully utilize the communication function and advantages of orchestral music art form, thereby enhancing the influence of Guangxi orchestral music (Chen, 2020).

^{*} Received: November 30 2023; Revised: December 26 2023; Accepted: December 27 2023

The research of this paper is rooted in ethnicity and based on the contemporary era. It aims to explore the construction of Guangxi orchestral music themes from the perspective of ethnic culture, and analyze the background, content, and techniques of the themes. By “seeing the whole picture from small parts”, it attempts to reveal the composer's intention and overall creative thinking in orchestral music composition. Currently, research on Guangxi orchestral music literature focuses mostly on work analysis or musical content analysis, but there are few studies on the thematic analysis of Guangxi orchestral music works. Through this paper's research, it is hoped to open up a broader space for exploration, increase attention and influence of Guangxi orchestral music, promote the spread of Guangxi orchestral music culture, enhance ethnic identity, and contribute to the production of more excellent orchestral music works, thus making a modest contribution to the prosperity of music art in Guangxi.

Research Objectives

To study the theme construction of ethnicity in Guangxi orchestral works.

Literature Review

The meaning of “theme” is relatively complex and extensive. This paper focuses on the discussion of themes in music. In the field of music, the meaning of the word “theme” is relatively simple and clear. In the largest comprehensive dictionary in China, “Cihai”, has provided clear explanations for the theme: “Theme, also known as thematic idea, is the fundamental idea contained in literary and artistic works. Theme is not a naked abstract idea, but is closely integrated with the specific theme and artistic image. It is the radiation center of all elements of the work and the constraint point for creating fiction. Due to the different positions, viewpoints, and creative intentions of writers and artists, similar themes can express different themes, and the author's thoughts are profound Degree, life experience, and artistic expression methods can also affect the depth and breadth of the theme. Large literary works sometimes have multiple themes, while complex works often have multiple meanings. Meanwhile, the term “theme” can also be used as a musical term, referring to the distinctive and prominent musical ideas in a piece of music. It is the carrier of the basic imagery of the music and the basis for forming structure and development. A piece of music often has several themes, and composers express their creative purpose by dealing with their relationships and changes.” There is also a definition of theme in China's “Music Encyclopedia Dictionary”: “Subject, the basic melody on which a piece of music develops and forms generally contains special rhythm, interval structure, and style, with distinct characteristics. In “China Encyclopedia” (Music, Dance Volume), there is also a similar definition: “The music material that serves as the basic idea of a piece of music and serves as the foundation for the development of the entire piece or a part of the music is called the theme” Another example is the annotation in the Dictionary of Foreign Music Names: “The central idea of a piece of music is the theme, and the piece should be interpreted, developed, and changed from the theme (Editorial Committee of the Encyclopedia of China, 1985).” The definition of the theme in the Foreign Music Dictionary is: “The musical entity of a piece of music, composed of several notes, usually with melodic characteristics, and is the main idea or one of several main ideas of the piece. Especially in instrumental music, it is mainly the basis for narration, unfolding, or variation (Zheng, 1982).” “Through the above works, the definition of the meaning of the theme word is defined, we can have a clear theoretical understanding of the themes in music.

It is obvious that music themes are the core part of music works. Studying the construction of music themes can deeply analyze music works and uncover their essential content.

In Professor Xiang Xiyuan's doctoral thesis "Research on Theme Construction Forms in Chinese Symphony Music Works of the 20th Century", the author conducted a systematic and comprehensive study on the themes of Chinese symphony works in the 20th century. The article sorted out the concepts, current situation and literature related to themes, the relationship between themes and works, and various forms of theme construction. The research results are abundant and valuable. The article mentions that research on music themes in many works in China mostly focuses on "form" or "music analysis", such as Qian Renkang and Qian Yiping's monograph "Form and Work Analysis", Wu Zuqiang's work "Form and Work Analysis", Yang Ruhuai's monograph "Music Creation and Work Analysis", Peng Zhimin's "Music Work Analysis", and so on. The viewpoints and discussions of various parties have their own unique characteristics, with clear definitions and explanations. However, there is not much theoretical research on the diversity and thematic aspects of music themes, and there are few theoretical literature and academic materials available for reference. Professor Xiang Xiyuan's paper delves into this research gap as an entry point, sorting out detailed research on music themes, providing a new perspective for the study of music themes, and providing valuable reference for the research in this article (Xiang, 2005).

In the past music creations in Guangxi, the most well-known music theme image was none other than "Liu Sanjie". There are countless creations about the image of "Liu Sanjie" in vocal works, such as "Where is the Vine Entangled Tree in the World" written by Qiao Yu and composed by Lei Zhenbang, as well as modified versions of "Vine Entangled Tree", "Dream Liu Sanjie", "Liu Sanjie Narrative Song", and so on. Instrumental works include: Professor Cai Shixian's piano work "Liu Sanjie Theme Fantasy", Professor Zhong Juncheng's symphonic poem "Impression of Liu Sanjie", Guangxi composers Xian Hua and Xian Zhenzhong's symphonic suite "Liu Sanjie Suite", famous Chinese composer Du Mingxin's newly arranged and created symphonic Fantasy "Gexian Liu Sanjie" to celebrate the 60th anniversary of the establishment of Guangxi Zhuang Autonomous Region, as well as symphonic vocal suite "Liu Sanjie" and "Liu Sanjie Theme Variations", and so on. There are countless artistic creations based on the image of "Liu Sanjie", which have brought huge benefits to the people of Guangxi in terms of cultural brand building, sustained economic development, and even the linkage of the tourism industry. Over the years, the image promotion has made "Liu Sanjie" a business card of Guangxi's ethnic culture.

Throughout the development of Guangxi orchestral music over the past 20 years, it has been found that the cultural heritage of ethnic groups has also been deeply integrated into orchestral music creation. This study takes "Luo-Yue culture" as a clue to explore the construction of the "Luo-Yue" theme. Looking back to the present, Guangxi Academy of Arts created the first large-scale ethnic symphonic epic poem in Guangxi, "Zhuangtiange", in 2004. The works are divided into five movements: "Tianmeng Blotto", "Tiangu Hongshui River", "Tianjiao Liu Sanjie", "Tianyi Bainiaoyi" and "Tianjin Wusetu", showcasing representative ethnic cultural characteristics of Guangxi. From the theme words of each movement, it can be found that the vocabulary of "Blotto" and "Hongshui River" related to Luo-Yue culture are prominently listed, which also reflects the composers' attention and admiration for Luo-Yue culture. Afterwards, composers continued to delve deeper into various orchestral works related to the Luo-Yue culture, delving deeper into the genre, and creating new ones. For example,

Zhong Juncheng's "Luo-Yue Land" and "Flower Mountain", Zeng Haiping's "Luo-Yue Music Poetry" and "Huashan Music and Painting", Dai Wei's "Luo-Yue Mark", Ding Ling's "The Tale of the Red River Water", Lv Junhui's "Music and Painting of the Red River Water", Guan Xia's "Song and Tide of the Flower Mountain", and so on. In August 2020, the Guangxi Musicians Association held a "Huashan" Song Creation Seminar and the unveiling ceremony of the Music Creation Base in Ningming County, Guangxi. Composers Lv Junhui, Ding Ling, and others combined their own creative practices to discuss their understanding and application of ethnic music. It can be seen that the excavation and extraction of ethnic culture directly affect the quality of music creation.

Nowadays, the orchestral works created by "Luo-Yue" have gradually formed a scale. Studying the Luo-Yue theme in the works can excavate the connotation and expressive characteristics of ethnic themes, inherit excellent national culture, promote the development of orchestral art, and provide a theoretical basis for scholars to study the ethnic issues of Guangxi orchestral music. Therefore, this study is part of "Research on Ethnicity and Performance Forms in Guangxi Orchestral Creation".

Research Methodology

This research is a qualitative study conducted using literature research methods, with data sourced from relevant literature. Target sampling was conducted based on the research content to obtain sampling scores and audio data that match the research content. Observational research was conducted on the works to analyze data related to orchestral works.

The process of data collection is as follows:

- (1) Collect relevant data from literature and research related to this study;
- (2) Summarize and classify data to determine research topics;
- (3) Correspond the sampling spectrum to the research topic, analyze the orchestral score data one by one, and integrate the relationship between literature data and orchestral score data;

Research Conceptual Framework

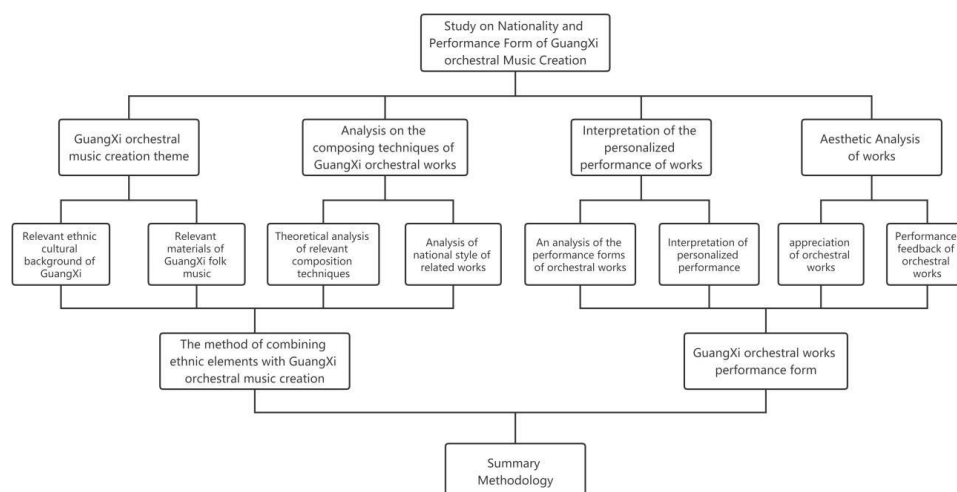


Figure 1 Research Conceptual Framework

Research Findings

1. Luo-Yue Culture - Taking Zhong Juncheng's Symphony “Luo-Yue Land (Mountain · Fete)” as an Example

Luo-Yue, also known as “Luo-Yue” or “Luo Min”, is a branch of the Baiyue ethnic group in China. During the Han Dynasty, it was distributed in counties such as Jiaozhi, Jiuzhen, and Hepu. In the sixth year of the Yuanding reign of the Western Han Dynasty, when Emperor Wu attacked Nanyue, Luo-Yue surrendered to Han, and some of his descendants developed into the present-day Dai, Li, Zhuang and other ethnic groups. Luo-Yue is an ancient ethnic group from the southern region of China a long time ago. The ancient ethnic group created brilliant culture and has been passed down and developed to this day. Many regions still preserve numerous cultural relics, which have had a profound impact on both Chinese civilization and world civilization.

The Luo-Yue culture is centered around rice cultivation culture, with Zuojiang Huashan rock paintings and bronze drum culture as symbols, highlighting the current bronze culture, folk culture, music and dance culture represented by frog dance, Xianglu dance, copper drum, sheep horn button bell, bamboo flute and other musical instruments, brocade culture, Ganlan culture, language culture, place name culture centered on place names such as Na, Ban, and Long, and place name culture centered on Wumo, Jibu, Thunder God, Frog God, Water God, and Water God. The religious culture represented by Jiaolong (as depicted in the picture), Egret, Cow, Dog, Flower God, Bamboo God, Reproductive Worship, Totem Worship, and Ancestor Worship, as well as the institutional culture and living customs represented by Luohou, Luojiang, and Luomin, are popular in terms of tattoos, cave burials, skilled boatmen, fire plowing, rice, soup, and fish (Music Research Institute of Shanghai Conservatory of Music, 1988).

Luo-Yue, as an ancient ethnic group in the southern region of China, was in the stage of slavery development at that time. Bronze casting technology was developed, and Guangxi was one of the important regions for ancient production and use of copper drums. The ancestors of the Zhuang ethnic group were the first casters and users of copper drums. In the Hua Shan Yan painting, there are multiple patterns of characters raising their hands and striking bronze drums upwards, indicating that bronze drums have long held a supreme position in the minds of the Zhuang ancestors. In primitive society, artistic behavior emerged alongside daily life and production labor. The three main manifestations of Luo-Yue's music culture are: Luo-Yue Bronze Drum Culture, Luo-Yue Song Festival Culture, and Luo-Yue Song and Dance Music Culture.

“Luo-Yue Land” is the first multi movement symphony in Guangxi, created by local composer Professor Zhong Juncheng in the late summer of 2013. On November 28 of the same year, it was first performed by Guangxi Symphony Orchestra under the command of Guangxi conductor Cai Yang at the Music Hall of Guangxi Academy of Arts. The work continues the composer's expertise in the “Fusion of Chinese and Western cultures, diverse innovation” creative style, incorporating ethnic musical elements into the composition techniques of Western orchestras, and “combining” to create orchestral works with strong ethnic flavor. “Luo-Yue Land” is divided into five movements: the first movement “Mountain - Fete” describes the origin of cultural civilization during the ancient Luo-Yue period; The second movement “Liao Song” aims to depict the peaceful and prosperous life of the Zhuang people in Guangxi. It is a long ancient song that reflects the production, life, love for Sui, marriage,

history, and other content of the Zhuang people; The third movement “The Echo of the Drum Tower” describes the living scenes of men farming and women weaving in the Dong ethnic group; The fourth movement “Wind and Rain Bridge” aims to depict the peaceful and prosperous living conditions of the Dong and Miao ethnic minorities in Guangxi; The fifth movement “The Light of the Earth” expresses their positive and upward spirit, as well as their outlook for a better future, which serves as a point and sublimation. The entire symphony depicts the reverence for the long-standing Luo-Yue culture and the praise for the beautiful Guangxi in a clear and simple style.

A section (19-29): The theme is presented for the first time, and the melody is played by the solemn and beautiful first horn solo, as shown in score examples 5-1. The theme melody of the horn solo is mainly composed of a smooth third and a major leap in the fourth and fifth, with obvious Guangxi tonal structural characteristics. The frequent switching of beats between 4/4, 5/4, and 3/4, coupled with the movement of its melodic lines, extensively employs techniques such as free extension, linking, and decorative notes to enhance the mysterious atmosphere of the sound system. From a pitch perspective, this melody is first introduced by a third degree upward movement that enters an infinitely extended motive. Next, this third degree is expanded to form a continuous switching between the three motives that emphasize the third and fourth degrees in the D-mode, namely “Jiao-Zheng”, “Jiao-Gong-Yu”, and “Shang-Zheng”. The material used in the third degree is the core of the entire melody, which is repeated, shifted, reflected, and spliced, combined with a freely extending rhythm, it showcases the artistic characteristics of "scattered form and condensed spirit" in Chinese melodies.



(Example 5-1)

Section B (30-75): It consists of a total of five phrases and is relatively long, covering three different materials: b, c, and d. Materials b and c are reproduced once each, exhibiting a convoluted nature. On the high stacked chord with E as the root, material b repeats in an evenly divided rhythm of an eighth note; At the same time, the woodwind group of the trombone and the treble section played a summoning style short ensemble one after another. The fabric of material C can be divided into four layers, all composed of minor second degree progressive materials, stacked in different rhythmic patterns: violin and viola play sixteenth note tremolo; Bass music: Bassoon, tenor, string bass, trombone playing eighth note triplets; Playing the trumpet with a sixteenth note and a six connected sound; The oboe and clarinet of the woodwind group are eighth notes. Under the premise that the core of the second interval runs through, different rhythmic combinations are stacked, reflecting the integration of compound thinking in the composer's modern composition techniques. Material D is a curved sound pattern composed of a string ensemble, combined with multiple instruments such as clarinet, bassoon, and horn. Each instrument plays its own role, combining and filling each other, ultimately forming a motive for multi tone splicing and mixing, reflecting the composer's superb orchestration skills.

A1 section (76-80): Only reproduces the theme of the 5-bar A phrase, with reduced reproduction accompanied by a return to tonality and timbre.

B1 section (81-115): After the original reproduction of A1 section, B section undergoes a change in reproduction, and the structure and logic of the entire section have changed. The speed first came to the fast board, and two new materials, e and f, were integrated, followed by the reproduction of b and c. Of note is the f phrase, which adds a long line melody throughout the dynamic B1 segment. Its composition pattern is very similar to the first sentence of the introduction, but the core interval has changed from a second to a third and a pure fourth, with a pentatonic tone, clearly influenced by the A theme.

C section (81-179): This is a long and richly composed paragraph, with the material of its phrases forming an inverted reproduction structure, that is, the material of the first and last sentences is the same, the material of the second and fourth sentences is the same, and the new material is at the center, reflecting the composer's unique structural thinking. Finally, it enters a connecting section, and the music returns to the slow tempo.

A2 section (180-189): The complete reproduction of A section is basically consistent, without further elaboration.

Conclusion (190-194): There is a short concluding sentence at the end of the piece, with a harmonic texture that brings the music to a pure harmony on the main chord in C major, showcasing the composer's unique pitch organization and tonal arrangement in the work.

Overall, the materials of the work are highly cohesive and concentrated, constantly recurring, leaving the audience with a memorable and soft theme melody. Each insert is presented with a dynamic and full texture, contrasting with the A theme, enriching the musical language of the work and adding a sense of hierarchy. In depicting sacrificial scenes, composers strive for clear rhythms, distinct strengths and weaknesses, and use rough and powerful melodies to depict the scene of dancing ethnic people praying to gods in ethnic sacrificial activities. The sound structure and music structure design of the entire song are closely related to Guangxi's traditional culture. The theme is based on Guangxi's ethnic and folk music materials, and the creative techniques extensively use the combination of ethnic pentatonic tones and modern music techniques, rooted in the ethnic group and promoting the unique culture.

2. Huashan Rock Painting Culture - Taking Dai Wei's Orchestral Music "Huashan Yiyin" as an Example

Before the emergence of writing, rock paintings were the earliest evidence of human imagination and artistic creation. Rock paintings reflect the rich imagination of human beings towards social activities, life practices, spiritual beliefs, and other aspects through abstract techniques, reflecting the development process of human history.

Huashan rock paintings, also known as "Huashan murals" or "Huashan cliff murals", have a history of over 2000 years and are important historical and cultural relics left by the Luo-Yue people from the Warring States period to the Han Dynasty in ancient China. They are currently located on the cliffs along the Zuo River Basin near Ningming County, Chongzuo City, Guangxi Zhuang Autonomous Region, China. The people of Luo-Yue painted tens of thousands of images on the cliffs with bright red pigments. The images were vivid and mysterious, with rough and rustic shapes. They were often depicted with totem images such as "humans", "dogs", "frogs", "bronze drums", "birds and beasts", and "swords and artifacts",

depicting the Luo-Yue people's "worship", "war", "dance" and other scenes, reflecting the social development level, religious concepts, spiritual culture of the Luo-Yue people at that time Life scenes and other aspects (Wu, 2010).

Huashan Rock Painting carries the profound historical and cultural heritage of the Luo-Yue ethnic group, with profound cultural connotations. Whether it is the use of pigments or the selection of paintings, or even the form and combination of images, from humans to animals and even objects, it has specific meanings and functional connotations. For example, crimson pigments have a mysterious or exorcistic representation in ancient Chinese culture; Huashan rock paintings are painted on dangerous cliffs and cliffs. How did the ancient Luo-Yue people climb and paint? This also fills the Huashan rock painting culture with a sense of mystery and shock. Huashan Rock Painting has its unique characteristics and creativity in terms of geographical environment, painting locations, painting pigments, painting methods, as well as picture scale, image types and forms, cultural connotations and artistic styles. It exhibits distinct local ethnic characteristics and has significant historical, cultural, artistic, aesthetic, and academic value (Mui, 1998).

In February 2016, Professor Dai Wei, a composer from Guangxi, created the orchestral work "Echoes of Hua Shan" after being inspired by the totemic style of cliff paintings in Hua Shan. In June of the same year, it premiered at the Fifth China-ASEAN Music Week Symphony Concert. The orchestral work "Echoes of Hua Shan" is the third movement of the symphony "Luo-Yue Impressions". The composer combines Guangxi Zhuang folk music materials with modern composition techniques, presenting a scene of the simple life and sacrificial ceremonies of Luo-Yue's ancestors.

In the third part of the music (bars 88-118), the music enters a stable and song like middle board for the first time. A beautiful Chinese melody is played three times, which is the most eye-catching theme melody of the entire work. It is successively played by the first violin, oboe, string, and woodwind, presenting a progressive pattern. This melody uses the Chinese national mode, the descending B-Yu five tone mode, revealing an ancient and mysterious The melancholic and hidden atmosphere, such as the use of ethnic modes in score examples 5-2-1, highlights a strong national characteristic in the theme of the work and strengthens its national style.



it can be seen that the composer already has a unique and ethnic style arrangement in the layout of the entire piece.

3. Hongshui River Culture - Taking Ding Ling's Orchestral Music “The Story of Hongshui River” as an Example

The Hongshui River Basin is the birthplace of the ancestors of the Zhuang ethnic group, the Luo-Yue ethnic group, and is the most concentrated settlement area for descendants of the Zhuang ethnic group. It is known as the mother river of the Zhuang ethnic group. The unique terrain and long historical accumulation have created a splendid and colorful ethnic cultural content, among which the famous mountain song culture, bronze drum culture, Lao Shou culture, tusi culture, red culture, Yao, Mulao, Maonan culture, etc. have converged into a unique and distinctive culture of the Hongshui River Basin.

The Hongshui River is a major tributary of the Xijiang River system, with a length of 659 kilometers. It is formed by the convergence of two upstream rivers, namely the Nanpan River and the Beipan River. The Nanpan River originates from Maxiong Mountain in Zhanyi District, Qujing City, eastern Yunnan Province, China. It flows from Yunnan to Badahe Township in Xilin County, Guangxi and merges with the Qingshui River, becoming the boundary river between Yunnan and Guangxi. The Beipan River also originates from the northern foothills of Wumengmaxiong Mountain in Zhanyi County, Yunnan Province. It flows through Yunnan and Guizhou provinces and merges with the Nanpan River in Wangmo County, Guizhou Province. After the confluence of the two rivers, it is called the Hongshui River. The Hongshui River flows through counties (districts, autonomous counties) in Guangxi, including Leye, Tian'e, Nandan, Donglan, Dahua, Du'an, Mashan, Xincheng, and Xingbin, and ends at the mouth of Sanjiangkou in Shilong Town, Xiangzhou County. In short, the Hongshui River is a basin between Guizhou Province and Guangxi Zhuang Autonomous Region. Because the Hongshui River flows through the red sandstone layer, it has a large sediment content. Every time a heavy rain or rainstorm occurs, the rapid flow of water will carry the sediment, and the usually gentle and clear water will immediately become turbid reddish brown, hence the name Hongshui River. In order to control the flood of the Hongshui River, the country has continuously made important decisions, such as building hydropower stations, planting trees and forests, and protecting the ecology. Nowadays, the turbid red brown river water is almost invisible in the Hongshui River, and the green mountains and waters have become a new landmark landscape of the Hongshui River, continuing to benefit the people along the banks.

The culture of the Hongshui River Basin, as the cradle of Guangxi's local culture, is the source of shaping and inheriting the national spirit. The Hongshui River Basin has abundant historical and cultural resources, which are of great research significance in history, literature, sociology, economics, and other fields. The Hongshui River Basin, as the central area where the Zhuang ethnic group gathers in Guangxi, has been inhabited by ethnic minorities such as Zhuang, Han, Miao, Yao, and Buyi for generations. The rich historical epics and folk legends of each ethnic group have emerged, passed down, and continued among different ethnic groups in different forms. These mythological legends vividly reproduce the history of each ethnic group's conquest of nature in the early stages of formation and development, reflecting the arduous struggle between humans and the natural environment, The expression of the beautiful ideals and survival beliefs of various ethnic groups has formed a unique minority ethnic culture

in the Hongshui River Basin, which is characterized by the coexistence of “Shigong culture, Tonggu culture, totem culture, folk culture, Bai Ku Yao culture, and red culture”, with Zhuang, Miao, and Yao cultures as the main elements. The artistic resources in the Hongshui River Basin include folk songs, folk dances, and folk crafts. Among them, folk songs are the most prominent artistic resources in the culture of the Hongshui River Basin, with a wide variety and content, including labor songs, political songs, ritual songs, love songs, life songs, story songs, children's songs, and so on. It can be seen that the ethnic music in the Hongshui River Basin is a collection of music with ethnic characteristics created by the people in the production and life process of the region (Rong et al., 2017).

The presentation section (1-23) consists of three parts: the main section, the connecting section, and the auxiliary section, without an end section. After the auxiliary section is completed, it enters the unfolding section in one go. The main part (1-9) is a musical phrase structure. In the c-Yu mode, at the beginning of the music, as in the score examples 5-3-1, the melody is slow, beautiful, and free under the solo cello performance. The extensively used prolongation marks are intermittent like memories, and the notes are played up and down like undulations, creating a relaxed feeling that is like “water” or “speaking”, which is exactly the meaning of the question.



(Example 5-3-1)

Research on the theme of music has found that the technique of rotation actually enters the G-Yu mode in a subordinate direction. The melody of the first four bars revolves around the G tone, but at the same time, the harmony enters from the main chord of the c-Yu mode and remains in this field, forming a sense of compound mode between the accompaniment and the main melody, which is a compound mode of the same palace system. Until the 9th bar, the harmony completed the complete termination of D-T in the c-Yu mode, but the melody continued to extend, showcasing a strong folk music flavor. The next 4 bars were the connecting section, and as the melody continued to develop, the tonality began to change, gradually introducing the e-Yu mode to lay the groundwork for the sub section.

The sub part (14-23) is a 5+5 non square integral section structure composed of parallel phrases. The theme of the sub part is still the main tone texture composed of melody and accompaniment, but the speed reaches the middle board twice as fast as the main part. The melody of the B phrase is stated by the clarinet, and the solo cello is used for polyphony, forming a contrast in timbre; On the melody lines, the sub theme still has a long and continuous atmosphere, as if it is derived from the main theme.

The development section (measures 24-76) is divided into three stages. It does not follow the traditional Western sonata form of transforming the main and secondary themes, but instead inserts new materials one after another, adhering to the principle of parallelism, which reflects the characteristics of Chinese folk music. The first material appears in stage I (measures 24-41), using a 5+4 parallel phrase to present the lively and powerful melody with rhythmic ups and downs. The violin plays the main solo, accompanied by a cello solo. The tonality

remains in the E major mode system, briefly contrasting with G major mode. After a connecting phrase, stage II (measures 42-66) consists of two asymmetrical parallel phrases (D and D1) and a contrasting phrase (E). The music gradually becomes more dynamic, with the cello playing double stops and large jumps, gradually adding technical complexity. Stage III (measures 67-76) includes only one phrase, returning to the E major mode to prepare for the recapitulation of the main theme.

Reproduction section (77-118): The main and auxiliary parts of the presentation section are reproduced, and the auxiliary parts conform to the principle of sonata. The tonality is returned to the c-Yu mode. At the same time, a brilliant cello scene was added after the completion of the sub section, and finally, a concluding section was constructed using the main theme materials, resulting in a quiet conclusion for the entire piece.

The entire work is mainly composed of Chinese style ethnic melodies, with multiple development materials inserted, full of dramatic tension. The cultural background of the Hongshui River lays a warm tone for the entire piece. The composer also chooses the most lyrical instruments to adapt in the expression of the music theme melody. The performance of the cello seems to tell the world a historical story of the Hongshui River basin.

Discussion

Music has long been a powerful medium for cultural expression, reflecting the rich diversity and unique identities of different communities. In the realm of orchestral compositions, Guangxi province in China stands out for its vibrant exploration of ethnic themes. This article delves into the construction of ethnic themes in Guangxi orchestra works, unraveling the intricate tapestry that weaves together tradition and innovation. Guangxi, situated in southern China, is home to a mosaic of ethnic groups, each with its own distinctive traditions, languages, and customs. The Guangxi Orchestra serves as a canvas where these diverse cultural elements are skillfully blended, creating a harmonious dialogue between the past and the present. At the heart of Guangxi's orchestral compositions lies a profound appreciation for traditional ethnic music. Composers draw inspiration from folk tunes, ancient melodies, and traditional instruments, infusing their works with a deep sense of authenticity. Through meticulous research and collaboration with local musicians, they ensure the faithful representation of these musical roots (Xiang, 2005).

While rooted in tradition, Guangxi orchestra works also embrace modern orchestration techniques. Composers skillfully integrate traditional instruments with Western orchestral elements, creating a fusion that resonates with contemporary audiences. This synthesis not only preserves cultural heritage but also propels it into new and exciting sonic territories. Guangxi orchestra works often convey narratives that celebrate identity and unity among its diverse ethnic groups. Compositions may tell stories of historical events, mythologies, or daily life, fostering a sense of pride and belonging. Through music, these orchestral pieces become powerful vehicles for cultural expression and understanding. In exploring the construction of ethnic themes in Guangxi orchestra works, we witness a fascinating interplay between tradition and innovation (Wu, 2010). The music of Guangxi serves as a testament to the enduring power of cultural expression, weaving a rich tapestry that reflects the diverse heritage of the region. As these compositions continue to resonate globally, they contribute to a broader conversation on the role of music in preserving and celebrating cultural identity.

Recommendation

1. Practical Recommendations

When studying the ethnic culture in the theme of orchestral works, examples of works illustrate the ethnic elements contained in the orchestral theme, and there are many different score examples to further prove this viewpoint. The details of this still need to be explored, which is worth further research.

2. Recommendation for future research

When studying the ethnic issues in the theme construction of Guangxi orchestral music, in addition to the example of “Luo-Yue culture” in this study, there are many other ethnic theme constructions, such as opera culture, Liu Sanjie culture, mountain song culture, etc. Many ethnic themes still need to be explored. Therefore, it is recommended to further research and create ethnic themes, in order to explore more innovation and integration for the prosperity of Guangxi orchestral music creation and development.

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