

The Exploration of Integration in Guangxi's Orchestral Works during ASEAN Music Week in China: Take "AI GE AI WA" as an example

Wang Yilin¹,
Phakamas Jirajarupat² and Liu LingLing³
Sunandha Rajabhat University, Thailand^{1,2}
Guangxi Arts University, Thailand³
Corresponding Author, E-mail: s63584947010@ssru.ac.th

Abstract

The objectives of this research were 1) To study the fusion of Chinese and Western elements in Guangxi orchestral works. This study is a qualitative research based on the literature research method, and its data comes from various literature materials closely related to the subject of this study.

The research results were found as follows; Through more than 10 years of development "China Through more than ten years' development, "China-ASEAN Music Week" has become one of the three important music exchange platforms in China, together with "Beijing Modern Music Festival" and "Shanghai Contemporary Music Week". The purpose of this thesis is to analyze the problems of ethnic integration and diversity in Guangxi orchestral music creation through the study of the work "AI GE AI WA", The fusion of Chinese and Western musical forms and structures represents a significant evolution in orchestral composition, moving beyond the constraints of traditional orchestral works that typically adhere to fixed norms. This innovative blending allows for greater diversity and flexibility in musical expression, enabling composers to explore new creative avenues.

Keywords: China-asean Music Week; Orchestral music; Integration; Nationality;Development

Introduction

As a creative thinking concept, the core of fusion lies in the harmonious blending of ethnic and modernity. This concept is not simply a pile of concepts, but on the basis of in-depth understanding and respect for ethnic characteristics, it is delicately integrated with modern colors, thus creating a unique style with unique charm and full of artistic value (Zhang, 2023).

Ethnic refers to the sum total of a ethnic's unique culture, values, aesthetic concepts and other aspects formed in the long-term historical development. It is deeply imprinted in the hearts of members of every nation, affecting their way of thinking and code of conduct. In artistic creation, ethnic is manifested as the deep excavation and inheritance of local culture and traditional art, as well as the deep understanding and expression of ethnic spirit. Modernity, on the other hand, refers to the new thinking, new ideas and new aesthetics brought by the rapid development of science and technology, economy and culture in modern society. Modernity emphasizes innovation, change and diversity. It encourages artists to break the shackles of tradition and try new art forms, methods of expression and creative ideas. It is in this context that integration comes into being. On the basis of maintaining the ethnic

* Received: July 31 2024; Revised: August 11 2024; Accepted: August 13 2024

character, absorbing the beneficial elements of modernity, combining the two skillfully, creating art works with both national characteristics and modern flavor. This kind of integration is not a simple collage or imitation, but needs to carry out creative transformation and sublimation on the basis of deep understanding of ethnic and modernity (Ling, 2022).

In the course of its development, Guangxi orchestral music has absorbed the essence of multi-ethnic music and formed a unique style of ethnic music. With the evolution of The Times, these musical elements with unique ethnic characteristics are integrated with modern elements, which jointly promote the harmonious unity of nationality and modernity. This kind of integration is not only reflected in the innovative application of Musical Instruments, but also deeply runs through the creation and performance of music. In the use of Musical Instruments, Guangxi orchestral music skillfully combines traditional ethnic instruments such as erhu, flute, pipa (Shu, 2021).

with western orchestral instruments such as violin, cello, flute, etc., to achieve a harmonious and unified sound effect and play a beautiful movement together. In terms of music creation, Guangxi orchestral music has deeply explored the rich connotation of folk music, integrating traditional folk songs, folk songs, dances and other artistic forms into the creation, making the works more distinctive ethnic characteristics. At the same time, the creation techniques of western classical music are borrowed to make the works maintain the national style while showing the modern sense of The Times. In terms of performance, the performers of the Guangxi Orchestra are skilled and have a deep understanding and perception of ethnic culture. They can perfectly integrate the essence of ethnic music with the skills of western music, presenting an intoxicating musical feast for the audience (Li, 2022).

In this study, the author will take the symphony AI GE AI WA by Zhong Juncheng, a composer from Guangxi, as an example to analyze in detail the different aspects of fusion in the work, including the integration of genes and thinking, the integration of subject matter and genre, the integration of musical forms and structures, the integration of Chinese and Western musical modes, the integration of ethnic musical materials and composing techniques, and so on.

Research Objectives

To study the fusion of Chinese and Western elements in Guangxi orchestral works.

Literature Review

In December 2015, Tian Kewen and Liu Rui jointly wrote a journal paper "Musical Temperament of Blending modernity and Ethnic: Zhong Juncheng's Creation and Characteristics", which deeply discussed Zhong Juncheng's artistic achievements and contributions as a representative composer in Guangxi. This paper reviews in detail Professor Zhong Juncheng's hard work and fruitful achievements in the field of creation over the years, especially his outstanding talent and important influence in the creation of Guangxi orchestral music. The article emphasizes that Professor Zhong Juncheng has creatively integrated ethnic music materials with Western modern composition techniques to create music works with distinct personal style. Through concrete examples, the author analyzes in detail the ethnic connotation of Professor Zhong Juncheng's orchestral works and the application of modern composition techniques, showing his deep understanding and unique interpretation of multi-

culture. In addition, the paper also deeply interprets the aesthetic spirit under the multi-cultural background, pointing out that the traditional national culture contains both the essence and the dross. The author believes that composers should think about how to eliminate the dross, absorb the essence, and effectively use it in music creation. Through the refining, innovation and integration of traditional ethnic culture, we can better inherit and develop ethnic culture. The creative ideas of "ethnic" and "modernity" discussed in this paper provide a valuable reference for the research of related fields. The ideas of innovation, integration and diversity are highly consistent with the research concept of this paper, and have important reference significance for researchers. (Tian, & Liu, 2015)

In January 2017, Hou Daohui and Liu Rui co-authored the paper "China-Asean Music Week - Music Platform from a Multicultural Perspective", which deeply analyzed the historical evolution of China-Asean Music Week, and focused on its unique advantages and characteristics. The paper points out that the four significant advantages of the Music Week are the prominence of folk music elements, the significant geographical advantages, the exchange of academic achievements and the recommendation of young talents. Through years of development, ASEAN-China Music Week has established its unique position, that is, highlighting the unique position of local and ethnic music within the framework of modern music creation. This platform not only enhances Guangxi's understanding of the musical styles and cultural characteristics of ASEAN countries, but also shows ASEAN countries new achievements in the creation of ethnic characteristics of Guangxi and even the whole country. The move not only strengthens the extensive ties between musicians of China and ASEAN countries, but also promotes the exchange and interaction of musical culture, thus deepening the friendship between the two sides. Through the analysis of the specific activities, the thesis accurately grasped the current situation of the development of Guangxi orchestral music, and looked forward to its future development trend, emphasizing that the integration of modern and folk music is the only way, and it is also the creation style and characteristics of composers. (Hou, & Liu, 2017)

Zhong Juncheng once said: I was born in Guangxi, where ethnic minorities live, and I have been influenced by the rich ethnic folk culture since I was a child, which makes me have an innate sense of familiarity and intimacy with ethnic music from the deep heart. The connotation of ethnic minority culture is diversified and multi-level. On the other hand, ethnic music conveys national thoughts and national spirit, and its connotation is rich and vivid. How to use the western modern composition techniques to describe the story with the characteristics of Chinese national culture, and how to transform the musical context of the two, this is what I have been exploring and practicing. As a composer, it is my lifelong pursuit to continuously create and explore the possibilities of music development. (Zhong, 2017)

To sum up, the development of Guangxi orchestral music is inseparable from its unique ethnic cultural soil and rich and colorful musical materials. It is these unique cultural elements and musical materials that provide continuous inspiration and motivation for the development of orchestral music in Guangxi. At the same time, Guangxi's orchestral artists are also constantly exploring and innovating, pushing Guangxi's unique music culture to the world stage, so that more people can understand and appreciate Guangxi's orchestral art. Looking forward to the future, we have reason to believe that Guangxi orchestral music will continue to flourish and develop under the nourishment of ethnic culture, and bloom more brilliant brilliance.

Research Methodology

This study is a qualitative research based on the literature research method, and its data comes from various literature materials closely related to the subject of this study. the author was able to deeply understand and interpret the content of Guangxi orchestral works from multiple perspectives and levels, and thus obtained a wealth of research data and conclusions.

Population and sampling

The sample of this study mainly focuses on the orchestral works composed, performed and published by Guangxi composers during the previous "China-Asean Music Week". In the selection of samples, this paper strictly follows the guidance of research objectives and contents to ensure that the selected samples can fully represent and reflect the needs of the research.

Research Tools

This study will mainly use literature research, observation form and case study to conduct in-depth discussion and analysis. In the literature research, in order to ensure the comprehensiveness and accuracy of the research, this study will collect relevant data through various channels. First of all, the author will systematically consult and sort out the official materials, program lists, music scores and audio-visual materials of the previous "China-Asean Music Week", so as to obtain first-hand information about the orchestral works of Guangxi composers. At the same time, libraries, academic journal databases and other resources are used to extensively collect relevant academic literature, review articles and interview records, so as to deeply understand the composer's creative background, artistic concept and evaluation of works.

Data Collection

The process of data collection is as follows: (1) Collect relevant data from literatures and studies related to this study; (2) Summarize and classify the data to determine the research content; (3) Integrate the relationship between literature data and example data, correspond the sample examples to the research content, and analyze the example data one by one.

Data Analysis

4.4 Data Analysis

This research paper mainly uses qualitative research methods. The research results do not come from statistical analysis of data, but through collecting and studying relevant literature, in-depth observation of musical notation examples of orchestral works, and detailed analysis of the content of works to obtain the required information and data. After completing these steps, we summarize these information and data to get the comprehensive research results of this paper.

Research Conceptual framework

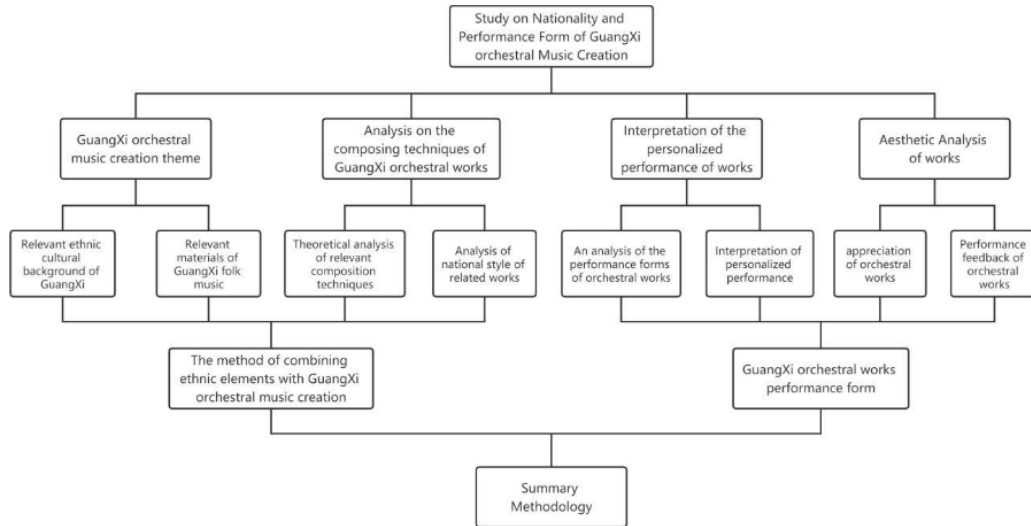


Figure 1 Research Conceptual Framework

Research Results

The fusion of Chinese and Western elements in Guangxi orchestral works found that as follow:

1) The fusion of composer's genes and mind

Zhong Juncheng's journey as a composer reflects a deep commitment to blending traditional and modern musical elements, showcasing his innovative spirit and cultural sensitivity. His educational background and mentorship under esteemed figures have shaped his approach to composition, allowing him to create works that resonate with contemporary audiences while honoring the rich heritage of Chinese music. The successful integration of Yao folk singers in his symphonic performances exemplifies his dedication to cultural collaboration and diversity. Ultimately, Zhong's music serves as a bridge between the past and the present, enriching the artistic landscape and inspiring future generations to explore the dynamic interplay of tradition and innovation in their own creative endeavors.

2) The fusion of subject matter and genre

"AI GE AI WA" exemplifies a remarkable fusion of ethnic subject matter and Western musical forms, showcasing Zhong Juncheng's innovative approach to composition. By integrating Yao folk singers and traditional instruments like the Yangjiao bell into a symphonic framework, the work not only honors the cultural heritage of Guangxi's ethnic minorities but also bridges the gap between ancient traditions and contemporary aesthetics. The challenges faced during rehearsals highlight the complexities of merging distinct musical styles, yet the eventual success of this collaboration underscores the power of dialogue between different cultural elements. Ultimately, "AI GE AI WA" serves as a testament to the beauty of cultural diversity, promoting understanding and appreciation across different musical landscapes while celebrating the richness of Bunu Yao heritage.

3) The fusion of music form and structure

The orchestral "AI GE AI WA" uses the complex trilogy structure, and the musical structure diagram is as follows:

| | | | | | | | | | |
|------|-------|-------|----------|------------|---------|---------|---------|-------------|---------|
| INT. | A | | | B | | A1 | | | |
| | A | B | C | D | E | A | B | C | CODA |
| 1-9 | 10-33 | 34-60 | 61-91 | 92-121 | 122-267 | 268-291 | 292-318 | 319-364 | 365-377 |
| q=60 | q=56 | q=70 | q=70-108 | q=70-50-70 | q=120 | q=56 | q=70 | q=70-108-50 | q=60 |

As shown in the figure, the whole song is divided into three parts: A, B and A1, which serve as the functions of presentation, expansion and reproduction respectively. It can be seen that under the very modern acoustic representation of the work, the structure has a traditional character, and it is still constructed by the principle of "three parts". "AI GE AI WA" shows the deep organization and development of the musical structure. The introduction leads the music from a quiet beginning to unfold gradually, paving the way for the subsequent development. Part A presents the core thematic material, but also through the gradual expansion of the structure, presents dynamic changes in the two dimensions of time and thematic development. The asymmetry of part B gives the work a more three-dimensional presentation, especially the complexity and criss-cross development of the E paragraph, showing the composer's rich ideas and skills. The last part A1 reproduces and summarizes the previous passages. By repeating the theme material and adding the epilogue, the whole work is perfectly wrapped and sublimated at the end.

Obviously, "AI GE AI WA" also fully reflects the structural characteristics of Chinese music in the form structure, mainly in two aspects of the principle of juxtaposition and speed layout:

On the one hand, the principle of juxtaposition is an important structural principle in Chinese traditional music, which is mainly reflected in the musical form of lianqu, which is an important structural type of musical form in Chinese traditional music. It is composed of several different Qupai (A distinctive form of Chinese traditional music) connected according to the content needs or according to a certain traditional format. This structural feature makes each paragraph composed of different Qupai, relatively independent, but connected and echoed to each other on the whole, forming a complete musical work. Common in various musical genres such as rap, opera, instrumental music and folk music, Lianqu is one of the important types of large-scale musical structure in traditional Chinese music. (Zhao Dongmei, 2016) Although AI GE AI WA does not strictly adopt the couplet structure, it reflects similar characteristics in the overall form. Specifically, in paragraphs A, B, C, D, and E, each paragraph states different, juxtaposed material that is relatively independent in form and content, but is somehow related and echoed to each other.

On the other hand, this orchestral work reflects the characteristics of traditional Chinese music in the change of speed. In the presentation of each paragraph, the structural force of ethnicization plate speed plays a central and dominant role, and the speed layout becomes one of the important factors in dividing the structure, highlighting the structural characteristics of plate and chamber in traditional Chinese music (that is, a type of traditional Chinese music based on the classification of musical forms by speed variation). The whole song starts from the speed of 60, speeds up circuitously step by step, reaches the speed of 120

in the climax, and finally returns to the slow speed, which is exactly the same as the speed layout of "scatter-slow-medium-fast-scatter-scatter", the most commonly used speed layout in traditional plate music. The application of this speed principle not only makes the time process of music more vivid, but also makes the time process of music more vivid. It also reflects the importance and application of traditional Chinese music to the change of rhythm and speed.

4. The fusion of Chinese and Western musical modes

The whole orchestral work presents more of a phenomenon of polytonality and pantonality. Polytonality mainly refers to the vertical overlap of two or more tonal fields at the same time, such as the A segment, where the three parts of the folk song show the phenomenon of polytonality. Pantonality refers to the constant change and flow of the tonic tone horizontally, that is, a melody does not have a clear center, but it is not atonal, but the central tone is constantly changing in the process of musical development. In the development section, the melody in which the third-degree motive in the introduction theme is extended has the characteristics of pantonality. First, the four-tone "f-A-flat - B-flat - D-flat" enters the field of D-flat system mode, and the melody ends with F tone, that is, F corner pentatonic mode; Next, starting from subsection 185, the reduction of the D sound represents the departure from the original palace system, and the minor third of F-D enters, forming the pentatonic triad of "F-D-C" before and after, and comes to the area of the C sign /C palace. This three-degree "occlusive" modulation is soft and avoids the minor second-degree dissonance between D and D flat. Next, through the C tone, we come again to the pentatonic four-tone series "C-D-G-B flat", to the B-flat house system, and the C tone emphasized at the beginning and end shows the characteristics of the quotient mode center.

In this case, the melody itself is pantonal, and at the same time, the passage is superimposed on four different levels, including two rhythmic patterns for percussion, ostinato patterns for strings, and dotted chords for woodwinds. In the fragment in which the horn melody is stated in the house of D flat, the otinotype of the string is composed of the "C-flat E-F" triplet, showing the pentatonic triplet series of the C tone, which in turn constitutes a minor second collision with the horn melody of the tonality center, that is, a phenomenon of "polytonality (double tonality)". It can be seen that pantonality, polytonality and latent tonality are all integrated into the pitch organization of the works by the composer, and these superposition and free modes are often pentatonic, which also reflects the composer's combination of ethnic elements and modern composing techniques.

In general, different from traditional Western music, the whole song has no obvious tonality and central tone, and adopts a kind of pan-tonality combined with Chinese pentatonic tonality. The chord structure and melody in music are not fixed in a particular tone, but constantly changing and flowing, which is similar to the characteristics of tonality ambiguity, mode change and center flow common in traditional Chinese music. The composer skillfully combines the tonality of Chinese and Western modes and shows us his superb composing skills.

5. The fusion of ethnic musical materials and compositional techniques

Each theme in AI GE AI WA is unique and related in some way. Apart from the three paragraphs in the reproduction section, each paragraph in the first two parts uses different theme materials from the surface of music, which can be mainly divided into five parts: introduction theme, paragraph A theme, paragraph B theme, paragraph C theme, and paragraph E theme (development theme). The introduction theme is first presented in sections 1-3 and

consists of two parts. The first half is a three-degree motive upward in the bass register, connecting an extended long note with a grace note. The second half is a long note that is super placed all the way upward on the basis of the first motive, which together constitute an upward tone. Whether it is a vocal range, intensity and density, it shows an expanding and gradually increasing trend.

The theme of A is composed of the original Yao folk songs of Guangxi, the squeaky melody of the Shofar Bells and the harmony of the strings. As the main melody here, folk song is not recorded in the total score, and we can find that it has a certain improvisational nature from the performance of the band. The theme of this folk song is jointly completed by three singers, but it is not sung together, but by one singer who sings the phrase "AI GE AI WA" first, starting from the second sentence, the second singer enters with a counterpoint melody. The third position then enters, followed by the string band and the Shofar Bells, presenting the melodic line formed by the contrasting polyphonic texture of the three voices and the form of the band accompaniment. Due to the use of this polyphonic texture, the whole paragraph has no obvious air outlet, because when one melody stops, another melody will fill the air outlet, and finally form a theme paragraph. At this time, the string part also uses a polyphonic texture combining imitation and contrast of three parts to further strengthen this coherence (Example 1). At this time, the melody of the folk song is mostly developed in an expansive way, without forming an obvious theme motivation. Compared with other parts of the music, the overall musical material organization of the folk song theme here is very "loose", creating a primitive and mysterious atmosphere. Obviously, theme A, as the first theme of the whole piece, injects a unique cultural flavor and charm into the whole symphony.

The image shows a musical score for five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in a Western staff system. At the top left, there is a tempo marking of 56 and a rehearsal mark. The score is annotated with red text: '广西瑶族民歌唱开始' (Guangxi Yao Folk Song Singing Start), '旋律A' (Melody A) in red, '模仿' (Imitation) in red, and '旋律B' (Melody B) in red. The score features a complex polyphonic texture with overlapping lines and various musical notations such as 'div.' (divisi) and 'p' (piano). The background of the score is highlighted in yellow and green.

(Example 1)
Source: Wang, 2024

The theme B also continues the layered polyphonic texture, but the polyphonic texture here is no longer the counterpoint melody of sound to sound in our traditional cognition, or the imitative polyphonic form, and here is the longitudinal overlap of several independent sound layers, with strong independence of each voice part. The theme uses the technique of imitating polyphony and the vertical overlaying of different melodies, showing certain western characteristics and modernity. At the same time, through the rich level of sound effects, it expresses a wonderful, mysterious and magnificent artistic conception, which is inseparable from the worship and emotional expression of nature in traditional Chinese culture.

In the first phrase of the theme C, the linear melody of the monophonic solo, stated by the English pipe, begins with an ascending third motive with grace notes. The linear melody is one of the main means of expression in Chinese music, which emphasizes monophony in music, which echoes the emphasis on melody in traditional Chinese music. The third-degree motive with grace notes, connecting with long notes, has a loud and high effect, like the "mountain song" in Chinese folk music, it shows a melodious and graceful emotion, and the close connection with nature and the love of life complement each other. Therefore, in the conception and development of theme C, it not only integrates traditional Western writing techniques, but also retains the musical characteristics of traditional Chinese music, reflecting the characteristics of cross-cultural integration.

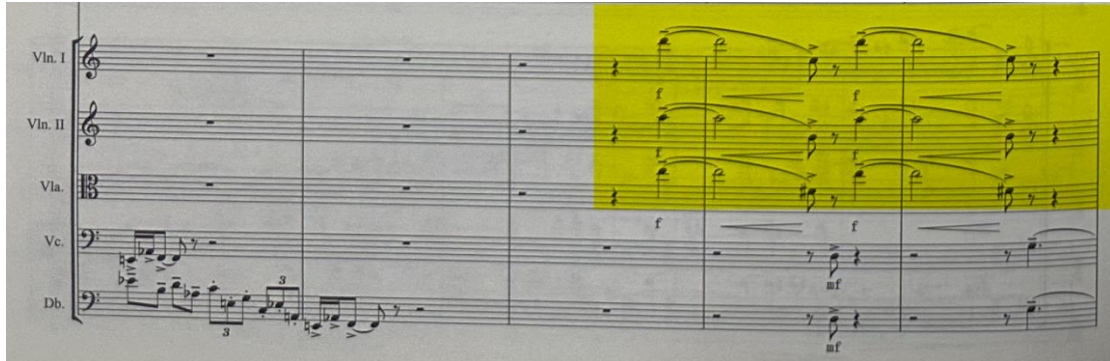
The E theme, the author calls it the development theme, because it is a new material stated in the middle of the music, and has a statement and development stage. The material of this theme is mainly composed of three textures, the first is the continuous texture of percussion; The second type is linear melodic texture; The third type is blocky zigzag texture. The first texture material is mainly used for non-pitched percussion, and has undergone the evolution of timbre from wood blocks, row drums, cymbals, bass drums, and snare drums. Since there is no exact pitch, rhythm and stress cycles are its central elements, and at the beginning of the presentation, we can see that the composer uses three different drums to match the rhythmic stress, with the lowest and highest notes of the drum being alternated as the stress beat point, and the middle drum as an extension of the beat point. Next, the stress cycle is irregular, showing a pattern of changes in 5 beats, 3 beats, and gradually entering 4 beats, which is different from the regular rhythm stress cycle we are used to. Although this piece of music is placed in a 4/4 beat notation framework, the dislocation of rhythm stress completely blurred the original strong and weak rhythm law. It forms a unique rhythm pattern, just like the "varying beats" commonly used in Chinese music.



(Example 2)

Source: Wang, 2024

The second kind of texture material is the linear texture of the string statement, which is composed of the jump of the major seventh degree horizontally, and the rhythm pattern is long note followed short note; Vertically, the first chord and the second chord both use the structure of the fourth overlap, which is not in the traditional Western size harmonic sound system, often used in Impressionism, or pan-pentatonic music, its scale structure can form a second + fourth pentatonic tritone series, in line with the arrangement of the pentatonic scale, resulting in an ethereal Oriental characteristics. This theme is mainly linear melody with pentatonic color, which is a new contrasting pitch material. In the whole paragraph, her timbre has experienced the interpretation of different instruments such as strings, woodwind, horn and trombone, and has been developed by the form of imitation polyphony and contrast polyphony, and finally obtained the presentation of full playing.



(Example 3)
Source: Wang, 2024

The third texture material is the zigzag ostinato, which is foreshadowed in paragraph D and first stated in paragraph E in the timpani, that is, a percussion piece with an exact pitch. The pitch organization presented by this material for the first time is A pentatonic four-tone series "A-C-D-G", but in the specific arrangement, the fourth, third, and second degrees are emphasized successively, with the logic of decreasing intervals.

It can be seen that the theme reflects the Western traditional and modern writing techniques, but also integrates Chinese ethnic characteristics. This is reflected in the linear melody, the use of grace notes and the processing of motivation, the pentatonic tone series, the fourth overlapping chord, the misplaced stress cycle, and the combination of different cultural elements, the composer has shaped a unique musical language.

Zhong Juncheng's orchestral work "AI GE AI WA" stands as a testament to the successful fusion of modern musical techniques with the rich essence of traditional Chinese music. The meticulous design of its musical structure, innovative thematic development, and logical pitch organization reflects not only his exceptional artistry but also the deep cultural heritage that informs his compositions. This work exemplifies the harmonious integration of Eastern and Western musical elements, creating a timeless artistic expression that resonates with audiences. Furthermore, the promotion of Guangxi orchestral music plays a vital role in fostering cultural exchange, allowing global audiences to appreciate the unique traditions of Guangxi while facilitating collaborations with musicians worldwide. As Guangxi orchestral music continues to evolve, it promises to uphold its integrated characteristics, innovate further, and contribute significantly to the cultural landscape of both Guangxi and the broader national context.

Discussion

Through the harmonious integration of tradition and modernity, composers are able to produce orchestral compositions that reflect both their ethnic roots and contemporary influences. The resulting works not only showcase distinct national characteristics and rich cultural narratives but also offer audiences a refreshing and engaging musical experience that bridges different eras and styles this result consist with Tian, K & Liu, R. (2015), "AI GE AI WA," Zhong successfully elevates the cultural heritage of the Bunu Yao people to a global platform, fostering emotional resonance and understanding among diverse cultural backgrounds. This work serves as a testament to the idea that ethnic music and modernity can coexist, stimulating and enriching one another rather than existing in opposition Zhao, D. (2016).

The fusion of Chinese and Western musical forms and structures represents a significant evolution in orchestral composition, moving beyond the constraints of traditional orchestral works that typically adhere to fixed norms. This innovative blending allows for greater diversity and flexibility in musical expression, enabling composers to explore new creative avenues Zhong, J. (2017).

Conclusion

The fusion of composer's genes and mind: The composer's genes and thinking directly affect his composing style. The composer successfully realizes the harmonious symbiosis of tradition and modernity in orchestral composition through the profound ethnic music heritage and the continuous exploration and integration of modern composing techniques. The sampled works not only show distinct national characteristics and cultural connotations, but also integrate innovative elements of modern music, bringing a refreshing musical experience to the audience. The artistic pursuit and practice of composers have not only enriched the diversity of Chinese music creation, but also injected new vitality into the inheritance and development of traditional music culture, demonstrating the high sense of responsibility and mission of music creators.

The fusion of music form and structure: With its unique artistic charm, "AI GE AI WA" successfully integrates ethnic themes with the genre of Western symphony. Through the deep exploration and re-creation of the ancient folk song "AI GE AI WA" of Bunu Yao ethnic in Lingyun County, Baise, Guangxi, Zhong Juncheng not only retains the innocence and freedom of Yao folk song, It also cleverly combines it with the rigor and complexity of modern symphonic music to construct a cultural dialogue that spans time and space. The addition of the Shofar Bells in the work adds a touch of history and mystery to the whole work, so that the audience can enjoy the beauty of music at the same time, but also feel the pulse of ancient culture. This integration is not only the innovation of music technology, but also the expansion of cultural depth and breadth. It shows the composer's deep affection and respect for ethnic culture, as well as his mastery of modern musical expression techniques. Through this work, Zhong not only succeeded in bringing the cultural heritage of the Bunu Yao people to a broader international perspective, but also promoted emotional resonance and understanding between people in different cultural backgrounds. The success of "AI GE AI WA" not only proves that ethnic and modernity are not mutually exclusive in music creation, but can stimulate each other and co-exist and prosper together. It provides us with a valuable inspiration: In today's globalization, while protecting and inheriting ethnic culture, actively

seeking dialogue and integration with modern civilization is an important way to promote the development of cultural diversity and promote the progress of human civilization.

The fusion of music form and structure: Traditional orchestral works tend to follow fixed musical forms and structural norms. The fusion of Chinese and western musical forms and structures breaks this limitation and makes orchestral works more diversified and flexible in expression form. At the same time, the fusion of Chinese and Western musical forms and structures provides composers with a broader space for creation. Composers can learn from the composition of western orchestral music forms and integrate the structure of traditional Chinese music, so as to create works with both Western musical characteristics and Chinese cultural connotations. Western orchestral works are known for their grand scale and rich expression, while traditional Chinese music is attractive for its unique melodies and rhythms. The combination of the two can make the works integrate the delicate and charm of traditional Chinese music while maintaining the tension of western orchestral music, and enhance the appeal and expression of the music. This ingenious combination of "traditional" and "modern" not only shows the composer's deep understanding and integration ability of Chinese and Western music culture, but also provides valuable reference and inspiration for the creation of contemporary music works.

The fusion of Chinese and Western musical modes: As the basic structural framework of music, mode not only determines the direction and color of melody, but also profoundly affects the emotional expression and aesthetic experience of music. The five-tone modes in traditional Chinese music (Gong, Shang, Jue, Zhi and Yu) are famous for their simplicity and expressive characteristics, which can create a fresh and elegant atmosphere with profound artistic conception. Western orchestral music, on the other hand, is known for its rich harmonic language and complex modal changes, which can show grand acoustics and profound emotional levels. The combination of the two can make the orchestral works integrate the unique charm of traditional Chinese music while maintaining the tension of western music, and create a new and harmonious musical color. Chinese and Western modes have their own differences in emotional expression. Traditional Chinese modes often pay attention to the delicate depiction of inner emotions, while Western modes are good at showing emotional ups and downs and conflicts through the change of harmony. In orchestral composition, the combination of these two modes can make the works more colorful in emotional expression. Therefore, in the creation of orchestral music, the fusion of Chinese and western musical modes is of pivotal significance.

The fusion of ethnic musical materials and compositional techniques: Ethnic music material, rooted in specific region, history, society and folk customs, contains profound cultural implication and emotional expression. They are the important carriers of ethnic identity and cultural inheritance, including their distinctive melodic lines, rhythm patterns, harmonic structures and musical instrument timbre. Integrating these elements into the orchestral creation can give the works a unique ethnic flavor and cultural heritage, so that the audience can feel a strong regional color and cultural resonance in the process of listening. The composition technique is the indispensable technical support for the creation of orchestral works, which covers many aspects such as melody construction and harmony arrangement, polyphony application and orchestration layout. Superb compositional skills can ensure that the composition of the music is rigorously structured, logically clear, and emotionally accurate.

Recommendation

When studying the fusion characteristics of Guangxi orchestral works, the examples in this paper can illustrate the fusion of ethnic musical elements and Western composition techniques, but in addition to the integration techniques listed, there are many different integration methods, the details of which need to be explored and worthy of further study.

When studying the characteristics of integration in Guangxi orchestral works, the research results of this paper can explain the existence of integration. At the same time, the other characteristics of Guangxi orchestral works, such as ethnic, diversity and so on, need to be further studied. Therefore, it is suggested to further study and explore the characteristics of Guangxi orchestral music, and try more exploration and innovation for the prosperity of Guangxi orchestral music creation and development.

References

- Hou, D & Liu, R. (2017). China-asean Music Week - a music platform from a multicultural perspective. *Music Creation*. (01),58-60.
- Li, J. (2022). Maintaining characteristics and pursuing innovation: A review of the 10th China-ASEAN Music Week 2021. *People's Music*, 2022 (5), 30-56.
- Ling, C. (2022). Upholding tradition, flourishing diversity: A review of the China-ASEAN Music Week over ten years (2012-2021). *Art Exploration*, 2022 (6), 112-119.
- Shu, F. (2021). Upholding tradition and facing challenges: An overview of the 9th China-ASEAN Music Week 2020. *People's Music*, 2021 (3), 98-114.
- Tian, K & Liu, R. (2015). Musical Temperament blended with Modernity and nationality -- Zhong Juncheng's creation and its characteristics. *Journal of Yunnan Arts University*. 2015 (04), 40-45.
- Zhang, C. (2023). Offline and online diverse sharing: A review of the 11th China-ASEAN Music Week 2022. *People's Music*, 2023 (3), 10-19.
- Zhao, D. (2016). Analysis of the structure of couplets in Chinese Traditional Music. *Yuefu New Sound (Journal of Shenyang Conservatory of Music)*. 2016 (01), 63-75.
- Zhong, J. (2017). Loyalty to the roots of culture, in order to take the path of stable creation - national symphony creation incidental thoughts. *Ge Hai*. 2017 (05), 4-6.