

Contemporary Interpretation of the Music Language of Guangxi Artistic Nationalities—Taking the Piano Solo "Eight Tones Playing Drum" as an Example

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Abstract: Guangxi ethnic folk music, with its unique musical expression - singing in the field, language of life, and symbols of ethnic life, expresses the feelings and lifestyle of people in ethnic areas. With the development of the times, national folk music also needs to inject new music language and new music elements on the basis of tradition, and make contemporary interpretation of national music language from three aspects of music ontology, performance techniques and music performance.

The "Eight Tones Playing Drum" is based on the "Spring Comes" of the eight tones in Guangxi. It takes the unique gongs and drums points and gongs and drums sections of the eight tones of Guangxi as the starting point, and combines eight tone material with the Guangxi Zhuang's percussion instrument, the bronze drum, by means of sound simulation and rhythm simulation, to describe the warm scene of the eight tones playing drum. The work adopts the repertoire structure of three parts, and the five-tone harmony of four and five degrees overlapping and two degrees overlapping, imitating the percussion sound of gongs and drums and Zhuang bronze drums in the eight tones of southern Guangxi.

The work combines the "Han Eight Tones" national folk music material with the elements of the bronze drum music, adopts the creative technique of "Eight Tones" play "Drum", and combines the "Han Eight Tones" with the elements of the Zhuang bronze drum music, so that the combination of the Han and Zhuang music elements can be displayed in the work with its invisible melody. It depicts a piano solo work "Eight Tones Playing Drum", which combines the regional and national customs of Guangxi. This work won the approval of the 2019 National Art Fund's small drama program and the excellent award of the 2022 "sound way" international composition competition. The work uses the combination of Han eight-tone and Zhuang bronze drum music elements, and refines and processes the eight-tone materials and "eight-tone" gongs and drums in southern Guangxi by means of alternating major and minor modes, multi-tone and five-tone modes and harmonies. It runs through the whole song as a hidden melody and fixed rhythm, simulating the joyous celebration of the people of Zhuang. The work uses different means to simulate the natural sound unique to Zhuang and the percussion sound of the bronze drum, which is the unique percussion instrument of Zhuang, and vividly reflects the unique musical charm and different life scenes of Zhuang village song fair. The work is a piano solo work that meets the people's aesthetic requirements and is popular with the

people, while retaining the national and regional characteristics, and has "artistry, technicality, nationality and audibility" in one.

1. Contemporary Interpretation of Music Noumenon

1.1. The vertical and horizontal overlapping of the intervals of the "big second" characteristic of the Zhuang multi-part folk song

The work makes use of the characteristic interval "big second" of Guangxi Zhuang's multi-voice folk songs to develop and overlap with "vertical and horizontal". The "horizontal" creates the melody by "adding flowers" in the form of decorative tone to add the regional color and national characteristics of the melody; "Vertical" simulates the sound of water drops in the mountains and the percussion of bronze drums, and interweaves with the gongs and drums of the eight tones in the south of Guangxi. The harmony of the work is based on the pentatonic mode harmony. In order to further increase the fullness of its harmony while highlighting the characteristics of the pentatonic mode harmony, combining with the harmony of the western major system, the use of the four-fifth-degree superimposed and second-degree superimposed chord structure to simulate the sound of the bronze drum, while building the pentatonic mode harmony, combining the mode and tonal characteristics of the western major harmony, adds the color and fullness of the music, Better use of harmony to interpret the picture of "Eight Tones Playing Drum".

1.2. Application of recessive melody technique

The work will process and re-create the eight-tone tones and their rhythm and rhythm in southern Guangxi by using the creation techniques of multi-tonality, pan-tone and point drawing, and construct the theme of different scenes of the work by using the use of hidden melody techniques. The melody of the work is not directly constructed by quoting national and folk materials, but by breaking up the folk song melody, extracting the core tone and reconstructing it, and constructing the music theme with the method of "hidden melody". The theme looms in the alternation of left and right hands, as if telling but requiring the listener to capture the progress of its melody, which adds unique interest and musicality to the music, allowing the listener to find its unique musical rhythm while the music is in progress.

1.3. The Variations, Reorganization and Penetration of the Rhythmic Patterns of the Eight Tone gongs and drums and the bronze drums

The most distinctive contemporary interpretation of the work is the combination of the Han eight-tone "gongs and drums" rhythm and the Zhuang bronze drum rhythm in Yulin, Guangxi. Both have both personality and commonness. The commonness is that both are percussion music, and the personality lies in the regional characteristics contained in the work. The creation of "Eight-tone Opera Drum" combines the use of the Han eight-tone "gongs and drums" rhythm with the Zhuang bronze drum rhythm. It depicts a warm music work with regional characteristics of Guangxi ethnic minorities. The "eight tones" exist in different regions and different nationalities in the form of red and white happy events. The "eight tones" of different regions and different nationalities have their unique regional and national characteristics. The rhythm of "gongs and drums" is the soul and essence of the "eight tones". The "drum play" is the Zhuang bronze drum, which seems to be the play and competition between the Han "eight tone" gongs and drums and the Zhuang bronze drum. This unique "eight tone drum play" picture leaves a deep impression. The work uses eight-tone "gongs and drums" rhythm as the creative material, extracts its most distinctive rhythm type and the bronze drum rhythm

intersection and echo, sometimes highlights the "gongs and drums" rhythm, sometimes highlights the unique variation style and musical charm of the bronze drum rhythm. Sometimes the two are combined to produce a new rhythmic type in the way of "vertical" and "horizontal" combination, explore new rhythmic music language, let traditional national folk music make contemporary interpretation in a new way, and show a vivid piano solo with Han and Zhuang characteristics.

2. Contemporary Interpretation of Performance Techniques

"The artistic expression of music is realized through musical thinking, and the development of musical thinking depends on the role of various musical thinking and expression methods." [1] It can be seen that the importance of musical expression methods. As an important means of music expression, performance techniques play an important role in creating music artistic conception, shaping music image, and displaying the composer's creative intention. The use and choice of performance techniques determines the interpretation of music expression. In order to further highlight the unique music picture of "Eight Tones Playing Drum", the work uses traditional performance techniques, and also uses the special performance method - boxing keyboard to simulate the sound of bronze drums. On the one hand, it enhances the representativeness of the sound, simulates the rough and thick sound of the bronze drum, makes the sound of the sound block closer to the percussion sound of the bronze drum, makes the audience feel the rough and thick sound color of the bronze drum in the strong sound of the boxing keyboard, and enhances the representativeness of the music. On the other hand, the special performance method of "boxing keyboard" enhances the nationality, regionality and tension of music. The application of the special performance method in the creation is in sharp contrast with the sound and performance form displayed by the traditional performance method, highlighting the musical characteristics of the work. Therefore, it is necessary to highlight the music performance of the special performance method in the performance, and use the powerful boxing keyboard to simulate the rough and vigorous sound of the Zhuang bronze drum. Understand the composer's creative intention of shaping the sound of the bronze drum, complete the performance of "boxing keyboard" with strong strength, simulate the percussion of the bronze drum figuratively, and reproduce the composer's creative intention.

The theme presentation and reproduction part of the work adopts the form of Tokata to break up the theme melody of eight-tone "Spring Comes" in Yulin, Guangxi in the form of alternating left and right hands. In order to highlight the characteristics of piano performance, the theme adopts the Tokata method of alternately playing left and right to increase the interest and musicality of music. In order to increase the graininess and performance strength of the theme melody, the skipping performance method is used in the performance, and the force is "fast" and short and strong, that is, the force of touching the key is concentrated with the fingertip, the force of down the key is fast and concentrated, and the force of the sound is highlighted by the explosive force of the moment. The middle part of the work is in sharp contrast with the warm and jumping theme presentation. The ethereal and nimble middle part requires the music performance to be shaped as if by the continuous and nimble water drops, creating a smoke-filled fairyland. This paragraph needs to highlight the melody of the high voice to make the melody sound on the paper and create a crystal clear sound. The melody performance of the high-pitched voice part requires the fingers to press the key quickly, and the wrists to relax quickly after pressing the key. The sound of the fingers to press the key has penetrating power, and also has a faint sound effect. When the left hand plays the low-pitched voice part, it requires the playing of the chord root sound to be thick and deep, such as the sound produced by hitting a "thousand gold" clock. In the performance of the mid-tone sixteenth note, the touch point of the key is low, and the performance is completed by touching the key with the finger belly to increase the "connection" effect between "sound" and "sound", and create the effect of smoke. The three parts

complement each other, create different musical images and display different levels of music with different performance methods. It can be seen that the control of performance level is the key to music performance. Different levels of expression, especially the unique timbre requirements and key touch requirements, require the performer to control and interpret the music performance, express different levels of music materials through the shaping of the performance level, and reproduce the composer's creative intention.

There are many simulations of bronze drum sound in the works. In shaping the sound of the bronze drum, in addition to writing on the harmony, the composer uses a large number of chords to play, but also requires the performer to make a second creation in the performance and show the scene of "playing the drum" to the audience. Therefore, when simulating the sound of bronze drums, we should pay attention to the key touch and force control of chord playing.

3. Contemporary Interpretation of Music Performance

"Music performance has the communication function of guiding aesthetics and connecting composer and audience" [2]. This shows the importance of music performance. The contemporary interpretation of works in music performance is reflected at the level of music. The first is the presentation level of music voice, the second is the promotion method of music level, and the third is the construction method of music climax. In the 10th to 35th bars of the work, Tokata's musical expression is required, which requires fast, intensive, decisive and short musical expression. The performance of the middle part needs to play the feeling of "gongs and drums", which does not exceed the melody of the high part. The performance is light and powerful. As a foil part, it does not compete with others, but also fully displays the harmony color function of the foil part, and maintains the level of music. At the same time, attention should be paid to the overall harmony of the music. Centered on the multi-level harmony expression, the harmony of the music should be highlighted in the performance to show the harmony of multiple parts, rather than breaking up into a single note to show the melody.

The introduction of the work is the simulation of the sound of the bronze drum, which gives unexpected rhythm in the way of the variation of the rhythm of the bronze drum. In order to better present the music picture of the "Introduction to the Bronze Drum", the performance dialogue between the left and right hand chords is played more prominently, and the rhythmic type of the left and right hand vocal parts simulate the percussion sound of the bronze drum. Therefore, the playing of right hand chords should not touch the keys too short, and it is necessary to highlight the cheerful and joyful music mood of the work with the playing method of keeping the tone. The shaping of this happy and warm scene has always been centered on the rhythm of the bronze drum at the beginning of the introduction, and kept circulating until the theme was presented. The last sixteen rhythms shown in the theme are still drumming rhythms. In order to highlight the vitality of the music and avoid inflexibility, it is necessary to highlight the irregular stress in the performance to create a feeling of singing and dancing for the music. The reproduction part and the ending of the work are performed with warm and brilliant music. In addition to highlighting the irregular rhythm of percussion of gongs and drums, it is more important to highlight the musical level of the work.[3] The allocation, control and layout of strength are particularly important. It is not always possible to create "warm and brilliant" with "strong" strength. Instead, it is necessary to design the change of strength, promote it layer by layer, and promote it to the highest point of the music, so that the work can be promoted and ended in the climax, It is warm, brilliant and thought-provoking, and ends with a unique musical climax.

4. Conclusion

The contemporary interpretation of the national music language shows the characteristics of the times. As the unique ethnic symbol of each nation, the national music language displays the unique lifestyle and emotional life of the nation in its unique way. The piano solo work "Eight Tones Playing Drum" is ingeniously based on the eight tones. It combines the refining of the gongs and drums of the eight tones with the elements of the Zhuang bronze drum music, based on the tradition and creating the future. With the unique national music language, the contemporary interpretation is made from the three aspects of music ontology, performance techniques and music performance, and the beauty, integration and charm of Han music and Zhuang music are displayed through the unique harmony techniques, performance techniques and music performance, and the "Chinese story" is told well with notes and performance. The excellent cultural inheritance and innovative development of "building a magnificent Guangxi and realizing the Chinese Dream" should be well emphasized.

The contemporary interpretation of piano performance in "Eight Tone Playing Drum" should not only be carried out from the three aspects of music nomenclature, performance techniques, and music performance, but also have a deep understanding of the composer's creative intention, complete the music performance of piano solo "Eight Tone Playing Drum" with exquisite interpretation of performance method, full harmony level, and clear music level, and let the solo instrument complete the performance with the thought of "symphony" orchestration, highlighting the sound fullness and level of the work.

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