

Analysis and Research on the Musical “Awazhai” of Guizhou Buyi Nationality

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Received: May 8, 2024; Revised: June 6, 2024; Accepted: June 7, 2024

Abstract

Ethnic minority elements have always been an indispensable part in the field of Chinese ethnic music. The musical “Awazhai” is one of the representatives of Buyi musicals. In the analysis of the script creation and music creation of this musical, the outstanding creative characteristics and ethnic minority characteristics of this musical in artistic presentation are summarized, and various elements of this play are analyzed. It is hoped that this research can provide valuable reference for the artistic creation and production of Chinese ethnic musicals and the development of related industries, and also hope to integrate ethnic minority music into textbooks and provide reference for the teaching of ethnic music.

Keywords: Analysis and Research; Musical “Awazhai”; Guizhuo BUYI Nationality**Introduction**

This paper is mainly based on the musical “Awazhai” of the Buyi ethnic minority in Guizhou Province, and deeply studies the cultural connotation and history of the traditional art style of the Buyi ethnic group in Anshun City, Guizhou Province, integrating the elements of ethnic music. The realistic sets and huge real scenes in the play also fully demonstrate the unique Tenjia culture and Tunpu culture of Awazhai. Based on the historical background of poverty alleviation, the musical “Awazhai” uses various artistic forms such as song and dance to allow the audience to immerse themselves in the original folk elements, and puts forward new ideas and means for the inheritance and development of minority music in Guizhou.

At present, the development of minority music in Guizhou, China, is in a stage of rapid rise, but traditional ethnic art performance forms can no longer meet the audience's aesthetic



needs. Therefore, ethnic art must keep pace with The Times and integrate modern art styles and forms in line with audience's aesthetic taste as well as modern scientific and technological means. This paper can study and analyze this. Find a new direction that is more suitable for the development of national musicals.

Objectives

- 1.To study the history of Buyi musical in Anshun, Guizhou Province.
- 2.To study the concept, form and method of musical performance of Buyi nationality in Anshun City, Guizhou Province.
- 3.To study the role of Buyi musical in teaching.

Literature review

Mu Weiping's "Helping the Revitalization of Rural Ethnic Culture" : In 2021, during the creation and collection of plays for the ethnic minority Art Show held every four years in Guizhou Province, the teachers and playwrights of the School of Music of Guizhou University collected a large amount of materials, and after later processing and refining, created the musical "Awazhai".

Study on Musical Characteristics and Singing Practice of Zheng Dengke's Musical "Awazhai" : Musical, as a product of modern industrial civilization, integrates various forms of expression and genres of various arts, independent of musical drama forms. It originates and develops from Western operetta, comic opera and luxurious song and dance, and draws on performance factors such as jazz music, rap art, rock music, country music and modern dance. It is a comprehensive stage art that integrates various artistic elements such as drama, dance, music and fine arts.

Liu Cong's "Stylization and Stylization of Buyi Folk Songs in the Opera Paradigm" : In the musical creation of "A 'Aanzhai", the crossover integration of opera and musical is realized, especially through the core verses of male and female protagonists, which have complex and changeable plots, sharp dramatic conflicts, and the verses with the characteristics and volume of opera aria are written in the opera paradigm; At the same time, the folk songs with distinct regional characteristics of Guizhou and the style of the minority Buyi nationality are expressed and shaped in the form of opera, and are completed through



stylistic and stylistic writing. In order to prove: the expression space of opera paradigm, the application of folk song materials, stylistic and stylistic writing methods, the integration of vocal and instrumental music, three-dimensional expression of the relationship and the important role.

Zhang HaiBing, Director of the musical “Awazhai” : “Awazhai” is a realistic realistic performance, and has a freehand style of singing and dancing; It is full of the sense of The Times and modern aesthetics, but also retains the original ecological Buyi folk song elements; At the same time, the whole play is also filled with Guizhou Buyi cottage rich typical regional customs. This is the rich and colorful style of A Crooked Village.

Thesis structure

This paper consists of five chapters. The first chapter expounds the purpose and content of this research, as well as the methods and significance of the research; the second chapter expounds the historical development of the musical of the Buyi nationality in Anshun, Guizhou Province; the third chapter expounds the concept, form and method of the musical performance of the Buyi nationality in Anshun, Guizhou Province. The fourth chapter expounds the importance and methods of inheriting and protecting Buyi musical, and the last chapter is a summary, elaborating the conclusions and achievements of this study.



Figure 1: A poster for the performance of A Crooked Village





Figure 2: Awazhai village, Anshun City, Guizhou province



Figure 3: The dance in the musical “Awry Village”



Figure 4: The costumes of the female characters in Awry Village



Figure 5: The presentation of props and scenery in “Awazhai”



Figure 6: The usage of lighting in musicals



Figure 7: Choreography in a musical

Research method

By studying the development history of the Buyei musical in Guizhou province and taking the Buyei musical “Aweizhai” as the research object, this paper analyzes various elements of the play, so as to explore the importance of inheriting and protecting the Buyei musical, and integrate the advantages of the musical performance into the teaching courses of music majors in colleges and universities, so as to achieve the role of inheritance and protection





Research achievement

1. It is conducive to carrying forward the advanced culture of Buyi and is the need of building a harmonious society;
2. Is conducive to the rescue of the endangered special drama, is a hundred flowers blooming measure;
3. It is conducive to the excavation of Buyi drama (the initial form of Buyi musical), and is a living historical material for compiling and studying the history of Chinese minority drama.
4. It is conducive to the display and inheritance of excellent plays and skills of ethnic minorities, which is the desire of 2.5 million Buyi compatriots.

Buyi music has experienced the precipitation of history, and under the accumulation of a long time, the connotation of Buyi culture is extremely rich. Buyi art and culture can be said to be the treasure of Chinese national culture, which has the responsibility and mission of letting young people face up to Buyi music from the ideological and emotional aspects and promoting the inheritance of Buyi culture. Only in a real sense can we promote the development and inheritance of Buyi music. Therefore, in the school music curriculum structure, Buyi music permeates. With music education as the carrier, it penetrates Buyi music to young people. So that more and more young people can realize the unique charm of Buyi music. Let more people love Buyi music from now on, and voluntarily pick up the baton of the inheritance and development of Buyi music. The research topic is mainly devoted to how to better inherit and develop Buyi music, which can provide an important theoretical basis for the effective development of national music education in the future.



Table 1 Introduction of the main cast and crew

Cast photo	Actor profile	The part played in the play
	Wu Fajian, male, Guizhou ethnic tenor singer.	The play played the role of Wei Kaiming, singing the songs “Road to happiness”, “How to say it”, “Do not want to live up to this land” and so on.
	Jin Yumei, female, Miao nationality, young singer from Guizhou, China.	Playing the role of Wu Xiuli, singing the songs “Flowers bloom”, “Mountain flowers bloom”, “Return” and so on
	Li Jialin, Kugou musician, young singer of Guizhou Song and Dance Theater.	The play plays the role of Guo Pengfei, singing the songs “First meet”, “Village Diary”, “Harvest” and so on.
	Zheng Dengke, master student of Guizhou University College of Music, Guizhou tenor singer.	The play played the role of Xiao Wang, singing the songs “Quartet”, “Curtain Call song”, “Labor song” and so on.



According to the research in Table 1, it can be concluded that Awry Zhai is a typical original ethnic musical, which contains the connotation of traditional Buyi culture and the integration of modern music technology and means. It can be said that the birth of Awry

Zhai has played a crucial role in the development of Buyi musical in Guizhou, China. It also provides valuable material for future generations to study national musicals.

Table 2: Curriculum of “National Vocal Music”

No.	Class time	instructor	Course introduction	Teacher profile	Teacher photo
1	The first week	ZHOU SHENGFENG	The history of Buyi music development is divided into modern history and modern history	Zhou Shengfeng, born in Guiyang, Guizhou Province, is a young singer. He graduated from Guizhou Minzu University majoring in music performance. He is now the deputy Dean and vocal music lecturer of Guizhou City Vocational College	
2	The second week	ZHOU SHENGFENG	Describe the music style and analysis of Buyi nationality		
3	The third week	ZHOU SHENGFENG	Describe the style of Bui music performance and analysis		
4	The fourth week	ZHOU SHENGFENG	Talk about the use of Buyi language in		



No.	Class time	instructor	Course introduction	Teacher profile	Teacher photo
	h week		songs, and vocal skills		
5	The fifth week	Gong Linna	Teaching the characteristics of Buyi music, and the Buyi vocal music work “Good Bonus”	Gong Linna, born on August 1, 1975 in Guiyang, Guizhou Province, is a female singer and founder of Chinese Art Nouveau music. She graduated from the Department of Ethnic Voice of the China Conservatory of Music in 1999.	
6	The sixth week	ZHOU SHENGFENG	Analyze and the musical mode of Buyi nationality		
7	The seventh week	Muweipin	Teaching the characteristics of Buyi music, and the Buyi vocal music work “Gollum Folk Song”	Mu Weiping, born in May 1973 in Kaiyang County, Guiyang City, Guizhou Province, is now the dean of the College of Music of Guizhou University (national first-class actor), the academic backbone of young	



No.	Class time	instructor	Course introduction	Teacher profile	Teacher photo
				and middle-aged, young tenor singer.	
8	The eighth week	ZHOU SHENGFENG	Teaching the performance characteristics of Buyi music, and the Buyi vocal music work “Buyi Singing”		
9	The ninth week	ZHOU SHENGFENG	Mid-term exam, check students' learning and summarize		
10	The tenth week	ZHOU SHENGFENG	Teaching the history of Buyi musical development		
11	Week eleven	ZHOU SHENGFENG	Teaching Buyi musical heritage culture		
12	Week twelve	ZHOU SHENGFENG	Teaching the performance form of Buyi musical		
13	The thirteenth	A Youduo	Teaching the performance characteristics of Miao music, and	A Youduo, born in 1980 in Huangping County, Qiandongnan Prefecture, Guizhou	



No.	Class time	instructor	Course introduction	Teacher profile	Teacher photo
	h week		Miao vocal music work “July in Southeast Guizhou”	Province, is a famous singer of Miao nationality, an inheritor of Miao nationality	
14	Four teenth week	A Youduo	Teaching the performance characteristics of Miao music, and the Miao vocal music work “Drunken Miao Township”		
15	Fifte enth week	ZHOU SHENGFENG	Introduction to other minority music		
16	Sixte enth week	Muweipin	Teaching the characteristics of Gelao music performance and the Gelao vocal music work “Love Sister Washing Clothes in the River”		
17	Seve ntee	Muweipin	Teaching the characteristics of Gelao's music		



No.	Class time	instructor	Course introduction	Teacher profile	Teacher photo
	nth week		performance and Gelao's vocal music work “lan Happy Family”		
18	Eighteenth week	ZHOU SHENGFENG	Teaching the similarities and differences of Buyi and other ethnic performances and review all the knowledge learned		
19	Nineteenth week	ZHOU SHENGFENG	Final examination		

According to the research in Table 2 : As for the application of Buyei music in teaching, take the musical “Awanzhai” as an example. It is co-built by the teachers and students of the music major of Guizhou University in the form of teaching practice and creation, combined with the local art and culture of the Buyei people in Anshun City. Buyei musical provides an important reference for the vocal music teaching of ethnic minorities in Guizhou, including the practical application in school teaching. Singing techniques, performance forms, cultural inheritance, etc., are of great significance.





Figure 8: Buyi traditional music form “eight-tone sitting singing”



Figure 9: Guizhou minority music town



Figure 10: Folk music into the classroom



Figure 11: Ethnic minority music performance

Conclusion

As an important intangible cultural heritage, Buyi musical has a long history and has been performed for hundreds of years, and is deeply loved by the masses with its unique style, and its artistic expression and aesthetic taste are irreplaceable. Among them, the national musical is in full swing, it is an important source of Chinese excellent traditional culture.

The development, inheritance and innovation of national musical is an eternal topic. As an intangible cultural heritage of China, the national musical has been moving forward continuously in the long history, enduring for a hundred years, and has strong vitality.

Ethnic minority art comes from the production and living practice of the people, is an important content to meet the spiritual and cultural life of the people, is an important demand of the people and improve the well-being of the people, and is also an important driving force to promote high-quality economic and social development. As an indispensable part of Chinese national art, Buyi musical not only has the significance of cultural heritage and traditional national art, but also has its unique artistic value and social value.

From the perspective of cultural confidence, the inheritance of Buyi musical should master its basic principles, improve protection policies and laws, standardize and optimize the promotion and inheritance measures, pay attention to the innovation of school education and protection mechanism, broaden the protection methods of mass participation, and actively train opera talents, and constantly improve its artistic competitiveness.



Research proposal

It is a community of heritage and cultural memory, which is not only a pastime and entertainment after meals, but also the carrier of people's emotions, and also the memory and spiritual support of people's history. At present, the protection of the Buyi musical has made some achievements, but due to the influence of multiculturalism, people's aesthetic interest has been diverted, there are some practical problems to be solved, such as the weak mass base, the weakening of the competitiveness of the art form, and the danger of the loss of the minority art still exists. In this regard, I would like to make the following

Suggestions:

1. Improvement of protection policies and laws and regulations.
2. Cultural tourism integration, to create a special minority music town.
3. Pioneering protection mechanisms in school education.
4. Conducting training activities for opera talents.

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