The Application of “Butterfly Song” of Yao Nationality in Guangxi in Modern Music Works Takes “Butterfly Song” in the Musical “Red Xiangjiang River” as an Example

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Abstract: “butterfly song” is a traditional folk music form of Yao nationality, which is widely used. Its music melody, cheerful rhythm, catchy, handed down today, has become one of the elements of many modern music creation. Through the analysis of “butterfly song” in the large-scale original musical “red xiangjiang river”, this paper explores the history, development process and significance of “butterfly song” of Yao nationality in Guangxi to modern music creation. It is beneficial to promote the development of Chinese folk music to explore the inheritance and innovation of contemporary folk vocal music creation.

1. Introduction

Since the founding of the People's Republic of China, the scholars of Guangxi folk elements in contemporary music works in the inheritance and innovation of research Angle is different, in the process of the spread of music, local dialects, regional characteristics and national culture will have an effect on music creation, not only pay attention to how to inheritance and development of Guangxi’s folk songs, more should start from the concrete music ontology, Discover the significance of its inheritance and innovation. “Red Xiangjiang river” is a red theme of the modern musical, the use of “butterfly song” in it makes the tragic and stirring plot more tender, reflects the war era minority love life, positive, brave to face the aggressor ambition, enrich the overall effect of the musical. The author studied the origin and development of the “butterfly song” in The red Xiangjiang River, and demonstrated and discussed the inheritance and innovation of Guangxi folk songs in contemporary music works.

2. “Butterfly Song” of Yao People in Guangxi

2.1 Butterfly Song of Yao Nationality

“butterfly” is a poem full of full-bodied local flavor of the original ecological folk song, spread fuchuan county, Guangxi region, rich and varied content, easy to understand, often appear in a song “butterfly disorder “butterfly butterfly” as the lining word “wasp”, also because of the high and low voice singing interval a collision occurs, the song sounds beautiful, lively and cheerful, It is like the “buzzing” sound of hornets flapping their wings as they fly by, hence the name “butterfly song”. Yao folk songs belong to the Chinese music system, often using three-tone and four-tone series, mainly in gong, Shang, jiao and zheng four-tone mode, but rarely using pentatonic scale.

2.2 The Inheritance Status of Yao’s “Butterfly Song”

Inheritance is one of the important ways to continue the style and material of folk music. As a popular genre, the “butterfly song” of Yao people in Guangxi has a catchy melody that has been passed down from mouth to mouth until now. In local festivals, “butterfly song” is an indispensable part of the stage. Modern way of cultural transmission to the song “butterfly” heritage provides a very convenient channels, such as the news media, the Internet can search to a variety of “butterfly”
song composers will “butterfly song” adaptation, to a high degree of artistic song “butterfly”, as communication is the way of energy and time information. Composer “butterfly song” music elements and contemporary music elements fusion, become their own musical vocabulary, making today's “butterfly song” with modern aesthetic and new life vitality.

3. The Musical Characteristics of “Butterfly Song” in Red Xiangjiang River

The musical “Red Xiangjiang river” tells the story of the Red Army in 1934 to make great sacrifices to protect the Party Central Committee across the Xiangjiang River, the successful breakthrough blockade of the tragic story, that is, the history of the Long March in the most tragic Xiangjiang battle. It embodies the patriotic spirit of minority nationality and the great revolutionary spirit of the Red Army. The rhythm of “Butterfly Song” is cheerful, reflecting the hospitable, lively and cheerful character of yao people, and paving the way for the portrayal of the heroine “Fengming” bold and vigorous character. The happy and free “Butterfly song” plays a neutralizing role in such a serious and tense plot. The sad and original female chorus in the last scene is in sharp contrast to the “Butterfly song”. The bittersweet plot increases the conflicts of the musical and makes the musical more tense.

3.1 Simple Melody

In Red Hunan River, “Butterfly Song” is a female two-part mixed chorus. The central content of the lyrics is to describe the life of local people, which is simple and clear. On the basis of yao folk songs, “Butterfly song” retains the original prominent characteristics of Yao folk songs to the greatest extent. The musical range of “butterfly song” is not wide, and it is usually progressive, circled on the principal chord notes, with a single way of combination and mainly varied with rich rhythm. It mostly two parts chorus without accompaniment, the musical “butterfly song” part of the xiangjiang river breaker, melody used is common in the “butterfly” song four ranks: palace, shang, horn, sign (do, re, mi, sol), or progressive as the main melody, melody at three degrees in three degrees sound repeated, including appoggiatura and melody sounds interval distance is 3 degrees. The interval distance between the high part and the low part is mainly two degrees. When two parts are carried out at the same time, the interval relationship of the second degree will bring a disharmonious “collision” feeling. It is precisely because the interval distance between the two parts is a small second, so that the sound effect is similar to the “buzzing” sound issued by the wasp. The dissonance interval is resolved by the collision between the two parts, which gives the melody of “Butterfly song” a sense of anticipation and fluidity. The original ecological “butterfly song” is not too high in the range of small character group to small character group. The relationship between the high part and the low part is mainly about the interval of the second degree. The collision of the second degree gives people a sense of dissonance, which is very common in the unaccompanied folk songs and also a feature of local folk songs. In the “Butterfly song”, the interval collisions of two parts are mostly two and three degrees. In the long part, the other part uses the way down the scale to return to the tonic, forming a very pleasing block.

3.2 Rich and Free Rhythm

In traditional local folk songs, rich and free rhythm is one of the characteristics, and also the essence of traditional folk songs. In traditional Chinese folk songs, the rhythm is varied and even irregular. It is the irregular rhythm that makes Chinese traditional folk songs unique. In “butterfly songs”, the combination of sparse and dense is often used, and the alternate use of long notes and short time notes is often used. The beat is mostly mixed, which makes the whole piece seem free and cheerful. The rhythm combination of “butterfly song” is rich, but it is mainly composed of “static, dynamic and static”. In the “quiet” part at the beginning of the “Butterfly song”, regular long notes are used as the paving to open the curtain. The main part of the song uses a more intensive rhythm, imitating the sound of butterflies or bees flapping their wings. Therefore, the main part of the song is more cheerful, and the two-tone melody also adopts second dissonance intervals with dense rhythm, coupled with catchy lyrics such as “butterfly butterfly”, “butterfly
butterfly” and “stay in the west”, creating an atmosphere of bees crowding and whispering together to express the cheerful mood of yao people at that time. And the long time value of notes, lyrics often for “I ah drop” “ah” “er” such lining words, for catharsis, express feelings with. The song ends in the same melody and rhythm as the beginning, echoing from beginning to end.

4. The Significance of “Butterfly Song” in the Blood of Xiangjiang River

To insert yao folk music of Guangxi into such a large-scale musical play, and to combine folk music with symphonic composition, is a new, innovative and highly difficult folk music adaptation technique. The original “Butterfly song” is an unaccompanied two-part chorus. In The “Red Xiangjiang”, traditional instruments such as lusheng are added, which makes the sound effect of the whole song richer and clearer. As the beginning of the scene of Yao Township, “Butterfly Song” spreads a picture of the yao people living a happy and contented life, which makes the stage effect more three-dimensional, and also reflects the characteristics of yao people's warm and honest, good at singing and dancing incisively and vividly, allowing the audience to be affected by the beautiful and moving scene of Yao Township. With last scene soldier battlefield injury scene forms sharp contrast, give a person find everything new and fresh feeling. Through the interludes of “butterfly songs”, the audience can feel the enthusiasm of yao people in Guangxi and the characteristics of Yao folk music, and create a rich and colorful traditional Chinese music image with a brand new artistic perspective and techniques. As a large-scale original musical, “Red Xiangjiang” has a certain influence, its unique lies not only in the tragic scenes of the tragic war, but also in the perfect integration of guangxi music regionalization and musical art. The “butterfly song” of the Miao ethnic group in Guangxi appeared in the play, showing the treasures of traditional music of China's ethnic minorities, so that the audience can understand and feel the variety of ethnic folk music and the pleasing sound.

5. The Inheritance Method and Significance of “Butterfly Song”

As the treasure of guangxi traditional folk songs, “butterfly song” has a long way to go in inheritance and innovation. In many modern works, it is not hard to find the “butterfly song”. Compared with traditional “butterfly songs”, the melody lines of modern “butterfly songs” are more smooth and elegant, the rhythm changes are more abundant, and the lyrics are more common and understandable, such as the chorus “Butterfly Flies” and the new “Butterfly Songs”. In the musical Red Xiangjiang river, the combination of the original “butterfly song” and the modern musical drama is also a novel way of inheritance. The appearance of the original “butterfly song” reappears yao Xiang in music, making the “butterfly song” original to show in front of people. The original “butterfly song” not only enriches the musical color of the play, but also hints at the character of Fengming, who grew up in such a hospitable yao village with songs and dances. Such a primitive voice, showing the profound cultural heritage of the nation, it exists in the fierce war, to the red Army in the war of heroic fighting, the hope of defending their homes. In the final soldiers are heroic sacrifice scene, also appeared a yao nationality original ecological song, long melody, clean voice, ethereal, floating in yao township, comfort soldiers of the dead, creating a bleak scene after the war. The two original yao songs are closely related to the plot from the beginning of the soldiers' arrival in Yao Township to the heroic struggle and sacrifice. The beautiful scene of Yao Township is seen for the first time. After the cruelty of the war, it is now left with ruins and walls, and it is difficult to restore the peace in the past. The original songs are more expressive than modern music, and even when performed in dialect, they can empathize with the audience and have a stronger impact than modern music that is easy to understand. Therefore, the combination of traditional music and modern music is a win-win situation, but also provides a broader way for the innovation of traditional music, traditional folk songs with a larger stage, more abundant ways to recreate.

6. Conclusion
The “Butterfly song” studied in this paper, as one of the models of guangxi traditional folk music, has distinct national style and regional color, which is of great significance in the creative creation of national vocal music works at the present stage. Therefore, on the road of music culture inheritance and innovation in the future, we should pay more attention to the original local folk songs, pay more attention to trace back to the source, analyze and study the various local folk songs from the source. The author hopes that through the analysis of yao's “butterfly song” in the musical “Blood of Xiangjiang river”, more people can understand the traditional characteristics and charm of Yao's “butterfly song”, so as to carry forward and innovate more boldly.

References

