

On the Artistic Communication Path Between Guangxi Native Music and ASEAN Music

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Under the background of globalization, influenced by the construction of “the Belt and Road initiative”, music in different regions exchanges with each other, which not only expands the influence scope of music culture in China and takes up a stable standing in the global field, but also helps introduce excellent cultures from various countries. To take driving economic and policy development with culture as the core goal it is beneficial for mutual cooperation among regions to expand the artistic communication path between Guangxi native music and ASEAN music during coordinated development, vigorously publicize music culture in different regions, and carry out practical activities purposefully, so as to achieve the goal of common development.

Keywords: Guangxi, native music, ASEAN Music, artistic communication

Introduction

Influenced by the cultural development in different regions, Guangxi is developing towards the integration of ASEAN art and culture, and close attention should be paid to the communication path and innovative ways and methods. In the process of two-way transmission of music culture, it is easy for cultures of different countries to communicate with one another, possess planning, direction, innovation, and other goals, which is favorable for the sound development of music culture in various regions. Building on this, we can also drive the economic and political development of communication areas, so that more groups can have a deeper understanding of the music culture of each region, and this is also one of the main ways for music cultures to exchange with one another and disseminate, and influence the cultural accomplishment of modern people.

Guangxi Native Music

Guangxi native music refers to the unique music culture in Guangxi, including a variety of music forms, such as ballads, folk songs (sung in the fields), Dai music, Dong music, and Zhuang music.

Ballads and folk songs are an integral part of Guangxi native music. Folk songs are dominated by Zhuang folk songs, and the lyrics are rich and diverse, expressing the emotion and experiences of Zhuang people's life, love, and family. Folk songs are a popular form of folk music prevailing in rural areas of Guangxi Province, and the lyrics are usually concerned about farming, labor, and life (Liu, 2021).

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Dai music in Guangxi minority music is known for its unique tone and the way musical instruments are played. Dong music is famous for its peculiar voices and dance forms, and is played on traditional festivals and wedding ceremonies of Dong nationality. Zhuang music is one of the most representative minority music in Guangxi Province. The song and dance performances of Zhuang nationality are often accompanied by Zhuang's gong, drum, surnai, and other musical instruments. Guangxi minority music is frequently used in Dai festivals, wedding ceremonies, and other occasions. Guangxi native music, with a wide variety, reflects the profuse ethnic culture and historical tradition of Guangxi region. Its music form is not only a part of Guangxi people's life, but also the treasure of Guangxi culture, which is also of great significance for the inheritance and popularization of Guangxi culture.

ASEAN Music

ASEAN music refers to the music culture of member states of the Association of Southeast Asian Nations (ASEAN), including Indonesian, Malaysian, Philippine, Singaporean, Thai, Vietnamese, Cambodian, Laotian, Burmese, and Bruneian. Music in ASEAN region is rich and varied, reflecting the cultural traditions and historical backgrounds of different countries and ethnic group, and the music cultural characteristics and forms of different member states also differ markedly (Chu & Lu, 2021).

For Indonesian music, Indonesia is the largest country in ASEAN region, and its music culture is diversified. Traditional Indonesian music includes metal percussion instrument and played by Gamelan orchestras, Alanglang dance music, and so on.

Malaysian music fuses the musical elements of multiple ethnic groups, such as Malays, Chinese, Indians, and its traditional music includes the performances of different musical instruments, such as flute, zither, and drum.

Philippine music is mainly based on stringed and percussion instruments, often accompanied by dances, and its traditional music bears a strong influence from Spanish and Native American.

Thai music is mainly based on traditional Thai musical instruments, such as elegant Thai flute and bronze drum, and usually performed with traditional dances.

Vietnam music is mainly based on traditional stringed and percussion instruments, such as unique monochord and drum, often combined with classical dances.

Cambodian music is mainly based on traditional Cambodian musical instruments, such as trombone and bronze drum, accompanied by traditional dances.

Burmese music is mainly based on traditional stringed instruments, such as the unique pipa and zither, accompanied by dances and dramas.

With a wide variety, ASEAN music can truly reflect the diversified cultures of Southeast Asia. It is not only widespread in this region, but also held in esteem and appreciated internationally.

Basic Situation of Artistic Communication Between Guangxi Native Music and ASEAN Music

In the initial stage, the foundation of artistic communication between Guangxi native music and ASEAN music was relatively weak, but has gradually been tamped in recent years, mainly due to the impact of globalization factor, and attracts great attention from more countries and fields. This paper intends to explore the

basic situation of artistic communication between Guangxi native music and ASEAN music from different angles, including the following aspects.

Cultural Exchanges

Through some cultural exchanges held between Guangxi and ASEAN member states, such as music performances, music festivals, art exchanges, and exhibitions, etc., more platforms and opportunities can be rendered for the exchange between Guangxi native music and ASEAN music in the exchanges, and the influence of music cultures of different countries in multiple levels and fields can be expanded.

Academic Research

At present, some scholars and musicians analyze the exchanges between Guangxi native music and ASEAN music emphatically, they are good at summing up practical experience, putting forward new directions and goals from the perspective of long-term development, and launching academic research and cooperation projects purposefully, such as academic exchanges, seminars, and cooperation projects, all of which can push forward the communication between Guangxi native music and ASEAN music.

Crossover Partnership

From the perspective of artistic development of Guangxi native music, through crossover partnership between musicians and ASEAN musicians, elements of different music cultures can be fused to create unique music works, enrich the content and dissemination mode of artistic communication between Guangxi native music and ASEAN music, and take the initiative to introduce ASEAN music. All of these are conducive to the deep integration and coordinated development of music cultures in many countries (Xu, 2020).

Communication Between Art Groups

Through the cooperation between Guangxi native music groups and ASEAN music groups, they can interview each other, perform together, cooperate and create, etc. in the process of artistic communication of music, and play a strong promoting role in the artistic communication between Guangxi native music and ASEAN music.

Although the artistic communication between Guangxi native music and ASEAN music needs to be reinforced and developed, with the deepening of cooperation and the increase of exchanges among ASEAN countries, the diversity of Guangxi native music can be increased and the interaction and development of music culture in ASEAN can be promoted continuously.

Artistic Communication Path Between Guangxi Native Music and ASEAN Music

To Adopt Modern Technical Techniques to Share Music Culture Efficiently

With the progress of science and technology, great changes have taken place in the way of music dissemination. In the past, music could only be transmitted through live singing or playing. With the development of times and music art, tangible media have arisen to record, preserve, transmit, and advertise music, such as record and cassette. Under the background of new era, the introduction of network technology creates favorable conditions for the artistic communication between Guangxi native music and ASEAN music, and music in various electronic formats are directly acquired on the web through computer, mobile phone, and other technical devices, which makes music spread faster and wider (Lian, 2020). The Internet is an open and advanced platform, delivering infinite resources and reliable conditions for the artistic communication between Guangxi native music

and ASEAN music art. Through the efficient enforcement of the notion of “what is taken from the people is used in the interests of the people”, music from different regions, such as Guangxi music and Southeast Asian music can learn from each other, create new songs, and directly transmit through special music players, thus expanding the influence scope of music cultures in different regions. At the same time, we can also use popular social software today, such as WeChat, Kuaishou Live, and TikTok, to advertise and exchange on new pieces, new operas, and new theories, etc. created on the intelligent platform.

What’s more, the exchange of music cultures in different regions has attracted attention from various countries. While advocating win-win cooperation among countries along “the Belt and Road”, it is also encouraged to associate the Internet of Things with various social projects in an organic way. At the same time, during the expansion of music cultural communication path, we can innovate the dissemination mode of music, combine music industry with e-commerce mode, draw on excellent video products of both sides, and put them on the Internet of Things to interchange information and promote the exchange and sharing of cultures.

To Innovate Ways and Means of Communication and Broaden the Influence Scope of Music Culture

We can broaden the influence scope of Guangxi native music and ASEAN music art, and create favorable conditions for the exchange of music cultures in various regions. The expected development goals can also be achieved by innovating the ways and means of communication.

For example, to hold music exchanges and cooperation, propel the interaction and exchange between musicians from both sides, as well as the sharing of experiences and skills in music creation through active participation of musicians, artists, and scholars, and to set up music cooperation projects, establish cooperation projects with music institutions, schools, and art groups in ASEAN countries, and jointly map out music performances and music education projects, to facilitate artistic innovation and exchange between Guangxi native music and ASEAN music amid project cooperation (Zhou, 2020). Coupled with the efficient use of the Internet and social media, Guangxi native music and ASEAN music are popularized via music App, music community, and music live streaming, and more people are enabled to understand and appreciate Guangxi native music and ASEAN music by disseminating music works, sharing music videos, and launching music live streaming. On this basis, artistic communication between Guangxi native music and ASEAN music is promoted and the popularity of Guangxi native music and ASEAN music is heightened.

To Carry Out Exchanges on Music Culture and Facilitate the Sustainable Development of Ethnic Music

Music events and music performances are important ways to promote the exchange, fusion, re-reference, and creation between Guangxi music and ASEAN music. By holding music events and performances, we provide a reliable stage for Guangxi native music and ASEAN music to exchange and display themselves. During the exchange of music cultures, linguistic and geographical limits can be transcended, emotions and thoughts can be conveyed, and the interaction and exchange of musicians from both sides can be stimulated.

Music events provide a platform for creators of Guangxi native music and ASEAN music to compete with each other and showcase themselves. By participating in the music events, the contestants show their works and performance skills, communicate and interact with other musicians, pushing forward the exchange and reference of music from different regions, stimulating the inspiration of creators, and driving the innovation and development of music culture (Zhao, 2019). At the same time, the exchange of music culture is also beneficial to economic development. By promoting the exchange and cooperation between Guangxi native music and ASEAN music, we can breed the music industry, spur the development of music market, drive the innovative

development of tourism and related industries through multiple channels, and inject more vitality into the local economy.

Music performances are meant to bring Guangxi native music and ASEAN music onto the stage, for more audience to enjoy and perceive. By holding music performances, the popularity of Guangxi native music and ASEAN music can be heightened, and the influence scope of music culture can be broadened. At the same time, music performance also establishes a platform for the creators of Guangxi native music and ASEAN music to show their works, promotes the exchange and cooperation between creators, stimulates the creative energy of Guangxi native music and ASEAN music, facilitates the exchange and integration of music between two sides, vigorously propels the exchange and cooperation between Guangxi music and ASEAN music, and expands the influence scope of music culture, which are also the main goals of mutual exchange between Guangxi music and ASEAN music.

Conclusion

The artistic communication between Guangxi native music and ASEAN music is of great cultural, artistic, humanistic, and economic significance. By means of exchange and cooperation, we can accelerate the inheritance and innovation of music culture, step up the understanding and friendship between two sides, and positively contribute to the development and prosperity of the region. At the same time, music is an expression form of culture. Music exchanges stimulate cultural exchange between Guangxi native music and ASEAN music.

Through music, both sides can learn about each other's cultural backgrounds, customs, values, etc., enhance their friendship, facilitate the artistic innovation among creators, learn from each other and draw on the counterparty's music expression, blend, innovate, and create more personalized and creative music works.

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