

The Diversity of the Spread and Development of New Folk Songs in Guangxi, China

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ABSTRACT

Since the end of the 20th century, the spread of new folk songs in Guangxi has shown a diversified development trend. In order to give full play to the social communication effect of new folk songs in Guangxi and enhance the social influence of new folk songs, Guangxi music elites and social and cultural circles have constantly explored and innovated, forming a diversified communication development trend of new folk songs. These include radio communication, television communication, competition promotion communication, etc. These media provide a platform for the social communication development of Guangxi new folk songs.

Keywords: broadcasting media, development, Guangxi, new folk songs, spread

New Folk Song Broadcast Media Communication

Since the end of the 20th century, the broadcasting of Guangxi new folk songs started from literary broadcasting in the 1980s. The initial prototype began with the introduction of traditional music in Guangxi. By the 1990s, with the great leap forward reform in Guangxi's broadcasting field, radio, and art, special programmes with a fresh flavour of folk music and literature as the style orientation were beginning to take shape. With the launch of the 'sea of songs' brand strategy, Guangxi's literary and artistic broadcasting boutiques are gradually approaching the direction of creating a new Guangxi and spreading new folk songs, represented by Guangxi music appreciation and eight Guangxi songs in the sea. From March 1990 to April 1993, the radio programme 'listening to and singing the new willow branches—talking about

Guangxi Folk Songs', recorded by Guangxi People's Radio and television station, has become a literary and artistic work that truly opens up the broadcasting channel of Guangxi new folk songs. Playing new folk songs became all the rage. In the 21st century, with the popularity of television in public families, the radio transmission mode of new folk songs has gradually weakened (Zhang, 2003).

Formation of New Folk Song Broadcasting Media

In the 1980s, driven by the literary and artistic creation of Guangxi society, the literary and artistic topics of Guangxi Radio gradually appeared, which laid an important foundation for the spread of Guangxi new folk songs. Broadcasting of literary and artistic communication forms are beginning to take shape. At that time, radio

programmes such as 'rich and colourful folk music of our national minority' and 'Chinese minority female singers and their songs' edited by Yang Haiyan became the first literary and artistic broadcasting works in Guangxi to pay attention to the tendency of national music and predicted the future development direction of national music.

At that time, the radio works included the music topic 'love attracts tourists from all over the world, and the scenery fascinates ancient and modern people', the music series radio 'today's long march road—Guangxi chapter', 'Guangxi music appreciation', the music topic 'Introduction to the colourful national customs of Guangxi', 'the red water river from 33 bends', 'eight Guangxi songs on the sea', etc. People in Guangxi Radio and television industry said: at this time, the special topic of radio and art is still in the embryonic stage and has not yet had universal significance, but the fresh flavour of literature and art has begun to take shape.

In May 1982, a song appreciation radio programme was recorded by Guangxi People's Broadcasting Station to commemorate the 40th anniversary of Mao Zedong's 'speech at the Yan'an Literature and Art Symposium'. The programme 'love attracts tourists from all over the world, and the scenery captivates ancient and modern people—a group of female solo songs singing Guilin landscape' won the best programme award of Guangxi People's Broadcasting Station.

In November 1988, in order to celebrate the 30th anniversary of the founding of the autonomous region, Guangxi People's radio and television recorded a series of six special radio programmes, 'Guangxi music appreciation', which were successively broadcast by the Central People's Broadcasting Station, China Radio International, and China Radio Corporation of Chinese descent. The wide broadcast of Guangxi music appreciation gave the Chinese audience a preliminary understanding of Guangxi characteristic folk music and laid a foundation for the exploration of Guangxi new folk song radio programme production.

Development of New Folk Song Broadcasting Media

After 1989, with the establishment of the China Radio Art Award and the China Radio Drama Award, Guangxi Radio art implemented a high-quality strategy to expand the development space of art broadcasting while trying to build a Gehai brand. Guangxi Radio's literary works

paid more attention to being close to reality, life, and the masses.

From 1989 to 1996, there were 46 special topics on radio and art in Guangxi. Among them, the radio at the prefecture, city, and county levels accounted for all the articles in Guangxi's 59% of art broadcasting works. Typically, 'sailing in the sea of songs in Guangxi', recorded by Guangxi People's radio, won the first prize in the national minority music and folk music programme broadcast selection, the third Guangxi literary and artistic creation bronze drum award, and the first prize in the region's excellent radio and television programme selection (Liu, 2013). It has laid an innovative foundation for the exploration and development of the communication mode of Guangxi's new folk songs.

In 1989, in order to celebrate the 40th anniversary of Guangxi Zhuang Autonomous Region, the 25 episodes of large-scale music special series—'singing in the sea—introducing some musicians in Guangxi music world' and the 10 episodes of the music special series—'Jin Feng singing in the sea, red apricots showing in southern Xinjiang—Introducing Guangxi minority singers' described in detail that Guangxi minority singers' class cultivated new forces of singing new folk songs with new ideas in the new era, making the traditional folk elements bloom new vitality under the background of the new era. The programme describes in detail the development of social elements of Guangxi's new folk songs since the end of the 20th century. The programme has launched in-depth thinking and discussion on the development of Guangxi's new folk songs and the inheritance and development of traditional music culture.

The Prosperity of New Folk Song Broadcasting Media

In the 1990s, the development of Guangxi's new folk song broadcasting literary works was most represented by 'listening to and singing the new willow branches—talking about Guangxi Folk Songs'.

In March 1990, Guangxi People's Broadcasting Station recorded 26 consecutive episodes of 'listening to and singing the new poplar and willow branches—talking about Guangxi Folk Songs', which was broadcast at the first International Folk Song Festival.

In 1991, Guangxi People's Radio Station edited and broadcast 'talking about Guangxi Folk Songs', which 'made a brief introduction to the folk songs of all ethnic

groups in Guangxi, and introduced the new folk music works adapted and created based on these folk songs, which made positive efforts for Guangxi folk songs to go out of the autonomous region and was welcomed by the audience’.

In 1993, Guangxi People’s Radio recorded 50 episodes of the large-scale music feature programme ‘Listening to and singing new willows—talking about Guangxi folk songs’, which is not only a milestone for Guangxi national radio but also ‘the first sound integration of Guangxi excellent folk songs since liberation’. The programme ‘Listening to and singing new willows—talking about Guangxi folk songs’ provides an opportunity to promote the excavation of folk elements and systematically reflect the song culture of all ethnic groups in Guangxi. The programme adopts a new way to replace the old one and displays the representative folk songs of the people of all ethnic groups in Guangxi in a panoramic way. Taking the records in the history of the development of new folk songs as clues, this paper truly describes the excavation and adaptation of Guangxi folk song creation by Guangxi musicians since the founding of new China and carefully describes the psychological process of Guangxi folk song creation in the new period. ‘Talking about Guangxi Folk Songs’ gives full play to the advantage of large radio radiation and shows the strength of Guangxi in producing large-scale literary and artistic topics in the form of dialogue and rambling on more than 350 new songs (Zhu, 2012).

Since the end of the 20th century, Guangxi broadcast art media has played an important role in the exploration, development, and communication of new folk songs in Guangxi. After the 21st century, with the popularization of television and the gradual weakening of the radio communication mode of new folk songs, the communication of new folk songs in Guangxi has gradually turned into a visual TV communication mode.

TV Media Communication of New Folk Songs

The advantages of TV media for the spread of Guangxi’s new folk songs are mainly reflected in the visualization of sound. It helps to create a new audio-visual aesthetic experience for the audience through sound visualization. The TV media of new folk songs starts from the picture background, so that the audience can feel the flavour of national music in the new era from visual aesthetics while experiencing music.

The TV transmission of Guangxi’s new folk songs can be summarized as follows: (1) TV music columns and album

production; (2) live TV music competitions; and (3) live broadcast of a large-scale party.

TV Music Special Columns and Album Production

The inheritance of Guangxi’s new folk songs by TV music columns makes the new folk music more entertaining and appreciative on the basis of showing the style of the times. The special programme of TV music shows the special symbols of traditional culture behind the new folk songs of Guangxi through the way of performance and singing in ethnic regions so that the public can experience the national connotation in the process of appreciating songs. Through the infiltration of the cultural background of Guangxi’s new folk songs, the audience can gradually feel the charm and enhance their impression of the new folk songs.

Since the end of the 20th century, the representative works of Guangxi’s new folk TV music special programme and album production are:

Music Special Column

The ‘singing folk songs’ programme launched by Guangxi TV satellite channel, which was launched in 2004, is the first music entertainment programme in China that crosses tradition and popularity, integrates nationality and fashion, and strives to create a new image of folk songs by integrating fashion elements and packaging means.

According to network and industry insiders, singing folk songs brings together excellent planners and production teams of large-scale music and dance programmes in China, which is another feat after the successful holding of many international folk song festivals in Guangxi. By holding the International Folk Song Festival, Guangxi has made itself equal to folk songs in the eyes of the audience. Also, it promoted the spread of Guangxi’s new folk songs. The satellite channel of Guangxi TV station launched a new music and entertainment column under this background, boldly breaking the limitations of traditional folk songs and comprehensively integrating traditional folk songs with fashion and pop songs.

Music TV Programme

Guangxi TV music works that have promoted the spread of new folk songs in Guangxi include: the song

of the Red River, the first karaoke song in Guangxi in 1997; 'love of Third Sister Liu's hometown' sung by Su Yanling, Jia Shuangfei, Guo Jin in 2002; and 'love of Zhuang hometown'. In 2003, the production of music and television included Lao Wang, Abba, and Ma, the production of TV music story lunge piaobei, and the production of TV music Zhuang Xiang Xing.

Song of the Red River is the first karaoke song in Guangxi. It contains 25 new folk songs created in Guangxi since the founding of the People's Republic of China. They include Chairman Mao coming to Guangxi, Zhuang youth loving Chairman Mao, and hurry back to Arli and love China, which have great influence in the country, and Guangxi's original new folk songs Beibu Gulf love song, Zhuang village trip, and twelve Dong Village months, which have won awards in the central government.

All the songs in this album adopt the way of re-orchestration. While painting, the recording director takes a picturesque picture of the beautiful scenery and ethnic customs of Guangxi, which fully reflects the artistic conception and connotation of the song.

The TV music programme Zhuang Xiang Xing uses singing and dancing to package new folk songs. The new folk music is used throughout to show Guangxi's enthusiastic and vibrant prosperity and create this fluctuating song sea situation through the comparison between day and night. It has become an audio-visual feast to spread new folk songs and enjoy new folk songs. TV has both Guangxi's local characteristics and the aesthetic flavour of the times. The melody is beautiful, smooth, bright, and concise (Su, 2014).

New Folk Song TV Music Competition Column Communication

The TV communication platform of Guangxi's new folk songs is also reflected in the production and live broadcast of TV music events. Among them, the widely spread TV music competition programmes include: the world-class Guangxi singer TV Grand Prix, Guangxi youth song competition, and the popular new folk song talent show 'one voice of love, the earth flying song'. These live TV music events not only provide a platform for the exploration of Guangxi's new folk song vocal talents but also provide an important channel for the dissemination of Guangxi's new folk song works.

'Best in the World' Singer TV Competition

In August 2003, the Guangxi 'world's best' TV singer competition was officially launched. This was a major event to publicize Guangxi's new folk songs. This was also an important measure for Guangxi to launch the implementation plan of the 'revitalization of Guangxi national song and dance project' since the 21st century. It is an important implementation point of the cultural strategy of building a 'landscape brand' and 'folk song brand'.

This activity aims to promote the creation and dissemination of characteristic songs in Guangxi's ethnic areas, activate the cultural life of the people, and also aims to explore and promote excellent singing talents in Guangxi and revitalize the development of Guangxi ethnic music. The entry requirements of the competition have played a role in promoting the dissemination of Guangxi's new folk songs.

Of the two songs sung by the contestants, one was required to be an excellent work on the Guangxi theme created by the lyricists and songwriters in our district or by the lyricists and songwriters outside the district since the Fourth Plenary Session of the 13th Central Committee of the Communist Party of China. The other song must be the 30 new works selected in the 'singing Guangxi' song campaign or local new works. The participating singers were divided into professional group, amateur group and bel canto, national, and popular singing.

There were more than 100 songs in the world-class TV singer competition, which is a big review of Guangxi's new folk song creation since 2003. Among them, Guangxi's new folk songs 'A beautiful and magical place', 'crossing the mountain with a good day', 'Hometown', 'Lijiang love', 'as long as I'm with you', 'Mysterious sinkhole', 'Zhuang sister', 'folk song floating home' and 'Zhuang brocade on the dragon's back' won the Golden Melody Award and were widely sung.

Guangxi TV Young Singer Grand Prix

The Guangxi trial of the CCTV Young Singer Grand Prix took the opportunity of selecting Guangxi singers to participate in the national CCTV Singer Grand Prix, which played a promoting role in the dissemination of Guangxi's new folk songs and talent training.

In recent years, solo singers have emerged in the Guangxi Young Singer Award trials such as chenchunyan, Wei Ying,

xiebin, Yuan Quan, Chi yicui, Zhuni, Chen Li, liaohongfei, Chen Xue, zhonglijuan, lisiyin, and the Guangxi singers of kazam band, who have gained experience in this event and become the main force in the dissemination of Guangxi innovative folk songs. Guangxi 'nidiya' chorus and Guangxi Academy of Art Chorus also made their debut in the TV Youth Singer Grand Prix. The Guangxi TV Youth Singer Grand Prix provided a platform for the dissemination of Guangxi's new folk song chorus works.

New Folk Song Talent Shows of 'Love of Life, Flying Songs of The Earth'

'Flying song of the beloved land' is the first domestic new folk song talent show created by Guangxi TV station in recent years. With the purpose of appreciating new folk songs, it has lasted five seasons since its launch in 2012, and is recognized and loved by people at all levels and ages in China (Ren, 2014).

'Flying song of the earth' has been established for 17 years relying on the most influential 'Nanning International Folk Song Art Festival' in China. The purpose of this talent show is to 'choose the best and most beautiful folk songs', and use the advanced concept of radio and television media to package new folk songs. On the premise of paying attention to the aesthetic value orientation of civilians, we should integrate foreign elements with traditional folk elements. The purpose is to find a new mode of folk song communication that adapts to the domestic modern reality consciousness and social mainstream culture. The programme integrates a variety of singing styles that appeal to both refined and popular tastes, combines the diversity of new folk songs with the diversity of public aesthetics, and provides strong intellectual support for the reserve of Guangxi's new folk singers and creative talents.

In the "Flying Songs of the Earth" competition, we re-arranged the songs and created traditional folk songs with new ideas, which is the inheritance and innovation of traditional folk songs. The singing of traditional folk songs is very beautiful among the people, but the tradition has been moved to the stage intact. There are many different feelings because the environment is changing and the audience is changing. This new folk song contest may not be the best way to inherit and carry forward the tradition, but it can create a momentum in a special period and arouse the public's passion for the creation of traditional culture.

In recent years, 'one song of love flying song of the earth' and Nanning have become cultural brands that display the image of Guangxi's new folk songs. 'One song of love flying song of the earth' not only spreads Guangxi's new folk songs but also constantly explores new sounds and melodies in new folk songs. Its purpose is to create new folk songs that can be sung by people, and then arouse people's attention and love, especially the younger generation. Further, it promotes the popularity of new folk songs, makes outstanding contributions to Nanning International Folk Song Festival, and delivers more fresh blood to the new folk song talent pool.

International Folk Song Festival Live TV Media Communication

The live TV broadcast of the Nanning International Folk Song Festival can be said to be the music variety TV programme that has the greatest influence, the longest duration, and the widest range of development in Guangxi, and can effectively promote the new folk songs of Guangxi. Since the first Nanning International Folk Song Festival was broadcast live in 1999, it has lasted 18 sessions. The live party of the Nanning Folk Song Festival takes 'putting new clothes on folk songs' as the artistic conception, so that the new folk songs have the vitality of the new era. Thus, it promotes the development of the popularity and modernization of the new folk songs and endows the new folk songs with fresh vitality. Nanning International Folk Song Festival has become the most important platform for the dissemination of Guangxi's new folk songs. Since the end of the 20th century, the works of Guangxi's new folk songs disseminated through the Nanning International Folk Song Festival spread at home and abroad (Zhao, 2010).

Wide Range of Live Broadcasting

The Nanning International Folk Song Festival was broadcast live on CCTV to the world audience, directly pushing the starting point of Guangxi's new folk song communication to the height of internationalization, and then creating the vibrant artistic charm of Guangxi's new folk song, which is not only full of new ideas but also more exciting. By means of the live TV broadcast of the Nanning International Folk Song Festival, the general public can appreciate the essence of Guangxi's traditional folk music on the basis of enjoying the new folk songs with the flavour of the times and Guangxi's new folk music with the flavour of the times can be deeply integrated into public life.

Lasting Communication and Promotion Results

Nanning International Folk Song Festival has always adhered to the positioning of folk songs, dedicated to the inheritance and collection of folk songs and the innovation and promotion of new folk songs. In the past 18 years, it has made unremitting efforts to promote new folk songs in Guangxi. At the same time, Nanning International Folk Song Festival has a more lasting fermentation effect on the promotion and packaging of Guangxi's new folk songs.

During the past 18 years, a batch of Guangxi new folk songs with Guangxi national music characteristics and highlighting the charm of Guangxi Zhuang folk songs were launched at Nanning Folk Song Festival. A batch of new folk singers who grew up in Guangxi came out of Nanning International Folk Song Festival and spread Guangxi's new folk song works. They integrated the folk culture with the society of the times, promoted the exchange and communication of the new national culture, and promoted the development of cultural research, literary criticism and literary theory related to the new folk songs of the new era. While promoting the creation of new folk songs in Guangxi, they also expanded the construction of the nationalized vision of the creation of new folk songs in Guangxi. For example, at Nanning International Folk Song Festival, new folk songs with Guangxi characteristics, such as 'toast song', 'night in the sky', 'folk song leads the moon', and so on, were created and adapted elaborately by songwriters; the songs were organically combined with traditional music with modern creative techniques and packaged with electroacoustic dance beauty which promoted the collision and integration of traditional national notes and modernity. On the basis of spreading the traditional notes, the different versions of 'hurry back to Arli' and 'flying songs on the earth' are more devoted to the injection of modern elements, which makes Guangxi's new folk songs find the power to spread in the manifestation of the flavour of the times and the bloom of youthful vitality. The diversified dissemination and performing arts of these new folk songs prove that this kind of performance is not divorced from the people, but is more loved by the diverse people, meets the diverse aesthetic needs of the public, and makes Guangxi's new folk songs become a new era national music works that can be appreciated, sung, and appreciated by both refined and popular people. The adaptation of folk songs like spring river water in different versions and styles in the opening ceremony of the Nanning International Folk Song Festival made young people appreciate the diverse and changeable national style of Guangxi's new folk songs. Since 1999, Nanning International Folk Song

Festival has become an important birthplace of Guangxi's new folk songs.

Performance Style Meets Diversified Aesthetics

The opening ceremony of the Nanning International Folk Song Art Festival, which lasted for 18 sessions, showed the diverse interpretation style of Guangxi's new folk songs to the public and made unremitting efforts to meet the multicultural aesthetic needs of the masses.

The 18-year live broadcast platform of the Folk Song Festival has made many excellent new folk song works in Guangxi enter the hearts of the masses and has engraved a deep brand. Take the continuous innovation and adaptation of folk songs like spring river water, hurry back to Ali Li, and vines wrapped around trees as examples.

In 1999, a new rock version folk song 'folk song is like spring river water' kicked off the opening ceremony of the first Nanning International Folk Song Art Festival. The unique singing form brightened the audience's eyes. After ten years of bass player career, Sečen Gerel has been very popular in China, and a 'Sečen Gerel whirlwind' is setting off in the music industry. On the stage of the 2008 Folk Song Festival, Julie, the black duck group and Xin Baoer jointly performed the 'female chorus' version of 'folk songs are like spring river water', which also showed a completely different artistic atmosphere.

The pleasant melody of the Guangxi song 'return from the market' has long been deeply rooted in the hearts of the people. On the stage of the folk song festival in 2000, reincarnation and Panther rock bands completely changed their faces in return from the market, adapted it into a fashionable rock version, and sang in a bold style, which was deeply loved by many young people.

The essence of Guangxi's new folk songs lies in connecting the times on the basis of Guangxi's folk and national cultural styles, and integrating fashionable and popular modern music elements. The new folk songs produced on the stage of Guangxi Nanning International Folk Song Festival meet the aesthetic psychology and artistic needs of the young generation. Compared with traditional folk songs, the new folk songs are closer to the modern aesthetic standards of the young generation. The strong artistic shock wave swirling on the stage of the Nanning International Folk Song Art Festival is promoting the renewal of the creative concept of Guangxi's new folk songs and the inheritance of the artistic vitality of folk songs.

New Folk Song Creation and Event Communication

There are two ways to promote Guangxi's new folk songs through competitions: one is to select excellent works for packaging and promotion in Guangxi regional song creation competitions. The second is to select excellent works to participate in the national song creation competition to achieve the purpose of promotion.

Competition Promotion of New Folk Song Creation

Since the end of the 20th century, a series of strategic measures taken by the literary and art circles in Guangxi has not only promoted the establishment of the 'Gehai' cultural brand but also pushed the creation of new folk songs in Guangxi to the height of leapfrog development.

Since 1999, new folk songs of Guangxi have emerged and won national creative awards. At the same time, they have been recognized and loved by the audience all over the country. In these new folk songs, the music elements with Guangxi characteristics have been widely favoured by the public.

For example, since 1999, the works that have won the 'five one projects' award of the Central Propaganda Department and the Golden Bell Award for Chinese music include 'March 3 and September 9' (panqi Ci, fupanqu), 'flying songs of the earth' (Zheng Nan Ci, xupeidong Qu), 'rural social drama' (Mei Shuai yuan Ci, he Chaoli Qu), 'Yao Shan Qing' (MAI zhansui Ci, stating Liu Qu), 'crossing the mountain with a good day' (LAN Huaichang Ci, fupanqu) 'Flying' (zhangminghe Ci, xuzhanhai Qu), etc.

Another example is chuibu Ballad (MAI zhansui Ci, Fu PanQu), 'Huashan love' (Huang Ping CI Feng, Shou Lun Qu), 'Zhuang sisters' (MAI zhansui Ci, Jin FengHao Qu), 'Beibu Gulf love song' (Liang Shaowu Ci, Tang liqu), and 'Mom and Dad', which won the National Radio New Song Award and the China Music and Television Award, respectively.

Construction and Promotion of Creative Event Platform

Since the 20th century, creative events in the Guangxi region have played a certain role in promoting Guangxi's new folk songs, such as Guangxi original music creation competition, Guangxi song creation pioneer list, Guangxi music Golden Bell Award, Guangxi

literary and artistic creation bronze drum award, etc. The establishment of these awards has played a certain role in promoting the musicians in and outside Guangxi to actively create Guangxi's new era and new folk songs.

Guangxi Song Creation Pioneer List

It aims to commend bands or individuals in Guangxi's local original music world. Since the pioneer list of Guangxi song creation was launched on January 1st, 2000, it has been warmly pursued by Guangxi music lovers. Guangxi song creation pioneer list is the only programme in Guangxi that specializes in promoting popular songs created, sung and produced by Guangxi musicians. Over the past five years, the programme has received nearly 4000 works of lyrics and songs, which has built a platform for the development of Guangxi's new folk song popular style creation.

The pioneer list focuses on local songwriters' creations, local singers' singing, and local media operation platforms. It not only plays an important role in promoting and activating the development of Guangxi pop music but also lays a solid foundation for the discovery and cultivation of new local singers and songwriters to go nationwide.

For example, in the 2006 Guangxi song creation pioneer list, the focus band created the Guangxi original new folk song 'sharp ballad': a song with the unique tone and lining of Guangxi melody. On the stage of '2006 flying song of the earth', the 'sharp ballad' was brilliant, and the Guangxi 'focus band' who sang this song became popular. Then it attended the 'China South Korea Song Festival' held in South Korea with CCTV. In 2009, it was selected to celebrate the 60th National Day held by CCTV 'Long live the motherland', a large-scale theatrical evening party, which brought together many Chinese stars, made the audience all over the country and even the world get a glimpse of the style of Guangxi's new folk songs (Wei, 2015).

Guangxi Music Golden Bell Award

The creation of the Guangxi Music Golden Bell Award aims to promote outstanding Guangxi music works to participate in the selection competition for China Music Golden Bell Award. The objective of the Guangxi Golden Bell Award for music creation is to select the song works of Guangxi created by Guangxi songwriters or

songwriters outside the region. Since the establishment of the first Guangxi Music Golden Bell Award in 2005, the following works have won awards:

'Beautiful and magical place' (Pan Qi Ci, Xu Peidong Qu), 'folk songs sing spring every year' (Liang Shaowu Ci, Fu pan Qu), 'Zhuang sisters' (MAI zhansui Ci, Jin FengHao Qu), 'mysterious Tiankeng' (Pan Qi Ci, Fu Xin Qu), 'Folk songs bring out the moon' (Hu Hong Ci, he Chaoli Qu), 'parents' (Zhang Rensheng Ci, Tang Li Qu) 'Stamp your feet' (MAI zhansui's Ci, Huang Chaorui's Qu), 'Lijiang River's love' (Bai He's Ci, Xu Peidong's Qu), 'black clothes Zhuang's wine' (Guo Qingxuan's Ci, Lin Haidong's Qu), 'butterfly kiss' (Chen Jieming's Ci, Lao Zi's Qu), 'Zhuang's toast song' (Liang Shaowu's Ci, Nong Lisheng's Qu), 'wind and water rise from Beibu Gulf' (Pan Qi's Ci, Fu Xin's Qu), etc.

These new folk songs of Guangxi have not only been widely spread in Guangxi but are also loved by the public in the region. Some of these works, such as 'beautiful and magical place', 'folk songs bring out the moon', and 'love of Lijiang River', have become new folk songs widely sung by Chinese people.

Since the end of the 20th century, with the reform and development of new media, the spread of Guangxi's new folk songs has gradually shown a diversified development trend in terms of communication forms and channels. In the continuous transformation and development of new media, Guangxi's new folk songs carry out diversified communication and creation through the production and dissemination of radio topics, the publicity of TV music MV, the rebroadcast of large-scale music evenings such as the Nanning International Folk Song Festival, and the collection and promotion of song creation competitions. In this way, while showing the unique voice of the times and national charm of Guangxi to the public, we can experience the charm of the times of the traditional voice of the nation.

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