

Discussion on the Development Path of the "Bouyi Bayin" performance

Sisi Chen

Xingyi Normal University for Nationalities

Abstract: The "Bouyi Bayin" of Bouyi ethnic group in Guizhou province, also known as "Bayin seated singing", has already been a symbol of the Bouyi culture. During recent thirty years, the "Buyi Bayin" has gradually moved to the stage, and the "Buyi Bayin" performances on the stage have also seen a continuous change in such aspects as contents, languages, instruments, costumes and stage actions in the process of interaction with the audience. Did the performance form of Bouyi Bayin belong to Bouyi culture? Can it be recognized? How can we develop the classical Bouyi Bayin? We try to find a feasible way for this kind of stage performance, and we hope more experts will pay attention to it.

Keywords: Bouyi Bayin performance development path

DOI: 10.36012/the.v1i1.571

“Bouyi Bayin” is the traditional folk rap form of Bouyi nationality, and was listed as the first national intangible cultural heritage in 2006. There is another name for it “Bayin seated singing”. Mainly spread among the Bouyi people in the South of Pan River, involving Xingyi, Zerong, Xiawutun, Dingxiao, Pingdong, Jushan counties or streets, as well as Anlong county and Ceheng county. It is an important witness to the life etiquette of Bouyi people.

1. The introduce of Bouyi Bayin

The Bouyi people like to live by the river. The accompaniment instruments of the Bouyi Bayin are also closely related to the environment in which the Bouyi people live. The people of Bouyi used the materials of the gourd, horns, paulownia trees and other natural materials to make the accompaniment of the Bouyi Bayin. Musical instruments, including: gourd hu, horn hu, bovine bone hu and so on. This is a gift from nature to the Bouyi people, and it also highlights the wisdom of them.

The living environment of the Bouyi people are near to the mountains and rivers which makes them enjoy a more comfortable life. Therefore, the melody of the Bouyi Bayin is mostly based on the level. The melodies go like this make people feel quiet and sta-

ble. During the performance of the Bouyi Bayin, the chorus was accompanied by stringed instruments and plucked instruments. There were bamboo flutes, Suona, as well as the other percussion instrument, like Baobao gong, Ci drum, which formed a multi-layered symphony, rendering the personality style of the Bouyi people. During the singing process, most of the lyrics are in the Bouyi language, and sometimes the Chinese chanting is added. Boys often use high-octave false sounds to match the female voices during the singing process. The sound is silvery and fortissimo, usually appearing at the golden point of the whole song. It is the superb skill of the vocal singing part of the Bouyi. Therefore, the Bouyi Bayin is also known as the folk symphony, the sound of nature.

The Bouyi Bayin is a traditional rap performance form in the Bouyi people, and the intrinsic ritual role is very important for Bouyi people. The people evaluated the skill of a singer who sang a piece was focus on his or her language. As the soul of a Bouyi Bayin team, the rapper has to praise the mountains when they passing the mountain, and say the water when they seeing the water, meeting the new house to sing a new house, and picking the bride up to praise the bride. Therefore, the folk songs are fixed in the melody, but the vocabulary is ever-changing. The employer who

hires the singer is also given the red envelope by the rapper's scene. Therefore, improvisation is one of the most important characteristics of the Bouyi Bayin, and it is also the secret of its enduring success. It is always full of new vitality and possibilities for unlimited development.

However, with the development of the social, national culture has become another highlight of attracting foreign tourists. Ritual is one of the most important characteristic of Bouyi Bayin. It has to change the classical form of performance with long details and improvisation, if it wants to go to the world and move toward a broader stage. Then, how to adapt to the new environment, using the form of the show, it preserves its core characteristics in a few minutes, and can be presented to the people of the whole country and the world in a more relaxed way. It will be the content of this article.

2. The development mode of Bouyi Bayin performance on stage

The performance is different from the traditional folk ritual activities. The folk activities pay more attention to its ritual nature. The performance focuses on the preservation of its core characteristics. It can fully demonstrate the national cultural characteristics, the stage effect and the national culture confidence. Therefore, the stage performances of the Bouyi Bin need to be modeled and refined.

2.1 To create new plays, and fix lyrics

As mentioned above, the rapper improvisation is the highlight of the Bouyi Bayin in the process ,and its most attractive place. But as a performance, each one will have a main idea. The creation needs to be around the theme. Therefore, we need to create some new repertoires, and fix the rap content . That's better to control the program time, but also conducive to the cultivation of actors. The superb improvisation ability of folk artists is not something that ordinary people can achieve. Therefore, fixed rap can relatively reduce the requirement for improvisation of actors, thus cultivating more performers to ensure the performance.

2.2 To integrate performances and increase activity on stage

To sit and sing are a performance form in the traditional Bouyi Bayin, which is related to its original state. People have already watched the subject regardless of whether they are going to the wedding banquet or the

new house. Therefore, both the music and lyrics play an important role in traditional Bouyi Bayin . However, after showing on the stage, the empty stage has no folk rap objects and subjects. If it is still performed in the form of sitting and singing, it is inevitable that some monotony is obvious. In some of the current Bouyi Bayin performances, which have added simple actions to knock the bamboo drums, or square dance movements. But these have not been able to blend with the Bouyi Bayin, they are still a simple superposition. The drama is the product of many rap art developments to another stage. Therefore, whether the Bouyi Bayin in the stage performance can be further advanced, if they add some simple story plots during the appropriate rap process. So to increase interaction with the audience can make it more easier to understand.

2.3 To fix the instruments to highlight the characteristics of Bouyi national.

I have done many times of fieldwork on Bouyi Bayin .I found that the instruments used by the Bouyi Bayin in different regions are differently. Sometimes it even happens in the same team because of personnel changes or temporary emergencies. However, the instrumental orchestration affects the music performance of the whole play. In the performance, the instruments should be fixed according to the environment of stage and the audience. There are single-tube preparation and double-tube preparation in western band .We should also fix the quantity of various instruments , and adjust the sound effect , in order to fully combining the advantages of modern stage and audio equipment. Thus, we will create a new sound of nature.

3. To develop the performance of Bouyi Bayin in wide rang

The wide-ranging development is conducive to the promotion of stage performances. It is better to disseminate the culture of Bouyi .

3.1 Cultural migration

I did the filedwork with the Southwestern Literary Federation in late April this year.I found that many "new citizens" have lived in the community which were built recently for the relocated villagers of the country. These communities fully combine the specialties of the Bouyi people to sing and dance, and set up the "silver hair classroom", activities centers and other places. These policies let people live in new homes,

but also bring traditional culture to new communities. This kind of cultural migration can not only keep the people in the new community, but also the relatively fixed performance rehearsal place of each community, and let the Bouyi Bayin get a large-scale development. Although the new community has fewer old members of the Bouyi Bayin team. New members promote the development and spread of culture in the process of migration.

3.2 To create a tourism culture business card

Tourism is the most important promotion project in our city. The development of tourism can not only rely on the gift of nature, but also the cultural. Our region is one of the main settlements of the Bouyi people. The Bouyi culture is our precious deposits. Bouyi Bayin can not only be used as a major tourist culture business card, its surrounding products can also be promoted as cultural and creative products. We should combine the Bouyi Bayin with the tourism products. We can also create some plays, songs and dance dramas with the elements of Bouyi Bayin. Or we can put the etiquette of life into the stage, to restore the original Bouyi Bayin. If we do like these, visitors can have a deeper understanding of the Bouyi people's beliefs and customs. Retaining guests from afar with stories and emotions.

3.3 To promote boutique repertoire

"BuHei Dang" and "He Xi Tang" are the famous repertoires in Bouyi people. They have been performed for many times in different countries and cities to spread the Bouyi Bayin. But these are not enough. We still need to promote it. Guangxi's "Liu Sanjie Impression" and Yunnan's "Yunnan Impression" have already played more than 10,000 times. The "Guizhou Style" which was created by the Guiyang Grand Theatre has also been staged more than 2,000 times. These successful experiences are worth learning. It is necessary to intervene in the commercialization mode of operation, so multi-party linkage is the inevitable trend of national culture to a broader platform.

3.4 To strengthen school education

The Xingyi Normal University of Nationality is the local university, Local, national, and exemplary are the purpose of running a school. To cultivate excellent

primary and middle school music teachers are main task of the arts school. It is necessary to add local characteristic culture in teaching. That is beneficial to students enriching teaching content in future work. At the same time, primary and secondary school teachers play an important role in the protection of non-legacy. Teaching the Bouyi Bayin in primary and secondary school classrooms, which not only expands the influence of intangible cultural heritage, but also consolidates the mass basis.

Of course, we have to understand the difference between the stage performance and the traditional folk Bouyi Bayin. These differences are mainly due to the difference in the ecological environment. We should try our best to pass on the excellent traditional culture of the Bouyi people, and cannot adhere to the tradition. The world is changing, the culture is changing, and the cultural ecology is changing. What we need to do is to recognize its essential characteristics and then develop it with its characteristics, instead of sticking to the rules.

Exploring the essential of Bouyi Bayin, rap is the fundamental form. Tune set is actually the basic expression. Respecting nature is its spiritual core. Finding the core and direction between tradition and changing and not self-styled are the development of traditional culture fundamental.

REFERENCES

- [1] Yumin Cao, The Influence of Regional Culture on the Characteristics of Local Colleges and Universities, Jiangsu Education, 2010(6).
- [2] Yanbin Song, Research on Bottlenecks and Countermeasures of Intangible Cultural Heritage of Music in Colleges and Universities, Arts Education 2018(15).
- [3] Yang Xiang, Protection: Under the premise of cognition and deep understanding of the concept of intangible cultural heritage, Music Research, 2016(1).
- [4] Qiankun Hu, Research on Policies and Measures for Establishing Musical Non-legacy Majors in Local Colleges and Universities, Contemporary Music, 2017(10).
- [5] Lei Li, A Sociological Interpretation of Intangible Cultural Heritage Education in Colleges and Universities—Taking Wuhan Traditional Skills Non-legacy Project as an Example, Journal of Ningbo College of Education, 2017(6).