

Constructing the Lingnan Local Music for Piano Guidebook for Teaching at Guangdong Second Normal University, China

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Abstract

Lingnan music, as a kind of music with strong local characteristics, was born and grew in Lingnan, and mainly in the Pearl River Delta. In the past hundred years, it has flown across the Five Ridges and across the oceans, and has spread rapidly throughout the country and even overseas, conquering countless listeners. Lingnan music is neither as magnificent and majestic, passionate and vigorous as Western music, nor as deep and empty as the ancient music of the Central Plains of my country, full of a sense of historical desolation. In terms of the overall impression given by Lingnan music, there are three aspects that are very prominent: first, the sound color is crisp, bright and gorgeous; second, the melody style is colorful, jumping and lively; third, the music structure is mostly short and single pieces, and there are few large suites. These three characteristics determine that it is neither as magnificent and majestic, passionate and vigorous as Western music, and has an external transcendent philosophical reflection, nor as deep and empty as the ancient music of the Central Plains of my country, full of a sense of historical desolation; it does not have the elegance and solemnity of ancient temple music, nor the arrogance and profoundness of traditional scholars and officials who admire themselves. In general, Lingnan music is a kind of music that is highly worldly, popular, and open.

Keywords: Constructing; Lingnan Local Music; Piano Guidebook; Guangdong Second Normal University; China

Introduction

As the forefront of China's reform and opening up, Guangdong Province has maintained a leading economic output in the country in recent decades. The high development of the economy is bound to call for and drive the synchronous development of culture. Lingnan local music in Guangdong Province is not only one of the representatives of Chinese traditional music, but also the treasure of Chinese folk music. As the area with profound history and unique culture, Lingnan local music culture occupies a very important position in their lives. Lingnan local music for piano works have a deep influence on the audience with its simple, natural and simple style, and are one of the important parts of culture (Gao, 2009).

"Lingnan" generally refers to the south of the Five Ridges. During the Tang Dynasty, the "Lingnan Region" was established. The area includes today's Guangdong, Guangxi, Hainan, and parts of southeastern Yunnan.

Lingnan music culture is a regional culture that grew up on the land of Lingnan. As an important part of Chinese traditional music, Lingnan local music for piano works not only have high music cultural value, long history and rich music connotation, but also are a kind of cultural carrier for overseas Chinese from Guangdong to be sentimentally attached to their hometown. It has the important meaning of national cultural identity. Therefore, it is of special significance to explore, organize, collect, analyze, perform, inherit and protect Lingnan local music for piano music works (Guo, 2013).

Generally speaking, most of the academic research on Lingnan local music for piano works focuses on the budding and growth period from the 10th to 40th of the 20th century, while the research on works in the mature development period and the modern and contemporary period is very limited. There are few studies on the cultural characteristics, artistic characteristics, interpretation methods, influence and inheritance of Lingnan modern and contemporary local music for piano works (Lei, 2019).

For example: Many piano teachers learn Western piano works from an early age, so they know them very well. But they don't know what new Lingnan local music for piano works are available in the Lingnan region of Guangdong, and they don't know how to apply them to teaching. Due to the lack of the content of Lingnan local music for piano works in piano teaching in Lingnan colleges and universities for a long time. Although most of the students are locals, they lack the understanding of local piano music culture, which will lead to the decline of piano music with local characteristics. The Lingnan local music for piano works created by many excellent composers have not been widely circulated and played. This is very disadvantageous to the inheritance of music culture and the protection of folk music.

It can be seen that there is still a large space for exploration in the field of research on modern and contemporary Lingnan local music for piano works. It is necessary to conduct systematic and in-depth research on the study of modern and contemporary Lingnan local music for piano works as a special topic (Chen, 2012).

In modern times, Lingnan has become an important bridge for cultural exchanges between China and the West. A variety of cultural trends intersect to form a colorful picture. Lingnan culture became the forerunner of China's political, ideology, development. In the long history of China, Lingnan culture is an important part of Chinese civilization.

Research Objectives

1. To study the Lingnan local music.
2. To construct the Lingnan local music for piano guidebook for teaching at Guangdong Second Normal University
3. To evaluate the teaching by using the Lingnan local music for piano guidebook at Guangdong Second Normal University
4. To experiment the teaching by using the Lingnan local music for piano guidebook at Guangdong Second Normal University

Research Methodology

This is mixed method research between qualitative and quantitative. Qualitative research is to study the document about Lingnan local music for piano works and interview three experts; Quantitative research is to do the teaching experimental by using “Lingnan local music for piano guidebook” and analyzing data by percentage statistic bases on the hypothesis.

Conceptual Framework

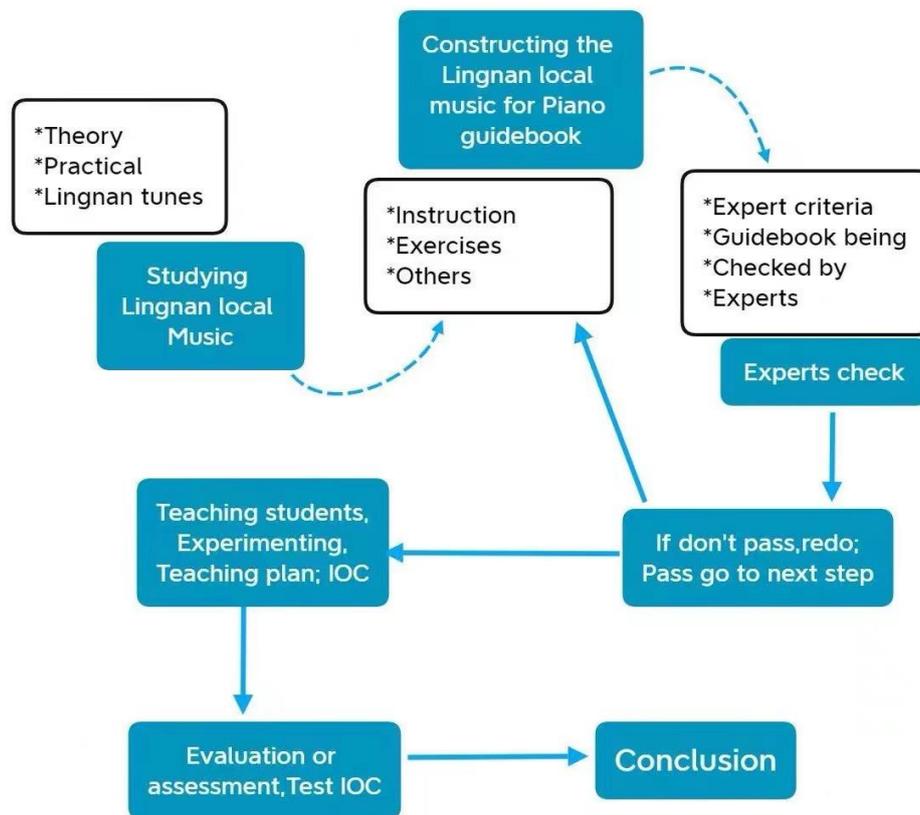


Figure 1 Conceptual Framework

Research Findings

1. The Lingnan local music

Through interviews with six informants, the researchers carefully listened to and summarized the reliable suggestions of the key informants, sorted out the interviews with the six key informants, and consulted the relevant literature on the teaching of Lingnan local music for piano works from China, learned and developed the teaching methods of Lingnan local music for piano, and enriched the teaching experience.

The researchers summarized the results of the expert interviews. The experts believed that the teaching of Lingnan local piano music works is not simply learning to play specific scores, nor is it purely theoretical learning, but should be a combination of theory and practice. After learning, you will be familiar with both theoretical knowledge and cultural background

knowledge, and at the same time have a deep understanding of the connotation of the works, and finally be able to perform the works fluently and very emotionally.

The teaching methods of Lingnan local music piano courses are as follows:

First, according to the actual level of students majoring in music in local universities, formulate objective and reasonable teaching plans and teaching content. The Lingnan local music for piano works are the crystallization of Chinese Lingnan music and require students to understand the background knowledge related to Lingnan local culture, such as the background, development history, and musical characteristics of Lingnan local music.

Secondly, the repertoire selected for the course is representative works from four periods from 1949 to 2022. Among them, there are piano pieces adapted from Lingnan local music, and there are also original piano works that use elements of Lingnan music. In the learning process, it is necessary to focus on analyzing the creative background, form structure, and performance points of each work. Third, after systematic study, students can understand the musical emotions conveyed by the musical works, express the musical connotations of the works, and finally recite and perform them fluently and emotionally.

2. Constructing the Lingnan local music for piano guidebook for teaching at Guangdong Second Normal University

The researcher developed a teaching guidebook for the piano course for students majoring in music education at the Guangdong Second Normal University in Guangdong Province.

The teaching guidebook has 15 chapters, divided into four parts, divided by period. They are: the early liberation period, the Cultural Revolution period, the reform and opening-up period, and the new cultural development period. The first part is the piano works created from 1949 to 1965 in the early liberation period, represented by "Three Cantonese Operas". The second part is the piano works created during the Cultural Revolution period from 1966 to 1976, represented by "Autumn Moon over Pinghu Lake" and "Happy Female Warrior". The third part is the piano works created during the reform and opening-up period from 1977 to 2000, represented by "Song of Jianhe" and "Duoye". The fourth part is the piano works created during the new cultural development period from 2000 to 2022, represented by Liu Tianshi's works "Entertainment and Peace" and "Rain on Banana".

The practical application of the combination of theory and practice is reflected in the students' ability to recite and play one of the works completely and fluently. After compiling the teaching guidebook for the Lingnan local music for piano works of the Music Department of Guangdong Second Normal University, three Chinese piano teaching and vocal teaching experts were invited to evaluate the construction of the guidebook. The three experts believe that the teaching guidebook for "Lingnan Local Music for piano works" of Guangdong Second Normal University is rich in content and knowledgeable, which can stimulate students' interest in playing, increase students' experience in playing works, and enhance students' national confidence. It is operational and is an important part of the teaching of piano works adapted from Chinese local music. It is also a key step in promoting the piano teaching reform of Guangdong Second Normal University.

3. Experimenting the teaching by using the Guidebook for teaching student at Guangdong Second Normal University

In the piano teaching of the Music Department of Guangdong Second Normal University, the teaching guidebook includes class time, requirements, key points and difficulties, teaching content, etc. These are tested before and after teaching, and the changes in students' test scores are studied and analyzed. Through a period of research on the piano teaching guidebook of the Music Department of Guangdong Second Normal University, the data analysis results show the progress and changes of students using the Lingnan local music for piano guidebook.

The teaching guidebook has a total of 15 lessons and is divided into four parts according to the period. Each part first focuses on theoretical knowledge explanation. Each lesson uses a theoretical knowledge point to explain and interpret the creation background of the song, the personal profile of the composer, the musical structure and form analysis of the work, and the performance points. At the same time, corresponding exercises are arranged to promote students' mastery and understanding. The theoretical knowledge of these repertoires is also combined with performance practice, which can broaden students' horizons, improve performance skills, stimulate students' interest in Chinese local music, convey the cultural identity of the mother tongue culture, and enhance the national pride and national self-confidence of sophomores. It has far-reaching significance for primary and secondary schools (kindergartens) to inherit the local music culture of Lingnan, inherit the profound Chinese culture, and enhance national identity and values.

4. Evaluating the teaching by using the Lingnan local music for piano guidebook at Guangdong Second Normal University

This study believes that the application of the "Lingnan Local Music for Piano Guidebook" in the piano major of Guangdong Second Normal University is feasible. Through 16 weeks of teaching practice and 32 hours per semester, and through formative test and summative test data analysis, the implementation of the "Lingnan Local Music for Piano Guidebook" has significantly improved the teaching effect. In the experimental teaching of the teaching guidance of Lingnan local music for piano works for the second-year students of the Department of Music of Guangdong Second Normal University, three formative tests and one summative test were conducted. The test results show that the overall performance of students has improved significantly, proving the feasibility and validity of the teaching guidance developed in this study.

The average score of the first formative test was 61 points (the lowest score among 8 students was 56 points, and the highest score was 67 points); the average score of the second formative test was 77 points (the lowest score among 8 students was 76 points, and the highest score was 79 points); the average score of the third formative test was 81.25 points (the lowest score among 8 students was 79 points, and the highest score was 85 points); the average score of the summative test was 86 points (the lowest score among 8 students was 83 points, and the highest score was 90 points).

Through data analysis, teachers and students unanimously agreed that the Lingnan local music for piano guidebook can effectively enhance their ability to identify with Chinese local music and culture, and through teaching sophomores, enhance students' sense of mission to inherit Chinese local music and culture, and achieve the purpose of truly inheriting Chinese local music and culture.

Discussion

However, there are many problems in the implementation of Lingnan traditional music education in colleges and universities, which are mainly manifested in the following aspects: (1) Most schools only offer Lingnan traditional music education as an auxiliary course, without specific training goals and plans, and without forming a standardized management, evaluation and supervision mechanism. (2) Most of the teachers in colleges and universities are from other places. Therefore, the number of teachers involved in local traditional music culture is relatively small, and the research intensity and effectiveness are not obvious. (3) Most of the teachers of Lingnan traditional music education in colleges and universities use scientific research content to drive teaching. The teaching content is not clear. It is mainly based on the research topics and results of the teachers' research. A series of results are shown and briefly introduced to students on the surface (Qiu, 2016).

"Where does the Lingnan charm reflected in our Lingnan piano music come from?" We need to find it in the relationship between Lingnan culture and Lingnan music. In my understanding, it is to study "what is the humanistic spirit of Lingnan culture and the ideals of Lingnan people"? If we observe from the perspective of music anthropology, I think Mr. Liang actually wants us to experience the humanistic spirit and charm of Lingnan people more from the culture of Lingnan music, or to regard Lingnan music itself as culture. The charm of Lingnan culture and the connotation of humanistic spirit are actually deeply engraved in the symbols of Lingnan music. Mr. Liang cited a lot of piano examples to illustrate this issue. For example, Mr. Cao Guangping, who is more familiar with us, basically only admits that he has five Lingnan works. As for these five pieces, as soon as you hear the titles, you know that Mr. Cao understands the charm of Lingnan culture and the spirit of Lingnan from the Lingnan tune. Mr. Liang pointed out that the openness-inclusiveness and popularization-secularization of the Lingnan local music for piano works are important symbols for defining the Lingnan music style. Especially the first relationship, Mr. Liang has been running through his understanding of openness and inclusiveness throughout the several stages of the development of Lingnan piano music today. He includes non-Lingnan local music for piano works by Lingnan composers and Lingnan local music for piano works by non-Lingnan composers in the four development periods he sorted out, which fully reflects the open and inclusive qualities of the Lingnan local music for piano that Mr. Liang advocates (Zheng, 2019).

Through expert interviews and literature retrieval, in the process of studying Lingnan local piano music works, the researchers have accumulated music scores, newspapers and magazines related to Lingnan local piano music works. By consulting and studying the research results of predecessors, they have a comprehensive understanding and grasp of the basic features of Lingnan local piano music works, and have conducted preliminary research. On the basis of the research results of predecessors, through detailed consultation of relevant historical materials and face-to-face interviews and discussions with contemporary composers, further answers are provided to areas that have not yet been studied by the academic community or some unclear issues, laying a certain foundation for deepening the research on Lingnan local piano music works and promoting the development and progress of Chinese folk music (Wu, 2000).

Recommendations

Practical Recommendations

First of all, we should increase policy support, expand social influence, and integrate Lingnan local music with the life and study of contemporary young people.

Before doing this research, the author knew very little about Lingnan music. Even if there is this course in university classrooms, students have a relatively negative attitude towards this course because they have mostly learned Western music since childhood. From the 1980s to today, there has been a "piano fever" in mainland China. Every household learns piano, and every child has to come into contact with piano. Many children have mistakenly believed that Western music is the best since childhood and know very little about folk music. This situation has continued until college.

Therefore, if we want to better carry forward and inherit local music, we can start from several aspects. First, the formulation of policies should strengthen support for folk music. Enhance the status and proportion of folk local music in teaching. Second, strengthen support for folk local music and expand its social influence. Third, open more channels for learning and understanding the beauty of folk local music, such as concerts, lectures, courses, etc.

Second, increase support in terms of funds.

Take the performance form of Cantonese opera, which is characteristic of Lingnan, as an example. Most of the people who are willing to buy tickets to enjoy Cantonese opera in the theater are middle-aged and elderly people. There are very few young people. As a result, Cantonese opera and similar Lingnan local music, musical instruments and performance forms are gradually shrinking to varying degrees and speeds. This is very unfavorable for the protection and inheritance of local music. Because the fewer people support this art form and the limited financial investment, the more difficult it will be to inherit this art form. Therefore, financial support is needed to help local music survive better.

Recommendation for future research

According to the feedback from teachers in the universities where I teach and other universities during the interviews, there is no special course on Lingnan local music for piano works and related teaching materials.

The author suggests that in the future elective courses of universities, a course on piano music adapted from Lingnan local music should be added, and piano teachers and folk music performance teachers should teach separately, from the source of the works, the relationship with local music, the processing of timbre in piano performance, the control of skills, etc., to comprehensively improve the quality of teaching and the influence of folk local music on students.

Integrate Lingnan local music culture into the daily study and life of young people. Local music culture can be adapted into concise and short nursery rhymes suitable for primary and secondary school students, and accompanied by Chinese ancient poems, so that Lingnan local music can be reborn in the process of children's singing. In the learning process of college students, more excellent Lingnan local music works can be combined with Western musical instruments, and the form, structure and logic of Western music can be used to create local music, so that children who have grown up learning Western music can accept it more easily. And integrate Lingnan local music into basic courses such as piano lessons, vocal lessons, teaching methods lessons, and dance. In each course, a unit is specially set up for learning or using Lingnan local music culture to learn the knowledge of this major. In this way, Lingnan local music is integrated into students' daily study and life.

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