

Guangfu piano music and the representative of Guangfu piano works

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Abstract

Most of the piano education system in China takes western traditional piano works as its main content. Therefore, the teaching materials, teaching repertoire and teaching methods used in piano enlightenment teaching and piano courses in professional colleges are mainly Western. In recent years, China has only begun to pay attention to and study Chinese piano music, and the degree of emphasis on Chinese piano works in professional colleges has gradually begun to change, but the social piano education needs to be improved. However, compared with the western music works which have deep accumulation and play an important role in teaching, there is still much room for the development of Chinese piano music. This article present Guangfu piano music and the representative of Guangfu piano works.

Keywords: Guangfu; Piano; Music; Representative; Piano Works

Introduction

In recent years, conservatories and professional conservatories of music in many comprehensive colleges and universities across the country have gradually begun to pay attention to the exploration and research of Chinese piano music, and have established various research institutions on Chinese piano music, vigorously exploring the century-old history and style characteristics of Chinese piano. However, due to the lack of a scientific Chinese piano teaching system, professional students still have little understanding of Chinese music culture.

In terms of amateur piano training, music institutions pay little attention to the use of Chinese piano teaching materials and the practice of Chinese piano works, and cannot shake the teaching mode of western music, let alone contact with local Chinese piano music. Therefore, whether in professional piano learning or amateur piano scholars, Chinese piano has not been inherited by young audiences (Jin, 2022).

Guangfu music culture is an important part of Guangfu culture, which has a long history and rich connotation. Cantonese music is the Han music with distinct regional colors, and it is the folk songs and tunes in this area. Among them, Cantonese pop songs have wide influence throughout the country, retaining a large number of ancient Chinese features, and becoming an important carrier of Cantonese culture. In addition, the traditional music of Guangfu area, such as opera and folk music, also reflects the local history, culture and folk characteristics to a certain extent.

The early Guangfu music is more famous is the Lingnan Guqin, and then the Pearl River Delta was born Xiao Youmei, the "father of Chinese modern music", Guangfu music gradually developed to its heyday, a large number of excellent instrumental music works continue to emerge.

Although the history of Chinese piano music is only one hundred years, it has also deposited a lot of excellent Chinese piano works, and the same is true of Guangfu piano music. Although the famous Guangfu piano works are very typical, many people think that there are not many works here, but to a certain extent, it is because there are too few people to study.

As an important part of Chinese piano music, Guangdong music in Guangfu culture has unique artistic value and rich cultural connotation. However, in the amateur piano teaching, its educational status and influence have not been fully reflected. Therefore, the purpose of this study is to explore how to better promote and inherit Guangfu culture and its local piano music in amateur piano teaching.

Guangfu piano music

China is a big country with a long history, and its folk music culture is very rich, constantly absorbing the essence of foreign music culture. Guangdong's music culture has made great progress in its development process. The piano music of Guangfu is derived from absorbing the unique musical characteristics of different places, such as local folk songs and instrumental music, and integrating them into the piano music. Piano is a kind of musical instrument in Europe. Once it entered China, it quickly merged with the elements of national music and formed the cultural style of Chinese piano music with Chinese characteristics.

In the world of Chinese piano music, Guangdong piano music is characterized by light melodies, melodious tunes and sincere feelings. The characteristics of Guangdong piano music are: simple structure, diverse forms, soft tunes, to depict natural scenery, folk customs. The integration of Guangdong piano music and folk music makes its piano music more national, but also has its own unique artistic characteristics and cultural connotation, becoming a "unique" existence in Chinese piano music culture (Gang, 2023).

Reorganization period

The study of the earliest Guangfu piano arrangements, according to documents, began in the 1920s, when Hong Kong's music was still in its infancy. After coming to Macao, a Latvian pianist named Charic has been engaged in piano teaching, performance, music and other activities for a long time. He is deeply attracted by Guangdong music and has created more than a dozen piano works in Cantonese style, reflecting his love for Cantonese music. Such as "Five Southern Chinese Folk songs", "Macao Lullaby" and other more than ten piano works based on the theme of Macao and Guangdong folk songs. His piano works are the initial exploration of the combination of Guangfu music and western piano, and also the beginning of the initial formation and development of Guangfu piano music, which laid the foundation for the prosperity and development of Guangdong music in the 20th century.

At the same time, many piano music was born, and many were adapted according to the performance of national instruments with Guangdong characteristics. Chinese folk instrumental music is generally composed with a single melody line, such as erhu, pipa, suona and other instruments. Therefore, a major feature of Chinese folk music is the horizontal development of "single lines". The variation of a single tune to expand the theme of Chinese national instruments, so that it has a unique artistic charm. The piano is a kind of musical instrument that pays attention to the change and development of multi-voice parts, and has the characteristics of three-dimensional thinking. Since the first piano piece in China, March of

Peace, the traditional linear music style in China has been changed. Chinese piano music works Chinese folk Musical Instruments are carefully imitated by composers according to different composing techniques such as Western harmony, polyphony and texture, thus producing many excellent piano works. They can keep the melody, structure and style of the original music as much as possible. At the same time, they also combine with the technical characteristics of piano music to adapt the original music into a multi-part or melodic musical texture, making its music more rich. The integration of musical thinking has played a role in promoting the development of piano art. According to the public response, this type of piano music has gradually become familiar to Chinese music lovers. Foreign musicians are also very fond of piano music adapted from ethnic instrumental music, which allows them to appreciate and understand traditional Chinese music more and shorten the distance between Chinese and foreign piano music.

Period of creation and exploration

In the 1950s, Chen Peixun and Ma Sicong, two major representatives of Guangdong piano music, learned the western composition techniques and were influenced by the trend of "foreign for Chinese and Western". While trying and exploring western piano creation, the composers also dug deeply into the elements of Chinese characteristic national and folk music. He created some classical piano works with Cantonese flavor, such as Ma Sicong's "Lion Rolling Hydrangea", "Horse Walking" and "Feather Dress Dance" based on the Cantonese folk song of the same name. Chen Pei-xun has created famous works such as "Selling Groceries", "Autumn Moon on a Flat Lake" and "Thunder in a Dry Day", and "Variations on the Theme song of Double Flying Butterfly" is a fusion of the author's Guangdong music "Double Flying Butterfly" and the Cantonese opera ditty "Daffodil". Both composers had studied under Charrico, and the "shadow" of Charrico can be seen in their works.

Development period

In the 1970s, composers such as Chu Wanghua, Du Mingxin and Lu Huabo created many piano works with distinctive characteristics of Lingnan music style. Their creative materials are no longer limited to Cantonese folk songs. For example, Du Mingxin created the Red Detachment of Women, which is based on the music of the Li ethnic group in Hainan. Chu Wanghua composed "Male Sea Little Sentry" based on Guangdong Haifeng folk song. Lu Huabo composed "Donglan Copper Drum" and "Song of Jianhe" based on the music of Guangxi.

After the 1980s, the creation of piano music in Guangdong reached its climax. Influenced by the reform and opening up, music exchanges between China and the West became closer, and more and more scholars went to study abroad. These works embody the composing ideas of contemporary composers, such as polyphonic and atonality, while a new form of performance, the double piano, has emerged, revealing the essence of Guangdong native culture in a new way, exploring the musical expressiveness of the piano in depth, and creating a number of high-quality piano works based on Guangdong music. For example, the two piano genres are "Spring Dawn" created by Lin Jingjing and "Bubugao" created by Fu Hong. Chen Yi based on the Dong folk songs of Guangxi "Duoye", Cao Guangping based on the Guangdong Shanwei fishing songs and Hakka folk songs "Fishing songs · 12 keys" and

"Folk songs · Moon sister tune · Spring cow dance". These works reflect the colorful music culture and multi-cultural values of the Lingnan region of Guangdong Province, as well as the collision and fusion of western music culture and Chinese traditional music culture on the land of Lingnan (Chen, 2022).

The characteristics of adapted piano music

Tonal characteristics: Tone is an important factor in the composition and differentiation of music in different regions, and it is also a basic and important element in the composition of musical flavor style. The tone of Chinese folk music has an inseparable relationship with the language we use. In Guangdong music, the expression of charm has an important relationship with the Cantonese spoken by Cantonese people in daily life, and Guangdong music is the result of the tone and charm of Cantonese tone music tending to be instrumental. In the process of western music construction, music full of harmonic three-dimensional color is often compared to sound architecture, emphasizing the sense of proportion and hierarchy of works. On the other hand, Chinese folk music focuses on the music as a process of presentation, enjoying the experience of details and the feeling of the overall atmosphere in the process of music flow. The piano adaptation works of Cantonese music style, because the composer has a good command of Cantonese vocabulary, not only enrich the harmony color and level of Cantonese music, but also reveal the style of Cantonese tones everywhere.

Artistic conception: Artistic conception is reflected in traditional Chinese aesthetics. From the perspective of cultural aesthetics, the pursuit of artistic conception is considered to be the premise of creation of traditional Chinese cultural music art, which was born in the late 19th century and the early 20th century, showing the characteristics of diversified culture. Guangdong music also has the pursuit of artistic conception of traditional Chinese music culture. The artistic conception of Chinese traditional music works is greatly inspired and influenced by traditional culture. Many music works of Guangdong music directly borrow the images of ancient poems to express their beauty of meaning and enhance their appeal and artistic appeal. In the piano adaptation works of Guangdong music style, there is also the pursuit and expression of artistic conception, because the artistic conception of the work reflects the deep soul, and can reflect the integration of skills and emotions. Therefore, it can be said that it is the highest pursuit of interpreting works (Gu, 2010).

Melodic aspect: Chinese traditional art is particularly fond of the use of melody lines, whether in painting, music, dance, they attach great importance to the beauty of melody lines. Guangdong music has a unique music style, it has a unique traditional music vocabulary, for example, flowers, overlapping tail and so on are the unique music style of this kind of music. Guangdong music uses the unique technique of adding flowers to create, which increases the coherence of the melody, thus making the melody lines more lively and more colorful. It often refines or embellishes the basic melody to make the music more interesting. Melody line is the foundation of music creation and a horizontal musical form. Then the arrangement of harmony is a vertical musical form, which serves the melody. Composers combine the harmony system of western major and minor keys with the traditional Chinese national harmony system, so as to write the unique national music one song after another. It not only succeeded in inheriting Chinese folk music, but also integrated it with Western music (Liu, 2024).

Tune of musical form: Guangdong piano music is usually in accordance with the local popular folk music tonality principle, the use of local style of tonality adaptation means, in the Guangdong piano music tonality into China's five-tone mode, so that the music of the folk music characteristics more strong. In the application of mode, the composition and creation of Guangdong music often adopts four modes in the pentatonic scale or seven sound scales, including the characteristic mode, feather mode, palace mode and Shang mode, and almost does not use the Angle mode (Zhao, 2021).

Most of Guangdong piano music is title music, such as "Colorful Clouds Chasing the Moon" created by Mr. Ren Guang, "Autumn Moon in Han Palace", "Willow Shaking Gold", "Rain Beating Banana", "Double Voice Hate" and so on. The most classic is Chen Pei-xun's five piano music works adapted from "Guangdong music". The number of piano works created by Chen Pei-xun in his life is not large, but the first classic: "Selling Groceries", "Yearning for Spring", "Thunder in a Dry Day", "Variations on the theme of Two Flying Butterflies", "Autumn Moon on a flat Lake" (Liang, 2020).

The representative of Guangfu piano works

Chen Peixun

Guangdong composer Chen Peixun is a representative figure in the creation of piano works in Guangfu. His works are widely spread, and many of his works are based on Guangdong music. Melody contains two important elements: rhythm and tone. Rhythm is presented in point and tone is presented in linear motion. Linear melody is a typical feature of Chinese traditional music, which pays attention to the horizontal flow of music, and often uses single tone melody lines to express the music's cadence, which is clear in theme and easy to be sung. The piano is based on multi-sound thinking and pays attention to vertical harmony. Therefore, the characteristics of traditional Chinese music and modern composition techniques are perfectly combined, and the melody of national folk music is directly adopted to create a national melody played by piano, which becomes the most effective and convenient means to change the piano (Chen, 2022).

Chen Pei-xun's five piano pieces of Guangdong Theme Music directly transplanted folk melodies and accurately maintained the style of the original pieces, namely Selling Groceries, Longing for Spring, Thunder in a dry Day, Double Flying Butterflies and Autumn Moon over a flat Lake. "Selling Groceries" was originally sung by a salesman, showing the scene of a salesman selling goods. It was created according to Guangdong music and Guangdong minor tune "Flower Score". The whole song maintained the unique charm of Guangdong minor tune, and skillfully used the main key and counterpoint of Western music to form a double trilogy style work with Chinese flavor. "Longing for Spring" is based on the Cantonese minor songs "Jade Girl Longing for Spring" and "Parasitic grass", which changes the sad sadness into the joy of longing for spring. Variations on the Theme of Double Flying Butterfly is a large length of Guangdong Cantonese piano variations. It is composed of Guangdong music "Double Flying Butterfly" and Guangdong ditty "Daffodil". The overall speed is light, the mood is elegant, quite romantic and elegant temperament. The content of "Picking Tea Pudie" created by Liu Fuan comes from the Fujian folk song and dance "Picking Tea Lamp". The musical melody and rhythm style remain unchanged, showing the cheerful and free labor scene of tea farmers. The use of a large number of rhythm changes to imitate

the national instruments, such as imitating the drum sound using the first eight and then sixteen fifths, left and right hand alternating.

Chen Peixun's "Selling Groceries" uses a large number of pentatonic modes, imitating the national instruments of Guangdong music, with a large number of dissonant intervals. Through the change of harmonic interval, the sound effect of traditional Chinese national instruments is applied to the piano to make it Chinese (Wan, 2016).

Ma Sicong

Ma Sicong's ideal and pursuit is to promote Chinese music to the world, which is fully demonstrated in his music creation. No matter what kind of genre, his music creation has a distinct national style, which is especially reflected in his piano music works. According to the records of Ma Sicong's Chronology, the Complete Works of Ma Sicong and the research of Pu Fang, Ma Sicong's piano music creation began in 1939 with Piano Sonata in b Flat Minor (renamed Moonlight Sonata in 1948). He created many piano works, including "Piano Suite", "Three Dances", "Three Cantonese songs", "No. 4 Minor Sonata", "Fugue" and "Concerto in A Major". Among them, "Three Pieces of Cantonese Music" is very typical as a piano work of Guangfu, which has the composition of "national" tone and the unique presentation of harmony. It is a piano suite composed of three pieces: "Yu Yi Dance" (1952), "Walking Horses" (1952) and "Lion Rolling Ball" (1953).

Among them, "Yue Yi Dance" is based on the Guangdong music "Yue Yi Dance" composed by He Shaoxia, describing the gorgeous dream-like scene of dancers in colorful feather dresses dancing. The song can be traced back to the Nishang Yuyi Dance of the Tang Dynasty in China.

"Running Horse", formerly known as "Running Horse Hero", is itself a traditional Cantonese music, and it is also said that Lv Wencheng adapted it from the Suona quyi "Big Door". The high voice completely reproduces the traditional Cantonese music, and the left hand voice mainly plays a foil role, and the two voices echo each other to form a polyphonic texture. The rhythm of the whole piece is tight, and the flow effect between the two parts combined with the rhythm effect of the short time value dotted notes makes the music more enthusiastic and lively. (3) "Lion Rolling Ball"

"Lion Rolling Ball" is based on the famous composer, music educator and Guangdong folk music performer Qiu Hechou's Guangdong music "Lion Rolling Ball" as the material. The original music is an instrumental ensemble of traditional Guangdong music. The piano solo created by Ma Sicong focuses on imitating the performance characteristics of the original Musical Instruments, skillfully using the mode of Guangdong music, and adding flowers to the original music, vividly showing the lively scene of lions rolling and playing balls and gongs and drums during the folk lion dance performance in Guangdong (Zhang, 2022).

Liang Maochun commented, "Three Pieces of Cantonese Music is the most distinctive and pure work in Ma Sicong's piano music. The piano imitates the performance characteristics of dulcimer, erhu, etc., and adopts the structural method of folk music, which is full of Cantonese style tones (Liu, 2019).

Harry Ore

Harry Ore(1885-1972)was a 20th century Jewish composer and pianist who lived in China in the 1920s until his death, leaving traces and works in performance, teaching and composition. Charicot was particularly interested in Chinese Cantonese music, and adapted and created many piano works based on Cantonese folk music. He is known as "the first person to compose Cantonese style piano music" (Liang, 2020).

Since he came to China in 1921, he has developed a keen interest in Chinese music and transplanted many traditional Chinese tunes to the piano. Among them, there are many classic works of Guangdong music piano adaptation, including 5 folk songs of southern China: "The Bell of the Zen Courtyard", "The Autumn Moon of Han Palace", "The Rain hits the Banana", "The Hungry Horse rings the Bell" and "Two Voices Hate"; And then two melodies of southern Chinese music: "Double Flying Butterfly" and "Thunder in the Dry." Since Charrico took the lead in adapting the first batch of "Guangdong Music Piano pieces", gradually Chinese composers have continued to adapt and create a batch of piano pieces with Guangdong music themes (Chen, 2022).

Latvian emigrant Harry Ore lived, performed, taught and created in Hong Kong and Macau from the 1920s until his death, leaving behind many works. His Cantonese style piano works are the earliest evidence of foreigners using southern folk tones as material to compose piano arrangements. He is known as "the first person in Guangdong music style". While Western music has inspired the Chinese, it is clear that local Chinese music has also had a major influence on Western musicians. The early 20th century was the peak period of Charicot's creation, which coincided with the changes in the Chinese music scene and the trend of "Western learning is spreading to the east". Under the impact of the idea of "harmonizing Chinese and Western" in new music, Charicot tried to reverse the "nationalist thought" of some Chinese people who love traditional music culture but refuse to accept the influence of Western music. For the inheritance of Chinese traditional music culture has made their own efforts (Zheng, 2019).

Conclusion

Guangfu piano music emerged as a unique cultural fusion of Chinese folk music and Western piano techniques. It evolved by incorporating local folk songs and traditional instrumental styles from Guangdong, blending them with European harmonic structures to create a distinctive genre of Chinese piano music. This development began in the 1920s, spearheaded by foreign musicians like Latvian pianist Charic, and further advanced by Chinese composers such as Chen Peixun and Ma Sicong, who integrated Cantonese melodies and traditional music forms into their works. The genre is characterized by light, melodic tunes and an artistic conception that reflects Chinese aesthetics, using techniques such as melodic embellishments and pentatonic modes to maintain the essence of traditional Chinese music while adapting it to the piano. Over time, the music became more diverse, drawing on influences from across China and producing many iconic works. This blend of Eastern and Western musical traditions has contributed to the global appreciation of Chinese piano music, showcasing the rich cultural heritage of the Lingnan region.

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