

The Ethnic Characteristics in Guangxi's Modern Piano Works

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Abstract

The objectives of this research were to study the ethnic characteristics of modern piano works in Guangxi.

This paper adopts the research method combining the literature analysis method and the score analysis method. Through combing and analyzing the relevant literature, Finding the historical background and cultural characteristics of Guangxi's ethnic music as well as the relevant theories on the creation of piano works, and analyze the scores of the selected modern piano works of Guangxi to explore the characteristics of ethnic creation in the musical works.

The findings of this result are as follows: 1) The analysis of the seven works in "A Collection of Piano Compositions Based on Guangxi Folk Music" highlights how modern piano compositions in Guangxi exhibit ethnic creative characteristics through depictions of natural landscapes, incorporation of folk stories, simulation of folk instruments, and use of folk music, 2) the portrayal of Guangxi's natural landscape in piano works, These compositions often depict mountains, rivers, and village life, using rich harmonic colours and melodic lines to simulate natural landscapes. Techniques such as using the timbral characteristics of the piano help evoke a sense of being immersed in the scenery, allowing listeners to experience the harmony and tranquillity of nature through music, 3) The performance of piano works on Guangxi's folk stories, 4) the Integration of Guangxi Folk Instruments in Piano Works, Composers integrate Guangxi folk instruments like drums, Lusheng, flute, pipa and Suona into piano works to create modern compositions.

Keywords: The Ethnic Characteristics; Guangxi; Modern Piano Works

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Received: June 28, 2024; Revised: July 4, 2024; Accepted: July 6, 2024

Introduction

Since the liberation of China, the nationalization of musical works has gradually become a focus of attention. How do we need to make piano works reflect ethnicity? Ethnomusicology advocates the study of music in culture, which is not only reflected in socio-political culture, artistic interests, and creative materials, but also profoundly influences the composer's creative style. As the only ethnic minority autonomous region near the sea in China, Guangxi has a unique charm of music culture nurtured by its multicultural background. Guangxi modern piano works are based on this cultural background, with the piano as a carrier, to show the unique ethnic music culture charm of Guangxi nationalities. With the promotion of the "Belt and Road" initiative, Guangxi modern piano works have further enhanced their international influence through international exchange platforms, such as the Chinese-ASEAN Music Festival. However, the impact of globalization and multiculturalism has also brought challenges, and how to incorporate modern elements while maintaining the originality of folk music has become an issue that composers need to think deeply about. This paper takes *A Collection of Piano Compositions Based on Guangxi Folk Music* as an example to explore in depth the ethnic creative characteristics of Guangxi modern piano works (Zhong, J. & Liu, R. (2013).

Guangxi is an autonomous region of ethnic minorities with a long history and culture. It is inhabited by 12 hereditary ethnic groups and contains a rich and valuable ethnic culture. Various ethnic groups have inherited their distinctive folk songs, instrumental music and operas, which constitute an important chapter of Guangxi's ethnic music culture. With the continuous development and innovation of Guangxi's folk music culture, composers have used the piano as a carrier to create a large number of piano works with the elements of folk music as the creative theme. Guangxi modern piano works contain rich national elements of Guangxi, such as folk stories, folk music, folk instrument, natural landscape and so on, reflecting the unique ethnic culture of Guangxi. In the context of the era of nationalization and diversification of piano music, these works are of great significance to the inheritance and development of Guangxi's national music (Zhuo, C. (2022).

The purpose of this paper is to explore the ethnic creative characteristics of Guangxi modern piano works through an in-depth analysis of the ethnic elements and creative techniques in Guangxi piano works

Research Objective

To study the ethnic characteristics of modern piano works in Guangxi.

Literature Review

The study of the nationalistic compositional characteristics of modern piano music in Guangxi mainly involves compositional theory, music historiography and other literature. The number of books and journals related to this paper is large. In order to concentrate the material, the books and papers that have had a significant impact on this paper (Fan, 2003).

This book surveys the developmental history of the exploration of harmonic nationalization in the composition and teaching of polyphonic music in China since the 1920s. It summarizes the general state of Chinese harmonic theory research on pentatonic modal harmony. The author cites a large number of scores of composers' works, reflecting more comprehensively the diversity of Chinese folk Penta tonicity in theory and compositional

techniques. The author's main practical writing aspect centers around how to address the ethnic style of harmony. This book elaborates and analyzes the theory of Chinese pentatonic tonal harmony, which provides a strong basis for me to analyze the ethnic creative technique of Guangxi modern piano works (Zhou, 2021).

This essay on the piano work *An Impression of the Village* explores the composer's creative ideas, then traces the origins of the work's ethnic musical elements, and summarizes the musical characteristics of each piece in the piano suite. The author presents an introduction to the composer and the sources of the work, an analysis of the work with the elements of ethnomusicology, the structure of the piece, and the techniques of performance. He combines piano playing techniques and performance practice to interpret the core musical characteristics of the musical images in the work. This thesis provides relevant documentation for my research (Dai, 2023).

This essay explores harmonic techniques such as diatonic structural harmony, fourth and fifth structural harmony, and second and fourth-fifth structural composites in terms of the use of harmonic structures. Specifically explains how the author's use of Guangxi Zhuang Bronze Drums as a musical compositional element is utilized in the piece. This thesis provides a relevant basis for my research on the integration of modern piano works into folk instrument in Guangxi (Dai, 2016).

Research Methodology

Research Methodology This paper adopts the research method combining the literature analysis method and the score analysis method.

Source of Data: Document of cultural characteristics of Guangxi's ethnic music

Data Collecting Through combing and analyzing the relevant literature, Finding the historical background and cultural characteristics of Guangxi's ethnic music as well as the relevant theories on the creation of piano works, and analyze the scores of the selected modern piano works of Guangxi to explore the characteristics of ethnic creation in the musical works.

Research Conceptual Framework

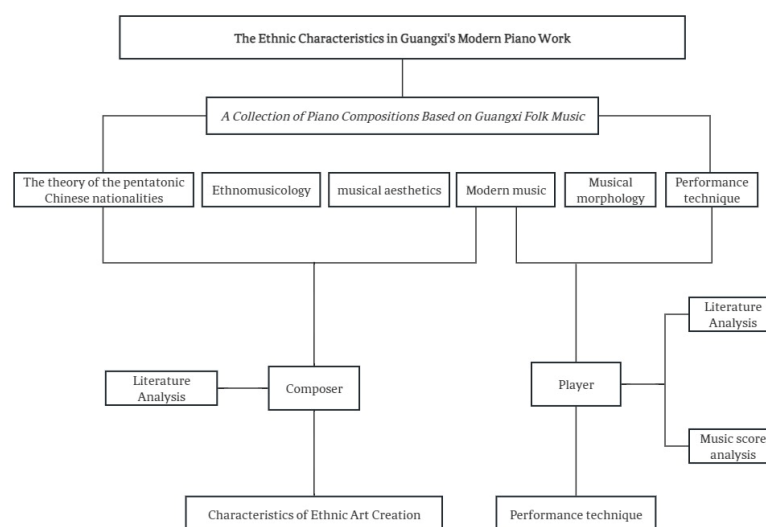


Figure1: Research Conceptual Framework

Research Results

1. Analysis of the seven works in the *A Collection of Piano Compositions Based on Guangxi Folk Music*.

Through an in-depth analysis of the seven works in the *A Collection of Piano Compositions Based on Guangxi Folk Music*, this paper finds that the ethnic creative characteristics of modern piano works in Guangxi are mainly reflected in the following aspects. As shown in Table 1: These piano works have depictions of Guangxi's natural landscapes, incorporation of Guangxi's folk stories, simulation of Guangxi's folk instrument, and use of Guangxi's folk music. These ethnic characteristics not only show the unique charm of Guangxi folk music, but also provide new ideas and ways for the inheritance and development of Guangxi folk music.

Table 1: A Collection of Piano Compositions Based on Guangxi Folk Music

<i>A Collection of Piano Compositions Based on Guangxi Folk Music</i>			
Composers	Work	Ethnic	Creative material
Ling Ding	<i>The Bamboo Hat</i>	Maonan	Inspired by the folk story of Guangxi Maonan's bamboo hat. The musical material was chosen from <i>Buy the Bamboo Hat for a Girl</i> .
Wei Dai	<i>An Impression of the Village</i>	Zhuang	<i>Toast song of Zhuang</i> is composed by extracting the musical elements of this piece, depicting the scenery and life of the mountain villages in Guangxi.
Lixia Dai	<i>The Eight Instruments and the Bronze Drum</i>	Han/Zhuang	This piece combines two types of folk instrumental, the BaYin of the Han of Guangxi and the Bronze Drum of the Zhuang, as its compositional material. Using the Guangxi BaYin of the Han <i>Approaching Spring</i> as a Musical Motif.

Jianfeng Zhou	<i>Zhuang Opera Capriccio</i>	Zhuang	Extracted the Guangxi Zhuang opera stage music <i>Zhuangxiang Opera Stage</i> as a musical motivation.
Juncheng Zhong	<i>The Village Caproccio</i>	Zhuang/Dong	Based on the folk song <i>Camellia Oleifera Song</i> of the Dong people in Guangxi, it uses Zhuang tunes to depict the scenery of the mountain villages and the local customs of the people of the Dong villages.
Junhui Lv	<i>The Shui People's Duan Festival</i>	Shui	Extracting the melody of the music of Nandan in Guangxi, depicting the scene of the people of the Shui ethnic group welcoming the Dragon Boat Festival.
Yulan Qiu	<i>A Song of Phoenix</i>	Yao	The tones of the Yao folk song <i>It Was Hard to Buy Salt</i> from Fusui in Guangxi and <i>Singing a Song Merrily</i> from Fangchenggang in Guangxi are used to depict the life of the Yao people.

This study explores in depth the sources of creative materials of modern piano works in Guangxi, and finds that the artistic creation features of these works are closely integrated with the rich ethnic cultural heritage of humanities, geography, and ethnic customs. Guangxi's natural landscape, folk stories, folk instrument and other ethnic elements have become a source of musical inspiration for composers. By creating and adapting the original ethnic culture of Guangxi, composers make use of the unique characteristics of the piano's own instrumental structure and harmonic weave to create piano works belonging to Guangxi's ethnic culture, and

use the piano as a medium to show the unique ethnic cultural flavor of Guangxi to China and even to the whole world. Guangxi's deep historical heritage and rich ethnic culture undoubtedly provide fertile soil for the creation of piano works.

As shown in Table 2, the following are the composers of each of the 7 works in *A Collection of Piano Compositions Based on Guangxi Folk Music* that the author combines a particular compositional feature respectively.

Table 2: A Collection of Piano Compositions Based on Guangxi Folk Music

<i>A Collection of Piano Compositions Based on Guangxi Folk Music</i>			
Composers	Work	Ethnic	Creative Characteristics
Ling Ding	<i>The Bamboo Hat</i>	Maonan	Guangxi Folk Story
Wei Dai	<i>An Impression of the Village</i>	Zhuang	Guangxi Natural Landscape
Lixia Dai	<i>The Eight Instruments and the Bronze Drum</i>	Han/Zhuang	Guangxi Folk Instrument
Jianfeng Zhou	<i>Zhuang Opera Capriccio</i>	Zhuang	Guangxi Opera Music
Juncheng Zhong	<i>The Village Caproccio</i>	Zhuang/Dong	Guangxi Natural Landscape
Junhui Lv	<i>The Shui People's Duan Festival</i>	Shui	Guangxi Folk Songs
Yulan Qiu	<i>A Song of Phoenix</i>	Yao	Guangxi Folk Songs

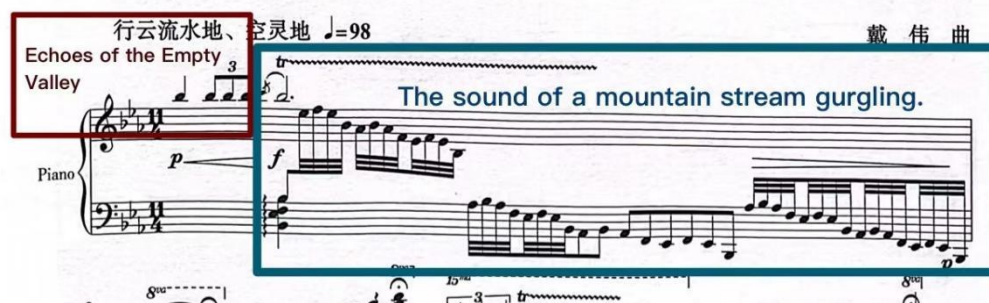
The composers went deep into the ethnic areas of Guangxi by way of field picking and experienced the living environment and customs of the local people. The beauty of the landscapes, the ethnic villages and the daily lives of the villagers in Guilin, Donglan, Bama and Fengshan have provided endless inspiration for the composers. They draw inspiration from the ethnic cultures and living customs of the ethnic minorities, and use the original ethnic music as the music material or combine the culture, life and customs of the local ethnic groups as the creative elements. They use the Chinses national pentatonic mode to create piano works with Guangxi's ethnic characteristics through different musical elements such as pitch, sound, rhythm and weave. These piano works are used to reflect the praise and love for the human landscape, ethnic culture and folk life of the Guangxi nation. In the process of creation, the composers take the depiction of natural landscape, folk stories, folk instruments and folk songs as the entry point of creation, and through different musical elements such as pitch, acoustics, rhythm and weave, they show their love and praise for Guangxi's ethnic humanistic landscapes,

ethnic cultures, and folk life. This kind of creation not only enriches the expressive power of piano music, but also promotes the inheritance and development of Guangxi's folk music.

1.2 On the portrayal of Guangxi's natural landscape in piano works

Composers often characterize their piano music compositions by depicting the natural landscapes of Guangxi. Guangxi is a region with magnificent scenery, which can bring unlimited inspiration for composers to create music. Therefore, composers often create piano works by depicting the natural landscapes of Guangxi, such as big mountains, fields and rivers, as the material for music creation, so as to express their love and praise for the nature of Guangxi. Of course, as the composer went to the local fields to experience the living customs of the local ethnic minorities. In addition to the depiction of natural landscapes, the living conditions of the local people are also expressed through musical compositions as an expression of love for the lives of the local people. In the work, the composers skillfully combined the characteristics of Chinese pentatonic modal harmony, highlighting Guangxi's unique ethnic style. This unique musical language transports the listener into a beautiful and mysterious situation. For example, in *A Collection of Piano Compositions Based on Guangxi Folk Music*, Dai Wei's *An Impression of the Village* and Zhong Jun Cheng's *The Village Caproccio* are typical embodiments of this compositional feature.

An Impression of the Village is a piano suite composed by Wei Dai. This is a piano suite containing 4 pieces, *Scenery*, *Stream*, *Rushing* and *Harmony*. This piece is a piano work inspired by Dai Wei's picking of Hechi in Guangxi. The composers created *Scenery*, *Stream* and *Harmony* inspired by the good life and beautiful landscapes they felt during the picnic, while *Rushing* was inspired by the copper drum performances in the Donglan area. The first song, *Scenery*, depicts large mountains and villages looking out in the distance, displaying an empty, mysterious, and remote mood. The second song, *Stream*, depicts the gurgling water in the mountains and the lives of the mountain people. The third song, *Rushing*, depicts the pure and sincere feelings of the mountain people and the mountain. The fourth song, *Harmony*, expresses a primitive civilization in which heaven and earth are united with man and God. Taking the piece *Stream* as an example, the composer marked in the score that the piece expresses a musical image of flowing and ethereal. As shown in Example 1, at the beginning of the music, the sound of gurgling water echoes in an empty valley. In the introductory section, the melody consists of the right hand playing three consecutive $\flat B$ notes at a slow tempo and with a weak to strong intensity. It was as if the sound of water dripping from a hollow valley was heard in the distance, slowly stepping into the state of the valley from far away. Then, with a sustained long-duration trill in the right hand, describe the echo of the sound of water flowing in the mountains. The left hand runs rapidly down the melody organized by the Chinese national pentatonic mode. It depicts the sense of flow of the stream from top to bottom. The composer is able to show the combination of valley and stream flow and stillness in the short introductory part, creating an ethereal and distant mood in the empty valley with the piano music.



Example 1: *Stream* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

The Village Caproccio is a solo piano piece composed by Juncheng Zhong. The exposition of this musical piece depicts a landscape of cascading mountains and rivers. The flowing melody of the music makes the listener feel as if they are in the ethereal scene of a valley shrouded in layers of smoke, surrounded by serenity and calm, feeling the relaxation that comes from nature. In the development of the music, the picture of the music is gradually introduced from the scenery of the mountains to the life of the villagers in the cottage. The music shows a scene of the mountain people working busily, the customs and passionate life of the village people. The melody of this musical work shows the beautiful scenery of nature in the cottage and the scene images of the good life of the village people. The introductory part of the piece uses weak to strong vibrato to create a haze of mountain mist. As shown in Example 2, in bars 6-8, multiple A notes are played in succession, the notes from sparse to dense, the rhythm from loose to tight, and the intensity from weak to strong. As if to show that the fog of the mountains is gradually beginning to dissipate. In the 8th bar, the mountain fog begins to lift, slowly revealing a view of layered mountains.



Example 2: *The Village Caproccio* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

Guangxi modern piano works with natural landscape as a creative element, not only in the creative approach to show a unique charm, but also a deep reflection of the magnificent natural landscape of Guangxi. The composer uses a unique musical language to depict the magnificence and beauty of natural landscapes in his compositional approach. They skillfully use rich harmonic colors and melodic lines to simulate mountains and flowing water. In the compositional technique, the composer uses the timbral characteristics of the piano to make

the listener feel as if they are in the landscape and feel the harmony and tranquility of nature while listening.

1.3 On the performance of piano works on Guangxi's folk stories

In Guangxi's piano music creation, Guangxi's folk stories have also become a source of inspiration for composers. Although the piano is a Western instrument, composers skillfully use folk stories as musical elements for creative development, creating piano works with Guangxi's ethnic characteristics. These works show the unique charm of Guangxi's folk stories while reflecting the composers' deep understanding and innovative expression of ethnic culture. Folktales of ethnic minorities have a wide range of content, which covers history, legends, folk stories and so on. These different contents, forms and styles reflect the specific historical conditions, respective living environments and customs of each ethnic group, as well as the lofty ideals and good wishes of each ethnic group. Their sufferings, joys, aesthetic views, moral values, religious beliefs and customs are reflected in folk tales. It can be seen that folk stories often contain deep ethnic emotions and unique cultural connotations, which provide a broad space for the creation of piano music. On the basis of digging deeply into the connotation of the folk stories, the composers use the piano music to express the characters, scenes or emotions in the folk stories. This enables the listener to feel the rich ethnic flavor and deep cultural connotation.

In the *A Collection of Piano Compositions Based on Guangxi Folk Music*, *The Bamboo Hat* is based on the folk story of Guangxi's bamboo hat as the material of creation. The Bamboo Hat is a kind of bamboo hat unique to the Maonan ethnic group in Guangxi, and its weaving skill belongs to the intangible cultural heritage of Guangxi. Its weaving is fine and its pattern is very exquisite. Legends about the beautiful love of the bamboo hat have been passed down in folklore. This is a folk tale of a Han youth and a Maonan girl who fixed their love with a bamboo hat. Legend has it that a long time ago, a young Han Chinese man, Jin, who had fled the famine, was stranded in the Maonan mountainous countryside during the heavy rains in the north. He was an accomplished knitter. Jin made the local golden bamboo and ink bamboo into a bamboo hats. On a rainy day, he gave the hat to a Maonan girl, Lingying Tan, to protect her from the rain. Later, Jin married Lingying Tan and together they made the bamboo hats even more exquisite. Since then, the bamboo hats have been passed down in the Maonan hill country. The bamboo hat not only serves the practical function of shading the sun and keeping out the rain, but also signifies good luck and happiness due to the origin of this folk story. Therefore, in the culture of the Maonan people, the bamboo hat is a symbol of good love, and it is a kind of ceremonial weapon necessary for Maonan weddings. Ling Ding was touched by this folk story and used the Maonan folk song *Buy the bamboo hat for the girl* as a refined material for his composition. As shown in Example 3, the lyrics of this folk song state: Today, we are selling the bamboo hat on the street, buy one for girl to wear. We'll be together for a hundred years, and we'll be a good couple for all eternity. (National Editorial Committee of *the Collection of Chinese Folk Songs*. 1995) From the lyrics, it can be seen that young men and women of the Maonan ethnic group express their affection by buying the bamboo hats to send to each other, hoping to build a long-lasting and beautiful love and marriage with each other. This folk song was created with the origin of the bamboo hat, symbolizing the expectation and yearning for beautiful love for young men and women of the Maonan ethnic group. The composer used this folk song, which contains the folk story of "The Bamboo Hat", as a musical material for the development of her work. She uses the characteristics of folk

music in melody, tonality and harmony to make the music more ethnic in order to express the yearning of Guangxi Maonan youth for beautiful love.

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(谭金田唱 何佳辉记谱 周建明记音 何佳辉、周建明译配)

* 柳伦咧: 是毛南族戏《三娘与土地》音乐中一种唱腔。歌词中的“花帽”即毛南族女青年喜欢戴的“花竹帽”。

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Example 3: *Buy the bamboo hat for the girl* (National Editorial Committee of the *Collection of Chinese Folk Songs*. 1995)

1.4 On the Integration of Guangxi Folk Instruments in Piano Works

Guangxi has a large number of folk musical instruments, including drums, Lusheng, flute, pipa, suona and so on. Composers love to use Guangxi folk instruments as creative elements to create modern piano works in Guangxi. For example, Lu Pei's *Folk Songs and Bronze Drum*, Lu Huabo's *Donglan Bronze Drum Dance*, Dai Lixia's *The Eight Instruments and the Bronze Drum*, Wu Liyun's *The Dance of the Bronze Drum*, and so on. These works all use the tones and acoustics composed of ethnic harmonies to imitate the timbre of folk instruments, or use musical rhythms to imitate the unique rhythmic characteristics of ethnic percussion instruments, etc., to show the characteristics of Guangxi folk instrumental music. The piano works created by the composer in this way can highlight the regional characteristics

of Guangxi's ethnic areas, showing the unique "regional", "ethnic" and "artistic" musical works, adding the unique instrumental characteristics of Guangxi to the music. It adds the characteristics of unique instruments in Guangxi to the music. Guangxi composers most often use the Guangxi bronze drum, a folk instrument, as a ethnic element to create piano works. In *A Collection of Piano Compositions Based on Guangxi Folk Music*, Dai Lixia's *The Eight Instruments and the Bronze Drum* combines The BaYin of the Han and Bronze Drum of Zhuang nationality as the material for piano composition. Composers usually creatively transform and innovatively develop the rhythms, sounds and performance techniques of folk instrumental music. It mainly focuses on the development of rhythm, the construction of sound and the technique of playing in Guangxi folk instruments to add the ethnicity and regionality of piano works. I take *The Eight Instruments and the Bronze Drum* as an example to further analyze the creative features of integrating folk instrument into Guangxi's modern piano works from the three aspects of instrumental music's rhythm, acoustics, and performance techniques.

The Eight Instruments and the Bronze Drum is a solo piano work composed by Lixia Dai. The composer mainly combines the melody of the BaYin of Han and the rhythm of the Zhuang Bronze Drum as the elements of musical composition. The composer uses rhythm, harmony, sound and other compositional techniques to create the piece, giving full play to the performance of the piano analog instrument. She uses the music to show the scene of BaYin of the Han and the Bronze Drum of Zhuang nationality playing with each other, emphasizing the atmosphere of the BaYin of the Han and the Bronze drum of Zhuang nationality. The piece *The Eight Instruments and the Bronze Drum* shows the expressive power of the piano on ethnic cultures and expresses the harmonious and lively living environment where the Han people and the Zhuang people are one and the same.

1.4.1 Rhythm

Rhythm organizes all the musical elements while also being organized by them, thus producing and constructing the whole process of music. Therefore, rhythm is a very important element to music. The bronze drum is a percussion instrument; in order to reflect its own characteristics, the grasp of the rhythm is the most important. Composers often use fixed rhythmic patterns or rhythmic variations for the rhythms of the bronze drums in their compositions.

The writing technique for the fixed rhythmic patterns can be seen in the Example 4 of *The Eight Instruments and the Bronze Drum*. The composer's use of this fixed rhythmic pattern in the form of the second interval throughout all parts of the work that can deepen the listener's impression of the rhythm of the bronze drum.



Example 4: *The Eight Instruments and the Bronze Drum* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

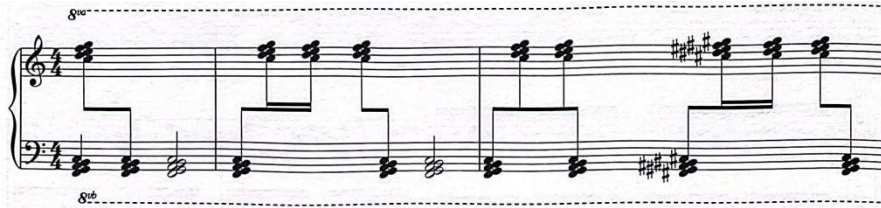
For the compositional technique of rhythmic variation, the composer usually develops the basic rhythmic pattern of the bronze drum as the core, and the melody makes some new rhythmic variations on the basis of the previous presentation to enrich the rhythmic characteristics of the bronze drum. The rhythmic variations in *The Eight Instruments and the Bronze Drum* are shown in Example 5. The middle vocal part of bars 115 and 116 is a common rhythmic pattern for bronze drumming. Bars 117 and 118 are variant forms of the bronze drum rhythms of the first two bars. The composer incorporates bronze drum rhythms into the middle vocal part of the composition in a varied manner, incorporating the use of the major second intervals. This compositional technique adds to the figurative nature of the sound while incorporating the characteristic rhythmic patterns of the bronze drums throughout the writing of the middle vocal parts. The composer presents the bronze drums in a hidden melodic way.



Example 5: *The Eight Instruments and the Bronze Drum* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

1.4.2 Sounds

The effect of the sound plays a very important role in the structure of the music as well as in the shaping of the musical image. The sound of bronze drums has a historical record of being "heard for miles". It can be seen that the sound of the bronze drums is very strong and penetrating. The piano is a polyphonic instrument, which can simulate the thick yet rough and powerful sound characteristics of the sound of the bronze drums through the construction of harmonic characteristics as well as special playing methods. Therefore, composers need to rationally construct the characteristics of harmonic sound and special performance techniques in the creation of musical works. The major second interval is the signature interval of Guangxi Zhuang folk songs. So, composers use a lot of major second in the harmonic construction of simulated bronze drum sounds. The major second can be used as a horizontal voice, or the second interval can be stacked vertically to form a "tone block" harmony. The second interval in the vertical and horizontal superimposed construction, can make the piano works with Zhuang music regional characteristics and musical color. In *The Eight Instruments and the Bronze Drum*, as shown in Example 6, the interval of the major second is continuously stacked to form a "tone block" harmony. The composer combines the rhythm of the bronze drums with the continuous superposition of major second intervals, which are distributed in different registers of the piano to simulate the sound of the bronze drums. This compositional technique can make the sound of the bronze drums more powerful. In this way, the dialog between the high and low registers of the piano more graphically simulates the sound of the "male drum" and "female drum".

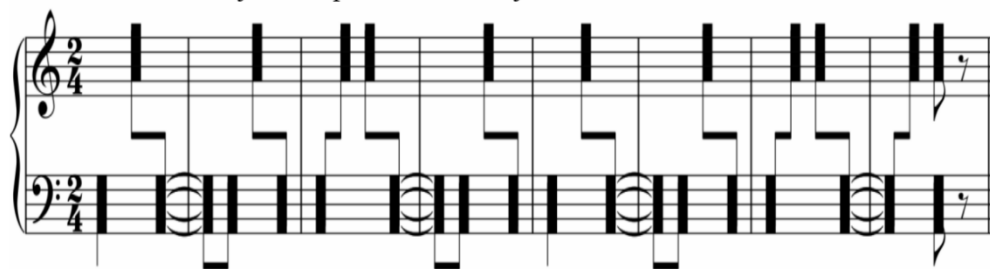


Example 6: *The Eight Instruments and the Bronze Drum* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

1.4.3 Performance techniques

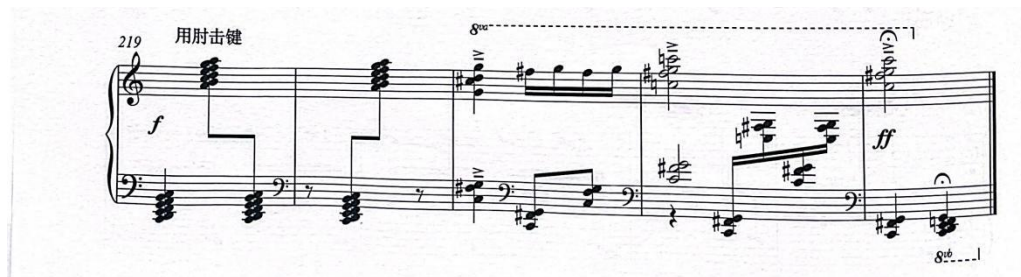
When modeling the acoustics of folk instruments, composers often need to construct special chords to add specificity to the sound of the bronze drums. During the Ancient Chinese period, bronze drums were used as bugles in wars and had a galvanizing and morale-boosting effect. It can be seen that the sound of the bronze drums is very thick and rough and powerful. Generally, the parts of the body that play the piano are the fingers, which are controlled by using the strength of the back, arms, wrists or fingers. For a sound that is thick and penetrating, a player who relies only on the strength of his or her fingers is actually unable to embody the characteristics of a bronze drum sound. Lixia Dai, the composer of *The Eight Instruments and the Bronze Drum*, mentioned: It is important to use the special playing method of boxing keyboard to simulate the thick acoustic characteristics of bronze drums. (Lixia Dai, 2016). The composer used tone-clusters made up of successive superimpositions of a second interval to increase the sound intensity, thus simulating the sound of a bronze drum being struck. This compositional technique not only skillfully utilizes the special performance method to bring out the piano's performance characteristics, but also uses the special performance method to shape the sound of the bronze drum. As shown in Example 7, composers in their compositions will mark in the score that the performer needs to use certain specific body parts to play.

用拳击键 Play the piano with your fists.



Example 7: (Lixia Dai, 2016)

In *The Eight Instruments and the Bronze Drum*, as shown in Example 8, the composer has made notations in the piece indicating that the player needs to strike the keys with the elbow in order to express the thick and penetrating sound effects of the bronze drums.



Exampel 8: *The Eight Instruments and the Bronze Drum* (Department of Composition and Composition Technology Theory, Guangxi Arts University. 2020)

The imitation of percussion instruments like gongs and drums in music in piano works is actually imitation in an abstract sense. Composers simulates the sound effects produced by a percussion instrument when it is played, using a variety of grace notes, unique sounds, specific rhythms, and special playing techniques. This is used to create a timbre effect similar to that produced by the collision of musical instruments. On these bases, with the help of variations in strength, tempo and register, the listener is given an auditory association with the effects of the percussion instrument. Piano works incorporate the characteristics of ethnic elements of Guangxi folk instrument, is a musical work full of Guangxi's unique ethnic flavor.

Discussion

The performance of Guangxi modern piano works on Guangxi folk stories is profound and diversified. The composers have created a series of modern piano works with strong Guangxi characteristics by digging deep into the folk stories and utilizing innovative compositional techniques, combining folk elements with piano music (Zhou, 2021). These works not only show the unique charm of Guangxi's folk stories, but also reflect the composers' deep understanding and innovative expression of ethnic culture. The composers tell folk stories through piano music, bringing the listeners into the story situation. They use piano music to establish emotional communication with the audience so that the audience can deeply feel the charm of Guangxi's ethnic culture. Guangxi's modern piano works not only enhance the infectious and expressive power of music through this kind of emotional communication, but also convey more humanistic care and significance of the times correspond to Zhong, J. & Liu, R. (2013).

Conclude the overall finding as the new knowledge, The discussion highlights the profound and diverse performance of Guangxi modern piano works based on Guangxi folk stories. Composers have skillfully integrated folk elements with innovative compositional techniques, showcasing the unique charm of Guangxi's ethnic culture. Through emotional communication and deep exploration of ethnic music elements, these composers have created modern piano works that reflect the rich cultural landscape of Guangxi. By incorporating national elements, traditional melodies, rhythmic characteristics, and harmonies, they have produced music that preserves the deep ethnic heritage while embracing modern compositional methods. Guangxi modern piano works represent a strong commitment to nationalization, emphasizing local and individualized musical expressions. These compositions contribute significantly to the preservation and promotion of Guangxi's ethnic music culture, demonstrating the modernization, nationalization, and diversification of Guangxi's folk music. Through platforms like the Chinese-ASEAN Music Festival, these works are showcased on

domestic and international stages, showcasing the innovation and cultural significance of Guangxi's ethnic music heritage.

Conclusion

In conclusion, Guangxi is a multi-ethnic region, where the cultures of various ethnic groups intermingle and coexist, forming a unique cultural landscape. The composers have deeply explored the elements of Guangxi's ethnic music in their compositions and combined them with piano music to form modern piano works with a strong ethnic flavor. Guangxi modern piano works have a unique perspective in reflecting national culture. Composers pay more and more attention to the ethnicity of piano music in Guangxi, and use the natural landscape of Guangxi, folk stories, folk instrument or folk music as musical materials in their compositions. They utilize Chinese national pentatonic modes, common national harmonies, and modern compositional techniques in their compositions. Composers are also brave enough to try out new musical languages and expression methods, so that ethnic music and modern piano techniques collide with each other to produce rich and unique sound effects. In the creation of modern piano works in Guangxi, composers not only pay attention to the integration of national elements, but also continue to innovate in their creative methods, and they are no longer confined to the creative conception of traditional piano music. The composers used the melodic characteristics of the Guangxi ethnic group in their melodies, such as the unique tones of the Guangxi ethnic group or the use of the melody of Guangxi folk songs. In terms of rhythm, they borrowed the rhythmic characteristics of Guangxi folk music, such as the rhythm of gongs and drums or the rhythm of folk dances, to make the music more dynamic and energetic. In terms of harmony, they combine with Guangxi ethnic tones to form harmony or use modern harmonic techniques, such as second interval superposition, fourth and fifth harmonic composition, etc., so as to make the music more hierarchical. It can be seen that the composers of modern piano works in Guangxi have made a lot of use of modern compositional techniques combined with the Chinese national pentatonic mode to express the ethnic flavor of Guangxi and to pursue a new ethnic sound structure. These works not only preserve the deep ethnic heritage of Guangxi, but also show the embodiment of cultural diversity.

The creation of Guangxi modern piano works has become stronger and stronger in its willingness to be nationalized. The composers expressed their hope that future works would pay more attention to Guangxi's local nationalized and individualized musical expression and pursuit. These works through the Chinese—ASEAN Music Festival or other stage forms, so that the modern piano works with Guangxi's ethnic characteristics in the domestic and international music stage to shine. This shows the modernization, nationalization and diversification of Guangxi's folk music, and makes an important contribution to the inheritance and promotion of Guangxi's ethnic music culture.

Recommendation

1.General Recommendations

In the study of Guangxi modern piano works of ethnic characteristics, I deepen and improve from the following aspects to put forward some suggestions:

In terms of deepening the theory, about exploring the characteristics of ethnicity creation, researchers should analyze more deeply the combination of ethnic music theory and modern piano music creation, revealing the cultural logic and aesthetic pursuit behind the works.

In terms of case studies, by adding more representative and influential works as case studies, the researcher is able to show the representativeness and diversity of modern piano works in Guangxi more comprehensively.

In terms of interdisciplinary perspectives, I suggest that it is possible to analyze Guangxi's modern piano works from multiple perspectives and levels from interdisciplinary perspectives such as ethnomusicology, music anthropology, music aesthetics, and ethnohistory.

2. Recommendation for future research

For the future research of Guangxi national modern piano works, I put forward the following prospective suggestions:

With the development of the times, the creation of Guangxi modern piano works is also constantly updated and developed. Researchers should continuously follow the latest developments in this field to provide a practical basis for theoretical research. Through music education and promotion, more people will understand and appreciate the modern piano works of Guangxi with the national characteristics of Guangxi, and improve its aesthetic power and influence in the society.

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