

# Arts Performance Communication Of Guangxi Piano Music

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## Abstract

This Article takes Guangxi piano music as the research object, puts it in the context of culture and society, focuses on qualitative research, supplemented by quantitative research, and conducts in-depth research on its development history, creation and performance, cultural foundation, aesthetic connotation, audience group, communication and other aspects. Conclusion: the development of Guangxi piano music is contemporary, regional and national; Guangxi piano music is rooted in Guangxi national culture; Guangxi piano music has the beauty of "harmony", "softness" and "verve". The spread of Guangxi piano music is increasingly diversified. The nationality determines the development direction and overall level of Guangxi piano music.

For the first time, this is a comprehensive and systematic study of Guangxi piano music, which is a beneficial supplement to the research in this field and Chinese piano art research, to deepen the development of piano music in Guangxi, conducive to the inheritance of Guangxi ethnic culture, to provide theoretical reference to the cultural ecology of cultural diversity and unity in ethnic areas.

**Keywords:** Guangxi, Piano music, Development, Creation and performance, Culture, Aesthetic, Communication

## Introduction

Since 1914, when Zhao Yuanren composed China's first piano song "March of Peace", Chinese piano music has developed for nearly 100 years. Chinese composers learn from western composition techniques, integrate Chinese culture, and create a lot of Chinese piano music with "nationality and mother language".

Guangxi, located in southwest China, with a diverse geographical ecological environment, 12 ethnic groups and profound traditional culture, is called "the sea of song". Guangxi piano music refers to the piano music created by the composers based on the

theme of folk songs, ethnic instrumental music or other cultural materials of Guangxi. At present, there are dozens of classic works, which reflect the aesthetic thinking and unique artistic pursuit of Guangxi people. They are an important part of Chinese piano music and Guangxi ethnic music culture.

After decades of development, Guangxi piano music has accumulated certain works and related research. However, due to the long time span, the works involve diverse national elements, diverse styles, scattered composers, incomplete historical documents, and scattered works, so there is still a lack of systematic research. Some

researches pay more attention to the creation and performance of individual works, and lack of research on the development history, the overall characteristics of creation and performance, and the dissemination. The author has been engaged in piano teaching in Guangxi for 17 years, and has accumulated some achievements in performance and theoretical research. The author has the responsibility to study and spread Guangxi piano music further.

This article takes the analysis of piano music in Guangxi as the research object, from the theoretical point of view of piano music in Guangxi, emphatically its development, creation, playing, culture, communication, objective evaluation of the historical value of Guangxi music and artistic value, for the development of Guangxi piano music and research provide experience and reference, promote the spread of Guangxi piano music in Guangxi.

### Research Objectives

On the basis of the preliminary case study (the creation and performance of the representative works, and the composer), this paper puts Guangxi piano music in the context of the background of society, history, culture and the development of Chinese piano music:

1. Combine the development context and characteristics of Guangxi piano music
2. Summarize the overall characteristics of Guangxi piano music creation and performance
3. Analyze the cultural connotation of Guangxi piano music
4. Summarize the aesthetics of Guangxi piano music
5. Analyze the communication status of piano music in Guangxi

### Literature Review

The related research on piano music in Guangxi started late, with few early results, and has attracted more attention in the past

decade. Through the Guangxi piano music (publishing status, theory, creation and playing, nationalization), Guangxi music, theory, history, creation, Musical Instruments, dance, composer), Chinese piano music, the world (national) piano music, music performance theory, music aesthetic, musicians, music communication level of literature reading, found that:

At present, although the relevant research involves a wide range of areas, the overall number is small, the research perspective is not balanced, the lack of systematization, and the academic depth is not enough. Although previous research at multiple levels, more or less, or directly or indirectly involves the study of piano music in Guangxi, but in general, is more fragmented, scattered, has not drawn the outline of the overall appearance of piano music in Guangxi, has not yet to the development of Guangxi piano music, stage characteristics, creation and playing, culture and aesthetic, group and communication and so on multi-angle comprehensive in-depth analysis. The existing research results have laid a solid foundation for the research of this paper, but there is still much space to be discussed:

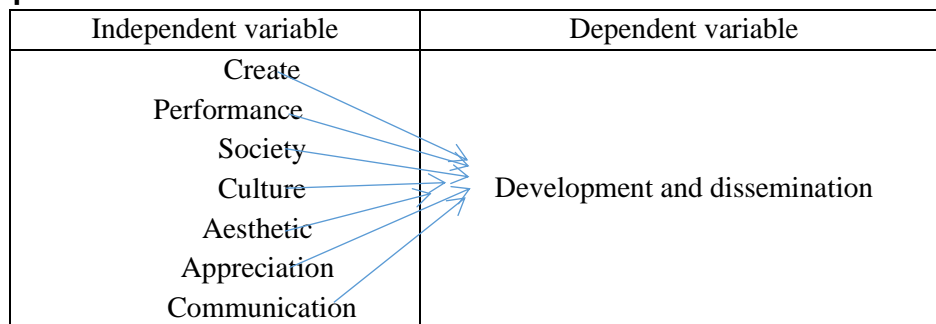
1. Lack of comprehensive and systematic combing of the development history of piano music in Guangxi. At present, it is mostly the specific matters in the development of piano music in Guangxi.
2. The lack of comprehensive collection and collation of the development history of piano music and literature in Guangxi. At present, few people in the academic circle still comprehensively collect and sort out the relevant literature of the development of piano music culture in Guangxi.
3. Lack of systematic combing of the institutional environment and cultural ecology of piano music development in Guangxi.
4. Lack of attention to the various groups (composers, players, educators,

learners, listeners, etc.) involved in the communication of piano music culture in Guangxi.

5. Although there are many ontology studies for individual works, they need to be in-depth and systematic.

6. From the perspective of aesthetics, philosophy and culture, the research is still relatively weak.

### Conceptual Framework



### Research Methodology

This paper adopts a number of research methods, including literature research, field investigation and qualitative research methods, and combining quantitative analysis and qualitative analysis.

### Research Results

Objective 1. The results show that the development of piano music in Guangxi is contemporary, regional and national.

Objective 2. The results show that the core of the creation and performance of piano music in Guangxi is to reflect the national nature.

Objective3. The results show that Guangxi piano music is closely related to Guangxi national culture.

Objective4. The results show that the aesthetic connotation of Guangxi piano music is "the beauty of harmony", "the beauty of Yin and softness", and "the unity of man and nature".

Objective5. The results show that the dissemination mode of piano music in Guangxi is becoming increasingly diversified.

### Discussions

#### 1. The contemporary, regional and national nature of piano music development in Guangxi

The development of piano music in Guangxi is only just a few decades. According to the stage division of "forming-restoring-rising" of Guangxi music and dance culture, the development of piano music in Guangxi can be roughly divided into four stages:

##### 1.1 1938-1958 (Beginning Stage)

The origin of piano education in Guangxi can be traced back to the February 1938 "Art Teacher Training Class of Guangxi Provincial Association National Basic School" initiated by painter Xu Beihong and music educator Man Qianzi in Guilin. At this time, the country attached great importance to the Chinese national music in the Lego degree. Under the leadership of music educators such as Man Qianzi and Wu Bochao, the piano education in Guangxi gradually grew from scratch. On the whole, Chinese piano music had started during this period, but Guangxi was located in the border area with closed information, and I did not know much about the creation trends of the whole country at that time. Although piano education went first, the

creation of Guangxi piano music with Guangxi characteristics was still blank.

### 1.2 Construction area in 1958- -1978 (Start-up Stage)

In March, 1958, The Guangxi Zhuang Autonomous Region was established, Guangxi Art College was officially opened on October 15 of the same year, Among them, the music department has the composition, vocal music, instrumental music three major; The Ministry of Culture, from August 1958 to May 1959, The first major survey of ethnic minority art in 12 provinces nationwide, Published "Guangxi Rural Great Leap Forward Folk Songs Collection" (a total of 52 volumes, Editor-in-chief of Guangxi Folk Compilation Committee, Guangxi Nationalities Press, 1958); Since 1958, Guangxi has successively established the provincial song and dance troupe, the provincial Zhuang opera troupe, the art troupes and literary and art teams in various counties and cities, and the Guangxi Branch of the Chinese Musicians Association. In this environment, musicians, composers and pianists began to consciously create some piano teaching songs with a strong style of Guangxi ethnic style.

In June 1966, the "proletarian Cultural Revolution" broke out, and the Chinese piano cause was damaged by unprecedented circumstances. Piano art as a western music culture was severely hit, and piano playing, piano teaching and piano creation almost stopped. In the late period of the "Cultural Revolution", piano adaptation almost became the only form of piano creation in China. It was not until the third Plenary Session of the 11th CPC Central Committee in 1979 that the new literary and art policies were put forward that Chinese piano music creation began to be more diversified.

In October 1976, the "Cultural Revolution" ended, and in December 1977, the national college entrance examination system was restored. Guangxi University of the Arts entered a standardized and large-

scale development, laying a talent foundation for the development of piano music in Guangxi.

On the whole, the piano music creation in Guangxi in this period was influenced by the development of professional music education and began to start. Due to the low attention and low audience acceptance, the piano music creation in Guangxi has always lagged behind the art forms of vocal music and dance, as well as the influence of the "Cultural Revolution". On the whole, the number of creation is small and the social influence is weak. The limited Guangxi piano works were mainly created by teachers and students of Guangxi University of the Arts. Important Guangxi piano music composers such as Li Yanlin, Lu Huabo, Hai Peng, Ding Piye, Li Na, Lu Jianye, Lin Guixiong and Wang Xiaoning all grew up rapidly during this period. In addition to their creation, they more collected and sorted out the folk songs of all ethnic groups in Guangxi, laying a solid foundation for the later musical take-off.

"Three Concert Exercises songs" (1961), "Yaoshan Spring" (1961), " Fishing Song in Zhuang Mountain" (1962), " Tone Poem of South Zhuang" (1963), "The Song of Jianhe River " (1977), " Two Creative Songs of Zhuang Style" (1973), "Zhuang Township Suite" (late 1970 s), "Bronze Drum Dance in Donglan" (1977) are the representative works of this period.

### 1.3 After the reform and opening up in 1978- -2000 (Development Stage)

After the reform and opening up in 1978, with the rectification to restore order and the development of rural economy, the folk music and dance art of all ethnic groups in Guangxi also entered the recovery period, and various performances, competitions and exchange activities were gradually restored and increased. This period issued many policies to promote the development of music art, especially in 1996, after the Huashan symposium of Guangxi youth

artists, the government made the music career in Guangxi develop greatly, by strengthening the construction of system, promoting system reform, improving the mechanism, to ensure the talent, the institutionalization of institutionalization measures.

In this environment, the number and length of piano works created in Guangxi have been greatly improved. Guangxi composers have gradually reached a consensus on the issue of nationalization, breaking the closed concept consciousness that emphasized too much on geography in the past. The form of expression has changed epochal, greatly increasing the appreciation and artistry. From germination to development, the ideological content expressed in Guangxi piano works is in the same line, with the characteristics and tones in line with the psychology of the common people, and the novel, delicate and appropriate Guangxi tone of the works, which reflects the beauty of tradition and the beauty of Guangxi.

"Xishan Painting Page Suite" (1980), "Doye" (1980), "Folk Songs and Bronze Drum Music" (1983), "Distant Shanzhai" (1988), "Moroza Sigh Aria", "Liu Sanjie Theme Fantasia", "The Dream of the Bronze Drum" are the representative works of this period.

#### 1.4 2000- -present (Diversification stage)

After the new century, under the guidance of the national literature and art policies, the music and art of Guangxi have stepped into a new era. Musicians in

Guangxi have enhanced their sense of innovation, and the fields of ethnic and folk music, professional creation and performance, music education and research have been greatly developed.

High-level vocal music, piano, dance and other special competition and performance have been hold regularly and orderly. Guangxi established its own music dance brand, such as China-asean music week, Guangxi music dance competition, "red bronze drum" China-asean art education performance, the grassroots art performance, "march" theatrical performances, Guangxi university piano competition, and so on. In these competitions and performances, many excellent new Guangxi music works have emerged, especially the China-ASEAN Music Week, which has played a great role in promoting the creation and promotion of Guangxi piano works. Guangxi piano creation has entered a period of rapid development. The composers have worked hard with great achievements. Many creators have a different understanding of the piano music creation technology and content, especially in the multi-sound techniques, national culture have their own unique insights. During this period, there were a large number of excellent representative piano works, such as "Fancy Tea Mountain" (2005), "Headwater Cave" (2009), "DO SOL RE—the Impression of White pants Yao", "ZhuangSong Concerto" (2012), "Rongzhou Sound painting" (2015), "— Guangxi Folk song style piano" (2018), "Two tone folk songs" piano duet (2018), "the ceremonies of the drum worship" piano duet (2019).



Concert: The application of western piano technology in Guangxi folk Music

To sum up, the emergence of piano music in Guangxi has a profound historical background and social factors, but also influenced by national culture and traditional music, and has its own historical inevitability and objective conditions. Through unremitting exploration of successive musicians, Guangxi piano music gradually becomes its own scenery in Chinese piano music. Guangxi piano music is an integral part of the cultural development of Guangxi, which is roughly synchronized with the social and cultural development of Guangxi. The evolution of The Times and culture plays a decisive role in the development of piano music in Guangxi. Each stage has different epochal characteristics, and it is reflected in the piano creation, performance, communication and other aspects.

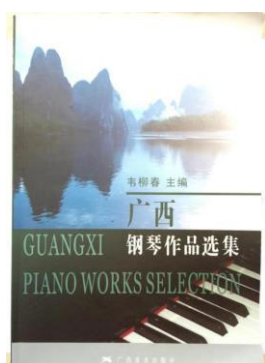
Due to the influence and influence of Guangxi human geography factors, the development of piano music in Guangxi presents a special context, with distinct and prominent regional characteristics, and has become one of the new things of Guangxi culture. The inclusive multi-ethnic culture of Guangxi is the cultural foundation of Guangxi piano music, and the pioneering and composer group is the power of its development; the cultural concept of multi-ethnic cooperation is the spiritual link of its development. The development of Guangxi piano music has great significance to the development of contemporary Chinese piano music. In short, the development of piano

music in Guangxi has the contemporary, regional and national characteristics on the whole.

## 2. Ethnic nature of Guangxi piano music creation and performance

The language characteristics and aesthetic characteristics of piano music are doomed: as an important form of musical expression, it is inevitable to show the characteristics of local national style. Guangxi is a place where many ethnic minorities live together. Diversified ethnic customs and living habits affect the style and characteristics of music culture in this region.

Through decades of accumulation, the current publication of Guangxi piano music collection has four: "67 pieces of piano music" (1960), Wei Liuchun's "Guangxi piano works selection" (2011, 13 works), Qiu Yulan's "Stroll amid Mountains and along Rivers--Piano Music in the style of Guangxi Folksongs" (2014,12), Wang Xiaoning's "Guangxi folk music piano collection" (2019). In addition to classic Guangxi piano solo works such as Chen Yi's "Doye", Lu Jianye's "Luo Yue Love Thoughts", and Fan Zuyin's "Sweet Grapefruit", as well as piano and other instrument concerto works.(For example: piano and symphony orchestra "Ancient Village Gate", piano and dulcimer "Driving the Mountain music", piano and percussion "Bronze Drum Soul", piano and percussion "View of Huashan mural feeling", etc.).



### Guangxi Piano Works Selection

These works are the wisdom crystallization of the older generation of composers such as Ni Hongjin and Lu Pei outside Guangxi District, and the new generation of composers represented by Qiu Yulan of Guangxi Art Academy. They are the main group of piano music creation in Guangxi. They are familiar with Guangxi national culture and have deep feelings.

On the basis of not losing the traditional Chinese factors and the Guangxi national elements, they borrowed and absorbed the western creative techniques to create the piano works in the Guangxi style. Although the composers created different techniques in different periods, the same thing is that the "Guangxi style" always runs through all the Guangxi piano works.

They creatively use and develop the unique way of thinking, art form and artistic techniques to reflect the real life and express the unique thoughts and feelings of the nation, so that their works have the national style and national style of Guangxi. By learning from western music rigorous style structure, rich harmony color, changeable woven language, draw nutrition from folk music at the same time, gives the work more novel appearance and more strong vitality, increased the aesthetic characteristics of Guangxi piano music and national characteristics, in different historical period shows different creative style.

These works take Guangxi local folk music as material, with instrumental music language to the original folk music development and creation, play to the piano in the range, sound, level, music organization and other aspects of performance characteristics, give folk music with different color, expand the expression of folk music, give new vitality to Guangxi folk music. Piano music with strong Guangxi style is rich in all kinds of playing skills of

### Stroll amid Mountains and along Rivers-- Piano Music in the style of Guangxi Folksongs

western piano music, and pays more attention to the performance of musical artistic conception and national connotation in the performance.

To sum up, Guangxi piano music has been endowed with new connotations, and has developed into a unique connotation of condensing Chinese traditional culture, Guangxi culture, Guangxi national music and national spirit. Nationalization, it determines the development direction and the overall level of piano music in Guangxi. The creation of piano music in Guangxi plays a positive role in promoting national unity and inheriting national culture.

### 3. Guangxi piano music is rooted in the national culture of Guangxi

Guangxi is geographically unique, bordering Guangdong in the southeast, Hunan in the north, Yunnan and Guizhou in the northwest, and the land with Vietnam and other ASEAN countries in the southern coast. Therefore, Guangxi culture has not formed an obvious dominant culture, which is a pattern of multi-cultural coexistence. In northern north of Guangxi; Zhuang, Miao and Yao minority cultures; Lingnan culture, Han nation culture and Hakka culture in southeast Guangxi; Jing nation culture exists in the border. These different regional cultures have their own characteristics: religious beliefs have different idols, different totems, have formed a relatively fixed original art mode, such as north Guangxi color opera, Guangxi opera, southeast Guangxi Cantonese opera, tea picking opera, northwest Guangxi Zhuang area has Song fair, Zhuang opera, coastal areas adjacent to Vietnam such as Dongxing, Fangcheng's Ha festival and single-string instrument.

After inheritance and tempering for thousands of years, Guangxi ethnic folk

music culture has been preserved through the form of songs and dances. The folk music culture of all ethnic groups is rich and rich in local color. Their folk dances are rich and colorful, and all ethnic groups have folk instruments with unique timbre. These forms are the most appropriate artistic expression carrier of the nation, the true portrayal of national life and emotion, with strong local color and unique singing and singing characteristics. At the same time, all ethnic groups have unique national costumes, national crafts, as well as mysterious, worship Buddha religious instruments. In addition, Guangxi's rich tourism resources, traditional drama culture, ancient history and splendid culture are integrated into the customs and etiquette of the nation. This folk customs is the crystallization of the wisdom of the nation, unique and full of charm, full of strong national feelings, showing the ethnic customs.

It is the common pursuit of composers to inherit and develop Guangxi's traditional culture, absorb the essence of traditional culture, enrich the modern and contemporary music life, and transmit the common feelings of human beings. For decades, they have created a considerable number of excellent Guangxi piano music works. The creation of these works is rooted in the national culture of Guangxi, showing Guangxi with the use of Guangxi folk music materials and the sound in line with the contemporary aesthetic sounds in line with The Times. The music range: love for Guangxi culture, praise for the magnificent rivers and mountains of Guangxi; some show the happy life of Guangxi people, and the local customs of festivals, gongs and drums. Guangxi piano music shows the sincere, delicate and complementary emotions of the people of all ethnic groups in Guangxi, and shows the living customs and artistic personality of the 12 ethnic groups. At the same time, it fully reflects the distinctive epochal characteristics and the spirit of innovation, and shows the national spirit of

unity, peace love, diligence, courage and perseverance of self-improvement of all ethnic groups in Guangxi.

Looking at the development track of piano music culture in Guangxi, piano art constantly pursues "Guangxi music style of piano music" with the main line of "nationalization", which is the main context of the evolution of piano music style in Guangxi, and also the fundamental for the formation and development of piano music style in Guangxi. In the choice of integrating Chinese and Western music culture, the piano musicians have always clearly maintained their cultural consciousness of the traditional Chinese culture and the Guangxi traditional culture.

In short, the natural environment, cultural environment, ethnic and folk music and cultural characteristics of Guangxi provide unique natural resources and natural materials for composers, especially local composers in Guangxi, thus branding their works with Guangxi.

#### **4. The "beauty of harmony", "the beauty of softness" and "the unity of man and nature" of Guangxi piano music**

Guangxi piano music is not a single music and abstract form analysis, but an integration of culture and aesthetic perception. Guangxi piano music is investigated in the profound and rich history and culture background of Guangxi. Through the discussion of Chinese traditional music aesthetics and Guangxi culture, the beauty of Guangxi piano music is explained from the height of Chinese music aesthetics, so as to activate the inherent life vitality and great charm of Guangxi piano music.

In terms of music function, western music emphasizes entertaining and technique while Chinese music emphasizes self-entertainment and emotion with the difference of elegance and customs. From the aspect of aesthetic form, western music pursues profound theme, performance



intensity, the thick and dense sound effect, while Chinese music pursues the charm depth, performance intensity and the charm of sound effect. From the aspect of representation form, western music focuses on the musical tone fixation, the texture network structure, neat and regular rhythm, while Chinese music focuses on variation of music sound, single line extension of texture and flexible freedom of rhythm.

This is why different cultures lead to different spiritual characteristics of music, and different spiritual characteristics determine different aesthetic characteristics and aesthetic requirements, while different aesthetic characteristics and aesthetic requirements determine in what way the music unfolds itself and forms a unique form system.

The beauty of harmony — the development of piano music in Guangxi is a development process of integrating with the traditional music culture in Guangxi. With the development of the times, the orientation of piano music culture in Guangxi has obvious commonness and continuity. Its common feature is that Guangxi piano music culture has always been living in harmony with western piano music culture, integrating "harmony" and "harmony without uniformity". In the integration of Chinese and western music culture, the musicians always clearly maintain their cultural consciousness of Chinese traditional culture and Guangxi national folk culture.

The performance of piano music in Guangxi needs to fully understand the works, and make clear the author's thoughts and emotions, and finally cooperate with its own performance style to present a harmonious and balanced effect together. At the same time, it pays attention to the highlight of the style of "piano art" and "piano art itself", that is, it pursues the beauty of harmony, and finally realizes the continuous enrichment and continuation of the connotation of Guangxi piano art and culture.

The beauty of softness — softness beauty refers to the soft beauty with implicit introverted, poetic and a static beauty, the power of vitality. Such as the great beauty of maternal expression, the implicit beauty of girls, the static beauty of things, and so on. Guangxi piano music works depict the natural beauty with ethnic techniques, pastoral landscape-like artistic conception, such as landscape scenery, flowers and moon glow, and these works show static beauty and static beauty, which can complement each other, giving people an endless aftertaste.

The unity of man and nature — it is a cultural concept put forward by China in treating the relationship between man and nature. It emphasizes the harmony and unity between man and nature. Guangxi piano music works show a strong "Chinese style" and Guangxi charm. Most of the works tend to be peaceful and introverted, with a short repertoire, and the form is relatively simple. Under the simple appearance, the work contains a profound artistic conception, which is thought-provoking and thought-provoking. Just like ancient Chinese poetry, a few numbers, several lines, but can describe the world, human feelings, with the change of music, the piano is like a poet, singing, expressing his feelings to the audience.

Chinese piano music culture has always been in harmony with western piano music culture. Guangxi piano music, as a part of Chinese piano music, is in line with Chinese piano music. Guangxi piano music is borrowed and integrated with the own national culture. The integration of Guangxi national culture provides a guarantee for the sustainable development of Guangxi piano music. The development of piano music in Guangxi has the characteristics of nationality and the times, and reflects the cultural connotation of "the way of medium" and "freehand".

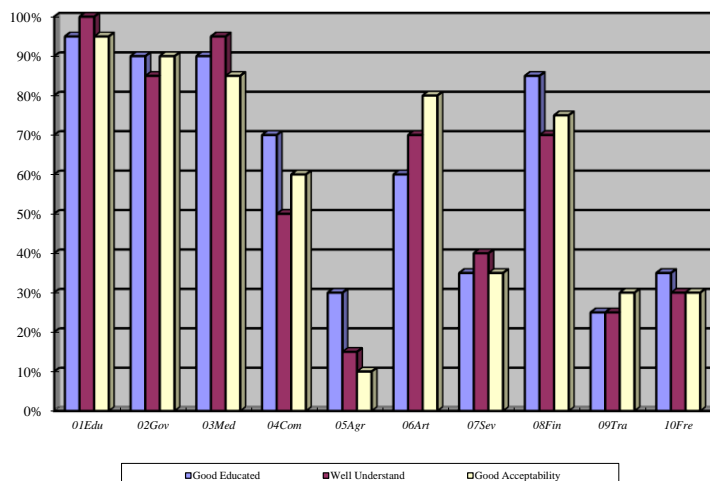
### 5. The spread of piano music in Guangxi is becoming increasingly diversified

As a special culture, piano culture has a long period of development in the formation and development. For a long time, the

communication of piano music in Guangxi lags behind relatively, which is mainly closely related to regional factors, cultural factors, audience factors and communication environment.

#### 5.1 The audience

Figure // The audience person survey questionnaire



Note:

- 01Edu: Educator
- 02Gov: Government personnel
- 03Med: Medical care personnel
- 04Com: Commercial personal
- 05Agr: Agricultural workers
- 06Art: The art workers except piano
- 07Sev: Service worker
- 08Fin: Financial worker
- 09Tra: Transport worker
- 10Fre: Freelancer

Now the dissemination of piano music in Guangxi has the following categories: the first category, government personnel, the second category, musicians with high professional quality, including theorists, composers, performers, the third category, including piano teachers, national piano teachers, local piano teachers, the fourth category, all kinds of piano learners, they promote the spread of the piano music in Guangxi to some extent.

The current audience of Guangxi piano music is relatively fixed, concentrated

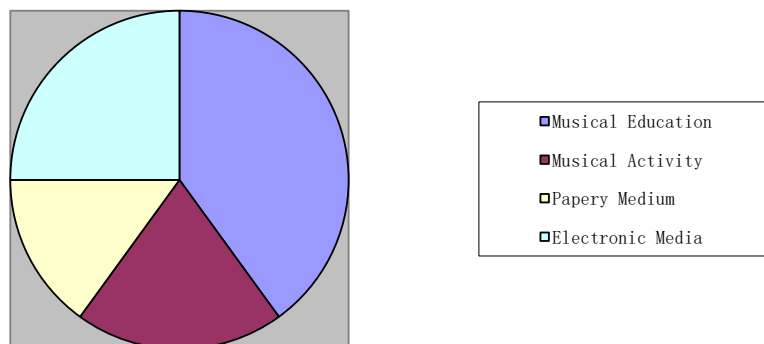
in a smaller scope, facing the social aesthetic expression paradigm is not enough, related concert, work artistic quality is strong, promotion is not strong, makes the general audience and the distance with Guangxi piano music, but many potential audience needs to be cultivated and mining. While ensuring the cultural value of Guangxi piano music, more audiences can obtain better artistic experience, have a stronger interest in Guangxi piano music, and create a multi-dimensional appreciation mode of "elite + public".

## 5.2 Communication

With the development of the times and the progress of science and technology, the dissemination of piano music in Guangxi

gradually has more and more extensive communication regions and channels, which mainly includes music education, music activities, paper media, electronic media communication.

Figure // Guangxi piano music transmit



At present, in the field of piano education of Guangxi, both in professional colleges and universities, and in the amateur study of piano performance, more and more piano works in Guangxi are being applied to piano teaching. Even in the music professional colleges and universities across the country, has been more than ten very classic Guangxi piano works into the piano syllabus, teachers and students are consciously learning these music, to a certain extent, expand the piano works in teachers and students, improve the understanding of Guangxi piano works in Guangxi, positioning and the degree of acceptance.

The "China-asean Music Week", "Bronze Drum Award", "Music and Dance Competition", "Grassroots Art Performance" and "University Piano Competition" are high-level activities involving the creation and performance of piano music in Guangxi in recent years. The successful holding of these activities has produced a large number of excellent Guangxi piano music works, which has enriched the music library of Guangxi piano music, provided a rare opportunity for the creators and performers to show themselves, stimulated their

enthusiasm, and carried forward the unique national culture of Guangxi.

Different media for the spread of piano music in Guangxi has different influence, from the original newspaper communication, to the spread of radio and television audio and video, realize the spread across regions and across the space, the emergence of modern multimedia network, broaden the scope of modern piano music transmission in Guangxi, broke the limitations of the spread of time and space.

Various ways make the communication of piano music in Guangxi become more popular and popular, which not only has its own national characteristics, but also shows the in-depth communication with internationalization. The acceleration of the communication process has continuously enhanced the public's acceptance, cognition and aesthetic appreciation of Guangxi piano music and Guangxi national culture, which plays a positive role in the better development of Guangxi piano music.

### Knowledge from Research

1. The development of piano music in Guangxi has gone through four stages: beginning, start-up, development and

diversification. The development of each stage is influenced by social politics and culture, and has the characteristics of the times and nationality.

2. Guangxi piano music reflects the national way in creation and the nationality method in performance.

3. The core of Guangxi piano music is to reflect the diverse national culture of Guangxi.

4. Guangxi piano music has the characteristics of "beauty of harmony", "softness beauty" and "unity of man and nature".

5. The spread and influence of piano music in Guangxi are increasingly expanding.

### Conclusion

Above all, Guangxi piano music has experienced decades of development, and Guangxi piano music has accumulated hundreds of works, including the degree of difficulty, rich and diverse content. With the familiar national melody, the changeable tone and harmony, and the close national feelings to touch every viewer, it has exerted a certain influence in the Chinese music industry.

Because of its unique geographical and cultural environment, Guangxi makes the piano music not only unique in style, elegant and popular to taste together, but also expresses the national spirit and national temperament of Guangxi. As an indispensable part of the piano art, Guangxi piano music is being more and more praised by the domestic and foreign music circles and academic circles. Guangxi piano music is the carrier of Chinese culture, Guangxi culture and Guangxi national spirit. It is a perspective, a side and epitome of Guangxi music culture, and it is the product of the development of Chinese piano music culture. The correct recognition and understanding of its existence, development, influence and function is a window leading to the correct

understanding of Chinese piano culture and Guangxi culture.

### Suggestions

1. Further collect, sort out, supplement to historical materials, spectrum examples, audio and video.

2. Improve the ability of statistical analysis, and supplement the data analysis.

3. Learn the performance of works and combine practice with theory to promote research.

4. Improve the research methods, broaden the research horizons, and promote more in-depth research.

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