

A Study of Piano Musical Works in Southwest China in Cultural Contexts

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Received: 20- June -2023

Revised: 22- July -2023

Accepted: 25- August -2023

ABSTRACT

Background:

The evolution of piano music in China commenced in the early 20th century with the introduction of Western music and culture, prompting the rise of piano enthusiasts among the educated class. Researchers have played a pivotal role in advancing the creation and dissemination of national piano works by deeply exploring the fusion of Chinese traditional music with piano performance.

Objective:

The aim is to provide a comprehensive understanding of the cultural dynamics that have influenced the development and spread of piano compositions in this unique region.

Result:

The study on document research reveals the versatile applicability of pragmatics in linguistics, including semantics, phonetics, cognitive linguistics, sociolinguistics, and psycholinguistics. It underscores the pivotal role of pragmatics in enhancing our comprehension of human dialog comprehension and communication, particularly in the analysis of diverse local dialects.

Conclusion:

In Conclusion, this research underscores the transformative potential of pragmatics, demonstrating its relevance across diverse linguistic disciplines. Moreover, it highlights the harmonious integration of Chinese traditional music and piano performance in Southwest China, enriching the global musical tapestry and preserving regional cultural identities.

Keywords: Cultural; Context; Piano; Musical; China

1. Introduction

In 1935, Malinowski first put forward the concept of "cultural context", and used clear and definite terms to summarize context, and introduced this idea into the field of anthropological research for application and analysis. This made the context from a vague state of consciousness to a very clear and definite theoretical idea. Subsequently, Firth successfully introduced Malinowski's idea of context into linguistics and developed it in conjunction with the linguistic theories of the London School. As the theories of the school continued to develop and become increasingly influential, the theory of context was able to move forward.

Musicology is one of the arts most deeply influenced by linguistic methodology. Therefore, in both music

analysis and ethnomusicology, interdisciplinarity, thinking, instrumentality and other factors are taken into account, and three different levels of characteristics are involved: conceptual, statistical and methodological. Among them, ethnomusicological analysis emphasizes the application of semiotics such as "morphology, semantics, and context", and especially emphasizes the contextual factor according to the nature of traditional music as a cultural study of "trans-(hetero)ethnic groups and classes" (Yang Minkang, 2014).

2. Statement of Purpose

The purpose of this research is to explore and document the rich tapestry of piano music in Southwest China, from its nascent beginnings in the early 20th century to its contemporary expressions. By dissecting the sociocultural, pragmatic, and semantic contexts in which piano music works have been composed and performed in this region, our study aims to achieve the following objectives;

2.1 Historical Insight: To chronicle the historical development of piano music in Southwest China, with a focus on the introduction of Western music and culture in the early 20th century and its impact on the region's musical landscape.

2.2 Cultural Synthesis: To analyze the intricate interplay between Chinese traditional music and piano performance, identifying key instances of fusion and adaptation that have given rise to a unique genre of piano music with distinct regional characteristics.

2.3 Promotion of National Piano Works: To shed light on how researchers, composers, and performers in Southwest China have contributed to the creation and dissemination of national piano works by exploring the rich reservoir of Chinese cultural elements and incorporating them into their compositions.

2.4 Cultural Preservation: To contribute to the preservation of Southwest China's musical heritage by documenting and analyzing the cultural contexts that have influenced the composition and performance of piano music, thereby ensuring that this rich tradition is passed on to future generations.

3. Research Framework

The research will be conducted using a multidisciplinary approach that combines historical analysis, musicology, sociocultural studies, and semiotic analysis. The following research framework will guide our investigation. Piano Works in Southwest China in Socio-Cultural Contexts, Socio-cultural context refers to the social and cultural background, historical and cultural traditions, ways of thinking, values and social psychology that influence and determine a certain language system, and is a major concept in socio-cultural anthropology. In this context, language plays a decisive role. Similarly, music as a world language crosses the boundaries of races and countries, and there are many works in piano music of Southwest China that can show the history, culture, customs and habits of this nation. The research will be conducted using a multidisciplinary approach that combines historical analysis, musicology, sociocultural studies, and semiotic analysis. The following research framework will guide our investigation. Socio-cultural context refers to the social and cultural background, historical and cultural traditions, ways of thinking, values and social psychology that influence and determine a certain language system, and is a major concept in socio-cultural anthropology. This research adopts a

multidisciplinary approach, combining historical analysis, musicology, sociocultural studies, and semiotic analysis to explore "A Study of Piano Musical Works in Southwest China in Cultural Contexts." Our research framework will guide the investigation, emphasizing the significance of each discipline and its respective factors.

3.1 Anthropological and Philological Perspective: Anthropology and philology will provide essential insights into the cultural and linguistic aspects of piano music in Southwest China. By examining linguistic influences on musical expressions and analyzing historical records, this perspective will elucidate how piano compositions mirror regional customs and traditions. Language, cultural practices, historical documents, and oral histories will be key factors in this analysis, revealing the intertwined relationship between music and culture.

3.2 Ethnomusicology Analysis and Musicological Analysis: The combined approach of ethnomusicology and musicology allows for a comprehensive exploration of the musical dimensions of piano works in Southwest China. It delves into musical structures, instrumentation, and cultural significance, shedding light on the music's unique language. Musical structures, regional tonalities, instrumentation, and ethnographic data will be essential factors, enabling an in-depth understanding of the musical elements embedded in culture.

3.3 Socio-Cultural Context: Sociocultural studies provide the broader context within which piano music operates. Examining social backgrounds, historical traditions, values, and social psychology will help uncover how music influences and reflects the culture of Southwest China. Social and cultural background, historical traditions, values, and social psychology will be the primary factors of investigation, offering a holistic understanding of music's role in shaping society.

3.4 History and Culture, Customs, and Habits: Investigating history, culture, customs, and habits in relation to piano music is pivotal in connecting the dots between music and daily life in Southwest China. It illuminates how these elements have influenced the creation and performance of piano compositions. Historical events, cultural practices, customs, and daily life will serve as crucial factors, providing insights into the intertwined relationship between music and the cultural fabric.

By addressing these key disciplines and factors, our research framework aims to unveil the intricate connections between piano music and the socio-cultural tapestry of Southwest China. This multidisciplinary approach will facilitate a comprehensive exploration of how piano compositions act as cultural repositories, capturing and conveying the region's history, customs, traditions, and values through the universal language of music.

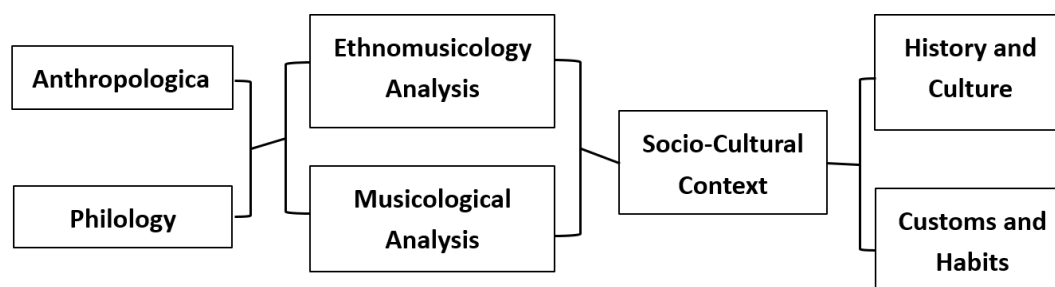


Figure 1: Chen Xi July 2023

4. Results

4.1 Piano Music Works Expressing the Theme of Folk Festivals

Southwest China has many ethnic minorities, who have unique customs and cultural traditions, so many traditional festivals of the Yi ethnic group are held in the region, among which the most prevalent and grand is the Torch Festival. The Torch Festival is one of the most important traditional festivals of the Yi people, known as the "New Year", celebrated around the summer solstice every year. It has strong ethnic characteristics and a unique festival atmosphere, originating from the Yi people's early reverence for farming rituals and flames. Famous composer Liao Shengjing composed the piano work "Night of Torch Festival", which vividly depicts the pomp and circumstance of the night of the Torch Festival.

In this piano work, Liao Shengjing demonstrates the shocking sound of the drums through a five-degree jump in the bass part of the introduction, thus creating a lively and extraordinary festival atmosphere and opening the prelude to the festival. At the same time, the second half note shows the echo of the drums coming from the mountains, and when entering the soprano part of the fourth measure, the rapid switching of quadruple triplets seems to be the echo of the reedsongs coming from afar. This piece skillfully brings out the joyful atmosphere of the Yi torch festival and the unity and friendship of many ethnic groups.

The left hand needs to beat like a copper drum or a big flat drum, with the intensity gradually reaching *mf* from *pp* to *mf*, so that the music gradually enters into a joyful atmosphere, as if people are singing and beating drums and converging to the village with torches (Figure 2).



Figure 2: Selected Yunnan Ethnic Piano Works, edited by Chen Jinsong and Yang Fan
Title: Night of Torch Festival

4.2 Piano music works expressing the theme of horse gangs

Horse gangs are a unique mode of transportation in Southwest China. Horse gangs adapt to unfamiliar environments and possess a tough will. They form internal organizations and regulations, and abide by customs, taboos and jargon. This difficult way of survival has refined their perseverance and become an irreplaceable and unique presence. One of the Five Yunnan Folk Songs composed by Wang Jianzhong in 1958, "Mountain Song" is based on the folk song "Horse Catching Tunes", which is a folk song circulating in the western Yunnan region of China's Yunnan Province. The track depicts the horsemen's grueling experience of traveling through thousands of mountains, eating and sleeping in the wind, yet they manage to relieve their worries with songs, face life with optimism and enthusiasm, and show their pure and simple outlook on love. In terms of music, "Mountain Song" has a broad tune and spacious phrases, and if it is expressed through scattered beats and

asymmetry, it will better reflect the feeling of high mountain exuberance expressed in this song (Figure 3).



Figure 3: Selected Yunnan Folk Piano Works, edited by Chen Jinsong and Yang Fan
Title: Five Yunnan Folk Songs

4.3 Piano music works with children's theme

Piano music works with children's themes are usually based on children's lives, depicting their playfulness and household chores, showing their innocence and fun. The Chinese folk song "Hypnotic Song" is used to lull children to sleep with its soft and simple melody, which has a soothing and warming effect. Mr. Zhu's "Impression of the South" combines the music of China's southwestern ethnic minorities with Western compositional techniques. The tune "Lulling the Baby to Sleep" is taken from the Wa folk song "Little Baby, Be Good and Sleep Well" from the Wa ethnic group in Yunnan Province. Through the gentle column chords, the piece vividly depicts the cozy scene of a mother coaxing her baby to sleep and expresses the deep love of motherhood (Figure 4).



Figure 4: Selected Folk Piano Works from Yunnan, edited by Chen Jinsong and Yang Fan
Title: Impressions of the South

4.4 Piano music works that express the theme of people's life and labor

Chinese folk song is a kind of folk art, originating from people's spiritual needs in practice. It reflects the living condition of people of various nationalities in the form of language, and has become a cultural heritage with strong regional characteristics. Folk songs such as the boatman's horn, tea picking song and gripping rice-planting song show people's normal life and pleasure, presenting the humanistic landscape and regional flavor of each area.

Farming is the main mode of production in Sichuan's Bashu region, and many folk songs related to labor have been bred in the busy farming operation. The rice-planting song and the rice-planting gathering song, which are played during rice-planting and grass-gathering, express the spirit of hard work and struggle of the people and

are rich in local characteristics. The piano suite Twelve Sichuan Folk Songs composed by Huang Huwei contains many labor-related pieces, such as Weeding Song, Bitter Hemp Leaves, Bitter Yin Yin, Planting Rice-planting Song, Weeding Rice-planting Song, Stone Worker's Horn, and Yellow Poplar Flat Stretcher, etc. These pieces demonstrate the spirit of hard work and struggle of people during the time of planting and weeding. These works demonstrate the characteristics and styles of Sichuan folk music and colorfully reflect traditional Chinese culture.

In "Grass Gathering Song", the composer uses the octave rhythm pattern of the legato playing method to depict people's movements when they are gathering grass, and reproduces the theme in the low register to simulate the scene of people singing and working at the same time. Through these techniques, the composer better conveys the essence and characteristics of folk culture and integrates them into his musical creation, making the music more vivid, lively and infectious (Figure 5).



Figure 5: Selected Piano Works of Huang Huwei, edited by Tong Daojin and Wang Qinyan
Title: Twelve Folk Songs of Sichuan, Gathering Grass Mountain Songs

Piano music works in Southwest China are reflections of social and cultural contexts, influenced by factors such as historical periods, regional environments, aesthetic concepts and cultural backgrounds. These works influence the social and cultural contexts and become common cultural memories through their unique artistic forms and emotional expressions.

4.5 The Embodiment of Piano Works in Southwest China in Discourse Contexts

Pragmatics is the study of the appropriate expression and accurate understanding of discourse meaning in different contexts, and the search for and establishment of basic principles and guidelines that enable the appropriate expression and accurate understanding of discourse meaning. There are three types of pragmatics

research methods: pure pragmatics (formal pragmatics), descriptive pragmatics, and applied pragmatics. Since pure pragmatics is not in line with the research of this paper, it is not elaborated here.

4.6 Piano Music Works Expressing the Theme of Natural Scenery

Xia Liang's piano suite "Banna Style" utilizes elements of Yunnan minority music to depict the natural landscape and humanistic features of the tropical rainforest in the Dai region of Xishuangbanna. In the 3-5 bars of the piece, the mysterious atmosphere when entering the tropical rain forest is shown through the intense highlighting of contrasting levels. The trees are lush and green, the breeze rustles through the leaves, elephants forage for food, and birds sing, showing a harmonious natural scene; while the ancient trees deep in the forest appear eerie, dangerous, and mysterious. These musical elements make "Banna Style" a true reproduction of the unique charm of the primitive forests of the Dai ethnic area in Xishuangbanna (Figure 7).



Figure 7: Selected Folk Piano Works from Yunnan, edited by Chen Jinsong and Yang Fan
Title: "Forest" of "Banna Style "

Huang Huwei's piano suite "The Spring Countryside of Rongcheng" from "The Painting of Ba Shu" is adapted and composed from the Han Chinese folk song "The River Rises" from Yibin, Sichuan Province. The piece vividly depicts the beauty of spring in Chengdu, Sichuan Province, with rapeseed flowers in full bloom in the mountains and fields, gurgling water flowing slowly, a gentle breeze, sunny weather and fresh air. These beautiful scenes are bathed in warm sunshine, making people feel physically and mentally relaxed and happy, and appreciate the beauty of life (Figure 8).



Figure 8: Selected Piano Works of Huang Huwei, edited by Tong Daojin and Wang Qinyan
Title: "The Spring Countryside of Rongcheng" from "The Painting of Ba Shu"

4.7 Piano Music Works Expressing Architectural Themes

The Dong people are an ethnic minority good at singing and dancing, and they have preserved three major treasures: drum towers, wind and rain bridges, and great songs of the Dong people. The drum tower is the symbol of the Dong people, and there is almost one in every Dong village. It is simple, elegant, magnificent and peculiar, more than 20 meters high, supported by 16 cedar pillars. The drum tower is a place for the Dong people to gather and deliberate, symbolizing their unity. The center of the drum tower is flat and spacious, and the spire is carved with patterns symbolizing peace and good luck.

Mr. Zou Xiangping describes his feelings about Sanlong Township in Liping County in his article "The Drum Tower of the Dong Countryside and My Improvisation". In the village in the distance stands a chichly shaped drum tower, which attracts him deeply like a huge magnet; in the near distance there is also a wind and rain bridge across a clear stream. Inspired by these landscapes, he composed the work "Improvisation - Drum Tower in Dong Country". The piece has attracted many piano lovers and performers at home and abroad to study it in depth for its uniqueness, opening a new chapter for the creation of music with ethnic minority themes. In this piece, a number of bars are shaped similar to a drum tower pagoda, with a parallel fifth cascade in the bass region, reminiscent of the solid lower part of a drum tower. In addition, the treatment of bar slowdowns, crescendos, and extensions brings out more vividly the prolonged rumbling of the drums as they are struck. These elements make "Improvisation - Dong Country Drum Tower" an expressive and unique work (Figure 9).



Figure 9: A Hundred Flowers - 100 Years of Chinese Piano, edited by Pu Fang and Tong Daojin
Title: "Improvisation--Drum Tower of the Dong Countryside"

The composer took the "Drum Tower", which symbolizes the unity of the Dong people, as the theme of the national architecture, and composed a piano piece with a strong ethnic flavor in the style of the Dong countryside, which is precisely the artistic goal of diversification and nationalization of piano creation that composers in the new century have been striving for.

4.8 Applied pragmatics

The research results, principles and methods of pragmatics are not only applicable to the core disciplines of linguistics, such as semantics, phonetics and cognitive linguistics, but also widely used in the marginal disciplines, such as sociolinguistics and psycholinguistics. In addition, the findings of pragmatics have been widely used in areas related to human dialog comprehension and communication. For example, pragmatics can be used to analyze the way different local dialects are used and communicated. When analyzing dialects, several aspects such as vocabulary and grammar, pronunciation and intonation as well as socio-cultural factors need to be considered.

The Chinese language is mainly characterized by one character with multiple sounds and one sound with multiple rhymes. It can be said that the formation of local music is closely related to the local humanistic environment. People in the northern region have a bold character and speak at a higher volume, so their music is usually more broad and bold. In the south, the humanistic environment is more gentle, people are gentle and quiet, and the volume of their speech is lower, so the music in the south is usually characterized by a gentle and soft sound.

Chinese folk music is formed according to these characteristics. For example, the melody of bar 115 in Zhang Zhao's Numa Ami is based on a parody of the Yunnan dialect's "kei na ni" ("where are you going?"). Yunnan dialect is a very interesting language, which differs from Mandarin in its four and three tones, which are the opposite of Mandarin. Understanding this characteristic, one can easily master the Yunnan dialect as if the listener were in a joyful scene in Yunnan. This is also an example of the precise use of linguistic features in the composition of Chinese folk music (Figure 10).



Figure 10: People's Music Publishing House "Original Essence of Chinese Piano Works in the New Era
Title: Numa Ami

Piano music work is a form of language art, and the emotions and ideas it expresses are influenced by the discursive context. Performers and listeners of a piano musical composition may also differ in their own experiences and perceptions of the emotions and meanings conveyed by a piano musical composition. Therefore, composers and performers will consider whether the message conveyed by a piece of music can be understood

by the listeners, and make changes or adjustments to a certain extent on this basis.

4.9 Piano Works from Southwest China in Semantic Contexts

Bloomfield, the founder of American structuralist linguistics, believed that the meaning of linguistic forms must be analyzed in the light of the important elements of the situation in which the speaker finds himself. He emphasized the study of meaning and noted that a study that does not take meaning into account is abstract. Musical aesthetics is concerned with the meanings and emotions conveyed by musical compositions and, more importantly, with the study of how these meanings and emotions are expressed through musical elements and the analysis of the effect they have on the listener.

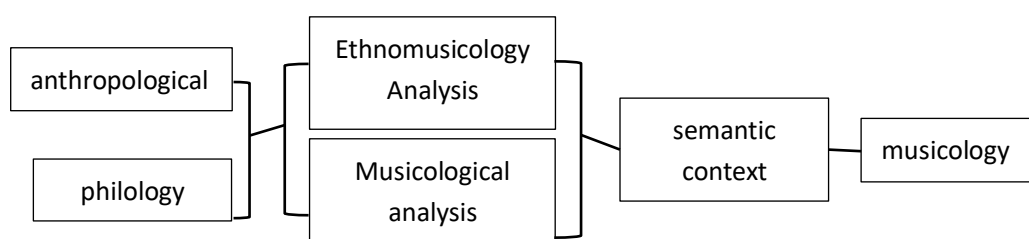


Figure 11: Chen Xi July 2023

Since Zhao Yuanren composed China's first piano work, Peace March, in 1915, Chinese composers began to try to create piano works with Chinese folk music as the material and with a "Chinese style". These works are closely related to traditional Chinese culture and aesthetics, and contain traditional music aesthetics such as "harmony", "femininity" and "masculinity".

4.10 The Beauty of "Neutralization"

In traditional Chinese Confucianism, "harmony" is the most important and fundamental category, and also the core of Confucian music aesthetic value standard. It reveals the philosophical and aesthetic connotation of music from a theoretical perspective, and embodies the essence and essence of Confucian music aesthetics. Among them, "harmony" derives from the ideas of "neutralization", "responding to harmony" and "unity of heaven and mankind".

As "harmony" is the core of traditional Chinese Confucian music aesthetics, the pursuit of "unity of heaven and man" is regarded as the highest state of music aesthetics, so Chinese piano music also pays great attention to the expression of the idea of "harmony". Therefore, Chinese piano music also pays great attention to expressing the idea of "harmony". For example, Overture No. 2 "Flowing Water" is a piano piece based on the Yunnan folk song "Water Runs Down the Little River". At the beginning of the piece, it seems to be a clear spring, with a fine stream twisting and turning down, gradually growing into a big river with a surging momentum, and then gradually becoming smooth. When the theme reappears, the tempo is doubled, giving an image of shimmering waves in the setting sun. In this poetic mood, the river gradually flows into the distance into the vast ocean. In the distance, the water and the sky are united, and the smoke and waves are boundless. In the writing of the

theme phrase, the melody of the right hand "The River Runs Through the Water" echoes with the left hand's flowing broken down chords, and should be harmonized with each other. The whole piece is fluent and smooth, and it is not difficult to see the idea of "harmony" shining in it.

In music, the beauty of "harmony" is embodied in the balance and coordination between various elements, including melody, rhythm, timbre and so on. These elements are interdependent and constrained in the musical work, forming a complete whole and achieving a harmonious effect. At the same time, the beauty of "harmony" also emphasizes the unity of melody, rhythm and timbre. The various elements of music are not simply presented in the work, but are intertwined and influenced by each other, creating the beauty of the musical work together.

4.11 The Beauty of "Feminine"

The "feminine" beauty in Chinese music aesthetics emphasizes the expression of tenderness and somberness in music, which is usually reflected in the characteristics of soothing, delicate and soft melodies, symbolizing the profoundness and richness of human emotional life. Compared with the passion and exuberance of masculine beauty, feminine beauty pays more attention to the tenderness and introversion of human nature, which is suitable for expressing the deepest feelings and emotions.

In his Overture No. 2 "Flowing Water", Zhu Jian'er utilizes the decomposed chordal hexameter, arpeggio, and wavy sixteenth note accompaniment patterns to add flower variations to the folk song, which increases the fluidity of the music and creates a beautiful mood of sparkling waves and gurgling brooks, which vividly expresses the charm of flowing water. This musical technique also indirectly emphasizes the inner beauty of Chinese women's "femininity".

In modern music, more attention has been paid to the beauty of femininity. Many modern musicians have adopted the feminine beauty as an expression of their works to convey their inner feelings. These pieces are often soft, slow, and delicate, allowing the listener to feel their deepest feelings and emotions through the expression of the music. Although these works may be more fashionable, popular and trendy than traditional music, they are also full of charm and inner strength.

4.12 The Beauty of Masculinity

In Chinese culture, "yang" refers to the sun, sunshine, sound and other things with positive energy. In music aesthetics, "yang" refers to the kind of music that is rich in strength, vitality, courage, self-confidence and strong expressiveness, which is called the beauty of "masculinity".

In traditional Chinese music, the means of expressing the beauty of "masculinity" include melody, rhythm, musical form and expressive techniques. In terms of melody, it is usually characterized by high, bold, direct and peaceful folk songs. In terms of rhythm, solid and powerful percussion sounds, gongs and drums, or some drum beats with military characteristics are usually used. In terms of musical form, higher volume and shorter notes are usually strung together to show both power and explosiveness. In terms of performance techniques, the pitch and intensity of the notes are usually changed drastically, emphasizing the strength and intensity of the music, making people feel that the music is full of energy and power.

Liao Shengjing's "Night of Torch Festival" is based on ethnic pentatonic modes, and utilizes varied rhythms,

delicate harmonies and rich piano weaving to demonstrate the lively and passionate festival scenes and dances of Yunnan's ethnic minorities at the Torch Festival, and to highlight the bright and optimistic "masculine" beauty that the public generally seeks.

In the process of music composition and performance, considering the semantic context can help composers better express the theme and emotion, and better convey the meaning of the song in the process of performance, and ultimately get better results. At the same time, when the audience enjoys the music, considering the semantic context can also help them to understand and appreciate the meaning of the work more deeply.

5. Discussion

In the analyzed piano work by Liao Shengjing, the composer skillfully employs musical techniques to vividly portray the atmosphere and essence of the Yi torch festival in Southwest China. One striking feature is the use of a five-degree jump in the bass part during the introduction. This bold musical gesture effectively captures the essence of the festival, creating a sense of shock and excitement that marks the commencement of the celebration. Such a technique aligns with findings in musicology that suggest that composers often use dramatic intervals to convey a sense of festivity and heightened emotion (Laiho, 2017).

Furthermore, the composition skillfully incorporates a second-half note that mimics the distant echo of drums emanating from the surrounding mountains. This auditory imagery is a masterful use of semiotics in music, as it invokes the listener's imagination and evokes a sense of place and space within the composition (Nattiez, 1990). The echo effect not only adds depth to the musical narrative but also signifies the expansive natural environment where the festival takes place, thereby connecting the music to its socio-cultural context. Additionally, the rapid switching of quadruple triplets in the soprano part of the fourth measure is worth noting. This musical technique effectively mimics the sounds of distant reed songs, creating a sonic representation of the festival's multicultural aspect. The use of intricate rhythms, such as quadruple triplets, is a hallmark of composers who seek to capture the complexity and diversity of cultural expressions (Nettl, 2005).

The incorporation of labor-related folk songs into musical compositions has long been a method of preserving cultural heritage and conveying the hard work and resilience of people in agrarian societies. Sichuan's Bashu region, with its strong farming tradition, is a prime example of how these folk songs have played a significant role in expressing the spirit of diligence and struggle among its people. In this context, the piano suite "Twelve Sichuan Folk Songs" by Huang Huwei stands as a remarkable testament to the rich cultural tapestry of the region. This suite notably includes several labor-related pieces, such as the "Weeding Song," "Bitter Hemp Leaves," "Bitter Yin Yin," "Planting Rice-planting Song," "Weeding Rice-planting Song," "Stone Worker's Horn," and "Yellow Poplar Flat Stretcher." These compositions resonate with the toil and determination of individuals engaged in planting and weeding, effectively encapsulating the essence of agricultural life in Sichuan's Bashu region. This aligns with the broader anthropological understanding that music often serves as a powerful medium for conveying the values, practices, and experiences of a community (Nettl, 2005). Liao Shengjing's piano composition masterfully captures the essence of the Yi torch festival in Southwest China through the strategic use of musical techniques. The shocking jump in the bass, the distant echoes of drums, and

the rhythmic play of quadruple triplets collectively evoke the festival's joyful atmosphere and the spirit of unity among diverse ethnic groups. This musical work serves as a testament to the power of music to convey cultural richness and shared experiences.

One remarkable example within this suite is the "Grass Gathering Song," where the composer employs the octave rhythm pattern and legato playing method to vividly depict the movements of people as they gather grass. By reproducing the theme in the low register, the composition effectively simulates the ambiance of people singing and working simultaneously. This meticulous use of musical techniques not only captures the essence and characteristics of Sichuan folk culture but also integrates them seamlessly into the realm of musical creation. Huang Huwei's approach mirrors the ethnomusicological perspective that seeks to understand music as a reflection of cultural practices and values (Titon et al., 2008). By infusing his compositions with the spirit of labor and local traditions, Huang Huwei's work transcends the boundaries of music, serving as a vibrant and infectious representation of Sichuan's cultural heritage. In essence, the incorporation of labor-related folk songs into the piano suite "Twelve Sichuan Folk Songs" by Huang Huwei is a testament to the enduring power of music to convey the traditions and values of a region. Through skillful musical techniques, the composer successfully captures the vitality of the people's daily lives, creating an emotionally resonant and culturally rich musical experience.

The concept of "feminine" beauty in Chinese music aesthetics holds a significant place in the realm of musical expression. It is characterized by a focus on tenderness and somberness in music, often manifesting through soothing, delicate, and soft melodies. This aesthetic principle symbolizes the profound and rich emotional life of humanity. In contrast to the fervor and exuberance associated with masculine beauty, the essence of feminine beauty lies in its emphasis on the gentleness and introversion of human nature, providing a suitable platform for the expression of deep feelings and emotions. In Zhu Jian'er's composition (Sun, 1997), the Overture No. 2 titled "Flowing Water," the composer skillfully harnesses a range of musical techniques to evoke a sense of beauty that aligns with the concept of "femininity" in Chinese music aesthetics. Through the use of decomposed chordal hexameters, arpeggios, and wavy sixteenth note accompaniment patterns, Zhu Jian'er crafts a musical landscape that mirrors the grace and elegance of flowing water. This technique not only enhances the fluidity of the music but also paints a vivid picture of sparkling waves and gurgling brooks. The incorporation of these musical elements into the composition not only serves to illustrate the charm of flowing water but also indirectly underscores the inner beauty associated with Chinese women's "femininity." The gentle, delicate, and soft melodies, combined with the flowing and soothing rhythms, resonate with the aesthetic ideal of tenderness and somberness in Chinese music. This composition exemplifies how music can be a powerful medium for conveying cultural values and ideals, in this case, the concept of "feminine" beauty. It underscores the ability of music to capture and express the deepest facets of human emotion, mirroring the tenderness and introversion celebrated in Chinese cultural aesthetics.

6. Summary

Southwest China is a region inhabited by many nationalities, where the cultural context is very unique, and due to the geographic location, historical inheritance, ethnic customs and other aspects, it has formed cultural

characteristics different from those of other regions. Under this cultural context, piano music works also present unique artistic styles and forms of expression. First of all, in some ethnic music in Southwest China, the piano as a western instrument is gradually introduced into it, and fused with local ethnic elements, forming piano music works with strong local characteristics. Secondly, there are many traditional dances and theater art forms in Southwest China that need to be accompanied by piano. In addition, there are many music festivals and competitions with local characteristics in Southwest China, which also provide a stage for the development of local piano music. Therefore, it can be said that the cultural context of Southwest China plays a crucial role in the development of local piano music. The unique styles and expressions formed in this cultural context not only reflect the national cultural self-confidence and innovative spirit, but also provide a unique and beautiful landscape for enriching the art of Chinese piano music.

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