

Analysis on the Artistic Conception and Performance of Cantonese Music Piano Transcriptions

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ABSTRACT. *The creation and development of Chinese piano music has a history of more than 100 years, among which many excellent works are famous both at home and abroad. Among the works with different styles, "Guangdong Music" piano adaptation has always occupied a place. These Chinese piano pieces, which are based on Guangdong music elements and combined with western piano creation techniques, have established their important position in Chinese piano music because of their strong Lingnan charm, and reflect a unique style in Chinese piano music. The piano adaptation of "Guangdong Music" is unique in music style, musical form, tonality, connotation and artistic conception, which is different from the piano adaptation of other countries and regions. This paper focuses on the artistic conception of the piano adaptation of Guangdong Music and its playing methods, and explores the organic combination between them, that is, the effective way to play the charm and artistic conception of Guangdong Music by using the piano as a western instrument reasonably.*

KEYWORDS: *Cantonese music; Piano adaptation; Artistic conception; Play*

1. Introduction

"Guangdong Music" is a representative music with great influence in modern China. As one of the important carriers of Lingnan culture, "Guangdong Music" is an important part of Chinese music culture and even the world music culture. "Guangdong Music" has the dual characteristics of marine culture and inland culture. Its openness, innovation and compatibility determine that it has rich and colorful performance forms. Besides solo ensemble of national musical instruments, there are not only traditional "Wu Jia Tou", but also various adaptations of western musical instruments. The piano music adapted from "Guangdong Music" has sprouted and gradually matured through the attempts and improvements made by several generations of Chinese composers under the background of many years of cultural exchange and integration between China and the West. The piano adaptation of "Guangdong Music" plays an important role in the piano adaptation of Chinese folk style. They are numerous and diverse in subject matter, and have been deeply studied for many years. However, in the past studies, most of them focused on the analysis of music creation techniques and performance techniques, and the "artistic conception" of the piano adaptation of "Guangdong Music" seemed to be rarely involved. "Artistic conception" is the essence of artistic works. Although the artistic conception and expression techniques of each work have their own characteristics, the musical artistic conception in the same geographical and cultural background also has its commonness. In the following chapters, this paper will gradually explore and analyze the artistic conception and verve of "Guangdong Music" piano adaptations, find and summarize its characteristics and laws, and try to better understand and interpret these excellent "Guangdong Music" piano adaptations by combining the matching performance essentials.

2. Adaptation of "Guangdong Music" on Black and White Keys

2.1 *The origin of chinese piano music creation*

Piano is a traditional western musical instrument. Because of its outstanding performance in volume, range and timbre, it has become the most widely used "king of musical instruments" in the world and is favored by composers, musicians and the public. For hundreds of years, countless world-famous composers have made the world remember classic works through piano. After piano was introduced into China, after nearly a century's efforts to explore and innovate, China has not only trained a large number of world-famous pianists to play traditional western music, but also Chinese composers rooted in national traditional music and created a large number of Chinese piano music with distinctive characteristics and styles. This not only promotes the localization of piano, but also makes Chinese music and culture gradually go abroad and enter the world through the medium of "piano".

The creation history of Chinese piano music has gone through a hundred years since the famous Chinese linguist Zhao Yuanren created the first Chinese style piano music Peace March in 1913. China's piano music creation can be roughly divided into five periods: Germination period (1910-1929), early development period (1930-1949), creative prosperity period (1950-1966), title adaptation period (1967-1979) and innovation development period since 1980s. In the creation of Chinese piano works, several generations of Chinese composers have been constantly innovating and researching. They have explored the integration of nationality and cosmopolitanism, nationalization and individualization of piano works through artistic creation, and have been deeply thinking and excavating the spiritual core of Chinese music culture.

2.2 *Adapted music in Chinese piano music*

"Adaptation" refers to changing, adding or deleting the expression form or purpose of a work on the basis of the original work, so as to derive a new original work. Adaptation is one of the common techniques in music creation. Adapting any genre of music in music can be called adaptation. There are a large number of adaptations in western music, including opera, dance drama, symphony, chamber music and so on, which is also widely used in the creation of piano works.

"Piano adaptation" refers to transplanting and expanding existing musical works into piano solo works while keeping the original works relatively complete. "Modification" refers to changing the performance form of the original work, and "editing" refers to rearranging the piano music. Such as changing the harmony, texture, melody, etc., to make the original tune more "piano". Piano adaptation works generally have two forms:

(1) Composers transplant piano works according to the original copies of their works. Composers basically keep the melody and framework of the original works, and only adapt them in some details to keep the original style, such as "Chasing the Moon with Clouds" and "Autumn Moon in Pinghu".

(2) According to the motive and material of the original song, the composer made a second creation to expand it into a new work.

Composers will add new composing techniques and creativity according to their own understanding, so that the adapted works are similar in spirit but not in form. For example, Variations on Liu Zhuang, the composer retains the theme of Shandong folk song Yimeng Mountain Minor, and develops the creation with the musical form structure of variations, trying to explore the "diversified" expression forms of national music.

Among the Chinese piano works in full bloom, Chinese traditional music, especially folk songs and folk instrumental music, is the source of the creation of Chinese "piano adaptation". Transplanting and adapting Chinese traditional music has become one of the main ways for composers to create piano music. The piano music adapted from Chinese traditional music has established its important position in Chinese piano music with its strong national style and charm. Many piano music adapted from traditional music, such as "colorful clouds chasing the moon", "Pinghu Autumn Moon", "sunset Xiao Gu", "a hundred birds Chao Feng", "Er Quan Ying

Yue", "Kangding Love Song", "Liuyang River", etc. Over the years, it has been deeply rooted in the hearts of the people, and some even surpassed the influence of the original songs, and are well known by the audience. These piano pieces, which are adapted from Chinese national music materials, fully present Chinese traditional music and culture through western composing techniques, make foreign things serve China, and bring Chinese civilization and national charm into full play on the piano. It shows the unique style of Chinese piano works, which not only brings new aesthetic surprises to Chinese people, but also promotes the world to know more about Chinese culture and its national artistic value.

2.3 Piano adaptation of "Guangdong Music"

(1) Definition and Characteristics of "Guangdong Music"

"Guangdong Music" mainly refers to the traditional music spread in the Pearl River Delta region of Guangdong Province, which is one of the national intangible cultural heritages. "Guangdong Music" is not only an important part of Lingnan culture, but also an important part of Chinese music culture.

"Guangdong Music" was formed in the late Qing Dynasty and early Ming Dynasty and developed on the basis of Lingnan folk music. Due to Guangdong's geographical advantages and the background of the times, "Guangdong Music" developed rapidly and became popular all over the country, and gradually spread to overseas Chinese settlements in Hong Kong, Macao, Southeast Asia and other countries. This also leads to the style of "Guangdong Music", which is rich in regional characteristics. To some extent, it can be said that some songs in Guangdong music are also adapted works.

"Guangdong Music" mainly has the following characteristics: First, there are many lively, bright, lyrical and clear works, which have a lot to do with the positive character of Guangdong people, which is hard-working, optimistic and open-minded. Many works are funny, witty and full of life breath, while some works are sad or have narrative style, which is generally characterized by the genre of "national light music". Second, the music structure is short and lean, the theme is clear, and there is less grand narrative. Third, the five-tone or seven-tone sign mode, palace mode, quotient mode and feather mode are commonly used in the mode, while the angle mode is seldom used, and the sign mode is most commonly used. Fourth, great jumps of five, six and octaves are often used, which makes the music have a brighter and more lively modern sense. Fifth, frequent use of such techniques as adding flowers, variations, decorative notes, sliding notes, etc., makes the music more delicate and full of lasting appeal.

(2) The evolution of the piano adaptation of "Guangdong Music"

During Wanli period of Ming Dynasty, Matteo Ricci (1552-1610), an Italian missionary to China, landed in Macao, which was the first time he brought piano to China and presented it as a tribute to Emperor Wanli. This piano is a kind of Qingbarro clavichord with rectangular body made in Italy in the 17th century. It was called "Tiexianqin" at the time of tribute, which is also called Xiqin, Ya Qin or 72-stringed piano. Matteo Ricci also introduced eight European church music played on the clavichord to Chinese musicians. In the mid-19th century, British businessmen began to sell piano as a commodity in China, and in the 20th century, a large number of piano players and composers began to emerge in China. Guangdong coastal area is adjacent to Hong Kong and Macao, which is the first area to accept foreign culture and one of the first areas to accept and use piano in China. "Guangdong Music" itself has the cultural characteristics of blending Eastern and Western civilizations, and has a clear instrumental thinking. Its unique playing style and inclusive thinking have a natural affinity for western music, which is consistent with the tone color attribute of piano itself, which is a good foundation for the ontology of "Guangdong Music" to become the piano adaptation material.

In the adapted music based on "Guangdong Music", many successful cases can be listed: some western musicians from Hong Kong, Macao and Shanghai first adapted Guangdong music based on western music composition system, such as Autumn Moon in Han Palace, Rain Beating Banana and so on. After 1950s, more and more composers and pianists began to explore the creation of "Guangdong Music" piano adaptation based on Chinese aesthetic perspective. With the brilliant development of "Guangdong Music", the steel adaptation works with strong Guangdong flavor entered the golden age. Such as "Feather Dance", "Walking Horse" and "Lion Rolling Ball" adapted by Ma Sicong; Chen Peixun's "Four Piano Music Themes in Guangdong"; "Caiyun Chasing

the Moon" adapted by Wang Jianzhong; "Lion Dance No.1" and "Lion Dance No.2" adapted by Huang Rongzan; There are "Hungry Horse Ringing Bell" created by Huang Jinpei in the 1960s. In recent years, people's adaptation of Guangdong music is still active, and it is not limited to the piano field, but also extends to various artistic expressions such as bands, choruses and musicals.

3. Exploring the Artistic Conception of "Guangdong Music" Piano Adaptation

3.1 Definition of "Artistic Conception"

In China, the term "artistic conception" refers to the state in which the works show the coexistence of reality and reality, the blending of situations, the infinite meaning and so on through a series of creative techniques. "Artistic conception" is not only one of the basic categories of dialectical law of Chinese art, but also one of the important issues in aesthetic research. It has rich content and profound cultural connotation.

According to dialectical thinking, "artistic conception" is an artistic realm combining subjective "meaning" and objective "environment", in which "meaning" is the unity of emotion and reason, and "environment" is the unity of form and god. In this process of dialectical unity, emotion and reason, form and god both permeate and restrict each other, which forms what we call "artistic conception". In literature, "artistic conception" is one of the advanced forms of literary image. Similarly, in Chinese piano music, "artistic conception" is also one of the advanced forms of musical artistic image pursued by composers.

3.2 The artistic conception of Chinese traditional music

Different from artistic expressions such as painting, sculpture and literature, music is the art of sound, which forms an artistic image by means of melody, rhythm, harmony and orchestration. The invisible and intangible abstractness of music determines its irrational and figurative existence. It is necessary to let the audience have emotional resonance with the works through more emotional ways, and then to achieve spiritual sublimation. Because there is no fixed experience and conclusion in music works, it just makes them "thousands of people and thousands of faces", with endless changes. For thousands of years, it has become unique in the art category, forming a unique charm. These ever-changing forms also determine that music must develop from pure technology to art, forming a balance and unity between technology and art, starting from people's inner experience, stimulating their subconscious aesthetic experience, and finally achieving the pursuit of "artistic conception". Therefore, the pursuit of "artistic conception" is the premise and goal for musicians of all ages to create music.

As far as creative techniques and music structure are concerned, western classical music mainly focuses on realism and pursuing rationality, while music creation lays particular stress on technical structure. Chinese traditional music is mainly freehand brushwork, which is not limited to form, but pays more attention to artistic conception and verve. Through the varied music experience, it brings people infinite imagination. Chinese traditional music always pays attention to creating simple, subtle, clear and far-reaching artistic conception, while the appreciator is immersed in its infinite artistic conception through imagination. Compared with the neat structure of western music, Chinese music is changeable in rhythm, freer in speed, seemingly disorganized, but it pursues the charm and artistic conception of "form is scattered but spirit is not scattered".

3.3 Artistic conception of Guangdong music

Although the creation of most music works in China is deeply influenced by the western composition system, Chinese composers have profound oriental cultural characteristics in their creation and understanding of music works due to the influence and infection of Chinese traditional culture and art from an early age. Just as in many music works of "Guangdong Music", the images in ancient poems are directly used to express its artistic conception beauty. From the name of "Guangdong Music", most of its names come from the epigrams, qupai and

famous poems in the Central Plains, and some of them come from customs and folklore. To a great extent, it can be said that Guangdong music is a kind of title music, and its structure is often relatively simple, but its simplicity dominates its complexity. The technique of expression is rich and changeable, including both landscape writing and lyrical and vivid works: Such as "Rain Beats Banana", "Dry Sky Thunder", "Autumn Moon in Pinghu", "Liu Lang Wen Ying", "Western jackdaw Playing Water", "Caiyun Chasing the Moon" and so on; Describing animals such as "Birds Cast Forest", "Fish Swim in Spring Water", "proud as a peacock", "Hungry Horse Ringing Bell", etc.; Describe the local folk activity "Sailong won the gold medal"; There are also "Entertainment Shengping" and "Temple Bell", which yearn for a better life and lyricism ... These pieces of music are rich in local colors, and each capital has its own unique artistic conception.

"Guangdong Music" is good at depicting small scenes of life, revealing the unique taste of life in Guangdong, which often brings people the feeling of leisure and entertainment. At the early stage of the development of "Guangdong Music", the notes and melodies were scattered and the rhythm was simple. After a long period of evolution and development, it has gradually formed new characteristics: Such as "adding flowers", that is, adding various decorative sounds in the progress of tunes; More pursuit of the aesthetic feeling and sound quality of timbre; Improve the traditional melody to make the melody smoother and more beautiful; Use rich rhythm beats to make the music more rhythmic and atmospheric. For example, the famous composer He Liutang's "Winning the Golden Dragon" is a typical piece of music describing the traditional folk activities in Guangdong. It is named after the folk dragon boat race, and it can be seen from its sounds: the dragon boat in red, the big man holding the oars, the monstrous gongs and drums, and the people cheering on the shore. Through the passionate performance, a vivid picture of dragon boat race is vividly displayed in the audience's mind, and people are immediately immersed in inspiring artistic conception. Another example is the famous Guangdong song "Rain Beats Banana", which describes the rainy scene in early summer. The composer uses the sliding sound, vibrato and other flower-adding forms, with the sweet and moist timbre of gaohu to express Lingnan's unique quiet, soft and comfortable artistic conception. The sound of rain dripping on banana leaves is either urgent or fast, sparse or dense. The music is both realistic and vivid, which makes a simple scene rise to a height full of philosophical artistic conception.

3.4 Artistic conception of "Guangdong Music" piano adaptation

In the piano adaptation of "Guangdong Music", the pursuit and expression of artistic conception is also extremely important. How to embody the abstract concept of verve and artistic conception of "Guangdong Music" with piano is the essence and difficulty in the creation of piano adaptation of "Guangdong Music". Because the timbre and range of piano itself are different from those of traditional musical instruments in Guangdong, and there are great differences between Chinese and Western music in terms of mode and tonality, when composing piano music adapted from "Guangdong Music", composers racked their brains, tried and innovated constantly. On the basis of traditional Cantonese music prototype as the main body, combined with western composing techniques, this paper tries to keep the original flavor of "Cantonese music", and make effective use of the advantages and characteristics of Chinese and Western musical instruments, so as to further improve the artistic level of the original music and interpret the artistic conception of Chinese traditional aesthetics. For example, using multi-part writing techniques, polyphonic techniques, enriching harmony on the basis of single melody lines, multi-part processing of melody, changing the rhythm and speed of the original song, etc. Therefore, after a series of compilations and creations, we can find that many piano adaptations of "Guangdong Music" have supplemented and enriched the simple and lean structure of the original "Guangdong Music". The development of phrases not only preserves the essence of the original melody, but also infiltrates many new elements, and makes use of the piano's wide range and rich strength level, so that the melody presents different timbre effects in each range and has a full piano texture. It not only highlights the verve of "Guangdong Music" in artistic conception, but also makes it have typical piano characteristics and distinctive style of the times.

Taking the famous piano adaptation "Autumn Moon in Pinghu" as an example, its success lies in not only retaining the traditional Cantonese music elements of the original music, but also making full use of the multi-voice characteristics of the piano. The perfect combination of the two makes it a leader in the piano adaptation. Autumn Moon in Pinghu was adapted by Mr. Chen Peixun in 1973 according to Cantonese music of

the same name. The music basically kept the original melody and structure, and the whole music used richer rhythm texture. The harmony was simple but flowing, which constituted a peaceful and elegant background. After such adaptation, it not only highlights the elegant melody of the music, but also enriches the slightly thin structure of the original music. Compared with the original song, it can show the charm of the work more three-dimensionally, and bring the audience into the artistic conception of sparkling and picturesque.

Another famous piano adaptation by Chen Peixun, *Variations on the Theme of Flying Butterflies*, also takes Guangdong folk music as the theme and background, creatively uses AB as the theme, and integrates two minor tunes, *Flying Butterflies* and *Narcissus*, which are very rich in Guangdong local music characteristics but have different styles, in the form of variations, which not only shows the cheerful mood of *Flying Butterflies*, but also shows "Flying Butterflies" The adaptation of this contrast variation makes the music no longer monotonous, but also adds drama. It is worth mentioning that the melody of *Narcissus* in Guangdong minor is very similar to *Jasmine* in Jiangnan minor. This kind of adaptation is not only conducive to the audience's feeling of familiarity during listening, but also conducive to the interpretation and spread of traditional music.

The above two piano adaptations of "Guangdong Music" have made the best of their strengths and avoided weaknesses, and made foreign things serve China, which made "Guangdong Music" and piano a wonderful chemical reaction, promoted the inheritance and development of traditional music in Guangdong, and made audiences all over the world feel the artistic conception of "Guangdong Music" and the aesthetic taste of Chinese people.

4. The Performance Essentials of "Guangdong Music" Piano Adaptation

The expression and important role of "artistic conception" in the piano adaptation of "Guangdong Music" are discussed above, and it is particularly important to further explore the matching playing essentials. Because there are many differences in expression, artistic conception and aesthetic taste between Chinese and Western music, in order to play the piano adaptation of "Guangdong Music" well, besides the necessary traditional piano techniques, it is necessary to conduct in-depth research on all aspects of "Guangdong Music", such as mode tonality, timbre, melody, rhythm, speed, pedal and so on. Players must combine the characteristics of "Guangdong Music" and rely on the following playing skills, so as to better express the nationality and artistic conception of the music in the second creation.

4.1 Control of timbre

Tone is the soul of music, an important factor to highlight music style and artistic conception, and also the most difficult point to control in piano performance. When playing the piano adaptation of "Guangdong Music", if we want to highlight the verve and artistic conception of Guangdong music and explain the aesthetic aesthetics of Guangdong music, the key is to deal with and control the timbre.

There are many special timbres imitating the timbre of national musical instruments in the piano adaptation of Guangdong Music, and some of them have the characteristics of double imitation of timbre of national musical instruments: folk music imitates natural sounds, such as birdsong, waves, cicadas, wind, bells, etc. The piano adaptation works not only imitate these natural sounds, but also imitate the playing techniques and timbre of national instrumental music. The main musical instruments of "Guangdong Music" generally include gaohu, Qin Qin, guzheng, dulcimer and other musical instruments. In order to imitate the timbre of these instruments, we should pay special attention to the timbre when playing the piano adaptation of "Guangdong Music".

For example, the piano adaptation "Clouds Chasing the Moon" created by the famous composer Wang Jianzhong makes good use of the piano to imitate the timbre of these national musical instruments. The original song is a national orchestral ensemble, which is mainly played by flute, Xiao, Zhong Hu, Qin Qin, Erhu, Pipa, Muyu, dulcimer, etc. The artistic conception is relaxed and the rhythm is relaxed. In order to grasp the national charm of the music and highlight the artistic conception of "Guangdong Music", the composer added arpeggios and various decorative notes to the melody to imitate the timbre of folk music, which not only added the lasting

appeal of the work, but also retained various characteristics of Chinese national musical instruments. The whole song follows the national five-tone style of the original song and adds smooth and beautiful piano accompaniment texture, which not only perfectly interprets the artistic conception of the original song, but also endows the music with new artistic features. When playing such a work, there is a great difference between the control of timbre and western classical music, so we should pay attention to the characteristics of alternating "virtual" and "real" timbre. When playing the melody part, we should imitate the beautiful and mellow timbre of Qin Qin, and try to touch the key with finger belly. When imitating the effect of Guzheng scraping, the control of arm and strength should be relaxed and relaxed, the left and right hands should be connected naturally, and the timbre should be coherent to keep the composition in one step. When playing the weak part, the arm and wrist should be lifted gently and played slowly, so that the weight can reach the fingertips gently and far-reaching, and the timbre effect is as transparent, elegant and distant as the moon and the clouds chase and play with each other.

4.2 Control of rhythm and speed

The piano adaptation of "Guangdong Music", like other piano adaptations of Chinese instrumental music, has doubts about the control of rhythm and elastic speed. Different from the equally divided rhythm of western beats, Chinese traditional music does not have much concept of fixed rhythm, but pays more attention to the change of plate type, that is, the variable speed rhythm of "scattered-slow-medium-fast- scattered". The use of "scattered beats" is very common in Chinese traditional music, for example, Guqin scores only record pitch, but not rhythm and speed. The rhythm and speed of wide dispersion are good at creating the sense of space in music, which is similar to the "blank space" in art works, and often forms the charm of told even more in silence than they had told in sound in the blank space of performance.

The unique rhythm and speed of the combination of tightness, speed and speed of Chinese music make music performance free from formality, free to gallop without losing rules, which conforms to Chinese aesthetic standards. Therefore, when playing the piano adaptation of "Guangdong Music", if you still play it with the western rhythm and speed, there will always be some feeling that it is not right to wear it. If players want to control the rhythm and speed of "Guangdong Music" well, they should first listen to the traditional version of "Guangdong Music" before playing, and have a preliminary impression on the rhythm and speed of "Guangdong Music" at the first time, and then explore the piano performance; Secondly, we should pay attention to following the basic rhythm and speed of piano adaptation, which can not be divorced from the basic framework of music, and can not be completely mechanized and rigid; Finally, after fully understanding the artistic conception of music, we should combine our own emotions and inner rhythm, and control the tightness and Zhang Chi of rhythm and speed with the ups and downs of lines, so as to make it easy and unconventional.

4.3 Balance between melody and harmony

(1) Highlight the line sense of melody

The piano adaptation of "Guangdong Music" is often based on national music, such as using various melodies of folk songs, folk music, ancient songs, folk tunes, etc., with simple accompaniment. For example, "Clouds Chasing the Moon" and "Two Flying Butterflies", which are familiar to everyone, are mostly simple and easy to remember, with a sense of lines and full of singing. Therefore, the piano adaptation of "Guangdong Music" places great emphasis on the trend of melody lines, which determines that when playing the whole piece of music, it will pay more attention to the horizontal flow and change of music instead of the vertical structure, and pay attention to the smoothness and coherence of melody lines. When playing, the performer should listen carefully to whether the tone color of touching keys is in line with the melody trend, actively use the arm, wrist and correct touching keys to link individual notes into complete phrases, and sing with the piano, so as to achieve the continuity between phrases and reproduce the essence of the artistic conception of the original song.

(2) Using the stereoscopicity of harmony

The piano adaptation of "Guangdong Music" not only emphasizes the linear melody, but also attaches great importance to the change of harmony color. Because the rich harmony texture can add color to the original single

melody line, and make the music more structured and three-dimensional. For example, in his piano adaptations, Mr. Wang Jianzhong often uses three-degree overlapping chords, pentatonic interval chords, compound chords, additional chords, polyphonic chords and other harmony forms to create. These harmonies of different colors have been recombined to form a new national harmony language conforming to Chinese music aesthetics, which makes the adapted piano music more stereoscopic and novel in sound effect. Therefore, players need to carefully understand the relationship between "linearity" and "three-dimensional" when playing. We should not only pay attention to the horizontal changes of melody, but also ignore the vertical changes of harmony. At the same time, we should distinguish the primary and secondary, command the balance between the left and right voices like a conductor, grasp the discretion, and make effective use of harmony colors to add fuel to the artistic conception of music.

(3) Understanding and playing of decorative notes

In Guangdong traditional music, the frequency of decorative notes is very high, and the melody of most Guangdong music is just a fuzzy structure, and many musical instruments can be embellished with different decorative notes. In the piano adaptation of "Guangdong Music", it is often inseparable from the clever use of decorative notes, which is not only the embellishment of melody, but also the essential factor to show the charm of Guangdong music.

The "beginning" is a decorative sound group that plays a guiding role at the beginning of a paragraph. For example, Mr. Chen Peixun often uses the rising performance method in his piano adaptations: the rising head with sixteenth notes is used in the first variation of "Variations on the Theme of Two Flying Butterflies", and the heavy solemn theme melody is replaced by humorous and lively tunes, which makes the variation and theme form a sharp contrast. Apart from the decorative techniques such as "beginning" and "overlapping tail", there is also the technique of "adding flowers", which is most commonly used in Guangdong music. These commonly used performance methods in Guangdong traditional music are often used in piano adaptations. For example, in the piano adaptation "Autumn Moon in Pinghu", decorative notes such as Boeing, front leaning tone and back leaning tone are used many times to imitate the high-pitched and bright "flower-adding" voice of gaohu.

When players play these decorative notes with Cantonese charm, they should be distinguished from western decorative notes, and should not simply regard them as decorations and embellishments, but should combine the playing of decorative notes with the expression of timbre in music, artistic conception of music and personal perception. Relying on the understanding and accumulation of Guangdong music on weekdays, we should first listen to and learn more from other people's performances, then imitate them, and then understand them according to music analysis. For example, when playing decorative notes, the strength should be appropriate. Many players play softly as soon as they see the decorative notes, but they don't have to. Guangdong music often goes in the opposite direction, and depending on the sound is sometimes more powerful than the tonic, so playing it will increase the appeal.

Guangdong music is just like the singing style of Cantonese opera, and many wonderful decorative notes should be played as delicately as possible. Only the correct way of playing can show the true charm and artistic conception of music. Of course, the decorative notes in every piano adaptation have their own characteristics and cannot be generalized. The performance of decorative notes in the piano adaptation of "Guangdong Music" should be treated differently according to the specific content, timbre characteristics and personal understanding of the music.

4.4 Pedal stepping method

Soft pedal is also known as the "third hand" in piano playing, and its importance can be seen. There are also a large number of pedals used in the piano adaptation of "Guangdong Music", and the correct use of pedals is very important for Guangdong music which pays attention to timbre and artistic conception. Although the pedal usage of each piece of music is different, there are certain rules to follow. There are various pedaling methods. This paper does not study the usage of traditional pedals, but focuses on some special pedaling methods used in the piano adaptation of "Guangdong Music".

(1) Pedal imitating folk music "aftersound"

The "residual sound" is the sound effect played by national musical instruments. Because there is no sound damper, the musical instruments commonly used in "Guangdong Music", such as drum, guzheng, dulcimer and gaohu, will produce certain "residual sound" when playing. Proper use of pedals in piano adaptation can imitate this kind of sound effect. The right pedal can be depressed for a long time where the "residual sound" effect is needed. Sometimes, in order to avoid excessive reverberation, the pedal can be slightly shaken or the left pedal can be added. When the harmony is relatively simple, the depressing time of the sustain pedal can be prolonged appropriately until the music disappears. For example, the piano adapted the music "Autumn Moon in Pinghu", "Clouds Chasing the Moon", etc. The artistic conception of this kind of music is to pursue the hazy feeling like moonlight, so it is necessary to apply a large number of sustain pedals. In addition, the music is shrouded in a quiet and ethereal atmosphere, so soft pedals are also essential. Therefore, the soft pedal should be used in many places except some places where the volume increases and the climax occurs. Usually, the pedals should not be released quickly in phrases, passages, music endings, etc., but should be extended a little, and disappear slowly like the "residual sound" in folk music.

(2) Pedal imitating "coherent" sound effect

A lot of music in "Guangdong Music" is played with stringed instruments such as gaohu (Guangdong Hu), Qin, Guzheng, Pipa and Sanxian. Compared with piano timbre, the timbre of stringed instruments is more coherent, the volume is generally not too large, and it will be continuous and melodious and have a wide range of sound. Therefore, only by adding suitable pedals in necessary places can the continuity of piano timbre be enhanced and the melody be coherent.

For example, the piano music Autumn Moon on Pinghu imitates gaohu's high-pitched and bright timbre throughout the whole song, and the pedal can not be used simply by the "direct pedal method", that is, the way in which hands and feet rise and fall synchronously. In the melody coherent part, we should use "pedal method after sound", which can make the piano sound softer and more coherent, like gaohu playing.

(3) Pedal imitating timbre of national percussion instrument

There are many imitations of the timbre of national musical instruments in the piano adaptation of "Guangdong Music". By effectively using soft pedal, the timbre of piano can be closer to that of wind instruments and percussion instruments in national musical instruments.

The vocal characteristics of wind-blowing instruments are quite different from those of pianos. Generally speaking, the timbre breath of wind-blowing instruments will be more coherent and faster, which can form the sound resonance effect in a short time. Using the piano sustain pedal to polish the granular timbre of the piano can make the timbre fuller and show the timbre characteristics similar to the sound effects of wind instruments such as suona, xiao and flute. It should be noted that, in some lively and cheerful adaptations that simulate the singing of birds and cicadas, due to the simplicity, rapidity, shortness of air ports, dexterity and changeful colors of wind instruments, the "half" pedal or "two-thirds" pedal will be properly used when pedaling. Do not trample too deep and too hard to destroy the original smart sound effect.

In the piano adaptation that imitates percussion sound effects, we should focus on highlighting the rhythm of music, and adding pedals to stress, intonation, etc. can make the rhythm clearer and increase the effect. For example, in the piano adaptation "Dry Thunder", "selling groceries" and other music, there are sections with strong sense of rhythm, imitating the sound of gongs and drums, thunder and roar, etc. Adding clean pedals to the accents of these sections will help to highlight the sound effects, increase the contrast between rhythm and strength and show the artistic conception of music.

5. Summary

In a word, it is impossible to develop our own piano music in the long run by blindly imitating or duplicating the creative style and performance mode of traditional western music. Only by actively exploring the artistic conception and performance characteristics of the "Guangdong Music" piano adaptation, inheriting and

developing the national traditional culture, and constantly updating the thinking of creation and performance, can the piano art take root in China and truly realize the localization of the piano art.

When players play the piano adaptation of "Guangdong Music", it is necessary to combine the essence of "Guangdong Music" with the advantages of the piano itself through active imitation, integration and practice, so that the rich expressive force of the piano can be used to show the artistic conception of "Guangdong Music" and the connotation of Chinese traditional music culture. Make these piano music adapted from "Guangdong Music" richer in national charm, and make Chinese traditional culture spread and develop more widely through the western medium of piano.

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