

# "Chinese style" becomes popular in accordion music, creating brilliance by works at home and abroad -- a review of the second "Chinese style" International Accordion composition competition

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## Abstract

*On October 1, 2021, the second "Chinese style" International Accordion composition competition hosted by the Publicity Department of Futian District Party committee of Shenzhen and Futian District Public Culture and sports development center of Shenzhen was held in Shenzhen Youth Activity Center, becoming another cultural activity that helps inherit Chinese national style music creation, enrich accordion works and promote the high-quality development of domestic accordion music after the "First Futian Cup International Accordion composition competition (the second competition has been renamed)".*

*In addition, the competition gained the strong support from well-known art colleges at home and abroad, including the Central Conservatory of music, Tianjin Conservatory of music, Shanghai Conservatory of music and so on. The chairman of the jury of this competition is Mr. Cao Xiaoqing, and members of the jury consisted of world-famous composers, accordion players and professors, therefore, this competition is one of few professional accordion composing events in the world.*

## Keywords

*accordion, national music, "Chinese style".*

## 1. Specific progress and introduction of the competition

### 1.1. Opening ceremony, concert and seminar

At 9:30 a.m. on October 3, the opening ceremony of the second "Chinese style" accordion composition competition was held in the concert hall on the fifth floor of the South Hall of Shenzhen Youth Activity Center. Although many inconveniences have been brought for the epidemic prevention and control in all aspects of life, the charm brought by accordion culture has also attracted so many people. Some musicians, contestants and lovers of the accordion music from all over the country have overcome many difficulties and attended the opening ceremony.

Li Yi, executive chairman of the Organizing Committee and vice president of Shenzhen accordion Association, first made his speech. He reported on the improvement of the second competition compared with the first competition from two main perspectives: holding more performance competitions and strengthening the basic popularization stage. Tong Jianhua, vice chairman of the Organizing Committee and President of Shenzhen accordion Association, summarized the achievements and advantages of the development of China's Accordion industry, and simultaneously he pointed out relevant shortcomings.

Professor Wang Shusheng, chairman of the organizing committee and professor of Tianjin Conservatory of music, proposed: our historical mission is to promote the creation of Chinese accordion works, and in the development of Chinese accordion, the creation of works is a short board, therefore, it is a common goal for us to propel the creation of "Chinese style" accordion works.

"It has been proved in practice that, our work is of historic and innovative significance, which

will be recorded in the history of Chinese accordion development and strike a strong mark in the development history of Chinese accordion", said Professor Wang Shusheng.

Subsequently, the opening ceremony was announced by Professor Wang Shusheng. In the opening ceremony concert, "special concert of new works of Chinese style" and other activities, we were lucky to see wonderful performances of performers from Shenzhen Nanshan District Children's Accordion Orchestra, Shenzhen accordion Association and Conservatory of music.

Young accordion players Tian Miaomiao, Li Kun, Baiyun and Zhang Zhiyuan performed several accordion works with Chinese elements as motivation and were originally commissioned for the competition, including gorka Hermosa's triple painting suite of Portrait of the dragon, Franck Angelis's Himalayas, Li bochen's Capriccio in autumn and Xu Changjun's Two Preludes, etc. Several performers' superb skills and in-depth understanding perfectly interpreted the connotation of the work and won warm applause from the audience.

After the concert, Professor Wang Shusheng and President Tong Jianhua made lectures on the "seminar on the construction of 'Chinese style' teaching materials" and "the practical path and thinking of building an accordion city in Shenzhen," which greatly triggered thoughts and exchanges between the guests and the audience. Experts and professors put forward very constructive ideas and suggestions from different perspectives combining the situation and work characteristics of the first competition, and discussed contents and ideas of the second and future competitions.

## **1.2. The intense but organized competition**

On October 10, the competition officially began, in which works were required to have the characteristics of the times and national style, be compatible with the diversity and audibility of artistic and technical styles, suitable for stage performance, and competitors were encouraged to highlight the characteristics of Chinese music culture in these works. Furthermore, the competition was anonymous. A total of 69 valid entries were received and selected after screening before the competition. After 10 days of intense evaluation by a jury of 24 experts and professors at home and abroad led by Professor Cao Xiaoqing of the Central Conservatory of music, selected a total of XX works from 8 groups from the preliminary and final, making authors of these works win the final award.

Among these works, the Gebi · Sea by Gang Yan, a teacher of Tianjin Conservatory of music, The autumn scenery of Honghu Lake by Mao Hongfei, a student of Central Conservatory of music, and the Yuan by Wang Yihan, a student of Central Conservatory of music, won the top three place in the free bass solo group; My work Red Song won the excellent work award in the traditional bass solo group (there are no works in the top three place in this group); Zhao Tianyu, a student of Shanghai Conservatory of music, won the second in the pop solo group for Infinite movement: the dance of the dragon and Huang Shenghan, an employee of the CCTV avant-garde and television media Co., Ltd won the third place for her work Free travelling;

Sky by Chen xinruo, a teacher of the Central Conservatory of music, and Summer tango by Liu Jing, a teacher of Fujian Preschool Normal College, won the first and second place in the pop ensemble group, respectively; Jing Xin, a student of Shanghai Conservatory of music won the first place for his work The voice of the Maple in the re (ensemble) group, Dr. Ma Hao in Germany's Munich Conservatory of music won the second and third place for his works of Moving towards the light and The call of distant mountains in the chamber music group, respectively;

The song for festivals by Tian Jianan, a teacher of the Central Conservatory of music, and

Multiple Colors by song Qiao, vice chairman of Hubei Musicians Association, won the second and third place in the children's solo group; Hearing the forest by Tian Jianan, a teacher of the Central Conservatory of music, Drive a train to visit the motherland by Xu Xiaonan, a teacher of the Central Conservatory of music, and the Hot dance music by Zhou Jiaying, a student of the Shanghai Conservatory of music, won the top three in the children's ensemble; The variation on the theme of long street banquet by Xu Xiaonan, a teacher of the Central Conservatory of music, The dance of the demon king by Tian Jianan, a teacher of the Central Conservatory of music, and one of the accordion fantasies by Li Haiying, a famous composer, won the top three place in the adaptation group, respectively, all other finalists were awarded excellent works.

## **2. The vital significance of the competition to the development of Chinese national style music accordion works**

In recent years, due to the fact that the development of accordion is unpopular in China and the extreme lack of original works, there are few professional accordion composition competitions held in China, resulting in the uneven number and quality of works. As Wang Shusheng, chairman of the organizing committee, said: "Chinese accordion has become an important member in the field of International Accordion both in the teaching and performance, compared with which work creation is still weak in the development of Chinese accordion, and Chinese works have never appeared in the required repertoire of international competitions...". Therefore, this competition is of great significance for the development of national accordion works

### **2.1. The dilemma of lack of accordion national style music has been alleviated by works in this competition**

When it comes to accordion works with national style, only some modern classical music, such as The song of herdsmen, The fantasy of promoting weaving, The fantasy of noangia, Raising your head cover, etc can strike me, which are works adapted from folk music and are old. Many composers are lack of creative motivation and scientific works because they know little about the accordion.

By contrast, the competition has strict requirements and embodies strong professionalism. Most of the 69 original works collected are created by well-known composers at home and abroad and students majoring in music. In addition, works are of excellent quality and high standard, which greatly supplements the shortage of original works of Chinese accordion greatly contributes to the development of accordion in the field of composition.

### **2.2. The content of accordion has been enriched in teaching and performance by works in this competition**

From my perspective, in the teaching and learning of accordion in Colleges and universities, foreign works occupy a large part of the practice repertoire arranged by teachers. There are few original works in China, and there is also narrow scope for the selection of the repertoire. Consequently, music works played by many students and teachers in exams or performances are almost all from western countries, so is the situation in children's music learning.

In many teaching materials for grading tests, although a Chinese work and a foreign work are required to be performed, according to the author, almost all Chinese works are adapted from national or folk traditional music songs or music, among which many works have been popular for a long time, which leads to the poor quality in adaptation, and many works are not suitable for accordion performance. The works of this competition greatly supplement the shortcomings of original works of Chinese national style, and the difficulty of the repertoire is

great, making learners that can contact and choose these works from a beginner to a professional person to inject original power into their accordion performance career.

With the "original intention" of developing accordion music, the competition organizing committee also released and published the excellent works in the first competition. In the teaching and performance of many colleges and universities, some works in this book have been used as practice tracks, and even many performance competitions have set the tracks in this book as one of the required tracks. The release and publication of the second session of works will also be carried out in a tense and orderly manner. It is believed that these works will appear again in teaching and performance in the near future, which provides a substantive effect for carrying forward Chinese accordion national music works. Three.

### 3. Conclusion

On the basis of inclusiveness and openness, great importance has been attached to the creation of Chinese national style music works in this competition, and both commissioned works and competition works have incorporated national music elements and motivation to the creation, integrated local national and folk tunes. In addition, the composition techniques of modern music such as jazz music have been injected in some music works, which perfectly combined characteristics of accordion in the construction of music, so that the works show the effect of integration of China and the West and show a "colorful" state.

The competition effectively promoted the nationalization of accordion works, injected more Chinese style into the original accordion works, and better showed the "Chinese style" of the western instrument---accordion.

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