

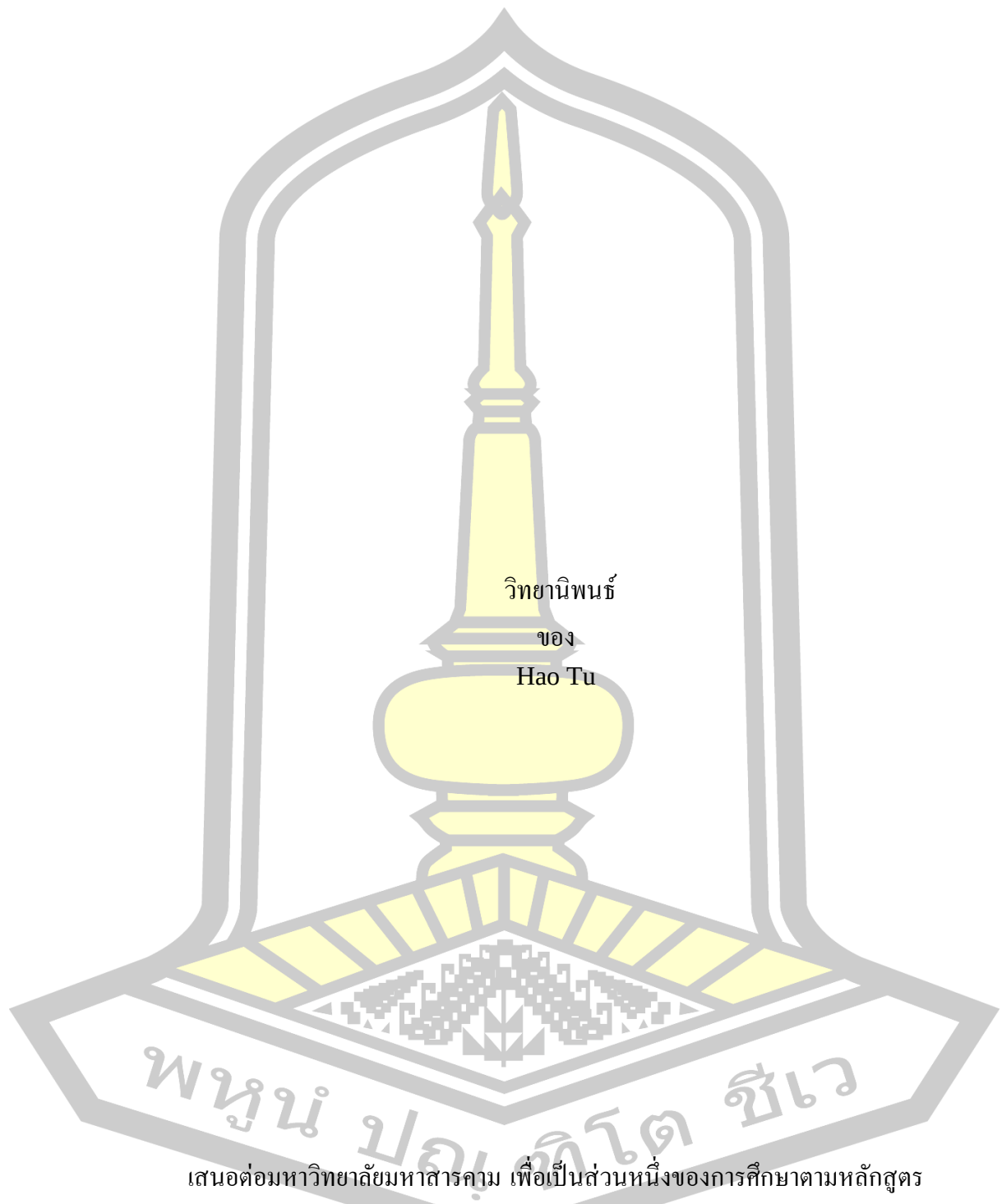
The Accordion music in Guizhou Province

Hao Tu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2025

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ของ

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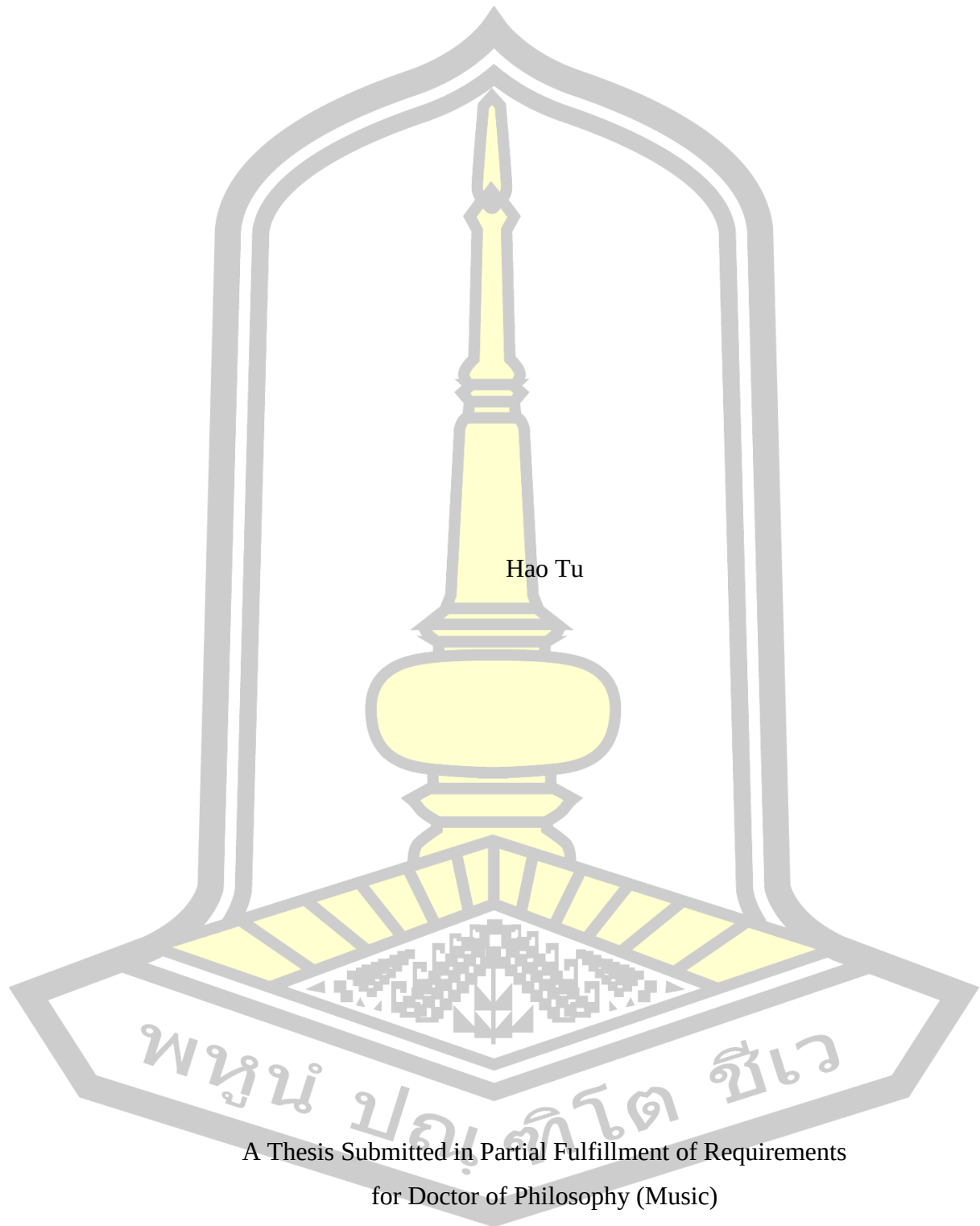
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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March 2025

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The examining committee has unanimously approved this Thesis, submitted by Ms. Hao Tu , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

The accordion is an imported instrument in Guizhou. After decades of development, it now faces many challenges. This study aims to explore three key aspects: (1) the historical development of the accordion in Guizhou Province, (2) an analysis of the performance techniques used in representative Guizhou accordion works, and (3) the social and cultural role of the accordion in Guizhou.

The study employs a qualitative research approach, utilizing field surveys, in-depth interviews with three key informants, and observational methods to gather comprehensive insights into the historical and cultural dimensions of accordion music in Guizhou.

The research results indicate that: (1) The current situation of accordion in Guizhou is closely related to the social and cultural changes in the region. There is a relatively systematic education and research foundation in several accordion major universities in Guizhou, but the application and popularization at the community level still need to be improved. Research has found that there are great challenges to the development of accordion in Guizhou, and more support and promotion are needed for the artistic dissemination of accordion, especially in promoting the popularization of accordion education and the integration of cultural activities. (2) The representative works of Guizhou accordion have unique historical and artistic significance, reflecting the music characteristics of local ethnic minorities. Through in-depth analysis of the performance techniques and artistic features of the works, the uniqueness of accordion in the expression and cultural connotation of Guizhou ethnic minority music is revealed. Seven special techniques are summarized when playing ethnic minority works, and the important role of accordion in cross-cultural communication and music creation is further explored. (3) A policy has been proposed for the protection and promotion of accordion in Guizhou. The protection and promotion of accordion in Guizhou universities and co

Keyword : Current status, Playing Technique, Guideline

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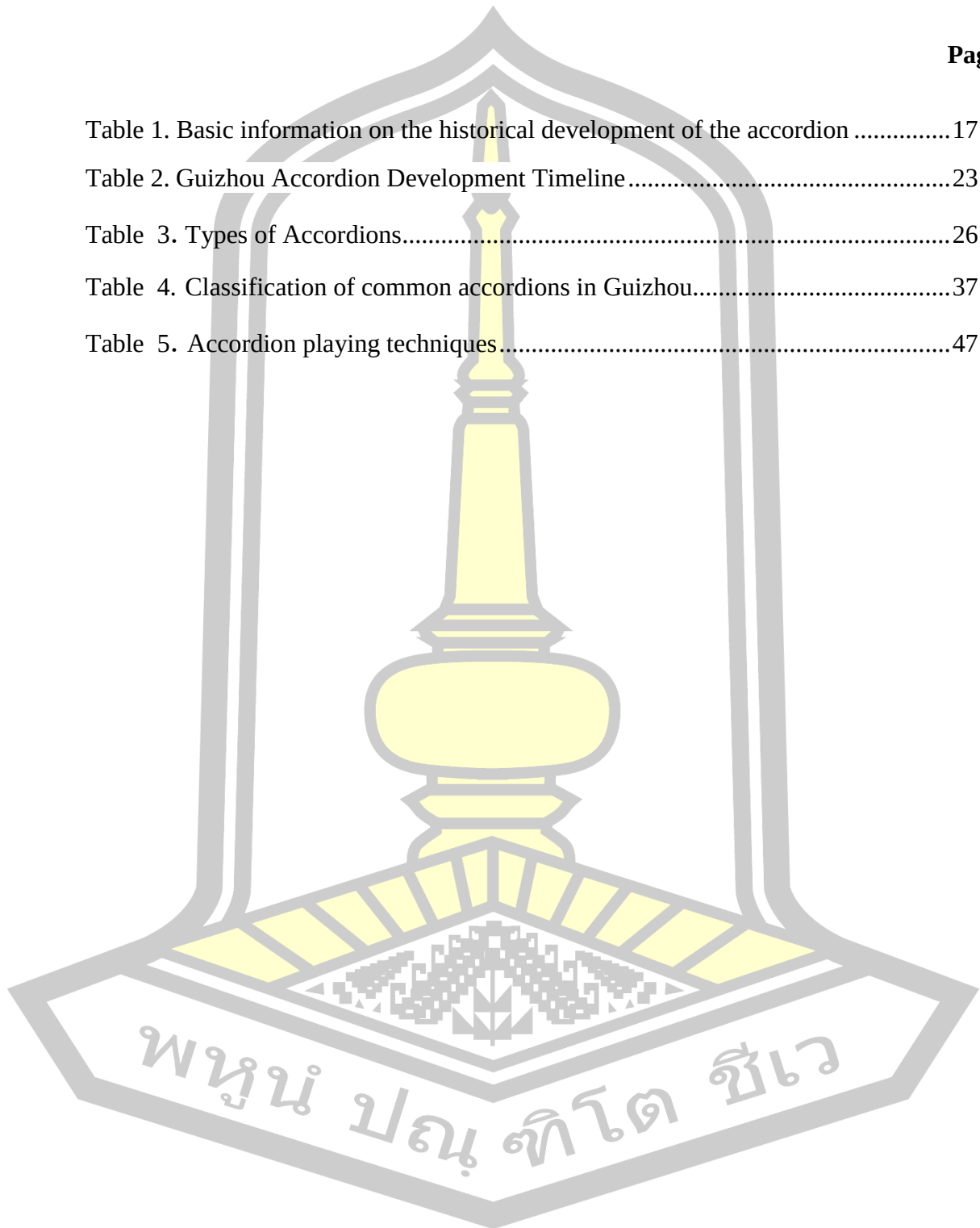
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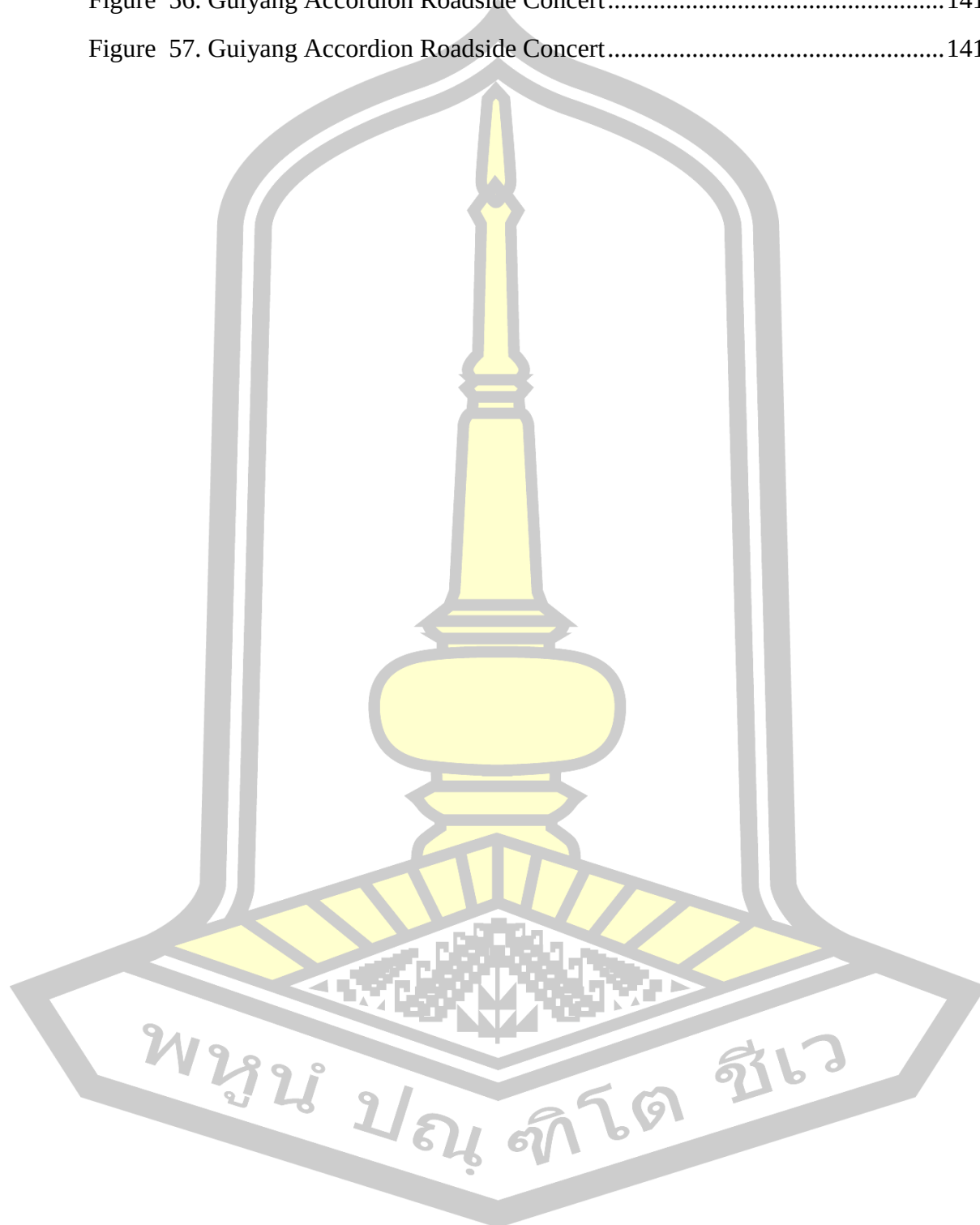
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CHAPTER I

Introduction

1.1 Statement of the Problem

The accordion is a portable keyboard instrument that is widely used around the world. It can play harmonic and polyphonic music, and can be played solo, duet, or as an accompaniment. This study combed the historical development of the accordion, to investigate the current status of Accordion in Guizhou Province. Summarized the performance techniques, interviewed the creator of the Guizhou accordion representative work "Qingfu Miaoling", analyzed two representative works of Guizhou, and finally to propose the guideline of preservation and promotion of accordion in Guizhou Province, China. The accordion originated in Europe and gradually spread to all parts of the world with population migration and cultural exchanges. In the early stage of instrument shaping and cultural construction, the cultural background and production methods of European society were integrated, which played an important role in the foundation of accordion culture and ultimately influenced the formation of accordion culture, making this instrument have a strong European flavor from its origin. Regarding the origin of the accordion, the academic community generally believes that the accordion, as a reed instrument, was invented with inspiration from the traditional Chinese instrument "sheng". Marco Polo introduced the sheng to Europe around the 13th century, but it did not cause much response in Europe at the time. It was not until 1740 that John Wilder accidentally discovered the sheng and made a positive contribution to its popularization. (Liu Jinting2015)

The accordion has gone through 200 years of artistic development from its predecessor to the present. At the same time, the development of the accordion manufacturing industry has greatly promoted the improvement of accordion playing skills and the popularization of accordion playing. On the contrary, the rapid progress of accordion professional music creation has greatly promoted the creation of accordion. Soon, the modern double-system free bass accordion came into being. This accordion can not only serve as accompaniment, solo, duet, ensemble, concerto, but

also play the original version of large-scale music works by classical music masters of various genres. (Li li. 2020)

As a young musical instrument, the accordion has gradually become a "popular" instrument in the course of more than half a century of development. The accordion factory produces more than 60,000 accordions each year. Except for a small amount of exports, the rest are sold domestically, about 50,000 units. Therefore, China has now become the country with the largest number of accordion players in the world. However, in the mid-1990s, due to the rise of "piano fever", "electronic keyboard fever", and the subsequent "orchestral music and folk music" fever, the frequency of accordions in important concerts gradually decreased, and the number of amateur accordion learners also began to decrease. (Lin Jing. 2017)

The Chinese accordion is one of the areas in which Chinese music is influenced by Western music culture. Over the past 100 years, the accordion has taken root and spread in China, which has had a significant impact on the music life of the general public. In the early 20th century, the accordion was introduced to China, and in the early days it was mainly used as an accompaniment instrument for instrumental and vocal music. After the founding of the People's Republic of China, with the construction and development of my country's accordion national manufacturing industry, there have been significant advances in accordion performance, teaching, theoretical research, and music creation. In particular, the introduction of the free bass accordion in the 1990s provided an important material basis for the development of accordion performance and music creation, and created a broader development space for Chinese accordion art. (Gao Jie. 2003)

The accordion is one of the most popular musical instruments in the world today. Since it was introduced to China in the early 20th century, the accordion has experienced a century of development, and a large number of excellent performers, composers and professional teachers have emerged. With their joint efforts, the accordion has ushered in two golden development periods in China, one during the Cultural Revolution in the 1960s and 1970s, and the other in the 1980s and 1990s after the reform and opening up. During this period, many excellent works well known to the public were born. Through various activities such as special concerts, community art performances, professional competitions, and academic forums, they

have cultivated a large number of enthusiastic accordion enthusiasts, making the accordion industry flourish. In the late 1990s, China's accordion industry showed different development trends on the two tracks of professionalization and amateurization. On the one hand, major music colleges across the country have opened accordion majors, the difficulty of repertoires has continued to increase, and the professional level has continued to improve. Many students can also go abroad to exchange and study with international high-level players, and even compete on the same stage. On the other hand, the development of amateur accordions is not satisfactory. Due to the limitations of outdated pop music and a single development model, the development of amateur accordions has gradually faded out of the public's view and entered a development trough.

Accordion music plays a very important social role in Guizhou, encompassing entertainment, aesthetics, and education. As an instrument, the accordion carries the rich folk music traditions of Guizhou. It plays a significant role in ethnic works, helping to transmit and preserve traditional culture. The accordion is widely used in festive activities, promoting interaction and connection among people. This musical engagement enhances community cohesion, serving as a bond for gatherings and celebrations. In music education within schools and communities, the accordion is often used as a teaching instrument. It helps young people learn traditional music and improves their musical literacy, fostering a sense of identity and pride in their ethnic culture.

With the progress of society, the role of music is continually evolving and playing different roles in various social ideologies. The accordion, as an imported instrument, is distinct from many traditional musical instruments in various countries and provinces. It does not have a deep ethnic cultural heritage or ancient cultural traditions in Guizhou. Although it spread widely after its introduction, it hasn't firmly "rooted" itself in the local cultural soil.

However, in the current socio-economic context of Guizhou, alongside the ongoing marginalization of modern art in the region, its various social roles are gradually diminishing. The accordion, once a popular musical instrument in Guizhou, has faced a steady decline in interest, especially among the younger generation, due to the emergence of modern instruments and changing musical preferences.

With the decrease in amateur accordion learners and the gradual reduction in the scale of amateur schools, these changes have left teachers engaged in accordion instruction feeling regretful and helpless. Professional accordion instructors should thoughtfully reflect on and summarize the current challenges and issues they face.

The study of Guizhou accordion music is not only of great significance for understanding and protecting local culture, but also provides multifaceted support for social development, cultural exchange, education, and economic prosperity.

Although this research field has broad academic value and practical significance, the role of accordion in the constantly developing cultural scene in Guizhou and its influence on local traditional music are still limited. Compared with other more popular forms of music, there is a lack of research literature and materials on accordion music, and a lack of systematic academic analysis.

The shortage of music education resources has led to relatively less teaching of accordion as a musical instrument in music education, which has affected its popularity and development among young people.

To promote research on Guizhou accordion music, it is necessary to strengthen academic attention to this field, encourage more researchers to participate, establish a systematic research framework, and enhance public awareness and recognition of accordion culture through education and social participation. This will create better conditions for the protection and transmission of accordion music. We hope to provide scholars studying accordion culture with some insights to help change the current situation.

1.2 Research Objectives

1.2.1 To investigate the current status of Accordion in Guizhou Province, China.

1.2.2 To analyze the playing technique of Accordion in Guizhou Province, China.

1.2.3 To propose the guideline of preservation and promotion of Accordion in Guizhou Province, China.

1.3 Research Questions

1.3.1 How does the current situation of Guizhou accordion music affect its cultural identity in the region?

1.3.2 What are the playing technique of Guizhou Accordion Works, and how is the artistic value of Guizhou accordion works reflected?

1.3.3 What are the guideline of preservation and promotion in Guizhou, and how has its cultural significance changed over recent decades?

1.4. Research Benefits

1.4.1 This study will provide a detailed understanding of the current status of accordion in Guizhou Province. These knowledge can contribute to cultural preservation efforts and provide valuable insights for music educators and cultural decision-makers, aimed at restoring people's interest in traditional instruments such as the accordion.

1.4.2 In depth analysis of the characteristics of Guizhou accordion works can provide new insights into the music of ethnic accordion works in Guizhou Province. This understanding can promote musicology scholarship and provide valuable materials for educators, scholars, and musicians around the world.

1.4.3 Innovative forms of music dissemination can make music more accessible to a wide audience, especially the younger generation. This may help ensure the survival and dissemination of the accordion in Guizhou, by providing insights into how Western instruments can adapt and integrate into local Chinese music culture, potentially inspiring interest and appreciation for Chinese ethnic music among young people and the broader global community.

1.5 Research Definition

1.5.1 Current status: Refers to the current state of the accordion as a musical instrument in terms of performance, creation, education, and popularization in the Guizhou region.

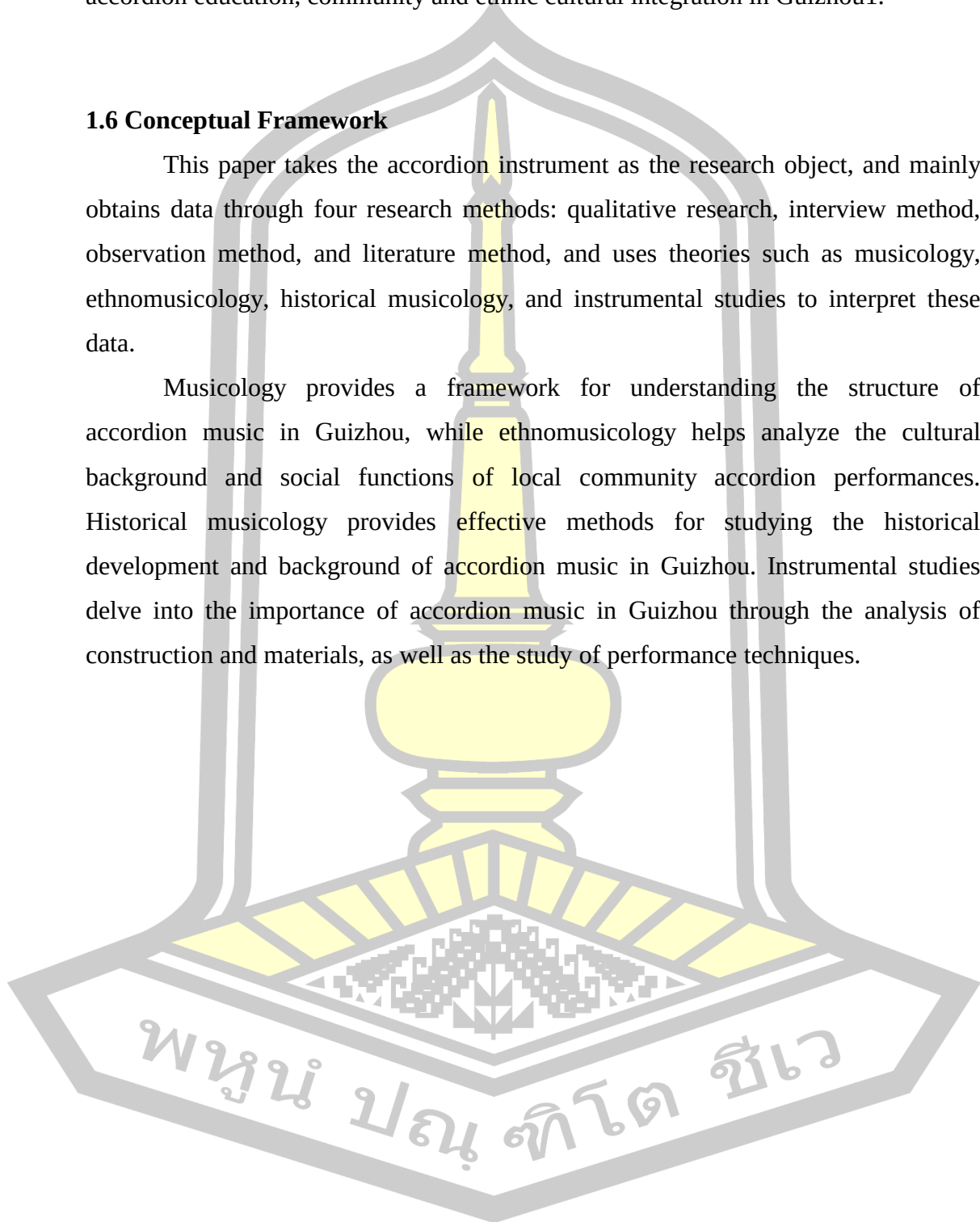
1.5.2 Playing Technique: Refers to playing with the left and right hands in coordination

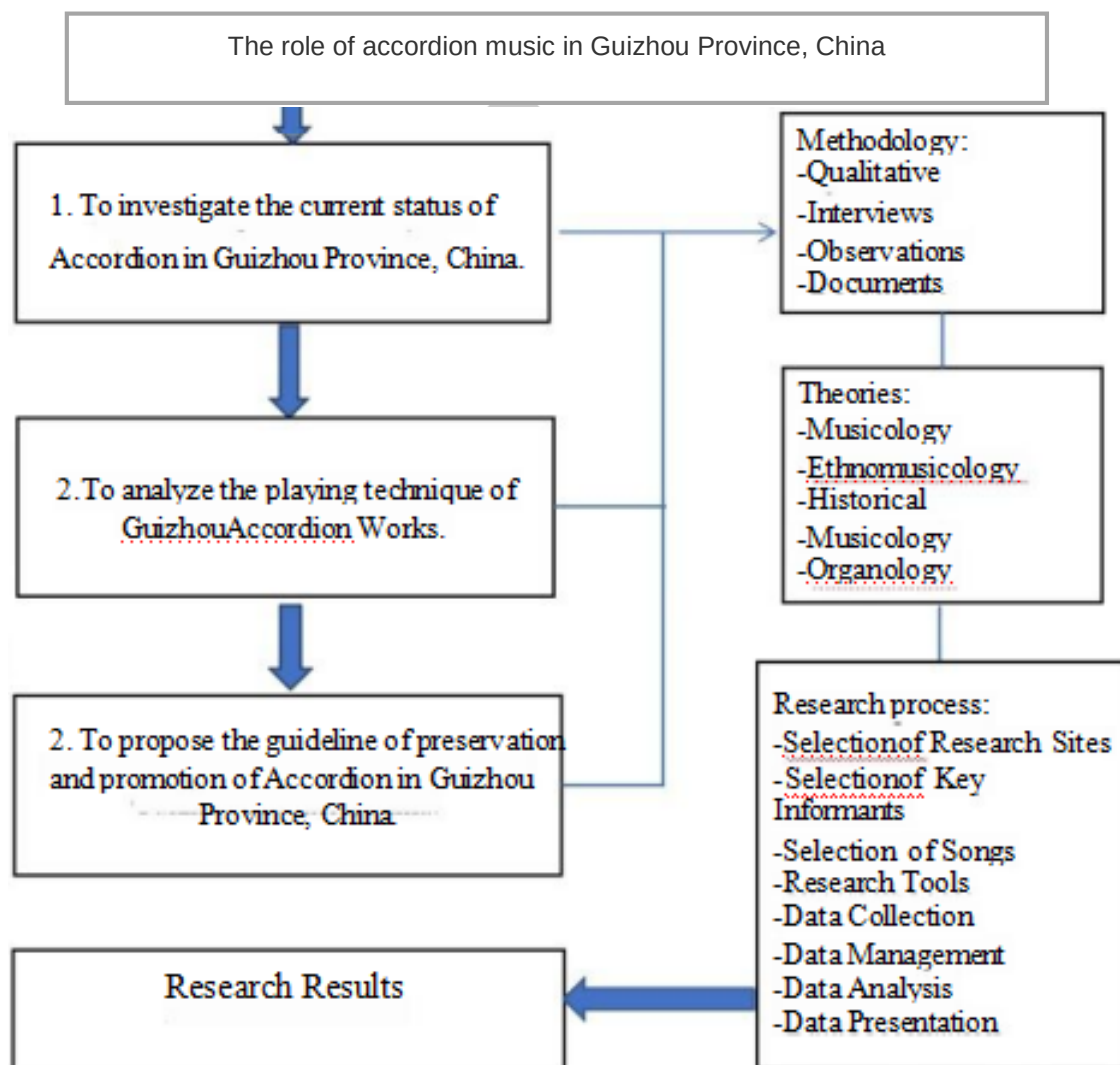
1.5.3 Guideline: Refers to proposing specific implementation methods for accordion education, community and ethnic cultural integration in Guizhou1.

1.6 Conceptual Framework

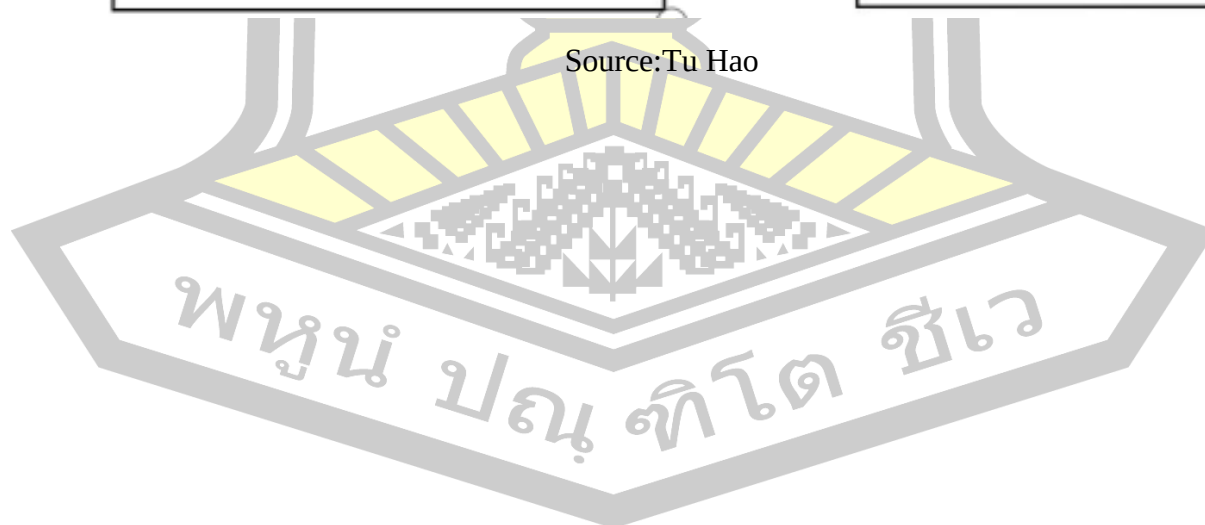
This paper takes the accordion instrument as the research object, and mainly obtains data through four research methods: qualitative research, interview method, observation method, and literature method, and uses theories such as musicology, ethnomusicology, historical musicology, and instrumental studies to interpret these data.

Musicology provides a framework for understanding the structure of accordion music in Guizhou, while ethnomusicology helps analyze the cultural background and social functions of local community accordion performances. Historical musicology provides effective methods for studying the historical development and background of accordion music in Guizhou. Instrumental studies delve into the importance of accordion music in Guizhou through the analysis of construction and materials, as well as the study of performance techniques.





Source: Tu Hao



CHAPTER II

Literature Review

In this chapter, the researcher consulted the literature related to the accordion, learned about the current status and playing techniques of the accordion, analyzed the representative works of Guizhou accordion and the cultural changes of Guizhou accordion, so as to find answers for the research objectives of the paper. In this study, the researcher consulted the relevant literature to obtain the most comprehensive information available for this study. The researcher reviewed the following topics:

- 2.1 General knowledge of Guizhou Province, China
- 2.2 General knowledge of the history and development of accordion.
- 2.3 General knowledge of accordion
- 2.4 General knowledge about Playing techniques of accordion
- 2.5 Theories used in the study
- 2.6 Literature and related research

2.1 General knowledge of Guizhou Province, China

2.1.1 Geographical location of Guizhou Province

Guizhou Province is located in the hinterland of southwest China, bordering Chongqing, Sichuan, Hunan, Yunnan and Guangxi. It is a transportation hub in southwest China, a world-famous mountain tourist destination and a major mountain tourist province, a national ecological civilization pilot zone, and an inland open economic pilot zone. It governs Guiyang, Zunyi, Bijie, Anshun, Liupanshui, Tongren, Southwest Guizhou Buyi and Miao Autonomous Prefecture, Southeast Guangxi Miao and Dong Autonomous Prefecture, and South Guizhou Buyi and Miao Autonomous Prefecture.(Guizhou Provincial People's Government, 2022)

Guizhou's terrain is high in the west and low in the east, sloping from the center to the north, east and south. The province's landforms can be divided into four basic types: plateau, mountain, hill and basin, of which plateau and mountain are the most numerous. It is known as "eight mountains, one water and one field" and is the

only province in China without plains.(Guizhou Provincial People's Government, 2022)

2.1.2 Climate of Guizhou Province

Guizhou has a warm and humid climate, belonging to the subtropical humid monsoon climate. The temperature does not change much, the winter is warm and the summer is cool, and the climate is pleasant. In 2002, the annual average temperature in Guiyang, the provincial capital, was 14.8°C, 0.3°C higher than the previous year. The average temperature in the coldest month (January) in the province is generally 3°C~6°C, which is higher than other areas at the same latitude; the average temperature in the hottest month (July) is generally 22°C~25°C, which is a typical summer cool area. There is a lot of precipitation, a distinct rainy season, many cloudy days, and little sunshine. Influenced by atmospheric circulation and topography, Guizhou has a diverse climate, "one mountain has four seasons, and ten miles have different weather." In addition, the climate is unstable, there are many types of disastrous weather, and disasters such as drought, autumn wind, freezing, and hail occur frequently, seriously endangering agricultural production.(Guizhou Provincial People's Government, 2022)

2.1.3 Ethnic groups in Guizhou Province

Guizhou is a multi-ethnic province with 56 ethnic groups, including 18 ethnic groups: Han, Miao, Buyi, Dong, Tujia, Yi, Gelao, Shui, Hui, Bai, Yao, Zhuang, She, Maonan, Manchu, Mongolian, Mulao, and Qiang. According to the data of the fifth national census, the ethnic groups with a population of more than 100,000 in the province include Han (21.9117 million, accounting for 62.2%), Miao (4.2999 million, accounting for 12.2%), Buyi (2.7982 million, accounting for 7.9%), Dong (1.6286 million, accounting for 4.6%), Tujia (1.4303 million, accounting for 4.1%), Yi (843,600, accounting for 2.4%), Gelao (559,000, accounting for 1.6%), Shui (369,700, accounting for 1.0%), Bai (187,400, accounting for 0.53%), and Hui (168,700, accounting for 0.5%).(Guizhou Provincial People's Government, 2022)

The diverse ethnic landscape of Guizhou, including the Miao, Dong, and Buyi communities, has been influenced by ethnic music, resulting in the unique musical style of accordion used in the region. Guizhou's traditional music is characterized by

folk songs and local instruments, providing fertile soil for the fusion of accordion as accompaniment and solo instruments,

The traditional music of Guizhou has created a favorable environment for the fusion of accordion. Through the combination of folk songs and local instruments, the accordion not only enriches the expression of local music, but also promotes cultural transmission and innovation, forming a unique musical landscape. This process demonstrates the diversity and vitality of Guizhou culture, providing vast space for the future development of music.

2.2 History and Development of Accordion

As an expressive Western instrument, the accordion has undergone different historical stages of development since its introduction to China. It has gradually evolved from a foreign instrument to a performance tool with Chinese characteristics and is widely used in music education, cultural exchange, and social activities. The development of accordion in China is closely related to social and cultural changes, political environment changes, and cultural exchanges between China and the West. This article provides a detailed overview of the introduction and historical development of the accordion in China by reviewing relevant literature, aiming to reveal how the accordion gradually integrated from foreign cultures and developed into a part of Chinese music culture in the historical process of China.

2.2.1 Origin of the accordion (1777s)

In 1777, Father Amio came to China to preach and developed a strong interest in Chinese musical instruments. In order to facilitate research, he took away many Chinese folk instruments and materials related to Chinese art and culture. The word "sheng" is one of them. After arriving in Europe, the unique timbre of sheng attracted the attention of many European musicians, who developed a strong interest in its pronunciation principle. After historical precipitation and evolution and the creation and improvement of many art researchers, it was finally officially named "accordion" in 1828. (Chen Yiming, Zhou Xunzhong, Li Cong 2005)

According to Wang Xiaowen's research (History and Development of Accordion), the initial introduction of accordion was mainly through the spread of foreign communities in Shanghai, Guangzhou and other coastal cities. At this time,

the accordion, as a popular Western family entertainment instrument, began to appear in China's upper class society and foreign communities.

The initial accordion performance was mostly limited to western classical music and popular music, and the performers were mostly foreigners or Chinese with a certain western cultural background. The accordion was not deeply integrated into China's traditional music system in its early days and had not yet become a widely accepted instrument in Chinese society and folk culture. The literature generally mentions that the function of the accordion during this period was mainly as a symbol of social entertainment and Western culture, indicating the influence of Western culture on China.

2.2.2 The History and Development of Accordion in China

2.2.2.1 Predecessors of the accordion (late 18th century to early 19th century)

In 1899, the first French consul in Yunnan, China, Hua Ren Sua, brought accordions to Kunming, China. The colonists at that time only thought of them as "toys" on the backward red soil plateau and did not pay much attention to or show any interest in them.

After the 1920s, more and more foreigners came to the concessions in Shanghai, Tianjin, Qingdao, etc. After the October Revolution in Russia, many Belarusians came to the coastal areas of my country with their favorite musical instruments, including accordions, to sing in dance halls or open instrument repair shops in order to survive. Their arrival greatly promoted the spread and development of accordions in my country.

During World War II, many artists went into exile to survive. Harbin, the largest city in the three northeastern provinces of my country bordering the Soviet Union, became a place where a large number of artists flocked to make a living. They brought various national musical instruments including the bayan accordion and the keyboard accordion to China, and survived in China by playing and making them. This made the accordion more popular in Harbin. The accompaniment in the dance hall and small performances were accompanied by the accordion, and many students appeared. Many families built small workshops to make accordions.(Zhang Chenxu. 2014)

In the 1940s, accordion performances in Northeast China became active due to frequent performances by foreign orchestras. For example, during the Japanese colonial period, Japanese orchestras performed more frequently, and almost every orchestra had accordion players. In 1943, when the Seoul Capital Orchestra of South Korea came to China for performances, the accordion played a particularly prominent role in the orchestra. In major cities such as Beijing, Shanghai, and Guangzhou, there were also some foreign orchestras that came to China for performances, sometimes with accordion accompaniment and sometimes with solos, but not as many as in Northeast China, and the development was slow. At that time, there were many foreign accordion masters in my country, such as Wu, Wang, Guo Tingshi, Zhang, Zhang, and Li, who were the first Chinese to engage in professional accordion and later became influencers and promoters of my country's accordion industry. Thanks to the efforts of these young people who love accordions, my country's accordion industry started.

However, accordion activities during this period were limited to some parts of my country, and there were few people engaged in the accordion industry, so this was only a starting stage. The musicians who contributed to the accordion industry during this period also played a pioneering role in the expansion and development of the accordion industry in the future. (Zhang Chenxu. 2014)

The accordion, as the origin of foreign musical instruments, has a deep connection with traditional Chinese music, reflecting the importance of cultural exchange in the development of musical instruments. Overall, the process of introducing the accordion to China is closely related to the dissemination of Western culture and the development of modern music education in China. From its initial introduction during the Republic of China period to its widespread popularity after the reform and opening up, the accordion gradually developed into an important musical instrument in China. Although the relevant literature is not abundant, the influence of accordion on Chinese music education, performance, and folk culture has gradually gained more recognition and research.

2.2.2.2 Popularization of the accordion (late 19th century to mid-20th century)

The real popularity of the accordion in the world came with the development of the Strader Bass System accordion. The formation of this bass system allowed accordionists to play and make any type of accordion, which was impossible before because there were so many accordions of different types and different bass systems. In the Strader Bass System, the left hand of the accordion can play single notes and chords at the same time, which makes it a unique instrument.

In the late 1940s and early 1950s, the German "Horner" accordion factory developed the 185B.S free bass system accordion, which added 65 free bass keys to the traditional 120 bass accordion, breaking through the limitations of left-hand playing of the traditional accordion. However, it also brought difficulties to performers, especially those with smaller hands. The left hand had to be stretched forward a lot to play the free bass keys, which made it inconvenient to use and control the bellows.

Later, Italian accordionists improved it into a dual-system convertible free bass structure, that is, the left hand can convert the Stradella bass and the free bass through a conversion device. Without adding buttons, the left hand has two bass functions. In this way, the range of the left hand is expanded from within one octave to more than three, making the accordion's range very wide. It can not only play organ and piano music directly, but also has the function of playing polyphonic music and modern harmony. Most accordionists in the Baroque and Classical periods used free bass accordions. (LiLi,2016)

After the accordion was introduced to the United States, accordionist Pietro Diro installed timbre variants to enrich the timbre of the instrument and improve the musical expression. In summary, after more than a century of development, the popular accordions in the world can be divided into keyboard accordions and button accordions according to their appearance. Both are chromatic accordions, and their appearance differences are mainly in the right hand. The left-hand bass system of these two accordions can be Stradella, free bass, or a dual-system free bass structure that can be converted between the two. (WangZenggang, 2016)

After the establishment of the People's Republic of China, the status and role of the accordion underwent significant changes, gradually becoming a part of

socialist culture and education. Chen Weiwen (History of the Development of Chinese Accords) pointed out that during the socialist construction period from the 1950s to the 1970s, the accordion was included in the national literary and artistic policies and became an important instrument in the cultural activities of workers, peasants, and soldiers. During the Great Leap Forward and the People's Commune Movement, the accordion, as an important component of collective cultural activities, was widely used in artistic performances in rural areas and factories.

At this time, the popularity of accordion in China is closely related to the political environment. As an instrument that is easy to carry and play, the accordion has become a common instrument in many collective activities and revolutionary cultural performances. At the same time, the playing style of accordion has gradually integrated with traditional Chinese music, especially the combination of local opera and folk music. Many local operas, red songs, and folk songs began to be arranged as accordion accompaniment repertoire, forming a performance style with Chinese characteristics. The accordion not only represents Western music, but has also gradually become a part of Chinese local culture.

The literature points out that the popularization of accordion is also related to the reform of the education system. Especially in rural areas, accordion has become an important component of school art education, helping students understand and engage with Western music, and expanding their artistic horizons. The accordion was not only an entertainment tool during this period, but also endowed with the function of promoting revolutionary and socialist ideology.

The above content explores the development of accordion worldwide, especially the key factors contributing to its popularity and its dissemination process in China. The popularity of accordion is closely related to the development of Stradlar bass system. The importance of accordion in technological innovation, cultural dissemination, and education system demonstrates the growth process and popularization path of accordion in China.

2.2.2.4 The development of the modern accordion (mid-20th century to 21st century)

From the 20th century to now, the most challenging accordion in the international accordion world is the "key-button dual-system free bass accordion".

The advantage of this bass system is obvious for the left hand, and because the key-button structure of the right hand makes the key positions compact, the right hand range is much wider than that of the keyboard accordion, the range is the largest, and there are "lower tone transposer" and other settings that are convenient for performers to operate the instrument. Therefore, it has become the first choice for contestants in international accordion competitions.

Stella Bass's keyboard accordion has been widely used in China. After the 1980s, the accordion majors in some music colleges gradually began to try and transform into free bass accordions. The high cost of the dual-system free bass accordion has a certain impact on its popularization and promotion. The world's largest accordion manufacturers are in Germany, France and Russia, and the accordion manufacturer with the highest output is in Italy, and 75% of its instruments are sold all over the world.

By the end of the 1970s, China's accordion education and performing arts had made great progress, domestic and foreign academic exchanges on accordion were increasing, and professional accordion performance teams and teaching teams were growing. In particular, the establishment of the Beijing Accordion Professional Group of the Chinese Musicians Association in 1984, the convening of the National Music and Art Colleges Accordion Academic Conference, the establishment of the National Higher Normal Colleges Accordion Society in 1984, and the establishment of the National Accordion Society in 1989 marked that China's accordion performing arts had entered a new stage, laying a good foundation for the prosperity and development of accordion art. (Gao Jie. 2016)

With the prosperity of accordion art, my country's accordion manufacturing technology has also developed greatly from small to large. The three accordion factories in Tianjin, Shanghai and Yingkou have become an important foundation for accordion production in my country. Among them, Tianjin Accordion Factory and Shanghai Accordion Factory have successfully developed free bass advanced accordions with contemporary international advanced levels. (Yang Chunhong. 2019) In the middle of the 20th century, accordions gradually spread from coastal cities to inland areas. This spread may be carried out through trade routes, religious propagation or other cultural exchanges. Guizhou, as an important province

in the southwest, has also gradually begun to contact and use accordions. The accordion was first introduced to major cities or trading towns in Guizhou through the introduction of merchants or missionaries. At that time, the accordion may have been mainly used as a novel foreign instrument, which aroused the curiosity and acceptance of local people. The accordion gradually integrated into the local folk music life in Guizhou. Especially in ethnic minority areas such as the Tujia and Miao. At this time, the accordion began to be widely used in folk celebrations, dances, and social activities, and gradually integrated with local traditional music and culture, becoming an indispensable part of them.(Yin Qi,2023,interview)

If the accordion developed on a large scale in my country in the 1980s, then the 1990s and after were the prosperous periods of the accordion in my country. During this period, in addition to various academic exchanges and activities held frequently in various places, the organization form of the International Accordion Art Festival was born, which integrated lectures by accordion masters, concerts by outstanding accordion performers, open classes by well-known experts and professors, and high-level international accordion competitions. Since the first Beijing International Accordion Art Festival was held in Beijing in August 1993, it has been successfully held for 11 sessions. Each International Accordion Art Festival has its own characteristics and is splendid, playing a positive role in promoting the exchange between Chinese accordions and accordions around the world.

In July 2000, the Tianjin Conservatory of Music held the first accordion master class in China. In August 2002 and August 2005, the "China Tianjin International Accordion Art Festival" was held at the Tianjin Conservatory of Music. The festival received unanimous praise from domestic and foreign experts and peers, and received a strong response. After that, in May 2006, the "Shanghai Spring International Accordion Art Week" was grandly opened in Shanghai. This was a grand event for the world accordion community. The theme of this art week was "The Diversified Development of Chinese Accordion Music". During the art week, people were shown the diversified accordion culture from all over the world, allowing people to fully enjoy the happiness brought by the accordion. The successful holding of the Accordion Art Festival has provided a large amount of cutting-edge accordion information for accordion teachers and students in my country, allowing us to

understand the latest accordion development status around the world. The superb performances of the masters, the combination of various accordion art forms presented in concerts and competitions (including solo, duet, chamber music with accordion as the main instrument, accordion pop music, etc.), showed a gorgeous picture of the accordion. (Yang Chunhong, 2016)

At present, the development of Chinese accordion music art is facing some challenges. First, with the development of social economy and the advancement of science and technology, people's pursuit of music has become more diversified, and the requirements for accordions have been reduced. Secondly, as an imported instrument, the accordion still has certain limitations in its integration with traditional Chinese music, which restricts its further development. However, with the country's increasing attention and support for culture and art, as well as the efforts of accordion enthusiasts at home and abroad, Chinese accordion music art still has broad prospects for development.

However, compared with Western countries, our accordion art is still too young and there is still a certain gap compared with the world's advanced level. Professional accordion music creation in Guizhou is very scarce, and the advanced accordion professional teaching system is still imperfect.

Table 1. Basic information on the historical development of the accordion

Time period/decade	Important events/developments	Skills Improvement	music style	Geographical distribution
1777	Father Amiot introduced the Chinese musical instrument "Sheng" to Europe	The principle of using air flow to make metal arrows vibrate and produce sound resulted in a reed instrument, the predecessor of the accordion.	folk music	China, Japan

1812	German Friedrich Bachmann built a reed organ called the "Handaeoline", which is considered the prototype of the accordion.	Bachmann improved the "Aura" by installing a retractable bellows on the basis of a portable keyboard and installing freely vibrating reeds inside the instrument.	folk music	Germany
1829	Cyril Demian applied for a patent for the accordion, marking the birth of the accordion.	The earliest accordions consisted of a series of wooden or metal reeds and a keyboard, with chords added for accompaniment and sounds produced by hand-operated bellows.	folk music	Austria, Germany
1850s	The chromatic accordion became popular in Europe and became an important accompaniment instrument for country and urban dance music.	Early accordions were mainly handmade and had limited timbre and range.	Folk music, dance music	Europe

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1880s	Accordion manufacturing technology was improved and the prototype of the modern accordion began to be born.	New manufacturing materials and techniques were introduced, such as improved reed and keyboard designs, which increased the range and richness of tones.	Folk music, classical music, pop music	Europe, North America, Asia
Early 20th Century	The accordion soon spread to North America and other regions, becoming an important instrument in folk music around the world.	The introduction of automatic amplification technologies such as air-suction accordions and pneumatic accordions has enhanced the volume and expressiveness of the accordion.	Folk music, classical music, pop music	Europe, North America, Latin America, Asia
Mid-20th century	Electronic accordions began to appear, leading the accordion into the digital age.	The application of electronic and digital technologies has provided more choices for the timbre and sound effects of the accordion, providing more possibilities for music creation and expression.	Folk music, classical music, pop music, world music	worldwide

21st century	The accordion continues to grow throughout the world, with new technologies enabling it to continue to play an important role in a variety of musical styles.	The development of virtual performance technologies such as MIDI control and virtual instrument simulation has provided more innovation and expression space for accordion performance.	Various music styles	worldwide
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Source: Tu Hao (2024)

2.2.3 The historical development of accordion in Guizhou (From 1950 to present)

The introduction and early popularization of accordion, after the founding of New China, the art of accordion began to rise and develop. From the early 1950s to the early 1970s, accordion went through a long enlightenment stage in China, from the military to local areas, from factories to schools, from cities to rural areas, gradually becoming widely popular in Guizhou. A group of young intellectuals who love the accordion began to self-study it. Despite lacking systematic and formal training, their enthusiasm laid the foundation for the spread of the accordion in Guizhou. In 1966, Ren Junting came to Guizhou from Shenyang Aviation Political Art Troupe, bringing a more systematic accordion teaching method and improving the quality of teaching. In 1976, Professor Qu Zhe promoted the professionalization of accordion education by introducing systematic textbooks and educational concepts. (Yin Qi.2024.interview)

In the 1980s and 1990s, accordion entered a rapid development stage in Guizhou, and performance and teaching gradually became specialized. Accordion associations were established in various regions, and domestic and international exchanges increased. Universities such as Guizhou University and Guizhou Normal University have started offering accordion related courses, attracting a large number of music enthusiasts and gradually systematizing accordion education. In 1981, the

Guizhou Accordion Association was established, providing a communication platform for accordion enthusiasts and professional performers, and regularly organizing competitions, performances, and academic seminars.

From 1990 to 2000, during the early stages of China's economic reform and opening up, culture and art received more attention and investment, and the accordion seized the opportunity to rapidly develop in the music industry in Guizhou. The music academy in Guizhou actively develops accordion teaching projects and cultivates a large number of professional talents. For example, Guizhou Normal University and Guizhou University have established specialized accordion majors. Accordion performances have become frequent in Guizhou, with various music competitions, performances, and cultural festivals providing platforms for accordion players to showcase their talents.

Since 2000, the development of Guizhou accordion has shown an increasingly polarized trend. On the one hand, expensive. Excellent accordion players in the state are starting to stand out in major competitions. On the other hand, the number of people learning accordion every year is decreasing. So far, more and more higher education institutions in Guizhou have encountered difficulties in recruiting accordion students. Without a broad mass base, it is very difficult to develop.

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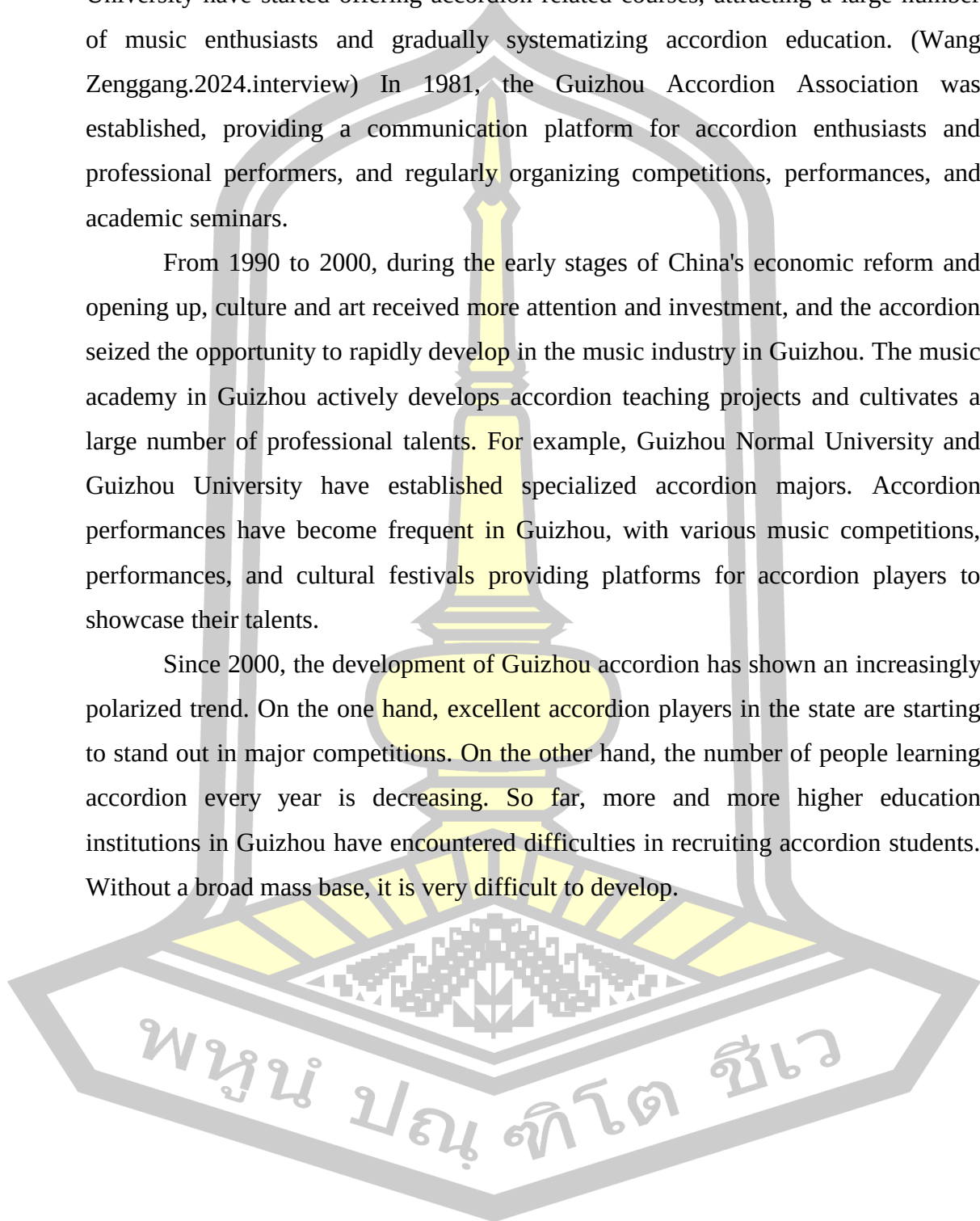
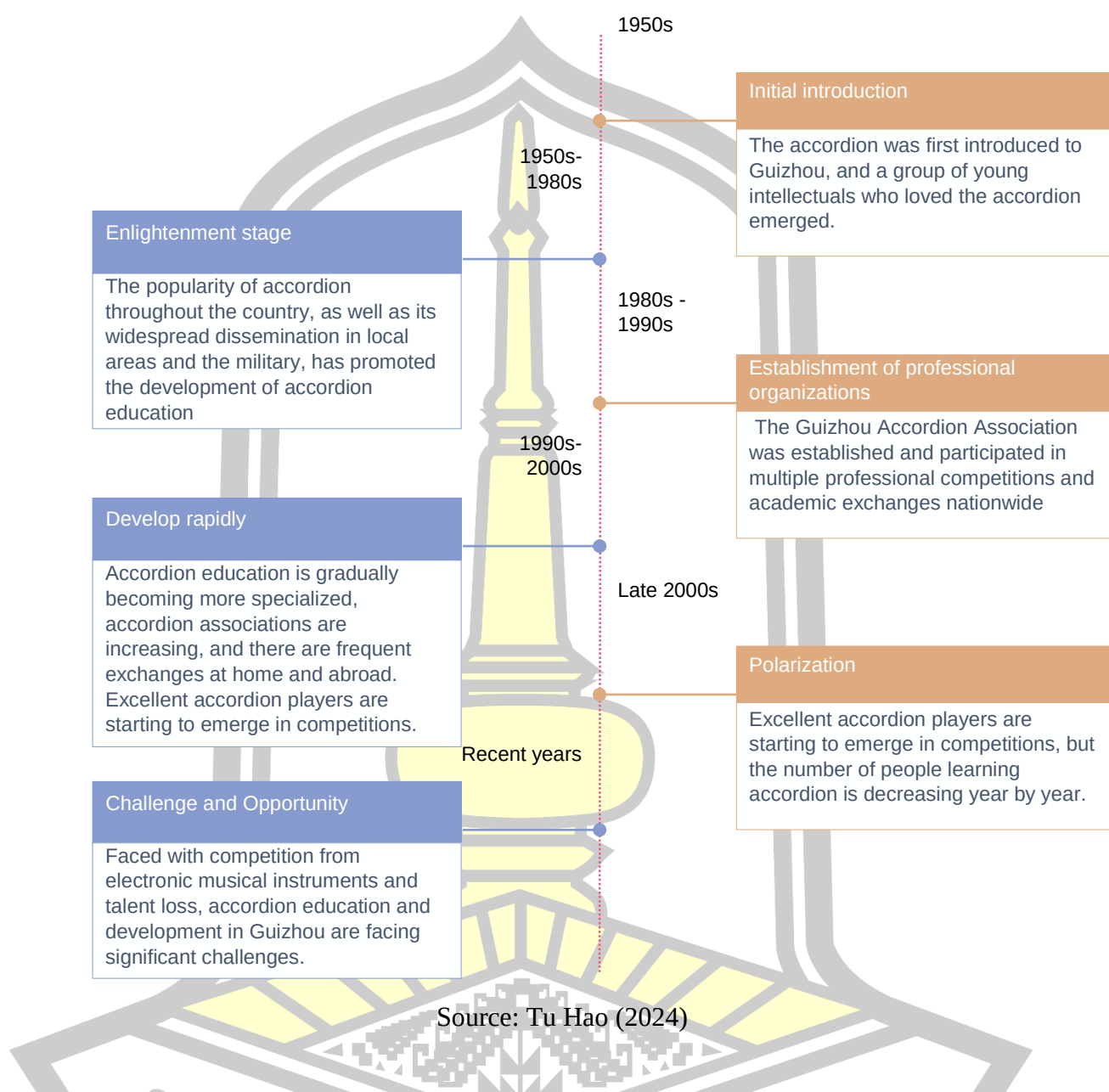


Table 2. Guizhou Accordion Development Timeline



2.3 Common knowledge about accordion

2.3.1 Introduction to Accordion

The accordion is a free reed wind instrument that uses airflow to stimulate the reed to vibrate and produce sound. In 1829, Austrian Damien completed the prototype of the modern accordion. The early accordions had a simple structure, few keys, and a narrow range. With the development of history and the improvement of performance level, the accordion has improved its transmission structure, expanded its range,

increased resonance, changed its timbre, and improved its structure over the past 200 years. At present, two major series have been formed, namely keyboard accordions and button accordions, a large family of different grades, specifications, and colors, which are widely used. (Liang Meng Yuan,2020)

The accordion has a wide range, stable pitch, unique timbre, and easy volume control. The right-hand keyboard part functions like a piano, and the left-hand bass part can play fixed chords of different natures or melodies. Both hands can play music of various forms and genres. (Liang Mengyuan, 2020)

Nowadays, button accordions are mainly popular in the Soviet Union and some Nordic countries. In other countries and regions, the most popular is the keyboard accordion. Since its creation, the accordion has made significant and revolutionary developments in manufacturing technology, playing skills, and professional accordion music creation. The 185 bass high-end accordion produced by the Holland Piano Factory in West Germany has become a treasure that the international accordion community admires, yearns for, and desires. Modern accordions can not only be used as accompaniment, solo, duet, ensemble, and concerto, but can also play large-scale original music works by classical music masters alone. With the continuous improvement of the accordion as a musical instrument and the rapid development of playing skills, professional accordion music creation has attracted the attention of many composers, and more and more works have been created specifically for the accordion. In short, in more than a hundred years, the accordion has developed from its initial prototype to today's perfect and exquisite instrument. Its development speed is very amazing and rare in the history of musical instrument development. (Liu Yi ,2007)

The accordion is one of the most widely used musical instruments in the world. In modern times, the accordion has occupied an extremely important position not only in the professional music world, but also in popular music and cultural life. As early as 1931, Germany established a professional accordion school in Trossingen, and in 1948 the school was changed to the National Accordion Academy.

In the UK, the accordion is regarded as an indispensable and important tool for the development of music education. In 1936, the "British Accordion Performers Academy" was established, which made an important contribution to the development

of the British music industry and made the UK one of the countries with the most prosperous accordion music creation and the richest literature. The International Music Organization established the International Accordion Association and often held international accordion competitions. Some famous music schools in the West have established accordion departments, and some ordinary universities have also opened accordion majors. (Chen Qing,2015)

Initially, the accordion was introduced to China as a Western instrument, mainly based on traditional European accordion with relatively simple structure. The performance of accordion mainly relies on word of mouth, and the technical instruction is mostly informal. The performers are mostly self-taught. At that time, the accordion used was mostly traditional.

Later, with the specialized development of accordion in China, free bass accordion and key button accordion emerged. With the development of technology, the emergence of electronic accordion has provided more possibilities for performance, expanding the diversity of timbre and sound effects.

The accordion plays an important role in traditional festivals, celebrations, and community activities, and its playing skills and performance styles continue to evolve with the needs of events. The playing of accordion has increased in various cultural exchange activities, combined with the music styles of other ethnic groups, forming new forms of performance.

2.3.2 Types of Accordions

The following are the commonly used types of accordion worldwide, These 20 accordion types reflect the diversity of this instrument around the world. Each type has distinct features in terms of design, scale, playing technique, and its association with different cultural and musical traditions:

Table 3. Types of Accordions

Accordion Type	Region of Origin	Description
Piano Accordion	Worldwide	Features a piano keyboard on the right hand and bass buttons on the left. Common in Western music genres.
Chromatic Accordion	Worldwide	Uses a chromatic scale for all keys, with buttons for both hands. Allows for versatile playing in all keys.
Diatonic Accordion	Europe, North America	Often used in folk music, it has a limited number of keys and employs a bisonoric system (each button produces two notes).
Button Accordion	Europe (e.g., Italy, France)	A variant of the chromatic accordion with buttons instead of piano keys, popular in European folk traditions.
Bandoneón	Argentina, Uruguay	A type of concertina used primarily for tango music, with a unique sound and a more compact form compared to other accordions.
Concertina	Europe, UK, North America	Similar to the accordion but with a smaller, hexagonal shape, often used in folk and traditional music.
Free Bass Accordion	Worldwide	Allows independent bass and chord accompaniment, unlike the standard bass system, offering more flexibility in playing.
Hand-Pumped Accordion	Asia (e.g., China, India)	A small, hand-pumped accordion commonly used in folk music, especially in Asian countries, with a compact and portable design.
Squeeze Box	Worldwide (Informal Term)	A colloquial term for any type of accordion, particularly the small diatonic ones used in folk and regional music.
Tango Accordion	Argentina, South America	A type of accordion closely associated with tango music, similar to the bandoneón but with differences in sound and structure.
Electronic Accordion	Worldwide	Uses electronic technology to simulate accordion sounds, often with various tone

Accordion Type	Region of Origin	Description
		options and adjustable settings for pitch and effects.
Super Thin Accordion	Worldwide	A lightweight, slim design accordion, made for portability and ease of travel, while still offering rich sound.
Bellowed Accordion	Europe	A type of hand-pumped accordion with a bellows system, widely used in European folk music, characterized by its expressive sound.
Bass Accordion	Worldwide	Focuses on the bass side of the accordion, used in genres like jazz and blues where bass accompaniment is essential.
Country Accordion	USA, Europe	Common in country and folk music, often simple in scale and system, with a mellow sound suitable for slower, heartfelt melodies.
French Accordion	France, Europe	A button accordion known for its smooth sound and style, typically used in traditional French chanson and folk music.
Alpine Accordion	Austria, Germany, Switzerland	Popular in the Alpine regions, this accordion is characterized by its bright sound, suited for traditional Alpine folk music.
Romanian Accordion	Romania, Eastern Europe	Widely used in Romanian and Eastern European folk music, with a powerful sound that complements lively rhythms and melodic tunes.
Balkan Accordion	Balkans	Associated with the music of the Balkan region, the sound and playing style fit the fast-paced, emotionally charged rhythms of local folk and dance music.
Turkish Accordion	Turkey, Middle East	Common in Turkish and Middle Eastern folk music, known for its distinctive tone, which complements the region's passionate melodies and rhythms.
Scandinavian Accordion	Nordic Countries (Sweden, Finland,	Popular in Scandinavian folk music, known for its rich, melodic sound and suitable for more

Accordion Type	Region of Origin	Description
	etc.)	intricate tunes with complex rhythms.

Source: Tu Hao (2025)

2.3.3 Introduction to Accordion Types in Guizhou

The evolution of accordion is a dynamic process, reflecting the adaptation and innovation of local culture. From its initial introduction to its diverse applications today, the accordion has continuously developed its role in playing techniques, sound effects, and cultural activities, showcasing the vitality and diversity of traditional music in Guizhou.

At present, the types of accordion instruments circulating in Guizhou Province are very limited. According to the author's investigation, there are only the following types of accordion instruments in Guizhou.

1) Traditional Bass Keyboard Accordion

The traditional keyboard accordion is the most common accordion in Guizhou. Its right-hand part is a twelve-tone keyboard like a piano, and the left-hand bass part is a key button form. The first two rows are single-tone, and the last four rows are divided into major triads, minor triads, seventh chords, and diminished seventh chords. The left-hand bass part has a range of only one octave, of which sixty keys cover all notes, and the other keys are just repeated, which is convenient for the performer to have a smaller span between notes.



Figure 1. Basic structure of a traditional bass piano accordion

Source: "Accordion Tutorial" by Tang Jianguo (2017)

The right hand part of the keyboard accordion (Stradler system) is arranged in the same way as the piano. The development of the accordion in the 1860s gradually formed two major categories: button type and keyboard type. Since then, the button type and keyboard type have developed in parallel. The standard type is: a keyboard accordion with 41 keys for the right hand and 120 bass and chord keys for the left hand. In addition, the left hand keys have 120 bass and chord keys (plus a row of minor third counterpoint bass), 140 bass and chord keys (plus a row of augmented chord keys)

The accordion's tone changer can simulate the effects of different instruments: such as flute, piccolo, bassoon, etc. The accordion's tone has fixed gears, which are selected by the tone switch (single choice). The tone switch controls the tone by selecting reeds of different tones through the mechanical structure behind the connecting rod. The left-hand button and the right-hand keyboard have their own independent tone switches to control the tone, both located above it.

The timbre is represented by symbols in the following format. The main elements are circles, grids drawn by horizontal lines, and dots in the grids. A grid

represents a reed of a basic timbre. The upper grid is for high notes, and the lower grid is for low notes (octave relationship). The dots in the grid represent the reed of the selected basic timbre, that is, its air port is open. Taking 3 grids as an example, although there are only 3-4 basic timbres, more types of timbres can be combined.

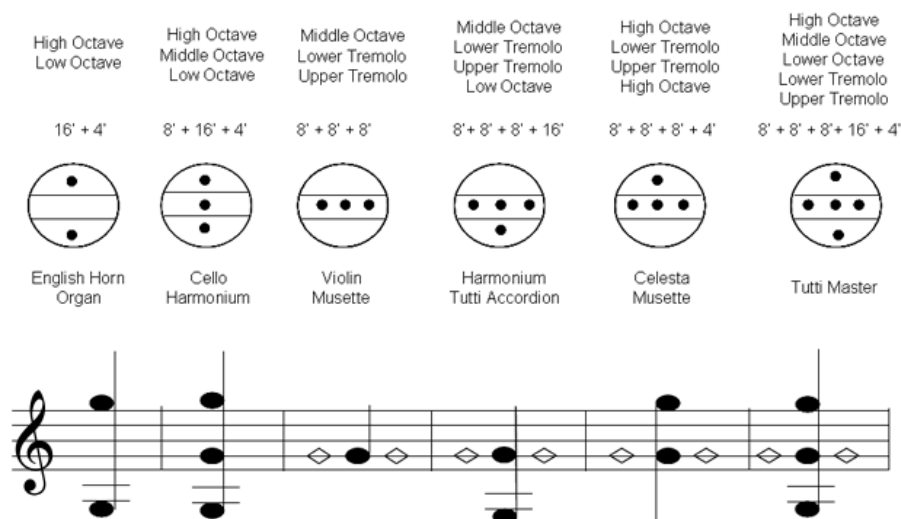


Figure 2. Accordion pitch changer (general purpose)

Source: "Accordion Tutorial" by Tang Jianguo (2017)

Treble Registers of the Standard Accordion

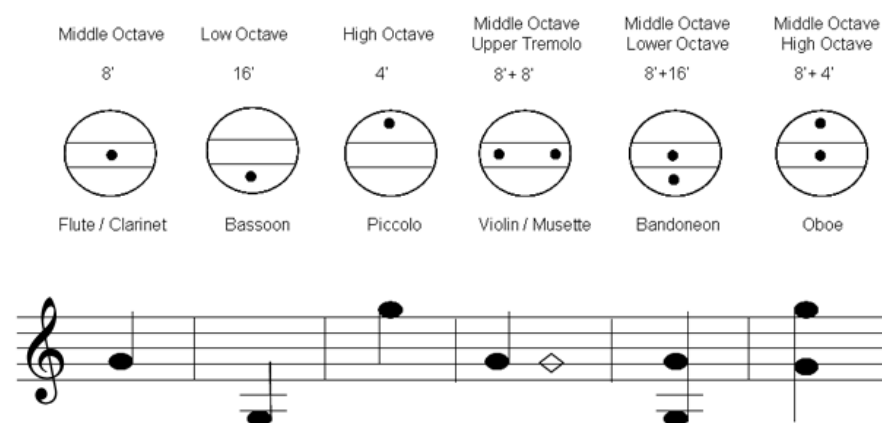


Figure 3. Accordion pitch changer (general purpose)

Source: "Accordion Tutorial" by Tang Jianguo (2017)

The more basic notes there are (i.e. the more dots on the clef), the louder they actually sound because there are more open pores. So, at the same velocity, the sixth note will sound louder than the first and second notes.

The keyboard accordion has rapidly gained widespread popularity worldwide because the arrangement of its right-hand keyboard is exactly the same as that of the piano, organ, and organ. It has gradually moved from an entertaining folk instrument to the stage, professional art groups, and professional art schools. With the improvement of the art of accordion performance, the scope of accordion performance works has also continued to develop and expand, from tonal music to polyphonic music, from traditional music to modern music. However, the range of the left-hand bass key of this keyboard accordion can only play a set of bass keys and chord keys of the seventh melody range, which will inevitably affect the expressiveness of the accordion music art. Therefore, performers and manufacturers have continuously put forward new requirements for the shortcomings of this structure.

In Guizhou folk culture, this type of accordion is frequently used, especially in community activities, because the left hand is a chord, which is more convenient for accompaniment, and compared with free bass and key button accordion, it is lighter in weight. When accordion students start learning, they mostly use this type of accordion.

2) Dual System Free Bass Accordion

The dual-system free bass accordion evolved from the traditional keyboard accordion. It is designed for the left hand and breaks the limitation that the left-hand bass can only play one octave, expanding it to four and a half octaves. Adding a switch between the left-hand bass and the tuner, you can set the free bass and traditional bass at the same time, and use this switch to switch the system. The emergence of the free bass accordion has greatly expanded the range of works that the accordion can play. Its emergence is a great change and progress in the history of accordion development, which makes the accordion in line with international instrumental music and more professional.

The dual-system free bass accordion mainly appears in the professional students of teachers in well-known universities such as Guizhou University, Guizhou Normal University, Guizhou University for Nationalities, or students led by well-

known professors in Guiyang. At present, the most used in Guizhou is the Russian-made, 120-key left-hand dual-system convertible free bass accordion (Figure 11). Its characteristics are: the right-hand keyboard is 41 keys, and the left-hand keys maintain the traditional 120 bass and chord key structure. On the basis of the left-hand key converter, the traditional accordion chord key structure is converted into a unified sound quality, reaching a four-octave range of melody bass. It can realize the mutual conversion between the traditional 120-key phoneme structure and the free bass phoneme structure. When the Russian-made dual-system free bass accordion is converted into a free bass structure, the pitch arrangement of the left-hand free bass keys is a chromatic structure arrangement. This arrangement structure is formed according to the right-hand key structure of the Russian key accordion, and the range can reach four octaves. There are two main types of free bass: B system (Figure 12) and C system (Figure 13).



Figure 4. Free Bass Accordion

Source: Tuhao from fieldwork in September 2023

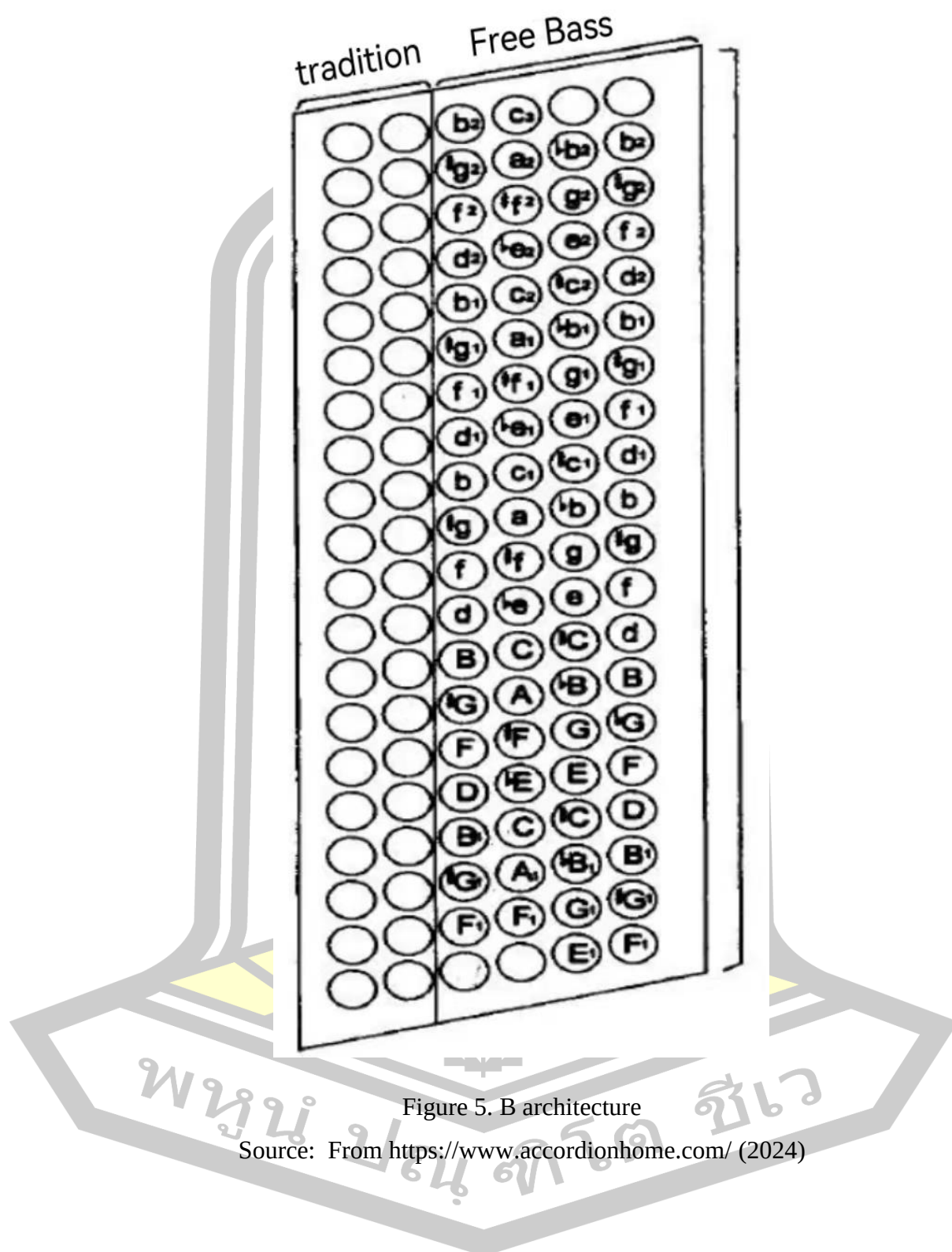


Figure 5. B architecture

Source: From <https://www.accordionhome.com/> (2024)

In some professional music colleges and training institutions in Guizhou, free bass accordion may be taught. Compared with traditional accordion, the free bass accordion has two systems on the left hand, a heavier body, and the ability to play technically more difficult pieces, so it appears more frequently in professional learning.

In traditional festivals and cultural activities, the free bass accordion is played by professional students. More situations are used for music festivals, competitions, and professional learning in universities.

4.3.3 Button accordion (also known as bayan accordion)

The left-hand structure, bellows, and transducer of the bayan accordion are the same as those of the free bass keyboard accordion, while the right-hand part uses larger keys than the left-hand bass part to replace the keyboard, forming a serpentine arrangement. This arrangement gives the bayan accordion a wide range that the keyboard accordion cannot achieve, making it the instrument with the widest range after the piano. The close arrangement of the right-hand keys allows the performer to easily play within two octaves, an advantage that even the piano cannot match.



Figure 7. Bayan accordion

Source: Tuhao from fieldwork in September 2023

The keys of the right hand of the bayan are generally divided into three, four or five rows, and the keys of the left hand have five or six rows. Professional bayans are equipped with a pitch changer that can change the pitch. In order to achieve the necessary balance between the sounds of the left and right hands, the performer must use the mute button located on the upper left side of the instrument in addition to the pitch changer. Common bayan accordions have three, four or five rows. From the perspective of the pronunciation structure, the first, second and third rows are basic keys, and the fourth and fifth rows are auxiliary keys. That is, the fourth row is a repetition of the first row of keys, and the fifth row is a repetition of the second row of keys. This five-row bayan accordion is mainly designed for convenient fingering during performance and training. The high notes of the right hand are all at the bottom, and the bass part is at the top. For example, Figure 15 : The keys are arranged up and down to form a minor third, and Figure 16 : The keys are arranged diagonally outward to form a minor second. Figure 17 : The phoneme diagram of the right hand keys of the bayan accordion.

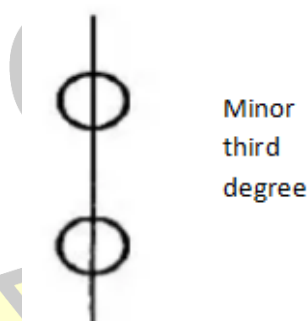


Figure 8. Minor third

Source: From <https://www.accordionhome.com/> (2024)

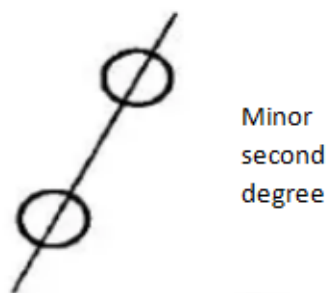


Figure 9. Minor second

Source: From <https://www.accordionhome.com/> (2024)

The Bayan accordion and the free bass accordion are more commonly used in professional academic environments, but less commonly used in folk music because Bayan is a key button accordion with complex right-handed keys, which is more challenging and technically difficult, and more complex in structure and performance. Some professional music colleges in Guizhou can carry out teaching of Bayan accordion and free bass accordion.

Table 4. Classification of common accordions in Guizhou

Folding Type	describe	Key Features	scenes to be used
Piano Accordion (Stradella System)	Left-hand keys, right-hand keyboard. The keyboard has 41 right-hand keys and 120 left-hand bass and chord keys	The timbre can simulate the effects of different musical instruments. The range of the left-hand bass key button can only play a set of seventh-degree melody range bass keys and chord keys.	Folk music, classical music, folk music
Bayan Accordion	A button accordion common in Russia and Eastern European	Multi-row keyboard, wide range, rich timbre. - Complex design, can play	Eastern European music,

	countries, often with intricate designs and rich tones.	multiple parts at the same time.	Folk music, classical music
Free Bass accordion	The switchable dual-system free bass expands the melodic range of the bass keys, achieving coordinated and unified pronunciation of the left and right hands with pure timbre, changing the structure of the traditional piano where the left-hand bass keys can only reach the seventh range.	The left hand's range is expanded by nearly 5 octaves, and it can play melodies, intervals, original chords, and transposed chords in different ranges just like the right hand. It is no longer limited to the fixed chords of traditional bass, and can also switch between free bass and traditional bass through a conversion device.	Eastern European music, folk music, classical music

Source: TuHao (2025)

According to the author's investigation, there are only three types of accordions among students in Guizhou's major universities. Most students majoring in accordion at Guizhou University use traditional bass and free bass, while Guizhou Normal University only has traditional bass and free bass. Guizhou University for Nationalities has traditional bass, free bass, and bayan accordions. Students in other universities, cities, and counties in Guizhou mostly use traditional bass accordions. In fact, there are far more types of accordions in music schools such as Sichuan Conservatory of Music, Tianjin Conservatory of Music, and Central Conservatory of Music. There are also popular accordions, which are light in weight and exquisite in appearance. They are not suitable for playing Baroque works, but they are very

flavorful for playing jazz and other styles of music. The electronic keyboard accordion, also known as the MIDI accordion, was introduced from France. Its principle is similar to that of the electronic piano. It comes with its own accompaniment, can adjust the length of the notes, and has a three-dimensional and rich performance effect.

In short, the structure of the left-hand free bass part of the accordion, whether combined with a keyboard accordion or a button accordion, will be a major revolutionary development in the history of the accordion. It can be said that the left-hand button structure of the free bass accordion has developed to the most perfect stage.

In summary, the above literature review roughly introduces the general knowledge, development process, performance characteristics, and important position of accordion in music education and cultural life. Overall, it emphasizes the widespread application and educational value of the accordion as a multifunctional instrument, demonstrating its importance in music culture.

2.4 Accordion Playing Techniques

At present, the research on modern accordion playing techniques at home and abroad mainly focuses on the compilation and introduction of modern works techniques and the analysis of a certain composer's creative style and representative works. The exploration of the combination of new techniques and musical expression is relatively weak. Based on the techniques and materials I have come into contact with in my studies and actual performances, the author has sorted out and analyzed these aspects. It is hoped that through the research of this topic, we can have a deeper understanding of accordion works, thereby broadening the thinking of accordion players and improving their performance techniques and musical expression.

In Wang Min's "Accordion Performance Techniques" (2015), it is mentioned that the basic structure of the accordion, the operation of the bellows, and the coordination and cooperation of the left and right hands. This book provides systematic practice guidance to help learners master playing techniques. This book starts with the development process of accordion and the structure of instrumental music, and provides a detailed introduction to the basic playing techniques of

accordion. In the book, a step-by-step practice method is designed for the learning process of performers.

In Zhang Tao's paper "Emotional Expression in Accordion Performance" (2014), emotional expression in accordion performance is explored, emphasizing that performers should inject emotions into music through mastery of techniques. The accordion is not only a display of skills, but also a carrier of artistic transmission. The paper analyzes the emotional control methods in accordion playing, and elaborates on how to achieve emotional transmission through the control of the bellows, key touching methods, and rhythm control.

In Li Zhenhua's paper "On the Importance of Wind Box in Accordion Performance - Control and Common Techniques of Wind Box" (2017), the focus is on the control technology of wind box in accordion performance. As the core part of the accordion, the use technique of wind box is crucial to the performance effect. The paper provides a detailed introduction to the control methods of the bellows, such as the coordination between breathing and bellows, how to adjust volume and tone through bellows, and other techniques, providing practical guidance for performers on bellows operation.

In Kong Juan's "Research on the Communication of Contemporary Chinese Accordion Music" (2017), it is mentioned that every technical training of accordion playing, such as: flexibility of left and right fingers, touch training, bellows, coordination and control of breath, analysis of music, etc., requires the performer to practice repeatedly. "One minute on stage, ten years of practice off stage" is the truth. The practice here is not a simple "dead practice" according to the score, but it must be combined with the performer's active thinking on the technical treatment of the music to make it a "live practice". For example, in accordion playing skills, the control and use of bellows can be said to be an art. The quality of bellows technology is directly related to the performer's interpretation and performance of music content with different styles and characteristics.

As an instrument that can play both melody and harmony, the accordion's general playing techniques cover multiple aspects. By summarizing and organizing relevant literature on accordion playing techniques, 13 accordion playing techniques were identified, mainly including:

1) Key operation: The keyboard of an accordion is usually divided into two parts: the note keyboard on the right hand and the chord keyboard on the left hand. The layout of the left and right buttons is different, and the basic hand shape for left and right hand playing is that each joint is arched and curved. This greatly tests the flexibility of the fingers.



Figure 10. Left hand and right hand shapes

Source : <https://image.baidu.com/>

2) Finger technique: The right hand usually uses a piano like fingering technique, with bent and flexible fingers, and the index finger, middle finger, ring finger, and little finger pressing the keys one by one. The left hand is responsible for pressing bass or chord buttons, usually requiring fingers to stretch and adapt to different intervals. When playing this score example, press the CDEFG with your right fingertip 12345 in sequence:



Figure 11. Touch key finger technique

Source : <https://image.baidu.com/>

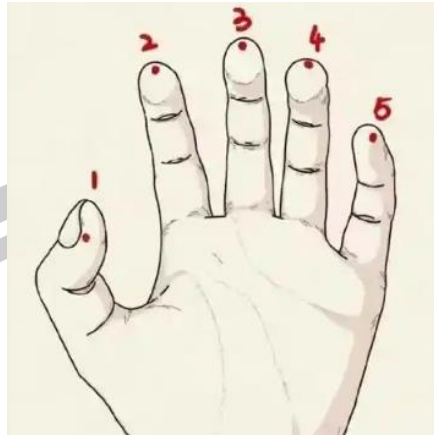


Figure 12. Correct touch key position

Source : <https://image.baidu.com/>

3) Independence and coordination: The independence requirements for the right and left hands are high. The chord control of the left hand needs to be coordinated with the melody of the right hand to form a harmonious overall expression. Maintain the first note of each section and play the other fingers evenly.

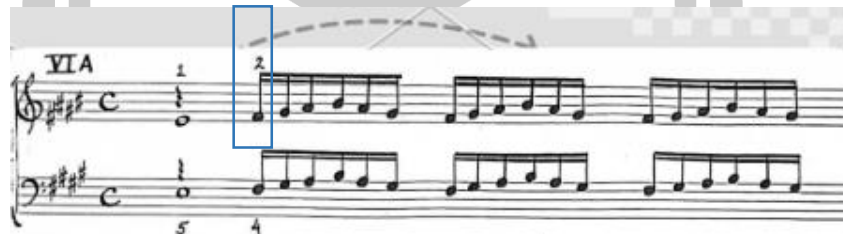


Figure 13. Left and right hand independent voice

Source : <https://image.baidu.com/>

4) Opening and closing of bellows: Players need to adjust the volume and tone by controlling the opening and closing speed of the bellows. Quick opening and closing of the bellows can produce a stronger volume, while gentle operation of the bellows can create a soft atmosphere. Left arrow represents open, right arrow represents close.



Figure 14. Accordion bellows

Source : <https://image.baidu.com/>

Figure 15. Example of switch bellows spectrum

Source : <https://image.baidu.com/>

5) Stability of the bellows: When operating the bellows, the performer is required to maintain a steady airflow to avoid fluctuations in sound quality. The stability of the bellows is closely related to the smoothness of the performance.

6) Shake the bellows: By rapidly and gently opening and closing the bellows with the left wrist, a vibrato like effect is produced. Tremors can increase the expressiveness of notes and make melodies more vivid. Open (→), close (←)



Figure 16. Accordion bellows

Source : <https://image.baidu.com/>

7) Interruption: When learning accordion staccato, most rely on the agile and short movements of the fingers themselves, rather than relying solely on wrist movements. Dun Yin is good at expressing lively and lively emotions, usually appearing in fast-paced melodies

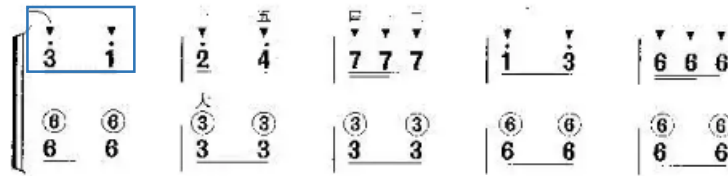


Figure 17. Interruption in Chinese music notation

Source : <https://image.baidu.com/>

8) Slippery: Accordion playing glissando, also known as gliss or scraping, is symbolized by "gliss". According to the direction of glissando, accordion glissando can be divided into upper glissando and lower glissando. Place the thumb between the middle and ring fingers, and then use the middle or ring finger to press and slide the nail back button

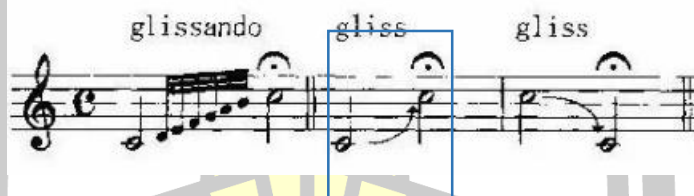


Figure 18. Examples of glissando scores

Source: <https://image.baidu.com/>

9) Multi note chord: The left hand not only needs to press the chord, but also needs to flexibly control the sound quality and volume of the chord. This requires the performer to ensure the unity and coordination of timbre when independently manipulating each chord note.



Figure 19. Left hand evenly touches the keys

Source : <https://image.baidu.com/>

10) Independent left-hand melody: In modern accordion playing, the left hand sometimes plays the melodic part, and the performer needs to proficiently use the techniques of playing single notes with the left hand, such as rapid scales, jumping notes, etc.



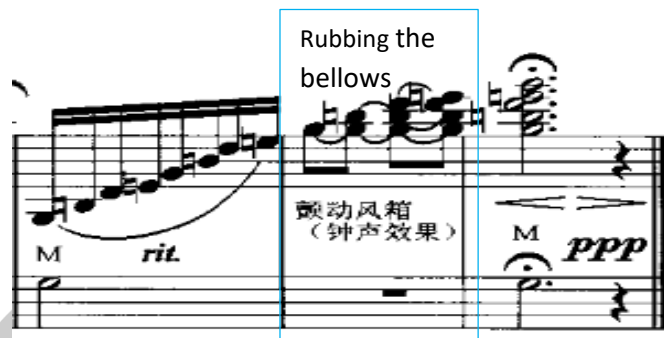


Figure 21. Example of Rubbing Wind Box Score

Source: <https://image.baidu.com/>

12) The use of voice changers: producing different tone effects through different voice changers. With rhythm processing, performers can express the emotions of different scenes or sound effects in music to the fullest.



Figure 22. Imitating the sound changer of a small bagpipe

Source: <https://image.baidu.com/>



Figure 23. Accordion voice changer

Source: <https://image.baidu.com/>

13) The use of vent holes: In some works, vent hole sound effects are added to simulate sound effects such as waves and breathing when depicting unique scenes.

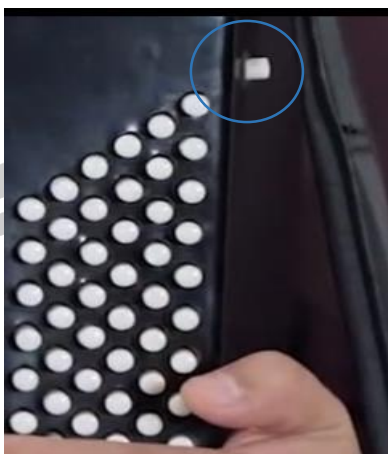


Figure 24. The vent hole is located above the left hand

Source: <https://image.baidu.com/>

In summary, The research on accordion playing techniques continues to deepen, from basic skills to advanced skills, and even to the level of artistic expression, all of which are topics that performers need to constantly explore and improve. Through continuous learning and practice, performers can not only master the technical requirements, but also achieve higher artistic levels in the expression of music.

Table 5. Accordion playing techniques

	Technique Name	Description
1	Key operation	The layout of the left and right buttons is different, which greatly tests the flexibility of the fingers
2	Finger technique	The playing techniques of right-handed scales, arpeggios, and chords, and the key techniques of left-handed chords
3	Independence and coordination	The chord control of the left hand needs to be coordinated with the melody of the right hand to form a harmonious overall expression.
4	Opening and closing of bellows	Players need to adjust the volume and tone by controlling the opening and closing speed of the bellows
5	Stability of the bellows	When operating the bellows, the performer is required to maintain a steady airflow to avoid fluctuations in sound quality

6	Tremor	By rapidly and gently opening and closing the bellows with the left wrist, a vibrato like effect is produced
7	Interruption	Performers can produce interruption effects by flexibly operating the keyboard, quickly switching the smoothness and bouncing sensation of notes
8	Slippery	Slippery techniques use smooth finger movements and the coordination of the left wrist to connect two notes, creating a unique sound effect
9	Multi note chord	The left hand not only needs to press the chord, but also needs to flexibly control the sound quality and volume of the chord
10	Independent left-hand melody	In modern accordion playing, the left hand sometimes plays the melodic part, and the performer needs to proficiently use the techniques of playing single notes with the left hand, such as rapid scales, jumping notes, etc
11	Intensity and dynamic control	The control of intensity and the variation of volume are very important. Performers need to finely adjust the volume and length of notes through the control of the bellows
12	voice changers	Producing different tone effects through different voice changers
13	vent holes	In some works, vent hole sound effects are added to simulate sound effects such as waves and breathing when depicting unique scenes

Source: Tu Hao (2025)

2.5 Theories used in the study

2.5.1 Musicology

Musicology serves as a foundational framework for comprehending the diverse dimensions of music and its cultural significance. With its multifaceted categories such as music morphology, technology, sociology, and aesthetics, musicology offers a comprehensive exploration into the intricacies of music and its relation to society. The evolution of ethnomusicology over the past decade exemplifies an expanding focus on the study of minority traditional music, culminating in a broader perspective that encompasses the examination of both music within cultures and cultures through music. This shift emphasizes a departure from mere musical analysis towards the profound exploration of cultural phenomena and behavioral awareness (Qian Kangning, 1991).

Musicology provides a comprehensive framework for understanding the structure of Guizhou accordion music, placing Guizhou accordion music in the context of local ethnic culture and analyzing the importance of accordion in Guizhou society, history, and cultural heritage. This framework not only facilitates theoretical research, but also provides valuable guidance for practical performance and teaching, thereby promoting the protection and transmission of traditional music in Guizhou.

2.5.2 Ethnomusicology

Ethnomusicology's essence lies in understanding the human capacity for music across diverse biological, social, cultural, and artistic contexts. Acknowledging that music extends beyond mere talent, it encompasses the profound capacity of humans to create, perform, interpret, and emotionally engage with organized sounds. This discipline contends that music is integral to humanity, equivalent to our linguistic abilities. Ethnomusicologists recognize that understanding the essence of music as a human endeavor necessitates a comprehensive exploration across cultures, eras, and geographic regions. The breadth of ethnomusicology seeks to answer the fundamental question of why and how music resonates deeply within the human experience (Rice, 2013).

Ethnomusicology provides a rich perspective for studying the relationship between Guizhou accordion and local cultural practices. By analyzing the role of the accordion in social function, musical expression, adaptation, and change, we can gain a deeper understanding of how this instrument plays an important role in expressing and shaping regional identity. This research not only helps to protect and inherit local music culture, but also provides new ideas for promoting cultural innovation and exchange.

2.5.3 Musical Instruments

All musical instruments "have a specific timbre, or produce a sound, or several sounds of a specific pitch, or at least provide materials that produce noise continuously for a certain period of time." Musical instrument research has now become an international discipline. The research on national musical instruments in various countries around the world, the existing musical instrument research specifically covers: collection catalog, terminology, classification, structure, morphology, vibration mode, resonance mode, percussion mode, production

materials, decoration, style and playing techniques, the social function, cultural function and belief of musical instruments, the status and training methods of instrument players, the symbolic meaning and aesthetics of musical instruments are all the objects of musical instrument research. (Liu Yan, 2018)

From the perspective of instrumental studies, the Guizhou accordion is not only a musical instrument, but also an important component of local culture. A detailed description of common types of accordion in Guizhou, including their structure, playing techniques, cultural background, and social functions, can help to understand the unique position of this instrument in local music and promote the protection and transmission of traditional music in Guizhou.

2.5.4 Western Music Theory

Western music theory includes music aesthetics, music history, music ethnology, music psychology, music education, etc. In the fifth chapter, the author uses Western music theory to analyze the form, melody, harmony, performance technique, performance theory and performance method of the accordion.

Analyze the Guizhou accordion from the perspective of Western music theory, focusing on its structure, harmony, melody, rhythm, and multiple cultural meanings. The accordion combines the music and cultural elements of Guizhou's ethnic minorities to form a unique style. This process is explored using the cross-cultural analysis framework in Western music theory, which not only helps to gain a deeper understanding of the unique position of accordion in Guizhou music, but also provides a new perspective for cultural exchange and integration in the context of globalization.

2.5.5 Chinese Music Theory

Chinese music theory is different from Western music theory, and its music generation mechanism is also different. Chapter 5 uses Chinese music theory as a carrier to analyze the national characteristics of accordion works, melodies, and music structures.

"The Elements of Traditional Chinese Melodies" discusses the scales, patterns, rhythms, beats, and tempos of traditional Chinese melodies, as well as the unique techniques of melodic expression and the methods of organizing and developing

melodies. This article primarily explores how to use traditional musical scales and patterns to analyze accordion works in the ethnic music of Guizhou.

In this study, qualitative theories and methodologies were applied. For instance, during stages such as literature analysis, historical reviews, field investigations, interviews, and observations, qualitative research methods were employed to acquire research data. These methods were then employed to analyze the gathered data and draw research conclusions.

In summary, the literature review discusses the theoretical framework of the research, including ethnomusicology, musicology, folklore studies, and qualitative research. Ethnomusicology studies traditional music within different ethnic groups, musicology examines various musical themes, and folklore focuses on the documentation and preservation of cultural knowledge.

Qualitative research methods, such as historical reviews and field surveys, are essential. This section outlines the theoretical framework for the study of accordion music in Guizhou, providing insights into ethnomusicology, musicology, folklore studies, and qualitative research methods. By integrating these theories, the research can explore the historical and cultural significance of the accordion in Guizhou.

2.6 Literature and Related Research

The theoretical research on accordion in China only began in the early 1980s and has achieved many remarkable research results so far. Among them, there are many veteran accordion theorists and educators such as Chen Yiming, Li Cong, Song Liquan, and Wang Yuping who have worked tirelessly, as well as new forces such as Gao Jie, Shen Bo, Yin Qi, and Lei Yanjia who have joined. It is the diligence and perseverance of scholars from generation to generation that have enabled China's accordion theory research to continuously climb to new heights. Both the breadth and depth of research have greatly improved and enhanced compared to before.

Through literature review, there is a lack of papers on the development of Guizhou accordion. The relevant papers can be summarized as follows:

Gao Jie (2003). Conducted a study on the development history of Chinese accordion music and art. The prominent significance of this article lies in a detailed review of the development process of accordion art in China. In chronological order,

it provides detailed explanations on issues such as instrument manufacturing, music education, musicians, and original music.

Shan Jianxin (2012).Conducted a comparative study of accordion culture between China and Russia. The article focuses on the cultural identity, music creation, music education, and other issues arising from the accordion in China and Russia, and discusses the impact of political and economic environments on the development of accordion art.

Liu Jianting (2015).Conducted a study on the social function of Chinese accordion art, focusing on the research of accordion. The article examines the evolution process of accordion after its introduction to China, and examines the emergence and transformation of accordion art's social function in various periods of China. A comprehensive interpretation of the Guizhou accordion is still rare in the field of accordion related research in China. However, observing the art of accordion from a dynamic perspective and placing it in the context of social humanities to verify the mutual balance and mapping between this instrument and the social environment of Guizhou is more profound than simply studying the instrument itself.

Wang Yuping (2000).At the Turn of the Century - Several Issues Concerning the Development and Construction of Chinese Accordion Specialty. In the article, the development history of accordion art in China is reviewed. Based on this, it is pointed out that the turn of the century was a critical period for the development of accordion art, and some ideas and suggestions are proposed for the development of Chinese accordion art.

Li Yuqiu (1994).The Call of History - A Concept of the Chinese Accordion School. The article reviews the development trajectory of the accordion after its introduction to China. He believes that Chinese accordion art needs to establish its own school, and points out that the key to the development of Chinese accordion art is not only the support of excellent original works, but also the strong promotion of performers.

Chu Xiaoming (2010).Cnducted a study on the interaction between Chinese accordion art and social and cultural environment since the 21st century. In the article, Chinese accordion art was studied in the context of social and cultural environment, and the relationship between the two was explored in depth and detail.

Wang Yuping (2008).Provides a historical review of the development and construction of the accordion major at Tianjin Conservatory of Music, a young and rapidly developing major. In the article, the history of the construction and development of the accordion major at Tianjin Conservatory of Music is reviewed, and the issues that should be noted in the construction of the accordion major at Tianjin Conservatory of Music and its future development are proposed.

Zhu Jingbai's (2009).Reflections on the Reform of Accordion Professional Education.In the article, some thoughts were given to the educational reform of accordion major. He believes that in the era of knowledge economy, in the competition between music and culture, the Chinese accordion music art must undergo a revolution, that is, accordion education should be combined with modern high-tech music equipment, while paying attention to a more comprehensive talent training model.

Chen Jianyi (2022) .Review and Reflection on Accordion Teaching in Chinese Universities. In the article, a comprehensive analysis and reflection were conducted on the current situation of accordion teaching in universities, and suggestions were put forward for accordion teaching in Chinese universities, such as constructing a sound accordion discipline and effectively guiding accordion education practice. In addition, many academic predecessors are constantly enriching the research field of accordion theory in China from different perspectives.

Wang Zenggang and Wang Huawei (1997).Discussed the issue of popularizing teaching from the 1996 accordion grading examination in Guizhou Province. The article discusses the importance of promoting accordion and building a teaching staff in Guizhou through grading exams.

Tao Ran (1997).Introduction to Accordion Grading in Guizhou Province. The article provides detailed information on the first and second accordion grading exams in Guizhou, and also emphasizes the importance of the learning process.

In summary, there are relatively few targeted studies on the Guizhou accordion. Apart from some experts and scholars within Guizhou province who have internally published some literature, there have been no works on the Guizhou accordion in China or internationally. Although there are some literature published by experts and scholars within the province, they lack systematicity and

comprehensiveness. Previous studies have systematically reviewed and analyzed the development of accordion in Guizhou Province, which further emphasizes the importance of this research topic. Based on the above situation, the author will summarize and organize the information and survey results, and tentatively propose some of their own opinions on the future development direction of Guizhou accordion, hoping to contribute to relevant research in the future.



CHAPTER III

Research Methodology

This study selected Guizhou Province as the research area for accordion instruments and selected key respondents as research clues. This chapter is divided into two parts, one is the research scope and the other is the research process. The research scope includes the research content scope and the research location scope. The research content scope includes the investigation and summary of the development status of accordion. The research process includes the selection of survey subjects and the selection of research tools.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research site

3.1.3 Scope of Time

3.2 Research Process

3.2.1 Selected sites and Informants

3.2.2 Research Tools

3.2.3 Date Collections

3.2.4 Date Management

3.2.5 Date Analysis

3.2.6 Summary of Chapters

3.1 Research Scope

3.1.1 Scope of Content

The research focuses on three main aspects: the historical trajectory of the accordion's introduction and evolution in Guizhou, analysis of key playing techniques in representative works, and the social role of the accordion in cultural practices within Guizhou communities

3.1.2 Scope of Research site

Guizhou Province is located in the Yunnan-Guizhou Plateau. The terrain is high in the west and low in the east, sloping from the center to the north, east and

south. The average altitude is about 1,100 meters. The climate is warm and humid. It belongs to the subtropical monsoon climate zone and is characterized by the same season of rain and heat.

Guizhou Province was selected due to its rich cultural diversity, including significant Miao and Buyi communities, which have integrated the accordion into their local musical traditions, making it an ideal setting for this study.



Figure 25. Map of Guizhou Province, China

Source: <https://chinafolio.com/provinces/guizhou-province/>
(Accessed Oct.10, 2023)

3.1.3 Scope of Time

Feb.2022 to Oct. 2024

3.2 Research Process

3.2.1 Selected sites

Research site:Guizhou Province

The reason:

First, as a place of protection for the nationalization of accordion, Guizhou Province has important research significance. Secondly, Guizhou has rich ethnic music resources. The Guizhou accordion may have integrated musical elements of different ethnic groups in terms of musical style, showing diversity and richness. Guizhou has a unique ethnic culture and musical tradition. The Guizhou accordion may be influenced by local traditional music in terms of musical style and expression, so it has unique regional characteristics and cultural connotations.

Third, the accordion can be used as an important carrier of Guizhou cultural exchange, promoting local music culture at home and abroad through performances, competitions, exhibitions, etc., and promoting the exchange and dissemination of Guizhou culture. Guizhou accordion makers or performers can innovate and develop on the basis of tradition, combining modern music elements or technical means to promote the development and transformation of accordion music.

3.2.2 Selection of Informants

Based on the research objectives, the researcher selected three groups of people as the interviewees in the field research. They are: key informants, general informant and casual informants. The following selected criteria and selected personnel will be presented.

3.2.2.1 Key informants

The criteria for selecting key informants are:

- 1) Compose Guizhou accordion music.
- 2) Be familiar with Guizhou accordion culture and development.
- 3) Professor in Guizhou accordion academic community.
- 4) Have experience in accordion teaching.
- 5) Personally experienced the development and reform of Guizhou accordion.

According to the above criteria, the researchers selected two key informants in Guizhou accordion industry: Professor Wang Zenggang of Guizhou Normal University, Professor Yin Qi of Guizhou University for Nationalities. They are outstanding representatives of Guizhou accordion development. Since there is almost no literature on the development of Guizhou accordion, the relevant information about

the history of Guizhou accordion development is passed down by word of mouth by the two professors. Through interviews with them, we can understand these objective problems and difficulties, as well as suggestions for solving the transmission of Guizhou accordion.

1) Mr. Yin Qi, as shown in Figure 2.



Figure 26. Key informant

Mr. Yin Qi (Accordion Music Exchange Scene)

source: TuHao

Professor Yin Qi, an important informant, is a renowned accordion educator who teaches accordion courses at Guizhou University for Nationalities and has over 30 years of experience in this field. He graduated from the accordion major of the Piano Department of Sichuan Conservatory of Music in 1983. He was the former vice president, professor, and master's supervisor of the School of Music and Dance of Guizhou Minzu University. He also serves as the vice chairman of the China Alliance of the International Keyboard Accordion Federation, the executive director of the Chinese Accordion Society, the president of the Guizhou Accordion Society, and the visiting professor of the School of Music of Guizhou University. Yin Qi has been engaged in accordion performance and teaching for many years. He has won the "Excellence Award" in the National Youth Professional Accordion Competition, held solo concerts many times, and published personal accordion solo albums "Foreign

Accordion Collection" and "Qing Fu Miaoling" for distribution throughout the country. In recent years, Yin Qi has published more than 20 representative papers in national core journals, such as "The History and Prospect of Chinese Accordion", "The Current Development of Keyboard Accordion in China", "The Current Development and Thinking of Free Bass Accordion in China", and "The Tradition and transmission of Improvisational Performance Culture" . He has created and adapted more than 10 accordion solo and ensemble works, which have been published in important domestic music publications such as People's Music Publishing House, Music Creation, and Culture and Art Publishing House.

2) Mr.WangZenggang,as shown in Figure 3.



Figure 27. Key informant
Mr. Wang Zenggang

Source: TuHao,from research fieldwork in September 2024

Professor WangZenggang, an important informant, is a renowned accordion educator who teaches accordion courses at Guizhou Normal University and has over

30 years of experience in this field He is a professor, master's supervisor and key teacher at the School of Music of Guizhou Normal University. He is a member of the Chinese Musicians Association, a judge of the Chinese Musicians Association's Grading Committee, a director of the Accordion Society of the Chinese Musicians Association, a director of the Chorus Society of the Chinese Musicians Association, vice president of the Accordion Society of the Guizhou Musicians Association, a director of the Guizhou Electronic Organ Society, and a member of the Education Committee of the Guizhou Musicians Association.

3.2.2.2 General informant

The criteria for selecting general informant:

- 1) She was born and raised in Guizhou.
- 2) She has many years of experience in the development of accordion culture in Guizhou.
- 3) She is a young accordion player from Guizhou Province.
- 4) Engaged in accordion education in Guizhou Province for many years.

Based on the above selection criteria, I have chosen a general informant. As follows:



Figure 28. General informant

Ms. Wang Ke

Source: Tu Hao, from research fieldwork in September 2023

Professor Wang Ke, a general informant. She is a young accordion player in Guizhou Province, a young teacher and associate professor at Guiyang University of Humanities, Science and Technology. She is a member of the Guizhou Musicians Association, a director of the Nanming District Musicians Association, a member of the Guizhou Piano Society, a member of the Sichuan Accordion Society, and a member of the Western Music Society of the Chinese Musicians Association. She has guided students to achieve excellent results in domestic and international competitions such as the "Shanghai Spring" International Accordion Art Festival, the China Singapore International Music Competition, the Italian World Accordion Grand Prix, and the Provincial College Student Art Festival. He has been invited to participate in academic seminars and music activities in Beijing, Shanghai, Chengdu, Chongqing, Kunming and other places many times, published many academic papers in China, hosted and completed related projects, actively participated in various art activities and competitions, and won the title of excellent teacher of the school many times.

3.2.2.3 Casual informant

The criteria for selecting casual informants are:

- 1) She is a local of Guizhou Province and has been studying accordion in Guizhou Province since childhood.
- 2) She is familiar with the cultural development of accordion in Guizhou Province.



Figure 29. Casual informant

Ms. ZhangSu

Source: Tu Hao, from research fieldwork in September 2024

Zhang Su, casual informant,, started learning piano at the age of six. In addition to learning keyboard accordion, She also learned Bayan accordion. During her university years, her won the third prize in the 2010 Tianjin International Accordion Exhibition Competition for Traditional Accordion. In 2011, a solo accordion concert was successfully held in Guizhou. In 2011, I was admitted as a graduate student in the School of Music at Guizhou Demonstration University. In 2013, it won the gold medal in the performance group of the Guizhou "Huaxi Summer International Art Festival". During my school years, I participated in several domestic accordion master classes and received a graduate scholarship.

3.2.3 Research tools

1) Interview Form: The interview format aims to organize and document interviews with authoritative experts, performers, and enthusiasts of the accordion in Guizhou.

Creation: The interview process includes defining the interview goals, identifying key information to gather, designing a structured format, introducing the purpose and importance of the interview, developing clear, open-ended questions, and providing space for exploration and clarification. It also involves using recording equipment, obtaining informed consent, including the interviewee's signature. Additionally, it allows for a space to explore and seek clarification, documenting the session while ensuring that respondents have the space to give their consent.

Usage: The process of conducting an interview involves printing interview forms, introducing the purpose, gathering background information, obtaining informed consent, asking detailed questions, probing questions for deeper insights, recording the interview for analysis, obtaining the interviewee's signature, closing the interview, authenticating the data, and organizing and securely storing the interview forms for analysis. This process ensures accurate data collection and analysis

2) Observational Form: The observation form is a tool designed to systematically collect field survey data for the study of accordion music in Guizhou.

Creation: The research involves defining the research objectives, identifying key observable elements, designing a structured format for each key observable detail—including visual documentation, titles, notes, and additional photos

or sketches—allocating space for extra observations, and including sections for the observer's signature and date to verify the data.

Usage: To conduct a research study, ensure you have printed Observation forms and necessary equipment. Conduct observations by visiting relevant locations or events, and recording details, behaviors, and context. Document observations visually by labeling and timestamping photos or sketches. Provide detailed descriptions, contextual information, notes, and comments. Authenticate the recorded data by signing and dating the form. Securely store completed Observation Forms for analysis.

3) Document Analysis: The researchers examine pertinent documents, encompassing educational curricula, policy materials, historical records, and existing research literature.

3.2.4 Data Collection

The data collection process was divided into three phases: preliminary literature review, interviews with key informants, and field observations at cultural events in Guizhou.

1) The researchers collected data through field investigation and literature analysis. In order to conduct in-depth research, the researchers referred to the literature of Guizhou Provincial Library and Cultural Center, and completed the literature analysis using online platforms such as CNKI and JSTOR.

2) The researchers interviewed key local informants through interviews, observations, and recordings to collect first-hand information about the history and current status of the accordion in Guizhou. A total of 10 interviews were conducted: 6 with key informants, 2 with general informants, and 2 with casual informants, providing a balanced perspective on the topic. One challenge encountered was scheduling interviews with key informants due to their busy teaching schedules. To address this, interviews were conducted during off-hours and recorded for later transcription.

3) The researchers summarized accordion playing techniques through literature analysis, interviewed the interviewees about playing related music scores, interviewed the original authors of Guizhou's representative works, and analyzed the artistic value of Guizhou's accordion works. The summarized music scores are all

widely circulated accordion classics, which are highly recognized by scholars and performers in the accordion community.

3.2.5 Data Management

Researchers collected data through observation and interviews, which requires organization, secure storage, and preparation for analysis. Researchers will establish a structured database or archiving system, with data categorized into themes such as 'historical development', 'technical skills', and 'cultural integration', which will facilitate a systematic analysis of various aspects of Guizhou accordion characters.

In addition, data management also includes measures to protect the confidentiality and privacy of whistleblowers, especially when sensitive information is involved. Implemented regular backups and data security protocols to prevent data loss or After data collection is completed, all collected data should be classified and managed.

1) Ethical considerations: Obtain informed consent from participants to ensure their privacy and confidentiality. Any observation or interview can only be conducted with the complete understanding and consent of the participants.

2) Literature: The literature is classified and organized according to the research objectives of this article.

3) Audio and video materials: Audio and video are classified according to different content, while marking time and content.

4) Image information: Classify musical instruments, performances, and other images based on their content, and categorize them according to the time of shooting.

5) Validity and reliability: In order to improve validity and reliability, triangulation is needed, which involves using multiple methods (interviews, observations, literature analysis) to collect data. This helps to cross check information and ensuring a comprehensive understanding of the accordion's role in Guizhou.

3.2.6 Data analysis

1) Objective 1: Transcribe and organize interview data for thematic analysis. Identify the cultural significance of accordion music, the musical

characteristics, dissemination, and preservation of Guizhou accordion works, and other recurring themes, patterns, and viewpoints.

Objective 2: To classify and analyze the key playing techniques of Guizhou accordion works. Analyze the characteristics of music themes, performance techniques, and sheet music, and explore the melodic structure, rhythm patterns, instrument and style changes of Guizhou accordion works.

Objective 3: Explain and compare results from interviews, observations, and archival materials to develop a comprehensive understanding of the research topic.

3.2.7 Summary of Chapters

In this dissertation, the researcher presents 7 chapters:

Chapter I: Introduction

Chapter II: Literature Reviews

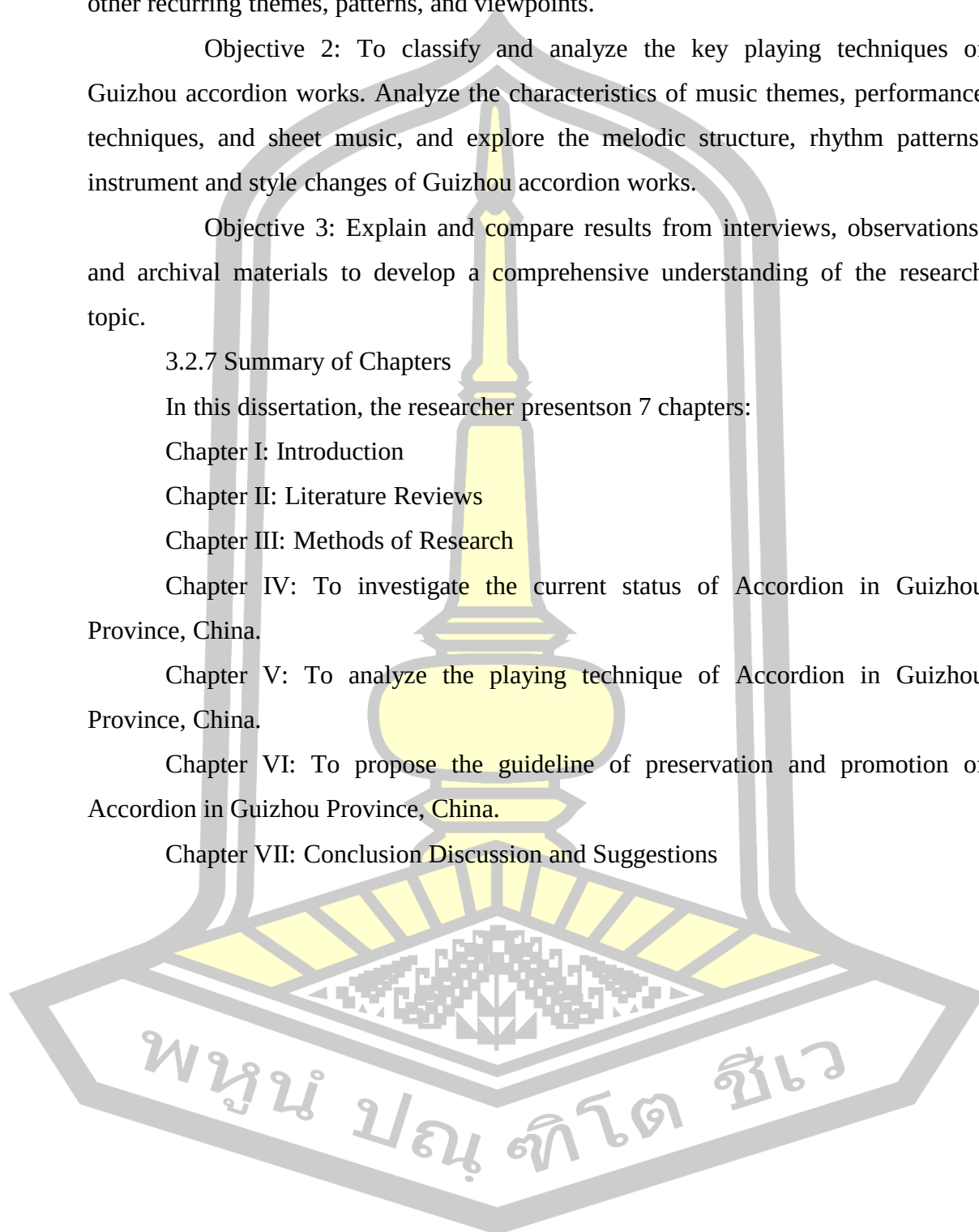
Chapter III: Methods of Research

Chapter IV: To investigate the current status of Accordion in Guizhou Province, China.

Chapter V: To analyze the playing technique of Accordion in Guizhou Province, China.

Chapter VI: To propose the guideline of preservation and promotion of Accordion in Guizhou Province, China.

Chapter VII: Conclusion Discussion and Suggestions



CHAPTER IV

The current status of accordion in Guizhou Province, China

Analyze the current status of the accordion in Guizhou through literature and interviews.

4.1 The current status of accordion in Universities.

4.2 The current status of accordion in Community Culture

4.3 The challenges faced by the development of Guizhou accordion

4.4 Main common types of accordion in Guizhou

4.4 Conclusion

4.1 The current status of accordion in Universities

The accordion, as a musical instrument with rich expressive power, has undergone hundreds of years of development and has become a global tool for music expression. As a multi-ethnic province, Guizhou's promotion of accordion education not only helps to inherit and innovate local ethnic music, but also provides an important platform for students' artistic literacy and comprehensive development.

The document "Outline of the National Medium - and Long Term Education Reform and Development Plan (2010-2020)" clearly proposes to increase support for cultural and artistic education. Major universities in Guizhou Province have responded to the national call by offering accordion courses to cultivate relevant artistic talents. The accordion education in Guizhou started relatively late, mainly driven by the country's emphasis on art education in the late 1990s. The earliest to introduce accordion into universities was Guizhou University for Nationalities. Guizhou University for Nationalities launched accordion education courses in 1995, marking the entry of accordion education in Guizhou into the field of higher education. (Yin Qi.2021)

Driven by Guizhou University for Nationalities, other higher education institutions have gradually established accordion majors, such as Guizhou Normal University, Guizhou University. With the increasing emphasis of the Chinese

government on cultural and artistic education, accordion has gradually become a permanent course at Guizhou Conservatory of Music and related majors.

4.1.1 Curriculum Design and Teaching System in Higher Education Institutions

The accordion education curriculum system in Guizhou universities is relatively complete, covering basic, advanced, and creative courses. Taking Guizhou University for Nationalities as an example, the school provides a complete curriculum system from basic to advanced for accordion majors. Basic courses include music theory, accordion playing skills, bellows control, etc; The advanced courses focus on personalized expression of accordion performance, improvisation techniques, and different genres of performance styles. (Li Fang,2018)

At the same time, Guizhou University for Nationalities attaches great importance to the combination of accordion and Guizhou ethnic music. It has added a course on "Ethnic Music and Accordion Creation" to its professional courses, encouraging students to play local music through accordion and enhancing their sense of ethnic cultural identity and artistic creativity. This curriculum not only provides students with solid accordion skills, but also promotes innovation and dissemination of traditional ethnic music in Guizhou.

4.1.2 The teaching mode of accordion education in universities

The accordion education in Guizhou universities has gradually formed a teaching mode mainly based on "basic education+professional courses+practical activities". In addition to traditional classroom teaching, accordion majors also enhance their playing ability and artistic literacy by participating in concerts, performances, academic lectures, and other activities. (YangXiaoming,2019)

For example: Guizhou University, Guizhou Normal University, Guizhou University for Nationalities, Zunyi Normal University, Qiannan University for Nationalities, Tongren University, Anshun University.

The accordion art festival at Guizhou University for Nationalities not only provides students with a stage to showcase their playing skills, but also provides them with opportunities to exchange ideas with accordion masters at home and abroad. The school also organizes students to participate in domestic and international accordion

competitions to help them exercise their playing skills and improve their competitiveness.

4.1.3 Integration with ethnic minority cultures

In Guizhou, the combination of accordion and ethnic minority culture, especially its application in higher education, is an important educational direction. Guizhou Province has abundant cultural resources of ethnic minorities. Many universities actively integrate ethnic music elements into the curriculum and practical activities of accordion majors to enhance cultural identity and promote the inheritance and innovation of ethnic culture. (Xu Lin.2022)

1) Guizhou Ethnic University

This University is one of the most representative universities in Guizhou Province, dedicated to the research and inheritance of ethnic minority cultures for a long time. In accordion education, schools focus on the integration of accordion and Guizhou ethnic minority music, becoming pioneers in this field.

Ethnic Music and Accordion Integration Course: In the accordion major curriculum system of Guizhou University for Nationalities, there is a special course on "Ethnic Music and Accordion Creation", which encourages students to integrate music elements of Guizhou ethnic minorities, such as traditional melodies and rhythms of Miao, Dong, Buyi and other ethnic groups, into accordion performance. Through this curriculum, students not only master the playing skills of accordion, but also express the unique charm of local culture during performance.

Ethnic Music Exchange: The school regularly holds ethnic music festivals, accordion art festivals, and other activities, inviting artists from various ethnic groups to interact and perform with students. These activities not only promote the deep integration of accordion art and ethnic minority music, but also provide students with opportunities to showcase and spread ethnic minority music culture to the outside world.

2) Guizhou Normal University

The School of Music and Dance at Guizhou Normal University also emphasizes the introduction of ethnic minority music in accordion education. As a culturally diverse school, Guizhou Normal University promotes the integration of

accordion major with local ethnic minority cultures, cultivating students with cross-cultural artistic expression abilities.

Combination of Accordion and Local Ethnic Drama: The school has launched a course on "Combination of Accordion and Ethnic Drama", where students not only learn how to play the accordion, but also how to combine it with local traditional performing arts such as Miao song and dance, creating performances with strong local characteristics.

Ethnic style accordion creation: The school encourages accordion majors to create original works by creating, playing, and arranging music, using the melodies, rhythms, and timbres of ethnic minorities, and promoting innovative expression of ethnic minority culture. The school regularly holds themed lectures and performances on the combination of ethnic minority music and accordion, promoting the exchange and learning of ethnic culture.

3) Qiannan Ethnic Normal University

Qiannan Ethnic Normal University is located in Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province. The school's accordion education is deeply influenced by local ethnic culture and actively promotes the integration of accordion and ethnic minority culture.

Integration of local ethnic music and accordion teaching: In the accordion major courses of the school, traditional music of ethnic minorities such as Buyi and Miao is combined with accordion performance, encouraging students to learn and play accordion pieces with local characteristics, helping students to master basic skills while also understanding and inheriting the music culture of ethnic minorities.

Ethnic cultural activities: Qiannan Ethnic Normal University focuses on carrying out various ethnic cultural exchange activities, such as Miao and Buyi cultural festivals, organizing students to participate and showcase the musical characteristics of ethnic minorities through accordion performances and other forms. The school also invites ethnic music experts and accordion players to give lectures and performances, promoting students' in-depth understanding of ethnic music.

4) Tongren University

The Music and Dance Department of Tongren College also offers a major in accordion, and emphasizes the integration of accordion and minority music in the

curriculum, especially in the area of ethnic culture in Tongren, where distinctive educational activities are carried out.

5) Anshun University

The accordion education at Anshun College also actively integrates with local ethnic minority cultures, especially the ethnic cultural characteristics of the Anshun region.

The combination of accordion and ethnic dance: The school promotes the integration of accordion and local ethnic dance through cooperation with ethnic dance majors. When students play accordion, they often participate in the performance of ethnic dance, presenting the fusion effect of accordion and dance art.

Ethnic minority festival activities: Anshun College regularly participates in ethnic minority festival activities in the Anshun area, organizing accordion performances and competitions, providing students with a platform to showcase themselves, and deepening their understanding and identification with ethnic minority music.

The combination of accordion and ethnic minority music: The school promotes the integration of accordion and traditional ethnic minority music through cultural cooperation with local ethnic minorities. For example, the music elements of Tujia, Miao and other ethnic groups in Tongren area have been introduced into accordion performance, and students can feel the profound ethnic cultural heritage while playing.(Wang Zenggang,2024)

In summary, Guizhou accordion university education has made certain progress, but still faces some challenges. With the continuous attention of the country to cultural and artistic education and the support of local policies, accordion education in Guizhou is expected to usher in a better future. By continuously optimizing the curriculum, strengthening the construction of teaching staff, and improving the quality of education, accordion education in Guizhou is bound to make greater contributions to the development of local culture and the cultivation of artistic talents

4.2 The current status of accordion in Community Culture

1) Accordion in Community Cultural Education

The accordion also plays an important role in the cultural education of Guizhou communities. With the gradual popularization of accordion in the education system, more and more community cultural activities have incorporated accordion teaching, especially in rural and ethnic minority areas. The accordion course has not only become a part of local schools, but also permeated into community cultural education, providing opportunities for residents of different age groups to learn and appreciate music.

For example, in some remote Miao and Dong areas, community organizations regularly hold accordion training classes to teach residents and teenagers how to play the accordion. These training courses not only improved the music literacy of community members, but also enhanced their cultural identity and sense of belonging. Through learning and playing the accordion, ethnic minority residents not only come into contact with traditional music, but also experience and integrate elements of modern music education, promoting cultural interaction between ethnic groups. (Yin Qi, 2024, interview)

2) Accordion and Ethnic Cultural Exchange

The accordion education and performance in Guizhou have gradually become an important platform for ethnic cultural exchange. In many community activities, accordion is not only a recreational tool, but also a link to promote ethnic cultural exchange. Residents of different ethnicities can not only exchange playing skills but also discover cultural resonance in music by learning and playing accordion together.

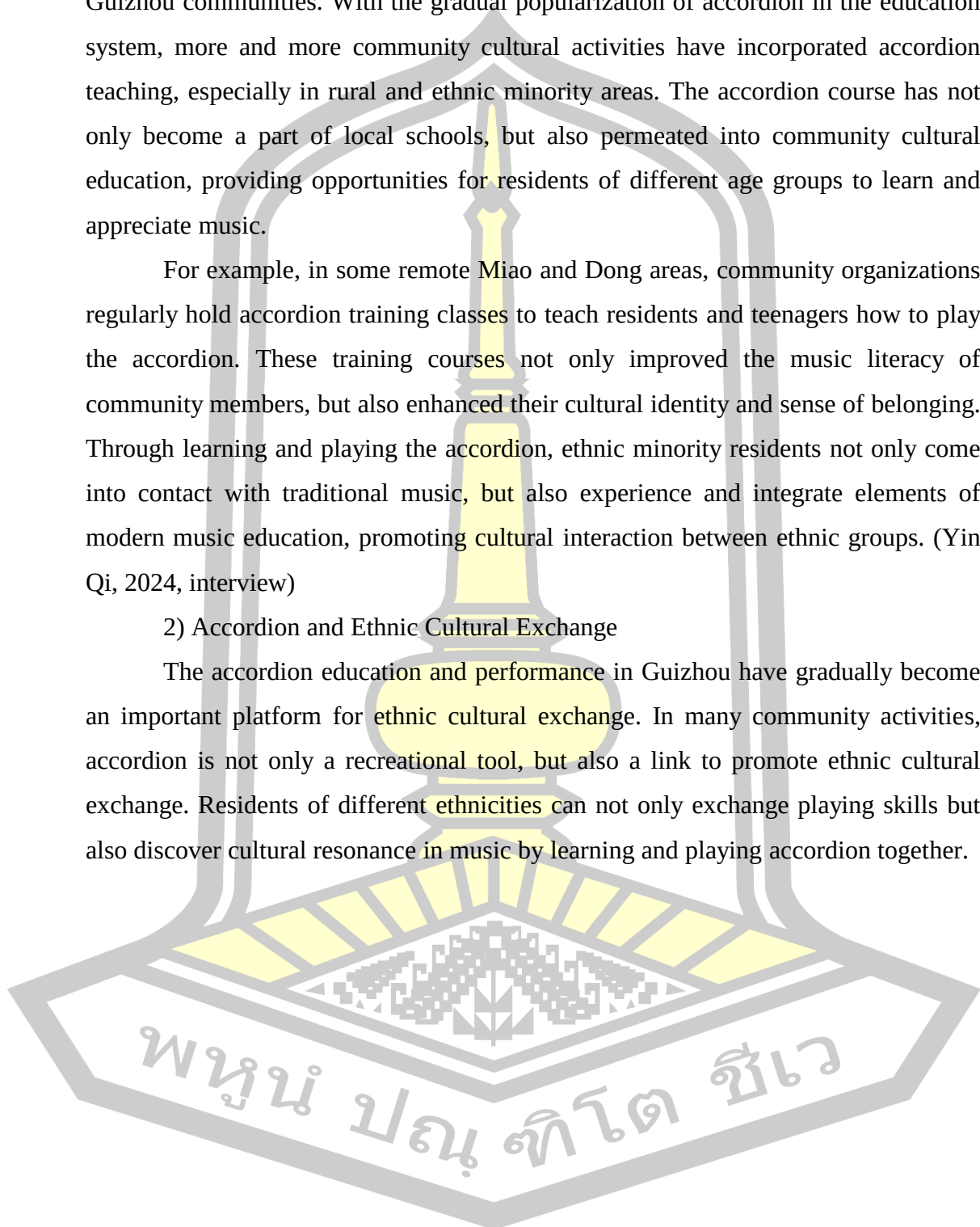




Figure 30. Guiyang Yunyan Community "Labor Day" Activity (2024)

Source: The informant provided

In the "Ethnic Culture Festival" in Guizhou Province, accordion is often used as a medium for ethnic cultural exchange, attracting residents from different ethnic groups to participate together. The performance of accordion is not limited to traditional melodies, but also encompasses modern creation and cross-cultural attempts, becoming a platform to showcase the diversity of local culture in Guizhou. (Zhao Rong, 2020) Guizhou has diverse ethnic cultures and distinct local characteristics, including traditional music of multiple ethnic groups such as Miao, Dong, and Buyi. The introduction of accordion not only enriched the performance techniques of local music, but also broke the boundary between traditional culture and modern culture in form. Especially in community cultural construction, accordion can promote cultural exchange between different ethnic groups and form an artistic expression with local characteristics.

3) The Application of Accordion in Community Culture

The accordion is particularly widely used in Guizhou community culture. Especially in ethnic festivals, cultural performances, and community activities, the accordion, as a musical instrument that can express multiculturalism, often becomes a highlight of the event. In community cultural activities, accordion is not only used for

playing traditional music, but also often combined with local traditional culture as a creative tool. (Yang Xiaoming, 2019)

For example, in the festival activities of Miao, Dong and other ethnic groups in Guizhou, the combination of accordion, ethnic instruments and dance has become an important part of many community cultural performances. In these activities, the accordion adds a modern touch to the interpretation of traditional folk songs, making the interpretation of traditional folk songs more diverse and rich. For example, during the Miao New Year Festival in Guizhou Province, the accordion is often combined with Miao dance to showcase strong local characteristics.

In summary, the accordion has played an important role in the community culture of Guizhou, becoming an important tool for promoting ethnic cultural exchange, enhancing community cohesion, and improving cultural and artistic levels. Through the accordion, Guizhou's ethnic minority culture has been innovated and inherited, while also promoting the integration of multi-ethnic cultures. Despite facing some challenges, the further development of accordion education, especially its popularization in ethnic minority areas, will inject more vitality into the community culture of Guizhou.

4.3 The challenges faced by the development of Guizhou accordion

4.3.1 Insufficient education and training

In the 1990s, music colleges in Guizhou actively developed accordion teaching programs, cultivating a large number of professionals. For example, Guizhou Normal University and Guizhou University established specialized accordion programs, attracting many students to enroll. These institutions not only taught performance techniques but also offered courses in music theory, history, and composition, providing a comprehensive music education. (YinQi, 2023, interview)

Moreover, the training of accordion teachers received significant attention. Many young music educators pursued further studies both domestically and internationally, learning advanced teaching philosophies and performance techniques. Upon returning to Guizhou, these teachers introduced new knowledge and skills into the classroom, greatly enhancing the quality of accordion education.

4.3.2 The community activities are not rich enough

In the 1990s, accordion performances became frequent in Guizhou. Various music competitions, performances, and cultural festivals were held, providing a platform for accordion players to showcase their talents. The establishment of the Guizhou Accordion Association further created a conducive environment for interaction among accordion enthusiasts and professionals.(YinQi,2023,interview)

Every year, the accordion association organized numerous competitions and performance events, attracting large audiences and participants. These activities not only elevated the status of the accordion in society but also enhanced performers' stage experience and performance abilities. Meanwhile, the accordion gradually became a significant performance item in local cultural activities, gaining popularity among audiences.

4.3.3 Impact from other instruments

Since the late 1990s, the accordion industry in Guizhou has begun to decline. In particular, the introduction of electronic keyboards has had a significant impact on accordions. The establishment of electronic keyboard classes also began at that time. In order to promote their own instruments, many businesses have cooperated with teachers and music stores in various places to reduce teaching costs with the main purpose of profit. As we all know, instrumental training is generally charged by class hours, while electronic keyboard classes are charged monthly or quarterly, and the price is less than half of other instrumental classes. (WangZenggang,2023,interview)

At that time in Guizhou, learning electronic keyboards became a trend, and this young instrument was instantly pushed to the forefront of the trend. Many accordion students turned to learning electronic keyboards , and many excellent accordion works were also adapted into electronic keyboard teaching materials.

What is more worrying is that in the face of the declining development of accordions, some accordion teachers turned to teaching electronic keyboards , which had a significant impact on the popularization of accordions in Guizhou and became one of the obstacles to the development of popular education . The lack of teaching staff also affected the development of accordions in Guizhou .

4.3.4 Teaching materials lack systematization

The piano major has a complete set of teaching materials for this major, from "Big Thomson Piano for Children" to "Liszt Etudes", the teaching materials and music scores are very mature, and most of the tutorials used for accordion are inherited from piano teaching materials, such as the entry-level "Czerny Etudes" and "Hanong Fingering Practice", after all, they are not teaching materials specifically for accordion, so many technical problems have arisen after being inherited as accordion teaching materials. The range of the piano is much larger than that of the keyboard accordion. Affected by the limitations of the accordion itself, the difficulty in the practice process has increased.

The earliest accordion textbook was "Accordion Performance Method" published by the People's Music Publishing House in 1971, written by Mr. Zhang Ziqiang. Although many accordion tutorials have been published since then, they are still not as complete as piano tutorials. Many music scores circulated in China were introduced from abroad. Due to geographical issues, most of the music scores circulated from our neighboring country Russia. The predecessors of Guizhou accordion industry brought in some music scores and tutorials sporadically through exchanges and learning, participating in competitions and other channels, but the number is very limited. Compared with the piano, the accordion is a young instrument, and the number of works written specifically for the accordion is less than that for the piano. There are few opportunities for accordion learning and exchanges between Guizhou Province and domestic and foreign accordionists, and the circulation of music scores is relatively scarce. Therefore, the lack of systematic teaching materials has also hindered the development of Guizhou accordion to a certain extent.

In summary, the challenges faced by Guizhou accordion in the development of universities and communities mainly lie in the lack of funding, difficulties in cultural integration, and low public awareness. To solve these problems, it is necessary for the government, universities, communities, and all sectors of society to work together to strengthen the importance of accordion education, increase funding, improve the level of teaching staff, promote the integration of accordion with ethnic culture, and

increase social promotion and publicity efforts for accordion, thereby promoting the sustainable development of accordion in Guizhou universities and communities.

4.4 Conclusion

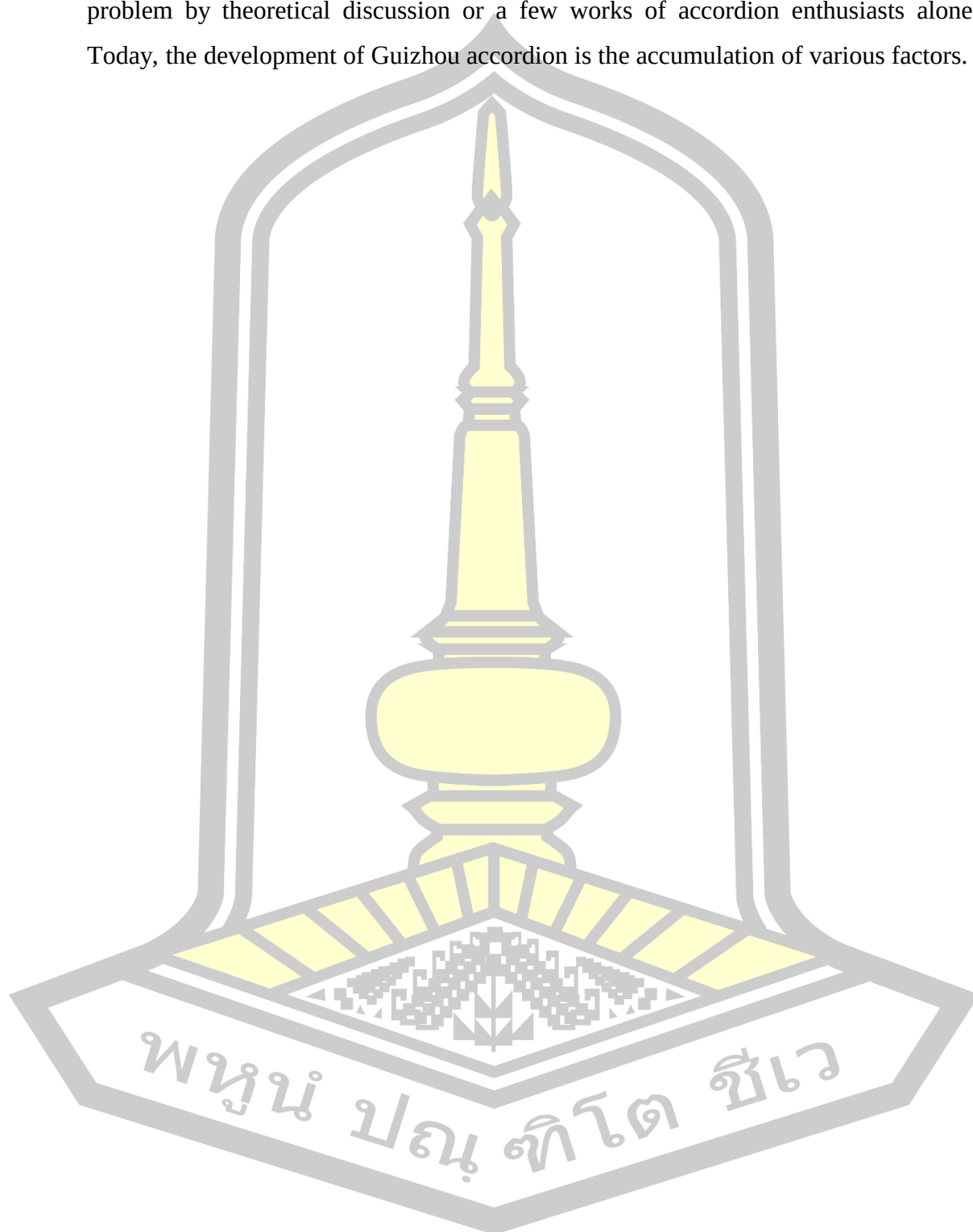
This chapter studies the current situation of accordion in universities and communities in Guizhou. The accordion education in Guizhou universities has developed rapidly. Universities such as Guizhou University for Nationalities and Guizhou Normal University offer accordion majors, with a curriculum system covering both basic and advanced courses, combined with ethnic music, to cultivate students' artistic literacy and cultural identity. This education system integrates basic education, professional courses, and practical activities, providing students with various opportunities to enhance their skills, such as performances, lectures, and competitions. Guizhou universities attach great importance to the combination of ethnic music and accordion education, offering courses to encourage students to create and play local ethnic music, and promoting the inheritance and innovation of ethnic music. Meanwhile, the accordion also plays an important role in community cultural activities in Guizhou, promoting cultural exchange and ethnic unity.

The role of accordion in Guizhou community culture is mainly reflected in the following three aspects:

Community cultural education: Especially in ethnic minority areas, accordion courses are used to enhance residents' musical literacy and cultural identity, promoting cultural interaction between ethnic groups. **Ethnic cultural exchange:** The accordion has become a cultural exchange platform in ethnic festivals and other activities, showcasing the diversity of Guizhou culture. **Community cultural application:** In festivals and cultural performances, accordion is combined with local traditional culture to enhance the local characteristics and artistic expression of the activities.

In summary, at present, From its introduction to its rise, and then to its current development and decline, there are many problems in this long process. This article summarizes the factors that hinder its raising and analyzing problems, and promoting development, and puts forward some humble opinions on the future development of Guizhou accordion. Of course, the development of Guizhou

accordion is a complex and difficult process. It is impossible to solve this practical problem by theoretical discussion or a few works of accordion enthusiasts alone. Today, the development of Guizhou accordion is the accumulation of various factors.



CHAPTER V

Playing technique of Guizhou Accordion Works

In this chapter, the researchers used literature analysis, field investigation and other methods to analyze the performance techniques and artistic value of Guizhou accordion representative works. The first part introduces the combination of performance techniques of "Qing Fu Miaoling" and the characteristics of the work itself; the second part introduces the performance techniques and artistic value of "Miaozu Qing".

5.1 The application of performance techniques and artistic value of Guizhou accordion representative work "Qing Fu Miaoling".

5.2 The application of performance techniques and artistic value of Guizhou accordion representative work "Miaozu Qing"

5.3 Conclusion

5.1 The playing technique and artistic value of Guizhou accordion representative work " Qing Fu Miaoling"

1) "Qing Fu Miaoling" is a representative work of modern Guizhou accordion. Since the 20th century, the performance skills of accordion have been constantly innovated, and the progress of performance skills has greatly expanded the musical expression of accordion. Composers have incorporated modern composition skills and emerging performance skills into the creation of accordion works. At present, the research on modern accordion performance skills at home and abroad mainly focuses on the introduction of modern work skills and the analysis of a composer's creative style and representative works.

2) "Qing Fu Miaoling" is an accordion solo work based on Guizhou Miao music, with free bass accordion as the main melody expression method. It won the "China New Works Group"-Work Award at the "China International Music Art Festival" and won the second place in the solo group at the Beijing Accordion Art Festival in August of the same year. This work has important significance in the development of Guizhou accordion.

5.1.1 Basic information of Guizhou accordion representative work "Qing Fu Miaoling"

In May 2006, the "Shanghai Spring International Music and Art Festival" was held in Shanghai, the city with the most international influence and cultural affinity in China. Therefore, music creation concepts and styles from all over the country and even the world gathered in Shanghai, and blossomed high-quality and diversified artistic charm on the artistic stage where a hundred flowers bloomed. In the accordion competition, a special "Chinese New Works Group" was set up to encourage contemporary Chinese accordion creation.

The accordion solo work "Qing Fu Miaoling" uses Guizhou Miao music materials and uses free bass as the main melody expression. It uses the unique charm of the southwestern ethnic minority areas to show the world its beautiful natural scenery and local customs, and praises the hardworking, kind and simple ethnic minority compatriots. This accordion work stood out among many participating works and won the "Work Award" (this competition has 4 "Work Awards" and 2 Outstanding Work Awards). This accordion piece also won the second place in the solo group in the "Chinese Accordion New Works Competition" of the Beijing Accordion Art Festival hosted by the Chinese Musicians Association in August of the same year. The reason why this work has been unanimously recognized by domestic and foreign experts, accordion creation, performance circles, and composers is mainly because the creator of this work consciously and organically combines Guizhou's local and ethnic music expression methods with the free bass accordion in the modern Western musical instrument system, combining the overall characteristics of the Miao ethnic group's natural and simple timbre, unique personality, and strong breath of life, combined with the appeal of modern consciousness and fashionable rhythm interpreted by the free bass accordion.

It not only inherits the connotation and style of ethnic minority music, but also meets the normal aesthetic needs of modern people. It is a typical successful example of using modern music techniques and language to profoundly express the spiritual outlook, new era image and ideal pursuit of ethnic minorities.

5.1.2 The artistic background of the famous Guizhou accordion piece "Qing Fu Miaoling"

The performance and creation vision of contemporary Chinese accordion art has developed rapidly and is on an upward trend. It conforms to the macro situation of cultural prosperity and cultural policy opening driven by reform and opening up. In the extensive international learning and exchanges, it has released huge development potential for Chinese accordion art, greatly improving the content of instrumental performance, music creation, instrument production and music education, and has generally approached the highest international level. Of course, in this context of understanding the globalization of culture and art, we must also clearly realize that an independent country and a vibrant nation must have its own national music works and creative temperament as a strong support to form a unique music school with national characteristics. The Chinese accordion community is calling for the times to create more and better Chinese national accordion works. The establishment of the Chinese accordion school also requires a large number of Chinese accordion music works with oriental connotations and style characteristics as a foundation to gain a foothold in the world accordion art. In such a complex and profound artistic creation environment, the work "Qing Fu Miaoling" can get the attention of the accordion creation community across the country and even the world, and can make the majority of Chinese people feel a strong sense of pride and passion. This is all given by this combination of Chinese and Western environments. This piece uses the rich folk tunes of Guizhou's ethnic minorities, focusing on praising the colorful and beautiful scenery and the hardworking and simple ethnic minority compatriots. As an ethnic minority settlement area, Guizhou has the title of the province with the largest number of ethnic minorities in the southwest. The Miao ethnic group is the most populous ethnic group among the ethnic minorities, and Guizhou local music is also one of the most representative folk music among ethnic minority music.

Based on this background, the creative concept of "Qing Fu Miaoling" was decided to develop with the development of Miao music. As one of the largest ethnic minorities among China's 56 ethnic groups, the Miao people live mainly in Guizhou, Hunan, Guangxi and other places. The main settlements of the Miao people in Guizhou are concentrated in the high mountains in the southeastern part of Guizhou. The Miao people, who are good at singing and dancing, have formed a straightforward and simple national character psychology in their long-term

production labor and life, and thus have subtly generated a unique national culture, such as unique music and dance. It can be said that the music art composed of singing and instrumental music is an indispensable and important part of their lives and has been internalized into their lifestyle and way of thinking. All details and inspirations in life and production can become a form and means of expression of music. This inspiration lingers in their lives and production, like a shadow, everywhere.

5.1.3 Analysis of the Creation of the Representative Work of Guizhou Accordion "Qing Fu Miaoling"

As a new Chinese original instrumental work, the creation process of "Qing Fu Miaoling" is an in-depth thinking and practice of the composer comparing local artistic concepts with international music creation concepts. How to create and interpret a natural and simple timbre with modern Western instruments (free bass accordion) on the basis of maintaining its original ecological characteristics, which not only conforms to the aesthetic taste of modern people, but also finds a certain connection point in the original mysterious timbre, this is the aspect that the composer strives to break through in the creation process. Therefore, in some specific creative techniques, the composer tried his best to retain the basic characteristics and elements of the original musical material, and in order to highlight the national style and temperament of the work, the natural series and harmony of the reed pipe were used extensively, and some disharmony minor second intervals and some augmented seventh chords and diminished seventh chords were also used here, aiming to pursue the selection of mode color and more level changes in tonality. In the process of developing musical characteristics and themes in the music, the composer consciously enriched the varied harmonic effects under the concept of Western music, and established it by distinguishing the contrast and functionality of harmony.

In the overall use of the free bass accordion structure, attention should be paid to the advantages and characteristics of the left-hand technique in wide range and polyphonic writing, thus greatly expanding the sense of fluidity, space and flow of the music. At this time, the advantages of the free bass accordion are greatly released, so that the connotation and spiritual theme of the music will be more easily presented. It is through the use of these techniques that the optimistic mood and enthusiastic

character, mental outlook and musical expression of the Miao people living in the mountainous areas are fully praised.

The theme of "Qing Fu Miaoling" comes from a tune sung by female voices by the Miao people in Huangping, Shibing, Taijiang and other places in Guizhou Province when welcoming and seeing off guests at social activities. The locals call it "Flying Song". Its main notes are 5, 2 (Sol, La), 2, 6 (La, La), 5, 2 (Sol, La). The tune is warm and soothing, and the rhythm is loose, free and romantic. The lyrics roughly mean: "Come on, friends, let's sing and drink together!" It fully reflects the warm and hospitable character of the Miao people. This "Flying Song" tune was composed by the propaganda team of the railway command headquarters that built the Xianggui Railway at that time to celebrate the opening of the Xianggui Railway. The chorus song "The Railway Has Been Built to the Miao Village" was sung widely in the Miao villages along the railway. Its characteristic is that the rhythm of "Flying Song" is compressed and unified, making the music present an active and cheerful mood.

Paragraph 1: Start with a loud, bright, and brief introduction, as shown in Figure 16:



Figure 31. "Qing Fu Miaoling"

Source: TuHao (2024)

This theme uses an upward wave timbre, with the "So" sound added above the "Fa" sound in the right hand, At this point, the left hand needs to control the strength of the bellows to achieve smooth retraction, while the right hand is light and fast, as shown in Figure 17:



Figure 32. "Qing Fu Miaoling"

Source: TuHao (2024)

Enrich the harmony effect by using a left and right free bass single tone system, with the left hand controlling the stress bellows and the right hand paying attention to the even intensity of each note. Figure 18:



Figure 33. "Qing Fu Miaoling"

Source: TuHao (2024)

The musical theme recurs, and the staccato technique is used here, with an even rhythm and a fast speed. The staccato technique makes each note clean and clear. Then, the music unfolds in a changing movement, with new musical elements constantly added. In the second part (middle part), the music enters a slow rhythm, and the melody is still based on the basic tonal characteristics of 2 (Re) 5 (Sol) 6 (La). The rhythm is gentle, and the left hand's free bass is combined with a wide and smooth tone mode and polyphonic writing method, combined with the quiet and elegant melody of the right hand. A high pitched voice changer is used to unify the tone of both hands, and both hands need to touch the keys to the bottom. As shown in Figure 19:



Figure 34. "Qing Fu Miaoling"

Source: TuHao (2024)

The middle section uses legato techniques and changes in pitch modulators to imitate the beautiful and long timbre of the reed pipe, which requires the coordination of fingers and bellows at the same time. Keep the five fingers of the right hand connected and test the flexibility of the fingers. As shown in Figure 20:



Figure 35. "Qing Fu Miaoling"

Source: TuHao (2024)

The music melody becomes fast-paced at the climax, and the theme of 5 (Sol) 2 (Re) 5 (Sol) 6 (La) reappears. At this point, the voice changer is changed to mimic the sound of the lusheng, with a unified rhythm for both the right and left hands, and even pressure on each keystroke being the key. As shown in Figure 21:



Figure 36. "Qing Fu Miaoling"

Source: TuHao (2024)

The playing techniques here are quite complex, with the left hand using a free bass single tone system with a very large span, testing the flexibility of the fingers. As shown in Figure 22:



Figure 37. "Qing Fu Miaoling"

Source: TuHao (2024)

Finally, At this time, the right hand should maintain even pressure on the touch keys, and the left and right wrists should cooperate with the touch keys to ensure even pressure on the wrists. As shown in Figure 23:



Figure 38. "Qing Fu Miaoling"

Source: TuHao (2024)

The work “Qing Fu Miaoling” has strong ethnic characteristics. When playing this piece, special attention should be paid to changes in volume and timbre, and the breath and keyboard pressure should be flexibly adjusted to express the emotional fluctuations in the song.

When playing with a free bass accordion, the chords and bass of the left hand need to be highly stable, and the staccato playing style can better reflect the scene of Miao song and dance. Flexibly using staccato and staccato to make the rhythm more diverse and varied.

The melody of this work also includes a large number of decorative techniques such as glissando and vibrato, making the music more dynamic. Pay attention to the moderate use of decorative sounds and maintain the clarity of the main melody.

Using bellows techniques to assist in contrasting strong and weak performances and speed changes to express the natural scenery and humanistic feelings of Miaoling, enhancing the infectiousness of the performance.

Mastering these techniques can better interpret the musical charm of "Qing Fu Miaoling" is needed in the field of contemporary accordion creation in my country. This kind of work represents the real concern of the new generation of composers for real life, and is truly rooted in the real life experience of ethnic minority areas, thus forming a solid, profound and heavy music creation tone and pattern, and thus creating a technically strong and contemporary music work.

5.2 The application of performance techniques and artistic value of Guizhou accordion representative work "Miaozu Qing"

Li Jianlin is an outstanding accordion player and educator, His work "Miaozu Qing" is an accordion solo based on the melodies and tones of the Miao and Dai people in the southwest region. This work selects the tones of the Miao and Dai people, combines the characteristics of the Miao and Dai people who are good at singing and dancing, and cleverly uses representative ethnic musical instruments of the Miao and Dai people such as bawu, reed pipe, and cucurbit silk, showing the variety of accordion timbre, depicting the joyful scene of people gathering together in ethnic minority villages, sometimes girls dancing alone, sometimes men and women dancing together, and sometimes singing and dancing. At the same time, Li Jianlin

also depicts the natural scenes of birds singing, valley echoing back to the beams, sunset, and sparkling lakes through musical language, reflecting harmony and beauty. This piece of music has also become a representative work with strong ethnic characteristics in Li Jianlin's works.

5.2.1 The creative characteristics of "Miaozu Qing"

1) Tone of folk instrumental music

Timbre is the attribute of sound. In addition to timbre, it also includes loudness and pitch. It can be seen that timbre is very important for sound. Choosing the right timbre to express music can make it more charming. This work describes the joyful scene of the Dai and Miao people celebrating the festival in the Miaoling Mountain Area of the Yunnan-Guizhou Plateau in the southwest.

The popular instrumental music in the Miao and Dai settlements includes bawu, lusheng, Hulusi, etc. Bawu is a bamboo tube copper reed instrument with a tongue-shaped reed. It is a wind instrument of ethnic minorities such as the Dai and Miao. The sound-making principle of bawu is similar to that of the accordion. Both rely on air to vibrate the reed to make sound, but the volume of the bass is not loud, and the timbre is soft and peaceful. People in the southwest call it a "talking instrument".

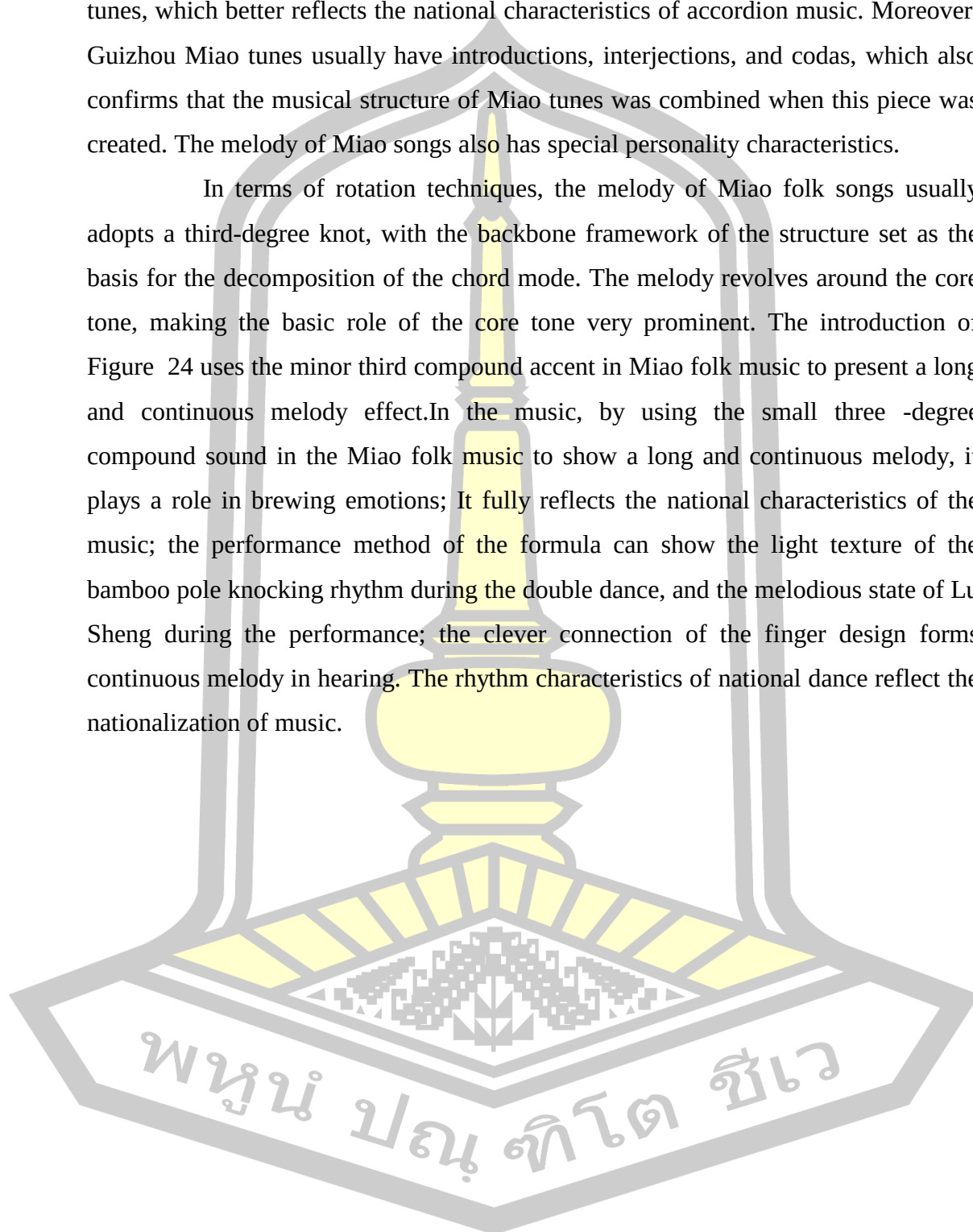
Lusheng is a reed instrument commonly used by ethnic minorities such as the Miao and Yao in southwest my country. It originated in the Central Plains and later spread to southwest China. Its predecessor was the flute used by the Han people. In Guizhou, a minority settlement known as the "Hometown of Lusheng" and the "Hometown of Song and Dance", a Lusheng ceremony is held every year. The composer chose the accordion to play with these ethnic musical instruments based on their sound-generating principles and timbre characteristics. The sound of ethnic musical instruments is more similar to the sound of the tone changer, making the sound more ethnic and more intuitive.

2) Characteristics of national melodies

The melody of music can more intuitively show the characteristics and style of a piece of music. This piece of music is composed of national melodies. On the basis of the mode, it is created using national tunes. The whole piece is divided into five parts: prelude, opening, and middle section . These five parts are composed

of a section, a recapitulation section, and a coda. All of them are created with national tunes, which better reflects the national characteristics of accordion music. Moreover, Guizhou Miao tunes usually have introductions, interjections, and codas, which also confirms that the musical structure of Miao tunes was combined when this piece was created. The melody of Miao songs also has special personality characteristics.

In terms of rotation techniques, the melody of Miao folk songs usually adopts a third-degree knot, with the backbone framework of the structure set as the basis for the decomposition of the chord mode. The melody revolves around the core tone, making the basic role of the core tone very prominent. The introduction of Figure 24 uses the minor third compound accent in Miao folk music to present a long and continuous melody effect. In the music, by using the small three -degree compound sound in the Miao folk music to show a long and continuous melody, it plays a role in brewing emotions; It fully reflects the national characteristics of the music; the performance method of the formula can show the light texture of the bamboo pole knocking rhythm during the double dance, and the melodious state of Lu Sheng during the performance; the clever connection of the finger design forms continuous melody in hearing. The rhythm characteristics of national dance reflect the nationalization of music.



苗岭情

李建林曲

The musical score for "Miao Ling Qing" is presented in two systems. The first system begins with a treble staff marked "Rubato" and a forte "f" dynamic, followed by a piano "p" section. The second system continues the piece with various fingerings and dynamics. A QR code is centered below the score.

Figure 39. "Miaozu Qing"

Source: TuHao (2024)

There are many decorative sounds in Miao songs, which is also one of the characteristics of Miao music. Many notes in the vibrato section vibrate three degrees according to their rotational characteristics. At this point, it is necessary to tighten the left hand bellows and lightly click the keyboard with the right hand, testing the flexibility of the hand. In Figure 25, when playing the two "la" in the second paragraph, it is necessary to vibrate three degrees to play "la do la".

The performance technique presented here is the interpretation of ornamental notes. Among the general performance techniques mentioned in Chapter 2, ornamental notes are commonly used in accordion playing, usually in the form of second degree vibrations. However, in this piece, the use of third degree vibrations further reflects the characteristics of ethnic music.

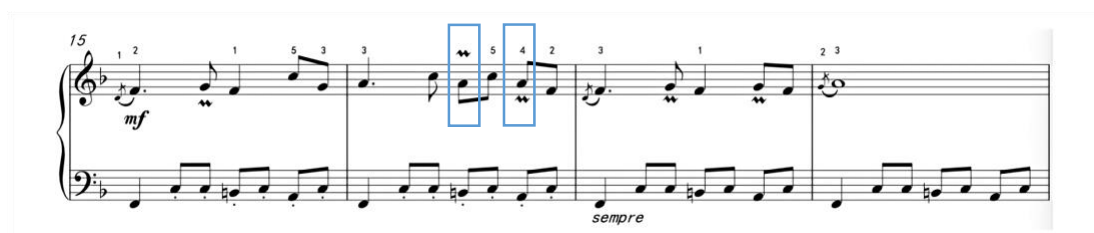


Figure 40. “Miaozu Qing”

Source: TuHao (2024)

In score Figure 26, when showing a female solo dance, the melody of the right hand does not appear, while the bass of the left hand appears in the first two bars. The creative technique emphasizes the rhythm of the left hand rhythm, Emphasize the coordination of stress and staccato on both sides, and use the five fingers of the left hand to press the keys with force.

Figure 41. “Miaozu Qing”

Source: TuHao (2024)

The rhythm pattern of left-hand chord points on non repetitive beats also appears in music. When depicting the rough, powerful, and vigorous dance steps of Miao men, the right hand is a continuous combination of four sixteenth notes, depicting fast dance movements. The interweaving of two hands, one light and one heavy, makes the rhythm clearer. Then, use the form of staccato to emphasize the coordination of the left and right hands. Here is the seventh technique used. As shown in Figure 27:



Figure 42. “Miaozu Qing”

Source: TuHao (2024)

Legato is widely used in the whole piece. In addition to the appoggiatura, there are also upswings everywhere in the whole piece (Figure 28). These two bars present the scene of birds chirping on the branches. At the same time, the legato technique is also needed here.

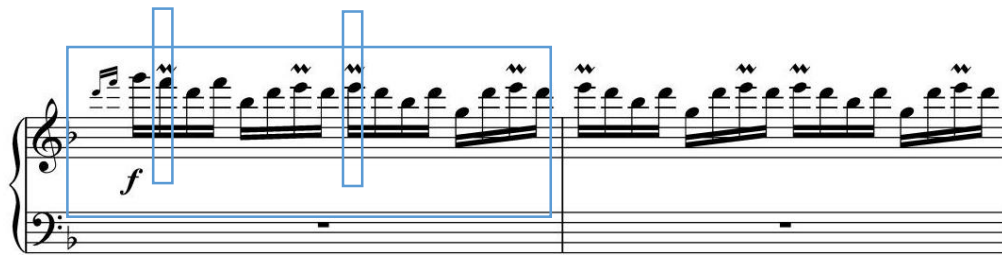


Figure 43. From L. Jianlin "Miaozu Qing"

Source: TuHao (2024)

Boeing is a common playing technique for embellishments in accordion performance. The 9th technique is used here. When playing, add "re" above the first two high notes in the phrase, for example, "do", changing "do" to the appoggiatura of "re", and play it in a legato way. This way of processing the music will be more gentle and beautiful.

When playing the left-handed Boeing, you can use the pressing-type key-sticking playing method, but due to the different structures and materials of the left and right hands, the strength of the key touch is also different. The left-hand buttons feel harder, and the force used should be stronger, but the left hand also needs to touch the keys quickly and alternately. Through practice, it is found that the left hand does not need to touch the keys to the bottom, and it will switch to the next note in time after touching the keys more than half. In this way, both the legato problem and the key touch speed problem are solved, but attention must be paid to the strength control, and the force of the two fingers must be balanced, so as to ensure the uniformity of the sound. The left-hand pressing-type playing method interprets the light texture of the bamboo pole tapping rhythm when performing a duet. As shown in Figure 29 :

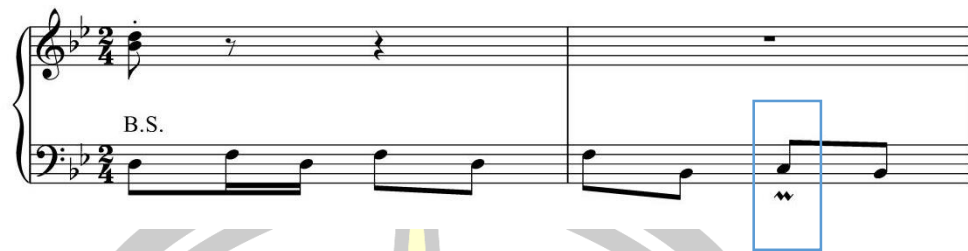


Figure 44. From Li Jianlin's "Miaozu Qing"

Source: TuHao (2024)

In the first and recapitulation parts of the piece, there are long sections of polyphonic music, presenting a scene of a man and a woman dancing a duet. The high voice represents the female role, and the low voice represents the male role. The two voices are intertwined, making the melody richer, fuller, and more vivid.

This section imitates the playing of the reed pipe, and the melody should be played more continuously and melodiously. Take this sentence as an example (Figure 30), the lower part of this sentence uses two fermata lines, making the melody of the lower part more coherent. The upper part is the main melody line. Although there is no legato line on the score, it should be played in legato when playing. Therefore, each note in the upper part cannot be explained very clearly, but "passed by one generation". In terms of fingering design, the performer should try to connect the fingering between notes. When the fermata line appears in the lower part, try to touch the piano surface as close as possible when changing the fingering. Here is the third technique used.



Figure 45. From Li Jianlin's "Miaozu Qing"

Source: TuHao (2024)

The bellows is the lifeblood of the accordion. Whether the music is played well or not depends on the operation of the bellows. Use the power of the bellows to help express national identity.



Figure 46. From Li Jianlin's "Miaozu Qing"

Source: TuHao (2024)

When playing the typical dance rhythm with the left hand, you cannot just play the quarter note value, but tighten the bellows. When each quarter note appears, you should use your left wrist to give an emphasis. For staccato notes, tap the bellows with your fingertips to slightly loosen the force. The sharp contrast between strong and weak will fully display the dance forms of ethnic minorities. The finger rolling technique appears in the middle part, and the right hand plays in a sixteenth note rhythm. Example 32:



Figure 47. From Li Jianlin's "Miaozu Qing"
Source: TuHao (2024)

"tap" the melody sound elastically. In addition to paying attention to the touch of the keys, you also need to "pull" the bellows on the melody sound to show a slow and fast rhythm. When the bellows are tight, the wrist gives strength, so that the melody sound will be clear and rich in texture.

The work incorporates the folk music characteristics of the Miao ethnic group, incorporating advanced techniques such as glissando, vibrato, and expressive dynamic changes into the melody and rhythm, concretizing ethnic emotions and vividly expressing the love for the natural scenery and humanistic feelings of Miaoling. This is an important manifestation of artistic value.

The literature emphasizes that the emotional expression of accordion performance not only relies on the perfect presentation of skills, but also on the player's understanding and perception of the musical connotation. In Chapter 2, it is

mentioned that there are 13 general playing techniques for accordion. Through the analysis of these two works, 6 special techniques appear in the representative works of Guizhou accordion, mainly reflected as follows:

1) Left hand bass touch button: fix the bass expression, touch the left hand button to the bottom, repeat the melody, and imitate the powerful steps of Miao men's dance

2) Discontinuation technique: In ethnic works, the performance of the right-handed main melody interruption technique requires simultaneous coordination with the left hand bellows tightening and the right hand lightly touching the keys, resulting in a high pitched tone and distinct characteristics of ethnic music

3) Triple Boeing: The decorative sound in general performance techniques is a second degree, while the interpretation of Boeing in the work is a third degree, playing coherently and imitating the chirping of birds on tree branches.

4) Tremol: The wrist tightens the bellows, the palm vibrates, imitating the sound of the traditional Chinese instrument lusheng.

5) Left hand Boeing: Touch the left button halfway to switch to the next note in a timely manner, playing with a press style, solving the problem of continuous playing while increasing speed.

6) Wind box strength: While playing normally, the wrist strength determines the tightening or relaxation of the wind box, reflecting a clear contrast between strength and weakness and showcasing the life scene of ethnic dance.

To sum up, the perfect interpretation of a work requires efforts from many parties. It is not just a simple stacking of notes. Instead, it is necessary to start from the composer's creative background, combine the characteristics of the music, understand the cultural connotations and national emotions in the work, and conduct performance analysis. Only in this way can the performance be more attractive.

5.3 Conclusion

1) The conclusion of the analysis of accordion playing skills shows that exquisite accordion playing requires not only solid finger skills, but also fine bellows control and hand coordination. In terms of finger skills, even running, changing fingers with the same tone, and vibrato are the foundation . Even running emphasizes

the uniformity of finger movements, which needs to be gradually achieved through slow practice . When changing fingers with the same tone, avoid noise, ensure that the power comparison between sounds is accurate, and the interval is moderate . Its rational use not only affects the stability and integrity of music, but also affects the expression of emotions. When pushing and pulling the bellows, pay attention to the breathing area of the phrase, judge the opening and closing of the bellows according to the length of the phrase, and ensure the continuity of the melody. Techniques such as striking and shaking the bellows add more expressiveness to modern accordion performance. In addition, hand coordination is also crucial to accordion performance. The rapid switching of finger skills, counterpoint performance, finger division of labor, and jump performance all require the performer to be able to flexibly coordinate both hands to achieve the richness and depth of musical expression.

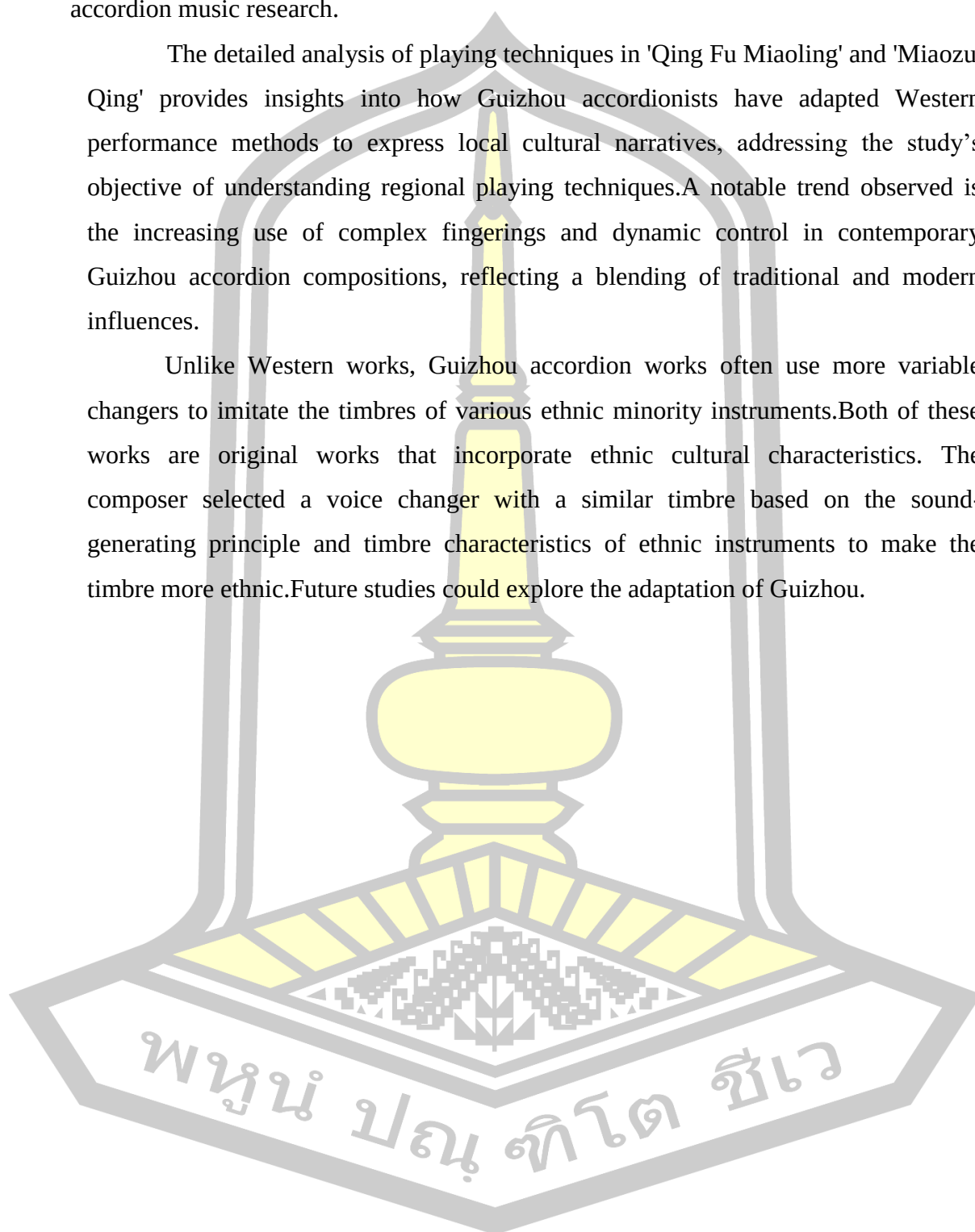
Professor Yin Qi proposed in an interview that improving the playing skills of accordion requires systematic and continuous practice, combined with elements of finger techniques, bellows control, and hand coordination, in order to play infectious musical works. Various playing techniques will become more proficient and composed over time.(YinQi,interview,2023)

2) This chapter is divided into two parts, which introduce two representative works of Guizhou for accordion. It can not only fully explore the accordion playing skills and the artistic value of the works from both theoretical and practical aspects, but also can be mutually verified in academic research and practical experience, which increases the credibility and depth of the research. The first part analyzes the artistic background, artistic value and playing skills of the representative work of Guizhou for accordion "Qing Fu Miaoling" , which helps everyone have a deeper understanding of the basic elements and technical characteristics of accordion playing. The second part takes "Miaozu Qing" as an example to conduct a specific analysis of the representative works of accordion and Guizhou ethnic minority music. Through an in-depth analysis of the playing skills and artistic characteristics of the work, it reveals its uniqueness in musical expression, cultural connotation and other aspects, and further explores the important role of accordion in cross-cultural communication and music creation. In general, this research method that combines theory with practice and theory with experience helps to deeply explore the accordion playing skills and the artistic value of

the works, and provides useful reference and inspiration for the development of accordion music research.

The detailed analysis of playing techniques in 'Qing Fu Miaoling' and 'Miaozu Qing' provides insights into how Guizhou accordionists have adapted Western performance methods to express local cultural narratives, addressing the study's objective of understanding regional playing techniques. A notable trend observed is the increasing use of complex fingerings and dynamic control in contemporary Guizhou accordion compositions, reflecting a blending of traditional and modern influences.

Unlike Western works, Guizhou accordion works often use more variable changers to imitate the timbres of various ethnic minority instruments. Both of these works are original works that incorporate ethnic cultural characteristics. The composer selected a voice changer with a similar timbre based on the sound-generating principle and timbre characteristics of ethnic instruments to make the timbre more ethnic. Future studies could explore the adaptation of Guizhou.



CHAPTER VI

The guideline of preservation and promotion of Accordion in Guizhou Province, China

This chapter mainly explains the role of the accordion in Guizhou and explores the way the accordion is spread in Guizhou. The social role of music is closely related to the historical environment, and the social role of each period will continue to evolve with the progress of society. This chapter reflects on the development of the accordion in Guizhou and thinks about the way the accordion is spread in Guizhou by sorting out and analyzing the social role of the Guizhou accordion.

6.1 The guideline of preservation and promotion of Accordion in Guizhou Universities

6.2 The guideline of preservation and promotion of Accordion in Communities

6.3 Conclusion

6.1 The guideline of preservation and promotion of Accordion in Universities

6.1.1 The educational of Accordion in Guizhou Universities

1) Improve the curriculum system of accordion education

Guizhou universities should design a systematic and hierarchical educational curriculum system based on the uniqueness and cultural background of the accordion. The curriculum system should include multiple levels such as basic education, professional education, ethnic characteristic education, and interdisciplinary courses.

Strengthening basic music theory education: As a musical art, accordion requires fundamental music theory as the foundation for all performance techniques and musical expressions. Guizhou universities can add music theory courses to help students systematically master basic music knowledge such as pitch, harmony, melody, etc.

Enhanced sight reading and improvisation training: Enhance sight reading training to enable students to quickly read and proficiently play music scores, not

limited to accordion specific scores, but can also be extended to scores for other instruments.

Accordion Technology and Techniques Course: A specialized skill course is offered for the unique playing techniques of the accordion, such as pushing and pulling, finger techniques, tone control, etc., to help students lay a solid foundation.

2) Basic Course Setting

Basic courses are the starting point of accordion education. (LiQian.2019) Guizhou universities should provide basic accordion courses for all music and related majors, aiming to help students master the basic playing skills and music theory knowledge of accordion. The course content includes the construction of accordion, playing techniques, basic music theory, and basic repertoire performance.

The construction and basic principles of accordion: Through the course, students will be helped to understand the various parts of accordion construction (such as wind box, keyboard, reed, bass system, etc.) and their working principles. Teach the tuning and maintenance knowledge of accordion, and introduce how to choose a suitable accordion.

Accordion playing skills: Students will learn basic finger techniques, push-pull techniques, bass and melody playing methods, and cultivate correct playing posture and skills. Emphasize the control of timbre and the delicacy of performance, in order to showcase the diversity of emotions and music during the performance.

Basic music theory: including sheet music reading, rhythm and beat, chords, scales, melody analysis, etc., to help students master the basic theories of music. The curriculum will help students integrate theory with accordion performance, enhancing their understanding and expression abilities in music.

Basic repertoire performance and music style: Students will learn classic accordion repertoire and explore performance methods of different styles (such as classical, folk, tango, etc.). The course will also cultivate students' stage performance and emotional expression abilities, and enhance their musical expression skills.

Comprehensive Performance and Practice Course: Provides opportunities for solo, ensemble, and cross disciplinary collaboration, enhancing students' stage experience and collaboration skills through practical performances. Encourage

students to participate in concerts and competitions, showcase their learning achievements and receive feedback to further improve their performance skills.

2) Professional Course Design

For students majoring in music, especially those in accordion performance and education, universities should provide more in-depth and professional courses. The content can cover advanced performance techniques of accordion, teaching methods, integration of accordion with other ethnic instruments, composition and arrangement, etc.

Accordion playing skills: The course should focus on cultivating students' basic skills, including fingering, bellows operation, timbre control, etc., while strengthening advanced playing skills such as multi part playing and complex melody processing, to enhance students' expressive power and technical level.

Teaching method: Adopting heuristic and interactive teaching methods, combined with personalized education, setting hierarchical and customized learning paths according to the needs of different students. At the same time, enhance students' stage performance through practical performances and public performance opportunities.

Composition and Arrangement: The course will teach the basics of composition and arrangement, and cultivate students' original and cross style creative abilities. Encourage students to innovate and arrange music based on the characteristics of the accordion, while also engaging in cross style and cross-cultural creation, promoting their growth in the field of composition

The professional courses of Guizhou accordion universities should be based on various aspects such as accordion performance skills, teaching methods, integration of ethnic music, and creative arrangement, to create a systematic and flexible education system. Through personalized teaching design and practical opportunities, cultivate students' comprehensive abilities in performance, creation, cross-cultural integration, etc., laying a solid foundation for them to become accordion artists with international vision and innovative spirit. (ZhangLin.2022)

4) Ethnic Characteristic Curriculum and Practice

Considering the ethnic characteristics of Guizhou, Guizhou universities should offer specialized courses on the integration of accordion and ethnic music,

exploring how accordion can be combined with local ethnic music styles such as Miao and Dong, and creating accordion works with local characteristics. Practical courses should also encourage students to participate in local ethnic festivals and personally experience the role of accordion in ethnic culture.

Based on the actual situation of universities in Guizhou, the ethnic courses of accordion major should revolve around several core directions, including ethnic music culture, cross instrument cooperation, creation and arrangement, integration of ethnic dance and music, and practice and exchange:

Ethnic Music and Culture Course: Help students understand the music traditions of Guizhou and other ethnic groups, explore the combination of ethnic music and accordion, and enhance their understanding of ethnic culture.

Cross instrument collaboration course: By collaborating with ethnic musical instruments, students can enhance their cross instrument performance and teamwork abilities, and innovate the interpretation forms of ethnic music.

Ethnic Music Creation and Arrangement Course: Guide students to integrate ethnic music elements into accordion creation and arrangement, and cultivate cross style and cross-cultural music innovation abilities.

Ethnic Dance and Music Integration Course: Through the combination of accordion and ethnic dance, students' comprehensive performance art ability and musical understanding of ethnic dance are cultivated.

Ethnic Music Practice and Exchange Course: Provides opportunities for practical performances and cultural exchange, enhancing students' live performance skills and cross-cultural collaboration abilities.

Through these course offerings, accordion majors in Guizhou universities can help students comprehensively understand and interpret ethnic music, enhance their playing skills, creative abilities, and cultural identity, and cultivate accordion artists with both ethnic characteristics and international perspectives.

5) Design Innovation and Interdisciplinary Curriculum

With the rise of interdisciplinary education, universities in Guizhou should explore the integration of accordion with other art forms such as dance, drama, etc., and encourage the innovative application of accordion in modern multimedia art. For example, the accordion can be combined with modern dance as an accompaniment

instrument in dance performances, or combined with musical elements in theatrical performances to create more expressive works of art.(WangZenggang. 2025.interview)

The integration of accordion and dance: By combining accordion with Guizhou ethnic dance, it helps students understand how to coordinate music and dance movements. Through creation and performance, students can integrate accordion playing with dance rhythm and style, enriching artistic expression forms.

The combination of accordion and drama: Using the accordion as a musical expression tool in theatrical works, combining it with the plot, characters, and emotions of the drama. By creating theatrical music, students can better understand the application of accordion in stage art and enhance its artistic expression.

Innovative applications in multimedia art: Encourage students to explore the combination of accordion with modern technology and digital media, such as through electronic music, video projection, light and shadow effects, to innovate the expression form of accordion in multimedia art. This not only expands the playing space of the accordion, but also provides students with a wider range of creative and exhibition opportunities.

Through this cross disciplinary artistic fusion, students will not only stay at the level of traditional accordion performance, but also be able to integrate accordion art into a wider range of artistic expression forms, enhancing the diversity and innovation of artistic creation.

6.1.2 Teacher Construction and Training in Accordion Education

1) Cultivate high-level accordion teachers

High quality teaching staff is the key to the smooth progress of accordion education. Guizhou universities should increase their training efforts for accordion teachers and improve their performance and teaching skills.

2) Introduce domestic and foreign experts

In order to improve the quality of accordion education, universities in Guizhou should regularly invite experts in the accordion field from home and abroad to give academic lectures, teaching demonstrations, and performance guidance. For example, experts from accordion birthplaces such as Russia and Italy can be invited to exchange and collaborate with local teachers and students. Through this approach, not

only can the teaching level of teachers be improved, but students can also be provided with a broader perspective.

3) Establish accordion teacher training program

Guizhou universities should establish specialized teacher training programs, invite accordion education experts with rich teaching experience, regularly hold teacher training classes, and provide teachers with the latest teaching theories and methods. At the same time, Guizhou universities can cooperate with other domestic and foreign universities to learn from their advanced experience in accordion education and improve the overall level of teachers in the region.

4) Encourage accordion teachers to conduct academic research and creation

Accordion education is not only about imparting skills, but also requires teachers to conduct in-depth academic research. Guizhou universities should encourage teachers to conduct academic research and creation related to accordion, providing more theoretical support and creative achievements for accordion education.

5) Supporting original works by teachers

Guizhou universities should establish special funds and projects to support accordion teachers in creating original music works. These works can provide students with richer learning materials and contribute to the dissemination and development of accordion culture.

6.1.3 Promoting the protection and dissemination of accordion culture in universities

1) Multiple ways to spread accordion culture

Universities can regularly hold accordion art festivals and competitions to provide students with a platform to showcase themselves and learn from each other. By organizing large-scale accordion art events, we aim to attract more people to learn about the accordion and stimulate their interest in it. The art festival can invite domestic and foreign accordion players and educators to perform and give lectures at the school, enhancing the artistic literacy of all teachers and students.

2) Offering lectures and exhibitions on accordion culture

Universities can regularly hold cultural lectures and exhibitions on accordion, to popularize the history, performance techniques, and importance of accordion in ethnic music to students. At the same time, showcasing the development history of accordion through exhibitions can enhance students' understanding and interest in accordion culture.

3) Promote the international development of accordion

Guizhou universities can also promote the internationalization of accordion education through cooperation with international universities and cultural institutions.

4) Organize international accordion academic exchange activities

Guizhou universities can regularly hold international accordion academic exchange activities, inviting accordion experts from all over the world to exchange and cooperate. Through these activities, not only can Guizhou universities enhance their influence in the field of accordion, but they can also promote cultural exchange and cooperation between countries.

5) Expand the international influence of accordion education

Guizhou universities can collaborate with organizations such as the International Accordion Association to carry out international certification and exchange programs for accordion education, enhancing the global influence and visibility of accordion education.

In summary, accordion education in Guizhou universities faces both challenges and opportunities. Through a series of measures such as improving the education system, strengthening the teaching staff, promoting cultural protection and innovation, and facilitating international exchanges, the inheritance and development of accordion in Guizhou universities will usher in new glory. The accordion is not only a traditional musical instrument, but also a symbol of Guizhou's rich culture, which deserves our joint efforts to protect and promote

6.2 The guideline of preservation and promotion of Accordion in Communities

6.2.1 Hold a community accordion art festival

By organizing accordion art festivals, community concerts, and other activities, not only can the artistic charm of the accordion be showcased, but also

community residents' attention and awareness of the accordion can be increased. In major ethnic festivals in Guizhou, such as the Miao ethnic group's "Huashan Festival" and the Dong ethnic group's "Dong Year", accordion performance can be added to make it a part of community festival culture.

6.2.2 Integration with Modern Pop Music

Some young people in Guizhou have a low interest in traditional musical instruments, partly because the accordion has not effectively integrated into modern popular culture. Therefore, promoting the integration of accordion with modern popular music, electronic music, etc. is an important way to innovate accordion culture. For example, young people in certain areas of Guizhou can try to integrate accordion into the arrangement of modern popular songs, attracting more young people to participate in accordion learning and performance.

6.2.3 Cross border cooperation between accordion and art forms such as dance and drama.

The accordion, as a musical instrument with rich melody and rhythm, is very suitable for combining its expressive power with other art forms. Communities in Guizhou can innovate new forms of artistic expression through cross-border cooperation between accordion, ethnic dance, and drama. By combining with dance, the performance of accordion can not only enhance visual impact, but also make traditional art forms more vivid and attract more audiences. For example, in activities such as Dong ethnic songs and Miao ethnic dances in Guizhou, accordion can be integrated into the performance process, making it a new carrier of cultural inheritance.

6.2.4 Protecting the playing space and platform of accordion

The development of accordion culture cannot be separated from a good playing platform and environment. In order to protect the inheritance of accordion, communities in Guizhou should provide diverse performance and exhibition platforms, encourage residents to showcase accordion performance in festive events, cultural festivals, and other occasions, and increase their visibility and participation in community life.

6.2.5 Hold a community accordion art festival

By organizing accordion art festivals, community concerts, and other activities, not only can the artistic charm of the accordion be showcased, but also community residents' attention and awareness of the accordion can be increased. In major ethnic festivals in Guizhou, such as the Miao ethnic group's "Huashan Festival" and the Dong ethnic group's "Dong Year", accordion performance can be added to make it a part of community festival culture.

6.2.6 Establishment of Accordion Community Cultural Center

In some important cities or towns, setting up specialized accordion cultural centers or community art museums as venues for accordion teaching and exhibition can provide a learning and communication space for accordion enthusiasts. The accordion cultural center not only provides opportunities for residents to play and learn, but also hosts regular music salons, lectures, concerts, and other activities to enhance the cultural taste of local residents.

In summary, from the Miao ethnic group's "Huashan Festival" to the Dong ethnic group's "Dong Year", from family inheritance to folk performances, accordion has played an irreplaceable role as an important element of Guizhou community culture. It is not only a part of traditional ethnic music, but also a bond that promotes multicultural exchange and enhances community cohesion in Guizhou. With the advancement of modernization, the protection and promotion of accordion culture in Guizhou communities have become increasingly important. Only through education, cultural activities, and community cooperation can this traditional instrument continue to shine and become an important part of Guizhou's cultural heritage.

6.3 Conclusion

1. This chapter discusses the policies and measures for protecting and promoting accordion in Guizhou universities and communities, directly exploring the third research objective and revealing the complex process of cultural protection and adaptation in Guizhou. Intended to promote the inheritance and innovation of accordion culture through education, cultural activities, and social cooperation.

In universities in Guizhou, the first step is to establish a systematic accordion education curriculum system. The curriculum should start from various aspects such

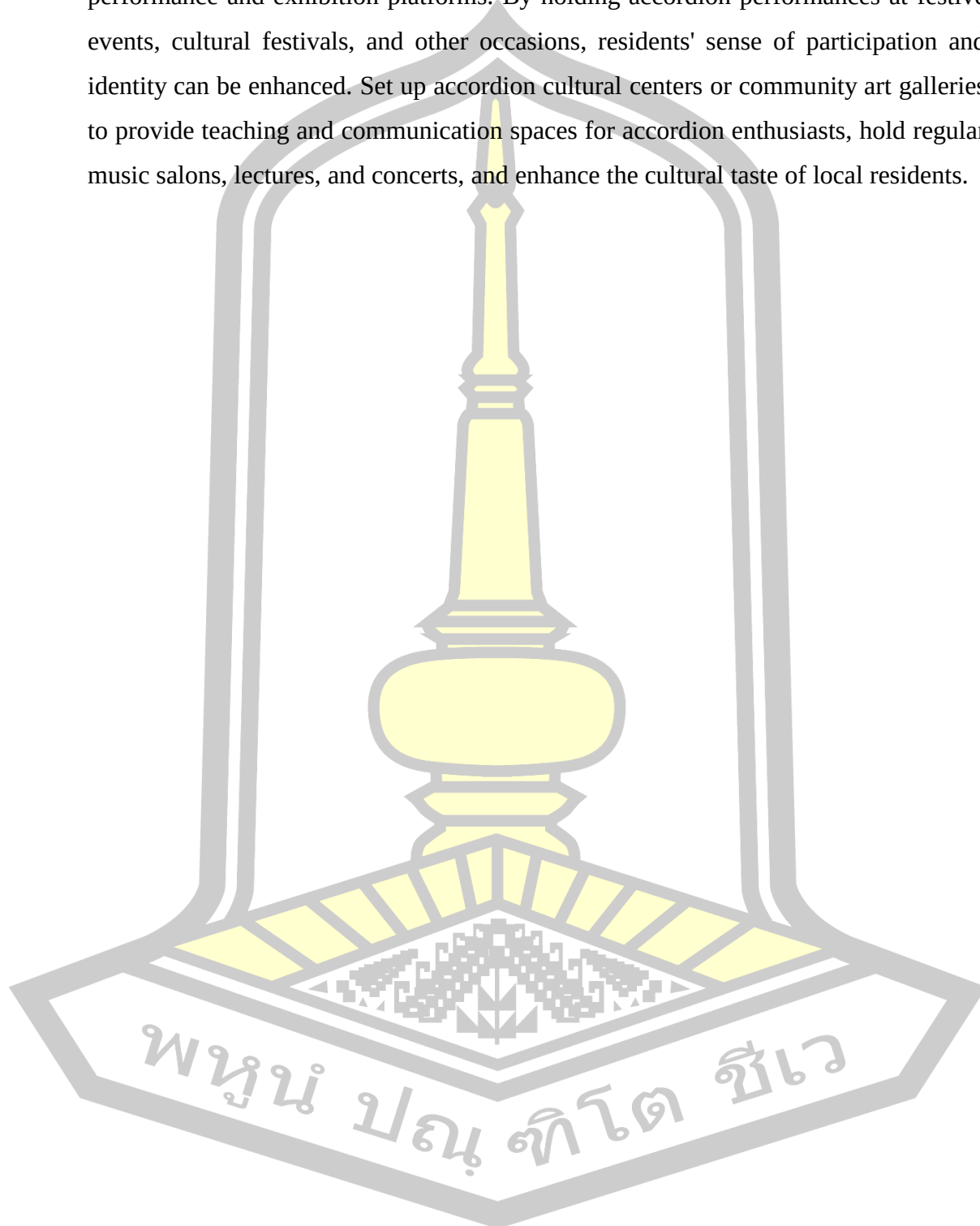
as basic education, professional education, ethnic characteristic education, and interdisciplinary courses to ensure that students fully master the playing skills and theoretical knowledge of accordion. In terms of basic courses, accordion foundation courses should be provided for all music and related majors. For music majors, especially those in accordion performance and education, more professional courses should be offered to explore advanced accordion playing techniques and teaching methods in depth. In addition, ethnic characteristic courses should be offered to study how the accordion can be combined with ethnic music such as the Miao and Dong ethnic groups in Guizhou, and create accordion works with local characteristics.

In terms of teacher development, Guizhou universities should increase the training of accordion teachers, regularly invite domestic and foreign experts to give academic lectures and teaching demonstrations, in order to improve the teaching level of teachers. Universities should also encourage teachers to conduct academic research and creation, providing theoretical support and original works for accordion education. Through these measures, the quality and level of accordion education will be significantly improved.

2. Protection and Promotion of Accordion Culture in Guizhou Communities

At the community level, first of all, activities such as organizing accordion art festivals and community concerts can increase residents' attention and awareness of the accordion, especially in traditional festivals such as the Miao "Huashan Festival" and the Dong "Dong Year" in Guizhou. By incorporating accordion performances into the community's festival culture, the artistic charm of the accordion can be further promoted. In addition, the combination of accordion and modern popular music is also the key to innovation. By integrating accordion into the arrangement of modern popular songs, more young people can be attracted to participate in accordion learning and performance. Cross disciplinary cooperation is also a way to promote innovation in accordion culture. The accordion can be combined with art forms such as dance and drama to enhance the artistic expression of performances. For example, in ethnic dance and singing activities in Guizhou, the accordion not only enhances the visual impact of the performance, but also revitalizes traditional art forms, attracting more audiences.

In order to protect accordion culture, the community also needs to provide rich performance and exhibition platforms. By holding accordion performances at festive events, cultural festivals, and other occasions, residents' sense of participation and identity can be enhanced. Set up accordion cultural centers or community art galleries to provide teaching and communication spaces for accordion enthusiasts, hold regular music salons, lectures, and concerts, and enhance the cultural taste of local residents.



CHAPTER VII

Conclusion Discussion and Suggestions

7.1 Conclusion

1) Through the investigation of the current status of accordion in Guizhou Province, China, it can be summarized as follows:

Guizhou University for Nationalities and Guizhou Normal University, among other universities, offer accordion majors with a curriculum system that covers both basic and advanced courses, combined with ethnic music, to cultivate students' artistic literacy and cultural identity. This education system integrates basic education, professional courses, and practical activities, providing students with various opportunities to enhance their skills, such as performances, lectures, and competitions.

Guizhou universities attach great importance to the combination of ethnic music and accordion education, offering courses to encourage students to create and play local ethnic music, and promoting the inheritance and innovation of ethnic music. At the same time, accordion plays an important role in community cultural activities in Guizhou. Community cultural education, especially in ethnic minority areas, improves residents' music literacy and cultural identity through accordion courses, promoting cultural interaction between ethnic groups. Ethnic cultural exchange: The accordion has become a cultural exchange platform in ethnic festivals and other activities, showcasing the diversity of Guizhou culture. Community cultural application: In festivals and cultural performances, accordion is combined with local traditional culture to enhance the local characteristics and artistic expression of the activities.

Currently, Guizhou accordion is facing many challenges, including insufficient funding for accordion education and community activities, difficulties in cultural integration, and low public awareness. To address these issues, it is necessary for the government, schools, communities, and the entire society to work together to increase the importance of accordion education.

2) The performance skills and musical characteristics of Guizhou accordion in my country. After in-depth analysis, this study draws the following conclusions:

In order to better describe the performance techniques, the researchers selected two very representative Guizhou accordion works to fully demonstrate the diversity and fun of the accordion instrument performance techniques. Through in-depth analysis of these works, the researchers have a deep understanding of the characteristics and applications of each performance technique, including the application of bellows, the use of ornaments, different ways of using the variator, different ways of touching the keys on the accordion, etc. Each technique has been fully demonstrated in different pieces of music. As an imported instrument, the accordion reflects the social conditions of Guizhou to a certain extent, and the representative works of Guizhou accordion are extremely rare. Through in-depth analysis of the performance techniques and artistic characteristics of " Qing Fu Miaoling " and "Miaozu Qing" , we can reveal their uniqueness in musical expression and cultural connotation, and further explore the important role of the accordion in cross-cultural communication and music creation.

In general, this research method that combines theory with practice, theory with experience, is helpful to deeply explore the artistic value of accordion performance techniques and works, and provide useful reference and inspiration for the development of accordion music research. It provides a useful reference for the protection and transmission of accordion instruments. In addition, in-depth exploration of the application of these techniques can also provide inspiration for modern music creation, combining national characteristics with innovation, and promoting the development and dissemination of accordion art in the contemporary era.

3) This article describes the role of the Guizhou accordion in Guizhou, China. Researchers have learned that:

Promote the inheritance and innovation of accordion culture through education, cultural activities, and social cooperation.

In terms of universities, the key is to establish a comprehensive accordion curriculum system, covering basic education, professional training, integration of

ethnic music, and interdisciplinary courses. Basic accordion courses should be provided for all music majors, while advanced courses specifically designed for accordion performance and teaching should be designed for accordion majors. In addition, courses that combine local ethnic music (such as Miao and Dong) with accordion performance should be offered to create accordion works with local characteristics. Universities should also pay attention to the cultivation of accordion teachers, invite domestic and foreign experts to give lectures and demonstrations, and encourage teachers to conduct academic research and creation to improve the quality of education.

At the community level, organizing accordion art festivals and community concerts can enhance residents' attention and interest in playing the accordion, especially during traditional festivals such as the Miao's "Huashan Festival" and the Dong's "Dong Year". Integrating accordion performance into community festival culture can help further promote the artistic charm of accordion. In addition, combining accordion with modern popular music and other art forms such as dance and drama can attract more young people to participate in learning and performance, activating traditional art forms. Communities should also provide rich performance and exhibition platforms, and hold accordion performances through festive events and cultural festivals to enhance residents' sense of participation and identity. Accordion cultural centers or community art galleries can be established to provide teaching and communication spaces, and regular music salons, lectures, and concerts can be held to enhance the cultural taste of local residents.

7.2 Discussion

Considering the development history and current survival status of Chinese accordion is a key focus in accordion music research.

This type of research began to flourish in the late 1990s. Scholars such as Li Yuqiu, Wang Yuping, Gao Jie, Qian Yanyan, Shen Bo, Wang Ming, Yin Qi, Song Liquan, and Tan Yimin have successively sorted out the development of accordion in different regions and periods of China from different perspectives.

In article "A Review and Prospect of the Development and Construction of Chinese Accordion Specialty at the Turn of the Century" (2000), Wang Yuping

reviewed the development history of accordion art in China and pointed out that the turn of the century was a critical period for the development of accordion art. He also put forward some ideas and suggestions for the development of accordion art in Guizhou.

In article "The Call of History - A Concept of the Chinese Accordion School" (1994), Li Yuqiu reviewed the development trajectory and trajectory of the accordion after its introduction to China. He believes that Chinese accordion art needs to establish its own school, and points out that the key to the development of Chinese accordion art is not only the support of excellent original works, but also the strong promotion of performers. This conclusion is consistent with the researchers' findings that Guizhou is a gathering place for ethnic minorities, and in order for the accordion to develop well, ethnic works need to be further emphasized.

In master's thesis "Research on the Interaction between Chinese Accordion Art and Social and Cultural Environment since the 21st Century" (2010), Chu Xiaoming placed Chinese accordion art in the context of social and cultural environment for research, and made in-depth and detailed discussions on the relationship between the two. This is consistent with the conclusion drawn by researchers that the social role played by the accordion in Guizhou Province has been constantly changing with the development of the times. Various roles influence and intertwine with each other, and in a specific period, a certain role is an important manifestation of development.

In article "A Historical Review of the Development and Construction of the Accordion Major at Tianjin Conservatory of Music - A Young and Rapidly Developing Major" (2008), Wang Yuping reviewed the history of the construction and development of the accordion major at Tianjin Conservatory of Music, and proposed issues and future development models that should be noted in the construction of the hand wind piano major at Tianjin Conservatory of Music.

In article "Reflections on the Education Reform of the Accordion Major" (2009), Zhu Jingbai gave some thought to the education reform of the accordion major. He believes that in the era of knowledge economy and the competition between music and culture, the Chinese accordion music art must undergo a revolution, that is, accordion education should be combined with modernity. The exploration of accordion teaching methods and models has always been a hot topic of

concern in the academic community. Researchers believe that with the advancement of China's education system reform, the teaching methods and modes of accordion have also undergone a sharp transformation, and the traditional teaching mode must be improved in conjunction with the needs of modern people. The reform of the centralized mode discussed in the article provides an effective supplement to the development of accordion in Guizhou.

These viewpoints are consistent with the conclusions drawn by researchers through literature review and interviews with informants. In short, the study of the development history of GuiZhou accordion music art has important significance and value. By delving into its development history and achievements, we can better understand the position and role of the accordion in the development of GuiZhou music and art, and provide valuable reference and guidance for the future development of the accordion.

In an interview, Wang Ke mentioned that the inspiration for Guizhou accordion works comes from the structure and performance techniques of traditional Chinese music, while also incorporating the creative techniques and sound effects of modern accordion music.(WangKe,interview,2024).In addition, emphasizing the popularization and educational significance of music, its cheerful and lively melodies and uplifting rhythms can inspire people's love for life and pride in their nation.

In the context of recognizing the globalization of culture and art, it is necessary to have a clear understanding that an independent and vibrant country must have its own ethnic music works and creative temperament as a strong foundation to form a unique music school with its own ethnic characteristics.

The times require us to create more and better Chinese national accordion works. The establishment of Chinese accordion schools also requires a large number of Chinese accordion music works full of Eastern connotations and stylistic features as the basis, in order to establish oneself in the world of accordion art. These issues are worth contemplating in depth.

Although previous research has focused on the decline of accordion music in urban areas, this study reveals the elastic trend of accordion development in most parts of Guizhou, where local traditions continue to flourish.

7.3 Suggestions

7.3.1. Suggestions for further research

1) This study explores the current status of the accordion, and through the analysis of representative works of Guizhou accordion, introduces the playing techniques of the accordion in a more three-dimensional way, and explains the important value of folk music in the development of musical instruments. It is hoped that through this article, future local governments and accordion cultural organizations will be able to conduct in-depth research on the historical origins of the accordion, the innovation of playing techniques, and the creation of works based on folk music, so as to help the transmission and development of accordion culture .

2) There are many challenges facing accordion education and community activities in Guizhou. Firstly, although music schools in Guizhou have begun to develop accordion education, the shortage of teachers and the imperfect education system remain difficult problems; Secondly, the lack of diversity in community activities limits the influence of accordion in local culture; The rise of electronic keyboards has also had an impact on accordion education, limiting its development; In addition, the lack of systematic teaching materials for accordion has affected the teaching effectiveness. To address these issues, it is necessary for the government, schools, communities, and all sectors of society to work together to enhance educational support, teacher development, cultural integration, and increase publicity efforts.

7.3.2 Suggestions on application of research results

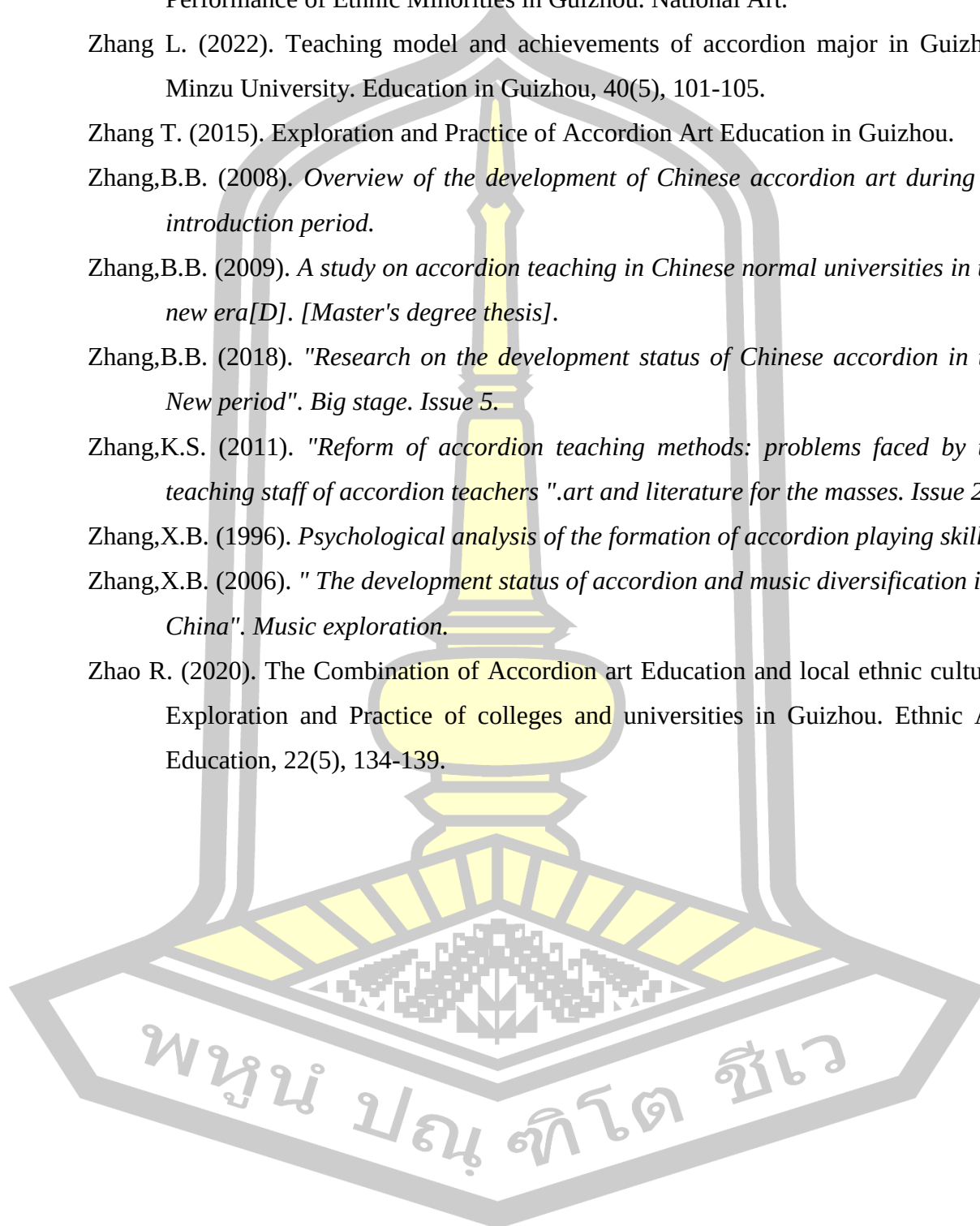
The research results have important reference value for scholars and educators who love accordion instruments in Guizhou . They can provide reference for students and teachers who learn accordion, and provide materials for them to have a deeper understanding of accordion instruments and the cultural connotations behind them. The research results of this paper not only enrich the theoretical knowledge of accordion, but also provide guidance for practical application. By combining the research results with practical application, we can expect the accordion to play a greater role in the cultural heritage of Guizhou Province and even more widely, and also provide practical cases and experience for the education and research of this discipline.

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APPENDIX

Appendix I: Qing Fu Miaoling" score

情赋苗岭

自由低音手风琴独奏

殷琪 编曲

Andantino $\text{♩} = 120$

FB

8

15

22

tr



(1)



พูน ปณ ทิโต ชีเว

56 *mf* *vivace*

62

68

trill

trill





พูน ปณ ทิโต ชเว



(3)



พูน ปณ ทิโต ชีเว



(4)



151

157

164

169

175

The musical score is written for piano in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five systems of staves, each with a treble and bass clef. The first system (measures 151-156) features a complex melody in the treble with many beamed sixteenth notes and a steady bass accompaniment. The second system (measures 157-163) continues the melodic line with some rests and a more active bass. The third system (measures 164-168) introduces a long, flowing melodic phrase in the treble, while the bass provides a rhythmic foundation. The fourth system (measures 169-174) shows the treble with sustained chords and the bass with a consistent eighth-note pattern. The fifth system (measures 175-178) concludes the passage with a final melodic flourish in the treble and a resolving bass line.



Appendix II: "Miaozu Qing" score

苗 岭 情

李建林曲

Rubato

f **p** **f** **p cresc.** **Andante più mosso** **mf** **B.S.**

















This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system shows a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter and eighth notes. Dynamics include *m* (mezzo) and *M* (forte).

The second system continues the melodic and bass lines, with dynamics *M* and *M*.

The third system introduces the instruction *rit.* (ritardando) and *Rubato*. It features a crescendo leading to a *mf* (mezzo-forte) dynamic. A *M* (forte) dynamic is also indicated.

The fourth system begins with a *p* (piano) dynamic, followed by a crescendo to *mf*. It includes a *M* (forte) dynamic marking.

The fifth system starts with a *mp* (mezzo-piano) dynamic, followed by a crescendo to *pp* (pianissimo). It includes a *M* (forte) dynamic marking and a *pp* (pianissimo) dynamic marking.

Appendix III: Field work photos



Figure 48. YiQi, Accordion cultural exchange site
Source: TuHao, from field research in September 2023



Figure 49. WangZenggang, interview
Source: TuHao, from field research in September 2024



Figure 50. Professor Wang Zenggang flipped through the materials

Source: Tu Hao, Interview, November 2024



Figure 51. Professor Wang Zenggang, participated in the 2nd Accordion Council Meeting of Guizhou Province

Source: Tu Hao, Interview, November 2024



Figure 52. The Second Accordion Council Meeting of Guizhou Province

Source: Tu Hao, Interview, November 2024



Figure 53. WangKe,interview

Source: TuHao, from field research in September 2024



Figure 54. ZhangSu, interview

Source: TuHao, from field research in September 2024



Figure 55. Professor Yin Qi's accordion concert rehearsal

Source: Tu Hao, Interview, November 2024



Figure 56. Guiyang Accordion Roadside Concert

Source: Tu Hao, Interview, November 2024



Figure 57. Guiyang Accordion Roadside Concert

Source: Tu Hao, Interview, November 2024

BIOGRAPHY

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