

Analysis of the Work of Panpipe Composition—*Love on the Cloud*

Yongde Yang¹

¹ Faculty of Literature and Musical Arts, Yibin University, Yibin, China

Correspondence: Yongde Yang, Faculty of Literature and Musical Arts, Yibin University, Yibin, China.

doi: 10.56397/SSSH.2022.09.03

Abstract

The panpipe is one of the wind instruments, whose birth dates back to ancient times. With the continuous development of Chinese history and culture, its specific form and social function change. On the basis of exploring the development history of the panpipe, this paper taking *Love on the Cloud* as an example, analyzes the modern music *Love on the Cloud*, covering its creation background, music theory, and aesthetic characteristics.

Keywords: panpipe, *Love on the Cloud*, music analysis, music aesthetics

1. Sketch description on Panpipe

The history of the development of panpipe can be traced back to ancient times and is the oldest wind instrument in China. Its development has evolved for a long time and from ancient times to the Tang Dynasty, the name of panpipe has been called end-blown flute. To begin with the Western Zhou Dynasty, when it comes to the Spring and Autumn Period and the Warring States Period, panpipe works as rite music to worship heaven & earth and the emperor's ancestors in temples and thus obtains an important ceremonial role and a certain political significance and on this basis it obtains a critical period, during which panpipe's development paves the way for the historical position. When it comes to the Qin and Han dynasties, wind & drum music and dance with music accompaniment gradually become the popular music form at this time. Wind & drum music is performed mainly in the court music of the Qin and Han dynasties, the forbidden army music, and also the folk music. Although dance with music accompaniment is mainly spread among the folk, being also loved by people. In the Qin and Han dynasties, it is the first peak period of the development of panpipe.

The Wei, Jin, and Southern and Northern Dynasties are an era of frequent battles. People's life and the social development are unstable, and the great social integration appears at this time. Meanwhile, more and more foreign music arises and musical instruments are being introduced as well, which causes a significant impact on local music resulting in hindering the growth of the panpipe. In the Tang Dynasty, the society is gradually prosperous, people's life is improved and the demand for appreciation of music gradually increases. The end-blown flute- a single-pipe and vertical flute becomes increasingly popular. Therefore, the biggest change of panpipe is that, in order to distinguish between the differences of orchestral instruments, people will name the single-pipe vertical blown flute panpipe. There are many types and names of panpipe, which can be divided into big panpipe and small panpipe; according to the different materials of panpipe, it can be sorted into 'wooden Panpipe' and 'jade and stone panpipe' (Tang Yingying, 2018). According to the different bottom seals of the panpipe, it can be divided into 'tung-hsiao' and 'ti-hsiao'; due to the different shapes of panpipe, it can also be classified as 'cen-chi', 'pi-chu', 'sau-hsiao', 'ya-hsiao', 'fung-hsiao' and 'wun-hsiao', etc. Therefore, the Tang Dynasty is the second peak period of the development of panpipe. In the Yuan Dynasty, panpipe is also used in scattered music. During the Ming and Qing Dynasties, panpipe almost fails to be passed down from past generations among the folk and only survives in the aulic music and elegant music system. The aulic music and elegant music in the Yuan Dynasty are mainly used for sacrifice, which goes downhill greatly compared to the

previous dynasties. During the old-style private school music period, panpipe was left behind by history, and no one used it at this time. After the founding of new China, panpipe is slowly rediscovered and accepted by the people (Yang Jie, 2012).

In the development of panpipe, the production materials are different. In production, the panpipe is made of bone, bamboo, and stone as well. Archaeologists also discover thirteen-pipe-stone panpipe unearthed from the tomb in Xiasi of Zhechuan, which are the earliest stone panpipe found in archaeological history. It is carved from a whole piece of white marble and is made only more than 100 years later than the earliest bamboo panpipe (Lin Jing, 2012). With the continuous development of social culture and the improvement of people's living standards, the raw materials for panpipe production also are gradually increasing. The production of panpipe is no longer limited to the form of bone, bamboo and stone, and there are also wood, pottery, glass, and paper panpipe (Sun Bo, 2013).

2. The background for the creation of *Love on the Cloud*

The panpipe work *Love on the Cloud* is created by young composer Yan Minmin for the famous flute and panpipe player Lin Wenzeng; Music is divided into the form of ternary, and the introductory music freely and ethereally reveals the softness and floating clouds; in a relaxing and lively way, allegro shows the clouds look shifting masterly in the sky; at the end of the song, the lento presents the lingering and beautiful posture of the clouds in an unfolding and freeway.

Love on the Cloud is both an analogy and a symbol. From the surface of the implication, the author presents a complete 'picture of the rising sun': it first performs floating and gentle beauty of the clouds, then moves lively and possessing natural grace, finally captures its sunset scenery. In a deep sense, this 'picture of the rising sun' is actually a complete experience and a narrative of life. In the view of the author, the clouds represent a yearning, but also a hopeful exploration of the future. Clouds float and change, just like a person's life, where remaining stagnant and moving forward from time to time and during which the string in the middle of the song shows the frustrations and tribulations that life may encounter. But until the end, it will all be conquered by a bigger inclusive bosom, just as the sun sets in the arms of the western mountains.

In addition, the creation of *Love on the Cloud* also has a realistic consideration, especially being created for Lin Wenzeng. In a sense, the 'cloud' is Lin Wenzeng and Lin is just the 'cloud' himself. The look of the cloud standing for persisting, hope and moving forward bravely is Lin Wenzeng himself indeed. Therefore, the creation of *Love on the Cloud* is also a sincere compliment to Mr. Lin Wenzeng.

3. *Love on the Cloud* Musical form Analysis

The song *Love on the Cloud* is a music work as a construction of ternary, whose introductory part performs softness and floating in a free and ethereal way; and the allegro shows the clouds masterly shifting dancing in the sky; at the end of the song, the lento presents the lingering and beautiful posture of the clouds in an unfold and free way.

Specifically, Section A consists mainly of the first 25 subsections, with 8 bars as a musical phrase, and composed of $8 + 8 + 9$ respectively (as shown in Figure 1), consisting of a, a1, b three phrases, of which a and a1 are flat and symmetrical structure, b is completely different from the first two sentences and is a change form of a phrase, and the overall structure of the musical phrase is also one more section than the first two sentences, preparing for the progress of paragraph B.

Paragraph B starting from subsection 26 to 64, the structure of the phrase is $8 + 8 + 8 + 12$ (as shown in Figure 2), consisting of c, c1, c2, d, where c and c1 are square and symmetrical forms of musical phrases, using a skill starting in a weak way. While c2 is the musical phrase formed on this basis, the part of d is presented to promote the development of the music on the basis of the whole B, mainly to show its relaxing and lively characteristics. Section A1 is a reproduction of the variation in segment A (as shown in Figure 3), and the two are very similar in their melodic progress. Therefore, according to the music style analysis of western music research, this music is a typical trilogy of hairband reproduction.



Figure. 1

Paragraph B starting from 26 subsection to 64, the structure of the phrases is composed of 8 + 8 + 8 + 12 (as shown in Figure 2), and composed of c, c1, c2, d, where c and c1 are square and symmetrical music phrases, using the skill starting in a weak way.



Figure. 2

While c2 is the music phrase formed after the change on this basis, and the part of d is evolved to promote the development of the music on the basis of the whole B, and the purpose is to show the characteristics of relax and lively. Paragraph A1 is a reproduction of the change in paragraph A (shown in Figure 3), and the two are very similar in melody. Therefore, according to the analysis of the music style of western music research, this music is a typical trilogy of hairband reproduction.

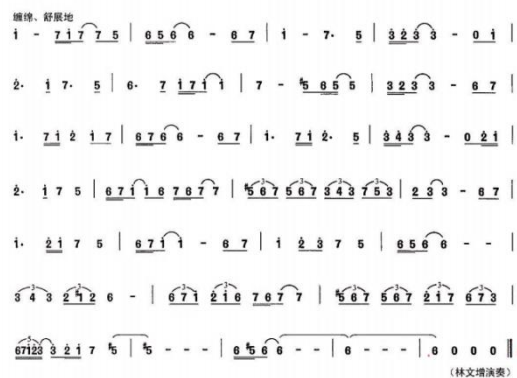


Figure. 3

4. Aesthetic Ideology

In China, the development of musical aesthetics thought has a long history and unique characteristics. In ancient

China, the development of the thought of music aesthetics has been relatively mature, such as the well-known *Booke of Music*, *Voice without Grief and Joy*, *Classic Xishan Works of Qin* and so on, are important achievements of ancient Chinese music aesthetics in our country. In the era of great development and prosperity of Chinese music, the unique music aesthetic thought has become an important research content. In contemporary musical works, musical aesthetic thought has gradually become the main line leading the structure and context of musical works.

Love on the Cloud is written by panpipe performer and composer Yan Minmin, which mainly shows the beautiful state of the clouds in the sky. The first paragraph shows the softness and floating of the clouds; The second part takes advantage of the allegro to mainly perform the clouds masterly shifting dancing in the sky; and the ending paragraph presents the clouds in a stretching and free way, manifesting the lingering and beautiful posture of the clouds and obviously making people feel the drift of the clouds and firm as jade.

In the performance of the music *Love on the Cloud*, the artistic conception of the music is vague. When composers and performers perform the work, after being first introduced by the narrator to put them into the artistic conception of the work performance, the audience in the live show can obtain a better imagination so as to establish the aesthetic artistic conception of the work. In the history of traditional Chinese music aesthetics, predecessors attach great importance to the performance content of music, believing that the content of works is an important way to depict the artistic conception of music, and emphasizing that the performers should switch acting skills with the performance content in the performance process.

The acting skill corresponds to the content of the work and the content of the work requires exquisite skill as well. That is to say the two complement each other and are indispensable. Therefore, in modern performance, the player should first fully understand the content of the performance, and then decide how to perform. For example, there are a lot of passages for emotional ‘ups and downs’ as well as ‘twists and turns’, to better show this paragraph and express the beauty of emotional ups and downs, players can choose acting skills, such as jumping into the melody or other tips to perform, used for the dynamic expression of paragraphs.

Fund Project

This work was supported by grants from the Yibin University Scientific Research Cultivation Project (Grant No. 2019PY23) and the Aesthetics and Aesthetic Education Research Center Project of Sichuan Provincial Key Research Base of Social Sciences (Grant No. 22Y015)

References

- Tang Yingying. (2018). On the Development Course and Prospect of Chinese Panpipes. Shenyang Normal University.
- Yang Jie. (2012). The first exploration of Panpipes in Sui and Tang Dynasties. Tianjin Conservatory of Music.
- Lin Jing. (2012). The Development Evolution and Historical Position of Panpipe in China. *Qilu Art Realm: Journal of Shandong University of Arts*, (1), 10-15.
- Sun Bo. (2013). The Ancient Evolution and Contemporary Propagate of Peruvian Panpipe. *People's Music*, (2), 4.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).