

Research Article

A study of George Gao's Music View

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Abstract

This article takes George Gao as the research object, mainly discussing how George Gao's music experience and diaspora experience influence George Gao's music behavior and music practice process. By analyzing his growth experience and learning experience, the impact on his creation, including his Erhu Music And Erhu Innovation (Shaoqin). It also reveals his music and cultural studies under multiple identities. When George Gao's music outlook changed, his music practice and music creation also changed. Based on the above-mentioned problems and the current situation, through observation and analysis of George Gao's series of musical behaviors, to explore the description of a typical scattered musician like him, to reach a general understanding of this social group, which can be learned from George Gao From his personal experience, he inquired about the basic situation and appearance of erhu art in a specific period, and was able to perceive the various connections between music culture and social groups and social changes from individual musicians. I hope to inspire similar research in the future, provide a demonstration of necessity and feasibility, and provide a list of problems that the academic field may face in the future.

Key words: George Gao, Erhu, Erhu Capriccio, Diaspora

Introduction

With the advancement and development of science and technology, continuous breakthroughs in new technological revolutions, along with convenient transportation, frequent population migration, economic and information globalization, music is inevitably affected by these factors, tending to commoditize the flow, and flow across borders to different places. Professional musicians directly contact and communicate with the audience through concerts, media, and the Internet, and convey their personal music works and ideas. In addition, in order to enhance the

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A study of George Gao's Music View

experience and communication between music, musicians began to seek cooperation and performances with musicians from different places or from all over the world. Some others left the motherland to study and live in different places in order to enhance their professional knowledge of music and broaden their horizons. In the process of diaspora, the identity of musicians has also been affected and began to change, gradually internalizing and generating new thinking, and then integrating it into personal music creation. George Gao is a typical representative of it.

George Gao is recognized as one of the best and most innovative erhu performers in the world. He is also an outstanding representative of erhu music on the international stage. Through his cognition, analysis and research, it helps to understand modern erhu. The process of change and construction has a certain practical significance for how to play modern erhu music well. George Gao is not an erhu player in the ordinary sense. He combines erhu performance, composition, music production, and instrument improvement. This is very rare in the history of modern erhu development. He has a rich life experience, a full range of music cultivation and His outstanding contribution to erhu art is why this paper uses George Gao as a case study. In the course of the development of musicology, the special research on folk musicians has never been given enough attention. Therefore, the ethnomusicologist Nettl Bruno called for it in the mid-twentieth century and used a North American Indian singer as a case study (Biography of a Blackfoot Singer). But after decades, this situation has not improved. Although in many theoretical works on ethnomusicology, theorists have emphasized the individual research of folk musicians, but there are not many scholars and achievements in the practice of this. In this research, George Gao is Professional musicians, music anthropology can be the study of individual musicians. The purpose of this thesis is to try and experiment with this content. George Gao is in a foreign cultural space like Canada, and he is more than a purely musical performance for Chinese music. He is involved in multi-field practical exploration and other forms of communication and research. Just like the ethnomusicologist Mantle Hood believes that Music dissemination not only through musical performance, but also through research, teaching, and other forms of dissemination.

Objectives

- George Gao's historical background
- George Gao's music creation and characteristics
- George Gao's music view

Method

The research goal of this article is based on George Gao's case study, which is a qualitative study. In order to explore a certain topic in depth, the researcher conducts long-term observation, in-depth interviews or analysis of private documents in a natural context, in order to collect various data of the subjects extensively. After sorting, summarizing, and analyzing, the subject is described in words. Inner world, values, behavior, this kind of research method.

Findings

- **George Gao's historical background**

George Gao's Chinese name is Gao Shaoqing. He was born in China in 1967. At the age of 6, he learned erhu under the enlightenment of his parents. After entering the middle school affiliated to Shanghai Conservatory of Music in 1979, he studied under the famous Chinese erhu performer and educator Professor Wang Yongde. After 9 years of systematic professional erhu training. After that, he was admitted to the Shanghai Conservatory of Music for a bachelor's degree without an examination, and continued to study with Professor Wang Yongde. As some of the basic music courses had already been completed in the attached middle school, the focus of study during this period was on the professional study of erhu. In 1986, George Gao first transplanted the famous violin music "Carmen Fantasie" by the Spanish composer Pablo de Sarasate. The purpose is to improve the musical language and technicality of the erhu. It has extremely high technical difficulty and can be called a highly technically difficult erhu music. . In 1988, due to the completion of all outstanding academic credits, he graduated from the Shanghai Conservatory of Music with honors one year in advance.

After graduating, George Gao received a job as a soloist in the China Central National Orchestra. After that, he gave up his original job and went to Canada to study and started his study life in Canada. It is these experiences from different aspects that show that he has a more diverse and broader musical language than ordinary performers and composers. When he is in an immigrant country like Canada, he will accept Western music from different cultures. In addition to scoring and performing with different musical instruments, he still creates erhu works that integrate his own culture with his own musical language

In 1990, George Gao went to the Royal Toronto Conservatory of Music to study, majoring in piano and minor in vocal music. In 1993, George Gao was hired by the Toronto Royal Conservatory of Music as the first teacher in history to teach Chinese national musical instruments and was included in the formal curriculum; in the same year, he held the first Erhu concert and achieved great success. Today, he has performed more than a hundred performances on the global stage a year, and he has become one of the busier diaspora Chinese musicians on the global stage. The five Erhu Capriccios composed by him are known as the masterpieces of contemporary Erhu music. Therefore, from George Gao's experience in multiple diaspora music, we know that musicians create diverse and fusion music different from their hometowns in the process of diaspora.

- **George Gao's music creation and characteristics**

Through interviews with George Gao, it is learned that George Gao's composition study began when he was in the middle school attached to the Shanghai Conservatory of Music. He has always maintained an interest and enthusiasm for composing music. And to prove his talents, this limited his creation, unable to break away from the composition framework in the book, so the music composition at the time did not have a breakthrough performance. As mentioned earlier, he successfully transplanted and adapted Pablo in 1986. Sarasate's "Carmen Fantasy" shocked the entire music industry, and it wasn't until after I went to Canada that I really started my own creation. After he went to live in Canada, he came into contact with the integration of different

A study of George Gao's Music View

cultures and the previous cultures, and gradually changed the mentality of pursuing performance, turning into the words of inner desire to talk into notes. Composing is no longer for the favor of others, but for realization. The sustenance of self-disposition. He published his first piece of music "Birds of a Foreign Land", composed in 1994. It is the theme music written for the Canadian film Chinese chocolate. It shows a pair of Chinese women coming to a foreign country in a new environment. The melancholy and helpless, mixed with hope and strong complex mood in frustration, this film music was his early creation and was included in the album "Carmen Fantasia" in 1995.

George Gao's masterpiece of Erhu music is a series of 5 Caprices composed by him. At first, he composed "Erhu Caprice No.1" in 2001 with the encouragement of composer Huang Anlun. Later, I began to try to create different types of music, including movie music: yellow wedding, ballet music: MuLan, and World Music's first piece for the Erhu and Orchestra was "Erhu Capriccio No. 1" published in 2002. After that, "Erhu Caprice No. 2-Mengfeng" and "Erhu Caprice No. 3-Xuandong" were successively released in 2008 and 2009, and "Erhu Caprice No. 1" and "Erhu Caprice No. 2-Mongolia" "Wind" is recognized as a classic of today's erhu works, and was selected as the designated repertoire of the "Dragon's Music" Erhu Competition and the Shanghai Spring International Erhu Competition in 2002 and 2008. "Erhu Caprice No. 4-Gobi" was also commissioned by the 2012 Shanghai Spring International Erhu Competition.

George Gao is not only a world-renowned erhu performer, he has been nominated for the Canadian Gemini Award; he has also been invited to compose and score for films, television and Broadway musicals. He has composed works for Canadian films including "Chinese chocolate", "Landing" and "Yellow Weddin" these three films; the Air Canada commercial that won the Gold Award for advertising music in advertising; at the same time, he has also worked as a producer for many musicians and artists, and has also worked with many well-known Canadian artists, groups and stars. He collaborated with American composer Brian Keane, who has won more than 20 Grammy Awards and titles, and wrote the soundtrack for the three-part documentary "Becoming American-the Chinese Experience" for the American super television network PBS.

In addition, George Gao was also influenced by the Bowfire Orchestra and Mark O'Connor. In 2006, George Gao joined the Bowfire Orchestra. The orchestra was founded by violinist and composer Lenny Solomon. The orchestra consists of ten fiddlers, including the Erhu player George Gao. Although there are ten fiddlers, each has its own expertise. The music style of the orchestra combines elements of classical music, jazz music, bluegrass music, celtic music, rock music and world music to form a very diverse music style. After George Gao got a lot of inspiration for composition in this orchestra, he completed many works one after another. Judging from his status as both a performer and a composer, these musical experiences have deeply influenced his erhu creation process. For George Gao, in addition to being influenced by Bowfire Orchestra, another person who has greatly influenced him is Mark O'Connor. Mark O'Connor is a very well-known country violinist in the United States. Every year, a music camp (Mark O'Connor String Camp) is held to teach students how to play country music. Gao Shaoqing has also served as an instructor in the music camp, using Erhu to teach students who

play the violin.

George Gao is influenced by the style of North American music. Under his contact with Mark O'Connor, he used erhu to teach, and fiddle music made George Gao more familiar with the elements and playing techniques of country music. These reasons are directly reflected in his Erhu Caprice No. 2 -Mengfeng and Erhu Caprice. Number three-Xuandong. George Gao wants to test whether the erhu can play such rhythmic music styles as North American country fiddle music and bluegrass music. In addition, I have been very fond of Mongolian music and matouqin music in the past, and I have also studied Mongolian music. These erhu music creations adhere to his ideas, combining the rhythm of North American music and rock music and the rhythm of Irish folk dance music. GeorgeGao's music ranges from transplantation, adaptation, pop songs, film music, world music, jazz music, etc. The music works are very diverse and macroscopic. They not only have novel creative concepts, but are also very appealing. They have a strong influence on Chinese modern music. The great influence has inspired the new trend of Chinese music.

Music creation characteristics

1) The fusion of Eastern music and Western music

George Gao's personal experience made him realize the conflict and integration of Eastern and Western cultures. Under the thinking of the intertwining of Eastern and Western cultures, as a Chinese, he must find his own Chinese position in order to be able to live in Western society. The movement of space caused George Gao to deal with things and Attitudes towards life must be changed from the past, and the most important thing is identity. At that time, China's overall national strength was not strong, which also involved perceptions and attitudes among countries and people. The rise and fall of national power also indirectly affected other countries' initial perceptions of themselves. After he has gradually adapted to life in a foreign country, he has gradually obtained many opportunities for music creation in the local Chinese community, whether it is in TV, movies, commercials and other music. Such experience has also enriched his musicality and made him enjoy Musical thinking tentacles extend longer and farther, and these experiences are almost impossible to happen to him when he was in China, but after the movement of space, all the opportunities appeared in him, through his own profound experience in China. Creating based on the culture of his home country, he unexpectedly found his own musical position in Western society, and paved his way to music with a globalized view of music.

2) Global music fusion

The so-called modernization and globalization are to integrate and synchronize with the West as much as possible. However, at the same time as globalization, it faces the tendency of global homogeneity, and the heterogeneity is becoming less and less. This is for emphasizing the cultural characteristics of various regions. , Is negative, and this is also a problem that George Gao needs to face. In the past, George Gao played Western classical music in his hometown, highlighting his heterogeneity, and triggered a wave of shock and transplantation in China. In Canada, it is impossible to highlight one's own subjectivity, regionality, and heterogeneity. The result of high homogeneity is the identity of an Asian, but it is more difficult in Europe and

America. For example, if you majored in piano at the Royal Canadian Conservatory of Music, except for the Chinese community or Asian ethnicity who would hire him to teach piano, Europeans and Americans are unlikely to hire him to teach piano. This is like Europeans and Americans opening Chinese restaurants in China, I believe Most Chinese people will not be interested in tasting the same, but the situation will be different if they open European and American restaurants. Therefore, in order to survive, George Gao must use his own culture as the main body to demonstrate cultural heterogeneity, so that he can gain a foothold on the world stage without losing himself.

3) Distinctive personal symbol

According to Homi K. Bhabha, hybridity is the space where coordination occurs. This space is called the "third space". Therefore, promiscuity is a place where hegemony is interrupted and replaced, and it is a space with new situations, new cultural meanings and products of doubts and germination. Of course, George Gao will not go back to the erhu music model of the past. Perhaps his method is to use different styles of rhythmic materials to present the music styles of folk songs, folk songs, as well as opera, ethnic minority music, and even global languages. World music has gradually deviated from the simple dualistic concept of Chinese and Western, and turned to a world-wide diversified musical form.

In this kind of world culture and music language, the series of Erhu Capriccios created is widely circulated in the music academic circles. It has become a part of his artistic achievements in major international competitions and has been affirmed by people from all walks of life. . He added a unique personal symbol and logo belonging to George Gao. George Gao is constantly seeking his own identity and cultural identity in this diversified, globalized mutual integration and hybrid identity definition, including his own music definition and music outlook.

- GeorgeGao's music view

Nowadays, diverse and mixed creations have spread all over the world. Diaspora musicians who have traveled around the world are gradually breaking through this boundary, breaking through the limitations of territories, and spreading music to the world in their own way. These unique music , But they find similar musical elements between each other, trying to present a sense of music that is both familiar and unfamiliar, and such music, ethnomusicologist Zheng Su classifies it into the category of world music, because their music is based on The music of various nationalities in the world cannot be clearly classified under any kind of music. However, George Gao has officially joined the ranks of such a "world music" without territorial restrictions, and develops innovative music with its own Chinese culture as the main body. Regarding George Gao's concept of "world music", ethnomusicologist Zheng Su has other opinions. He believes that the term "world music" is often used in ethnomusicology to refer to the music of various nations in the world.

The world music trend should be regarded by people as a new type of travel music, although it is accompanied by a high rate of worldwide presence and high economic benefits, and is among the colonialists, nationalists, and modernists. The long history shrouded in the struggle between China is underway (Zheng Su 2010: 23).

George Gao clearly knows that composers must have their own creative style, and the music is towards diversity and integration. He takes his own Chinese music as the main body and mixes with the national music of the world. His music is not limited to any ethnic group, country, or region, and becomes the so-called "world music". It is to promote Chinese musical instruments into musical instruments capable of playing world music.

In today's world, it is of course necessary for us to regard music production and consumption as an interconnected sound landscape, because no corner of the world in which we live can be isolated from the sound that reverberates all over the world. ...The trend of "world music" should be regarded as a new type of travel music, even though it is accompanied by a high rate of worldwide presence and high economic benefits, and is in a state of being colonialists, nationalists, and The long history shrouded in the struggle between modernists is underway.

For George Gao, with the change of his identity and the movement of space, he is undergoing globalization and world-wide changes. He breaks through geographical restrictions and travels between the world. His rich insights make his music fresh and fashionable. It is no longer just empty talk that can attract the attention of young people and actively look internationally. This is also one of the reasons why Gao Shaoqing does not want to be a kind of person, but wants to be a "world person." As a broken Chinese musician, the movement of identity and space has changed his thinking and behavior, including transnational experience and transnational musical thinking, etc., which have affected his music creation and music composition. In my field work and interviews, George Gao has always emphasized that his identity is defined as a world person, which determines his thinking direction, and his music outlook is also toward a diverse and integrated world music. His own Chinese music is the main body, mixed with the national music of the world. His music is not limited to any ethnic group, country, or region, and becomes the so-called "world music." Promote to be able to play the world music medium or window.

Discussions

From the historical environment and cultural background of GeorgeGao's growth, he discussed the stage of his professional music learning in China, and then with the movement of GeorgeGao's time and space, the change of identity and the reorganization of music, diversification, hybridity, GeorgeGao The influence of the flow of identity on his music practice has formed his own worldview and music relationship. This formal thinking mode has always allowed him to keep changing and innovating, including the improvement and innovation of the erhu, and the formation of the Shaoqin Chamber Orchestra , Knowing that today he uses TV media, the Internet, social platforms and personal websites to update and release his own music performance content and related consultations. Through his past music experience, he is looking for a music commercialization model that fits the era. Previously, China The article by Mr. Zhu Xiaogu, a predecessor in the national musical instrument industry, affirmed George Gao's innovative shaoqi, praised him for his correct direction and achievements in musical instrument

innovation, and published it on the Internet, which also attracted more and more followers to agree with his ideas and practices. People understand George Gao and his music.

Conclusion

Diaspora musicians have gone through the process of separation, that is, the process of spatial movement, and have experienced two different regions or more than one culture. It is difficult to categorize what kind of music the mixed music is. This kind of music style makes it difficult for people to know clearly. Division type,

George Gao's music is like this, it is difficult to define what kind of music it is. His music contains too many regional musical elements, so as he said, he is a "world man". This also confirms to some extent the view of music anthropologist Alan P. Merriam. In *The Anthropology of Music*, Merriam proposed a tripartite model for the study of ethnomusicology, centering around the study of "music in culture." This model suggested that music should be studied on three analytic levels: conceptualization about music; behavior in relation to music; and the sound of music.

George Gao is a diaspora in diaspora music. The movement of space and the flow of identities enable George Gao to acquire more musical styles and musical elements more directly. It is no longer the imagination of being in the region, but more direct and different. The collision between music and different cultures, and being in a multicultural Canada, has enriched his music road, and has a cross-regional experience that ordinary musicians can't get. Not only is music mixed, music and vision, music and dance. Cross-border is a cross-border attempt of music and various cultures and arts, and it has successfully gained favor. Out of a path that belongs to the definition of his own identity.

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