

Research on the “Chineseness” Expression in Piano Music Art

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ABSTRACT

This paper focuses on the “Chineseness” expression in piano music art, including the connotation of “Chineseness”, the development of Chinese piano music, the main characteristics of Chinese piano music “Chineseness” expression and suggestions for the development of Chinese piano music art. From the early 20th century to the present, Chinese piano music not only reflects the Times and composers of different personalities, but also reflects a clear common and continuity. Composers of various periods consciously explored and practiced the combination of western composition techniques and Chinese musical tradition, and paid attention to the artistic conception and connotation of Chinese culture in their piano works. Taking “Chineseness” as the main line and constantly pursuing “Chinese style of piano music” is the main vein of the development and evolution of Chinese piano music, and the fundamental formation of Chinese piano music art style, which reflects the cultural identity consciousness of Chinese composers. It is difficult to accurately define the connotation of “Chineseness”. But it has become a national cultural identity label of Chinese piano music in the world music art, and has gradually developed from a formal expression to a cultural expression. In the process of absorbing western composition theory and integrating into the essence of Chinese culture, Chinese piano music has gradually formed its own view of cultural identity, showing “Chineseness”. Only when Chinese piano music goes to the world can it have the value of cultural development. On the road of future development, it needs to insist on the expression of “Chineseness” in many aspects such as creation, publication, performance, teaching and academic research.

Keywords: Piano music; Chineseness; Nationalization.

Introduction

Since the introduction of piano as a foreign instrument into China, piano composers have learned from the artistic techniques and creative methods of western piano music, constantly explored the path of localization and sinicization of piano music, and tried to create new piano music works with artistic charm by using the expression methods of Chinese folk music. Composers use material, melody, rhythm, mode and harmony of Chinese folk music to create new piano music works with artistic charm, giving them national character of China. At the beginning of the 20th century, after the baptism of the May Fourth Movement, the Chinization and local creation of western piano music also opened a new chapter in China. Chinese composers Zhao Yuanren and Xiao Youmei were the first to devote themselves to the local creation of piano music. They learned to adopt European piano techniques, broke the traditional Chinese linear monophonic system, and began to pay attention to harmony, melody, tonal layout and musical structure in their works. Zhao Yuanren composed the Peace March in 1915, marking the beginning of the

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road of Chinese piano music creation. Since then, Chinese musicians have well integrated China's traditional music culture into the creation of piano, and created many piano music works with Chinese style. Xiao Youmei created the piano music *New Nishang Yuyi Dance*. This piece of music is based on the structure of the big melody of Tang Dynasty to imitate the creation, which fully demonstrates the Chinese style in terms of creative techniques. Both melodic tone and harmonic color have full Chinese charm. *Spring Thoughts* is a piano accompaniment composed by Huang Zichuang. Although the basis of its creation comes from the classical harmony of Europe, it integrates the harmonic beauty of traditional Chinese music, showing a bright Oriental color. In fact, these early piano music pieces have already started the way of "Chineseness" expression. The creation of piano music *Shepherd Boy Piccolo* is a classic combination of western contrastive polyphony technology and Chinese backing polyphony, which makes the western composition theory and Chinese traditional music blend together. The piano music *Combination of Long and Short Syllables* created by Quan Zhihao is a classic work that expresses "nationality" and "Chinese" in modern times. This work combines tradition and modernity, takes the national melody as the basic beauty, integrates the rhythm of the Korean nationality music form, and embodies the national characteristics of the Korean nationality dance and singing. In the new era, more and more Chinese people enter the field of piano playing. Facing the foreign Musical Instruments and corresponding piano music works from western cultural context, Chinese hope to play more excellent piano music works with national characteristics. In the context of globalization, more "Chineseness" expression in piano music art is also the due meaning of improving the soft power of national culture.

Literature review

With the continuous development of piano music art in China, the research on the sinicization, Chineseness and nationalization of piano music art has been widely paid attention to.

Chinese piano music

Since the piano was introduced into China, many music creators have incorporated Chinese elements into the creation of piano music, making it have Chinese style. In this regard, scholars have also carried out corresponding research. Li (1982) analyzed piano music *Poem of Youth* created by Zou Lu and believed that although this piano music borrowed from Western music, its main connotation was Chinese folk music, showing a very distinct national temperament and style. Feng (2007) believed that the piano works created by Jiang Wenye had achieved a perfect combination of western composition techniques and traditional Chinese music, which not only met the basic aesthetic needs of Chinese people, but also had a very important value and significance for carrying forward traditional Chinese culture. Zheng (2014) believed that the piano works created by Guo Zurong have very rich themes and genres, integrated some national characteristics of China in the creation process, strengthened in many harmonies and chords. Niu (2015) believed that the *Piano Sonatas of Chu Wanghua* not only utilized Western composition techniques, but also integrated traditional Chinese vocal melody. It is created along with the development of music emotions, which is in line with the aesthetic needs of Chinese. Zhang (2020) analyzed Guo Zhihong's piano music works and believed that the creator has incorporated the characteristics of Chinese folk music into the creation of piano music, which is specifically reflected in music melody, mode and harmony, etc.. it made piano music reflect a very strong Chinese charm, while weaken the traditional western harmony. Shuai (2022) believed that the piano works of Cui Shiguang embodies the aesthetic characteristics and cultural heritage of Chinese style of piano music.

Folk piano music

Piano music has the characteristics of wide range and convenient modulation. Its tone is diversified, which has multiple voice parts. It has strong plasticity and compatibility. In the world, many countries have organically combined their national music and piano, thus forming national piano music with their own characteristics. Crisp (1995) proposed that piano music in Australia began at the end of the 18th century, which integrated European culture and values, as well as Australia’s native ethnic culture. Ellsworth and Wollenberg (2007) believed that the political, economic and cultural factors in the United Kingdom have made great progress in piano music, making it with distinct national characteristics and playing a very important role in the world piano music. Todd (2013) studied piano music in the 19th century and proposed that localization is an inevitable trend in the development of piano music in various countries. It has great significance to the enrichment and development of piano music culture. Akbulut (2011) studied the efforts of Turkish musicians in the creation of national piano music works, including the emergence of the “Turkish Five”. These professional composers, who were educated in Europe and studied Western musical forms, have a deeper understanding of the process of creating piano music works in their home country. Using Turkish folk tunes and their rhythmic and modal systems, they have made a significant contribution to contemporary Turkish music. Dilyara (2019) studied the value of Uzbek piano School in the development of world piano music performance culture, emphasizing that piano music characteristics of national style should be adhered in the process of piano music creation and performance. Chen (2019) analyzed the influence of Russian music culture from the perspectives of instrumental music, vocalization, family music education, general school education and professional school education, and believed that Russian national culture has great significance to the development of piano music.

The “Chineseness” of Piano Music Art

A very important connotation of Chinese piano music is the “Chineseness”. In 1934, a Chinese style piano composition competition was held in Shanghai, asking creators to incorporate traditional Chinese music into their piano compositions. This is also the first time to mention the concept of “Chinese style” in the Chinese piano music industry, mainly in order to attract the attention of artists to traditional Chinese music. Dai (2013) believed that the emergence of Chinese style piano music is closely related to the economic and cultural environment in the period of social transformation. Its occurrence and development process is also related to the law of art itself. Zhang (2015) explained the cultural connotation of Chinese piano music, believing that Chinese piano music is the localization transformation of piano music by Chinese composers on the basis of western piano composition technology theory, so that it has the connotation and implication of Chinese national culture. Ding (1988) proposed that the Chinese style of piano music should not simply use the tones and melodies of traditional Chinese music, but perfectly combine Western classical harmonic methods with Chinese music. Duan and Zhang (2015) believed that the “Chineseness” of piano music is a musical style with Chinese national characteristics that has been accumulated and gradually formed in the long-term creative practice of Chinese piano musicians. It is labeled as “Chinese”, so it has a very strong Chinese flavor. In Chinese piano music, it fully embodies the characteristics of Chinese traditional culture in the aspects of creation techniques, expression techniques and music connotation. Feng (2021) believed that it is necessary to study the development of Chinese piano music based on a complete review of the history of world piano art. In this process, it is necessary to take the landscape of mountains and rivers as the source of creative inspiration, at the same time to expand the corresponding theme content with Chinese characteristics, absorb the creative elements of traditional Chinese songs and dances, and take a road of “Chineseness” development of piano music that adapts to the reality of China.

Connotation of “Chineseness”

The concept of “Chineseness” can be understood in a general sense, which means Chinese characteristics, Chinese features and Chinese traits (Zhu, 2017). And this understanding only grasps the surface shape of “Chineseness”. The discussion of its multiple connotation is not a new subject in the academic circle. Many scholars have also defined “Chineseness”, that is, Chinese nationality, national character, cultural characteristics, cultural style and so on. Although the focus of the study is different, in general, these terms refer to a cultural spirit that is consistent throughout the history of the Chinese nation. From the horizontal point of view, this kind of spiritual culture distinguishes Chinese culture from the culture of other countries and nations, and also indicates the particularity of Chinese culture. From the vertical point of view, it belongs to a historical product, which runs through the political, economic, cultural and ideological fields of the whole of China. It is the basic premise for maintaining and developing the common spiritual and social life of the Chinese nation. Specifically, the definition of “Chineseness” is subdivided into values, national character, way of life, way of thinking, family and social structure. Its connotation has not only undergone historical changes with different times and regions, but also gradually formed a core feature that is stable and generally accepted by the whole Chinese nation during the evolution process, which has been passed down from generation to generation and has a profound impact on today’s Chinese society and culture. Some scholars believe that the discussion of “Chineseness” can be traced back to the early stage of Chinese culture, and the concept of “Chineseness” has been formed in the Western Zhou Dynasty. Some scholars believe that the emergence of Confucius’ theory marks the maturity of the concept of “Chineseness”. Although this statement is still controversial, it is generally acknowledged that the Chinese people have long established a sense of “Chineseness”. With the great changes in modern Chinese politics, the study of “Chineseness” has also changed under the influence of cultural conflicts and exchanges between China and the West. Kang Youwei, Liang Qichao, Cai Yuanpei, Lu Xu, Chen Duxiu, Sun Zhongshan, Mao Zedong, and so on have expressed their views on Chinese nationality. No matter how different the positions of Chinese native thinkers on the study of “Chineseness” are, the starting point is to establish a national consciousness or character for China that meets the requirements of the era, to promote the modernization process of Chinese society. Nowadays, scholars consciously develop the “Chineseness” creatively in their research, to adapt it to the requirements of China’s modernization. At present, the understanding of “Chineseness” is more inclined to the identification of Chinese cultural identity.

Since 1978, with the continuous development of China’s economy, the art field has gradually got rid of the blind imitation mode, to pursue the “Chinese identity” of Chinese culture and art, and guide Chinese contemporary art to internationalization through the construction of “Chineseness” symbols. More and more artistic works begin to choose cultural symbols with “Chineseness” and “Chinese characteristics” for expression. Some scholars believe that the “Chineseness” of Chinese contemporary art really began in the 1990s. The previous Chinese contemporary art was just a model of Western modernist art. And the artistic language with Chinese style had not been really constructed. In fact, the development of Chinese art in the 1980s has a very important practical pertinence. The art world has always been in the context of China. While striving for spiritual freedom and liberation, it also directly led to the collapse of cultural monism and further developed Chinese literary and art thought. In this sense, Chinese art in the 1980s is more “Chineseness”. In a word, the “Chineseness” of art is to express Chinese thoughts, Chinese culture and Chinese characteristics through art forms, thus pointing to a certain local cultural meaning. In this process, art must have a kind of “original creativity”, that is, it must have localized creativity. It must be re-created and interpreted in Chinese local culture, which is the driving force for the long-term development of Chinese art.

The development of Chinese piano music

The development process of Chinese piano music can be divided into four historical development periods, which are the initial development period, new development period, the tortuous development period and comprehensive development period.

Initial development period

This period was from 1915 to 1949. After the Opium War, the Qing government put forward the slogan of "learning from the barbarians to control the barbarians" and sent students to Japan or advanced countries in Europe and the United States to study. Among them, Japanese students are the backbone of the spread of piano music in China, such as Xiao Youmei, Zeng Zhimin, Shen Xingong, Li Shutong and so on. They were the first to introduce the western composition theory system into China. The epoch-making Peace March is the earliest piano work published in China, composed by Zhao Yuanren, and published in the Science magazine in 1915, which initiated the course of Chinese piano music creation. The composition technique of this work mainly imitates the traditional Western composition theory. And the innovation lies in the breakthrough of harmonic function, that is, the combination with the Chinese national tone. In the process of early Chinese piano music exploration, some works borrowed traditional Western compositional techniques in the creation mode, and integrated Chinese folk music into it. This is a qualitative leap in the early stage of Chinese piano music creation. After all, piano, as an "exotic product", needs a long exploration process to be integrated into China. After 1919, intellectuals were eager to further absorb the advanced scientific achievements of the West. The piano works that reflect the people's life and the characteristics of the eras and can make the audience easy to understand became one of the creative characteristics of Chinese piano music in this period. The piano works of this period mainly draw on the melodies of folk songs with regional characteristics. Works in this area include Li Rongshou's piano piece Saw Big VAT (1921), Xiao Youmei's piano piece New Costume Dance (1923), Lao Zhicheng's piano piece Autumn Sonata (1932). During the 12 years from 1937 to 1949, the Chinese nation was ravaged by war. All sectors of society actively participated in the national salvation and survival movement. The piano music of this period was mostly composed of works that reflected the spirit of Anti-Japanese War and eulogized national heroes. The major works include Zhang Xiaohu's Piano Concerto (1945), Ma Sicong's Piano Quintet (1945) and Zhu Gongyi's Peking Rhapsody (1948).

New development period

This period was from 1949 to 1966. Since the founding of the People's Republic of China, the piano art has entered a stable development stage. During this period, the government attached great importance to the development of culture and art, and successively restructured and established the Central Conservatory of Music and the Shanghai Conservatory of Music, aiming to train musical talents for the new China. The piano gradually spread in China. In the creation of piano music, in response to the literary and artistic policy of "Let a hundred flowers bloom and a hundred schools contend", the composers at that time created a large number of piano works. In the seventeen years to 1966, at least 363 of works were published. For example, Wang Lishan adapted and composed Arethusa flower based on the folk songs of northern Shaanxi in 1953. In 1950 and 1955, Ding Shande composed the First Xinjiang Dance Music and the Second Xinjiang Dance Music combined with the national characteristics of Xinjiang music. These two works of Ding Shande draw heavily on music from Xinjiang. The work has a strong national style, and vividly describes the life of Xinjiang people riding the grassland with singing and dancing. In 1955, Jiang Zuxin composed the piano suite Temple Fair, which became another typical example of the nationalization of Chinese piano creation. In 1959, Chen Peixun composed Summer's Thunderstorm combining Guangdong folk music. These piano music works all use different folk music materials. The piano works of this period have strong Chinese characteristics, which not only express people's happy mood after the

founding of New China, but also express people's yearning for music with different regional colors.

Tortuous development period

This period was from 1966 to 1976. After the 1960s, Sino-Soviet relations gradually deteriorated, coupled with domestic natural disasters and the turbulent decade of the "Cultural Revolution", seriously affected the development of piano in China's musical art. After 1966, a large number of literary and artistic workers were sent down to labor reform. And the Central Conservatory of Music and Shanghai Conservatory of Music were also suspended. The development of Chinese piano music entered a decade of relative stagnation. Although the political environment was severe, the composers at that time still made unremitting efforts to preserve the piano music in the posture of serving politics, and pushed the creation to a new situation, that is, the piano arrangement with "red characteristics". The piano creation was mainly based on the adaptation of Chinese traditional folk music or popular model operas at that time. The piano accompaniment *The Red Lantern* adapted by Yin Chengzong based on the model opera, which is a combination of piano music and Beijing Opera artistic characteristics, creating a new channel for piano music to explore the national. Since then, many piano accompaniments based on red song and dance operas have appeared, such as Yang Liqing's piano accompaniment of the *White Haired Girl* (1968), Yin Chengzong's piano concerto *The Yellow River* (1969), Huang Anlun's piano accompaniment *Cuckoo Mountain* (1970) and so on. In addition to the adaptation of revolutionary model operas, there are also piano works adapted from traditional Chinese folk music pieces, such as Huang Huwei's *Fantasy of Jialing River*, Li Yinghai's *Sunset Drums*, Chu Wanghua's *Moonlight on The Pond* and so on. The exploration of localization of piano works in this period is not only reflected in the use of folk music melody or pentatonic scale, but also pay more attention to the connotation of national culture into the works. The use of rhythm is more complex and close to the performance characteristics of traditional national songs and dances. The use of harmony gradually gets rid of the harmonic structure dominated by triad overlap. It began to use the color harmony with national areas.

Overall development period

This period is from 1976 to the present. After the Third Plenary Session of the Eleventh Central Committee, a large number of literary and artistic workers returned to the creative position. The development of piano music also showed unprecedented vitality. The introduction of foreign modern composition theory and technology and the introduction of modern piano works constantly stimulated the rapid development of Chinese piano music. During this period, the development of piano was closely linked with the development trend of international music creation. And the creation of piano music gradually tended to the trend of diversification, which opened the all-round development period of Chinese piano music works. In the creative conception, the use of tonality was also more diversified, and no longer limited to the traditional composition thinking in terms of pitch. Considerations of rhythm, timing, and timbre were common in piano works of this period. After the development in China for half a century, the piano music began to integrate with the trend of western contemporary music, and use the composing technique of serialism. This not only enriches the vocabulary of nationalized music creation, but also endows pentatonic music with new connotation. The piano works using the technique of serialism include Wang Lishan's *Dream of Heaven* (1982), Chen Yi's *Eight Plates* (1999), and Luo Zhongrong's *Three Piano Pieces* (1986). In the creation of these works, most of them used atonal musical vocabulary. And some used the composer's self-created techniques. The exploration of the creative integration of European and American emerging theories and national styles of China has always been the core thinking of piano works in this period.

Since piano music was introduced into China, composers began to explore the localization of piano music. Through the attempts of composers in different periods, they gradually

formed a view of cultural identity that was different from the West and made it "Chineseness". In the early 20th century, composers imitated the composition techniques of Europe and the United States, and integrated folk songs or pentatonic factors into the creation of piano music in the 1920s and 1930s. Since 1949, composers have created piano music that reflects people's lives by taking folk minor keys as material and absorbing advanced Western composing techniques. Although the development of piano music from 1966 to 1976 was relatively slow due to special historical reasons, it was preserved in another way. Until China's reform and opening-up, the development of piano music showed a diversified trend. In the combing of history, it can be found that although the piano is an "exotic product" for the Chinese people, it has been inseparable from Chinese cultural life after a century of development. It is deeply rooted in the context of Chinese traditional folk music, and still vigorous after a special historical period. Chinese piano music constantly absorbs and innovates the emerging Western composition theories, and forms its own cultural identity, which ensures that piano music is enduring in the development of Chinese music culture.

Main characteristics of Chinese piano music "Chineseness" expression

With the development of Chinese piano music, in the process of absorbing western composition theories and integrating into the essence of Chinese culture, it has gradually formed its own cultural identity view, showing "Chineseness". The main characteristics of Chinese piano music "Chineseness" expression lie in the following aspects.

Containing elements of traditional music

Traditional Chinese music is based on the pentatonic scale, which differs from the seven-tone scale of Western music. Pentatonic scale refers to the five notes of the scale. Their pitch ratio is 1:9:5:4:3. The use of this scale gives Chinese music the unique tone. In traditional Chinese music performance, musicians often emphasize the interval between sounds. Not all sounds are emphasized, leaving a certain space, giving the audience a sense of unfinished. For example, Chu Wanghua's *Moonlight on The Pond* is a solo piano adaptation of a traditional Chinese Erhu tune. Despite the piano performance, the composer retained the characteristics of Erhu as much as possible through the musical structure and melody. This piece of music is based on the pentatonic scale, showing the unique rhythm of Chinese classical music.

Drawing on the characteristics of folk music and folk instruments

Chinese folk music and Musical Instruments have rich and diverse characteristics, such as the horse head string instrument, Erhu, flute and so on. Chinese piano music may imitate the special timbre and playing techniques of these instruments to create a musical effect with the characteristics of traditional Chinese instruments. Xian Xinghai's piano piece *Yellow River Cantata* is based on the Chinese folk song, with the aim of combining the characteristics of Chinese folk music with Western classical music to create a musical effect with the characteristics of traditional Chinese instruments. Based on the Chinese folk song *Yellow River Cantata*, the piece mimics the timbre and playing skills of ethnic instruments such as Erhu and flute on piano to show the characteristics of traditional Chinese instruments. In the piano music, special effects such as simulated the vibrato, glissando and bow string of Erhu can be heard, as well as simulated flute playing timbre.

Emotional expression and artistic conception

Chinese piano music often takes emotion as the core, trying to express colorful emotions and artistic conception through music, such as the perception of natural scenery, life philosophy, historical stories, etc. This kind of emotional expression is often to express homesickness, nostalgia, open-minded and other emotions. Zhang Chao's piano adaptation *In that Faraway Place* is famous for its soft melody, rich emotion and profound connotation. The piano music expresses nostalgia in a soft, lyrical way. The melody reveals the missing of the past, so that people cannot help but recall the past time, feel the passage of years.

The artistic conception outlined through music, such as the vast mountains, blue sky, white clouds, and sparkling lake, makes people feel like they are there.

Painting and story music

Chinese piano music draws on the imagery of Chinese painting and the plots of literature sometimes, to draw pictures or tell stories through music. For example, the artistic conception of landscape painting or ancient myths and legends are shown through the music. The plot outlined by music makes the work more story-telling and rich imagination space. Lushan Ballad is a piano piece composed by Chinese composer Zhao Jiping based on the ancient Chinese literary work. It was originally a long poem created by the Tang Dynasty poet Li Bai, describing the beauty and inner feelings of the poet when he visited Lushan. Zhao Jiping adapted the poem to piano music to depict the poet's journey and mood in Lushan. In this piano music, the artistic conception of landscape painting can be felt. The melody is smooth and like the ups and downs between mountains and rivers. Through the music, it seems that can see the mountains and rivers, waterfalls and streams, and feel the poet's praise of the natural scenery and the meditation of the mood. This creative method makes the music work more pictorial and narrative, allowing the listener to immerse themselves in it and imagine themselves in the scene.

Reflecting natural elements

Nature plays an important role in Chinese culture. Chinese piano music may simulate the sounds of nature, such as wind, rain, river, etc., and take natural scenery and elements as the inspiration for music creation. The creator conveys the emotions and moods associated with nature through the music. Huang Zi's piano piece Guangling Verse was adapted from ancient qin music. The music contains a wealth of natural elements, such as the leisurely river, wind and grass. Through music to simulate the sound of nature and express the natural scenery. During the performance, the pianist will use specific playing techniques and musical expressions to simulate the flow of the river, the sound of the wind blowing the leaves, and the peace and grandeur of the natural scenery. This kind of creation makes the piano works full of the depiction of nature and praise for the beauty of nature. Such examples show that Chinese piano music simulates the sounds of nature through music and takes nature as creative inspiration to convey the emotions and moods associated with nature.

Suggestions for the development of Chinese piano music art

The global cultural communication brought by economic globalization and media technology innovation has become the development trend of the 21st century. Chinese piano music must go to the world and enter into the great circulation and exchange of world culture and art, in order to have the value of cultural development. This puts forward requirements for the creation, publication, performance, teaching and academic research of Chinese piano music.

Music creation

For Chinese piano music to go to the world, high-quality works are the key. How to solve the two contradictions in music creation, namely "tradition and innovation" and "Chineseness and cosmopolitanism", has always been a hot topic discussed in Chinese music circles. Tradition is often linked to Chineseness, innovation is linked to cosmopolitanism. On the relationship between tradition and innovation, we should emphasize the concept of innovative development. On the one hand, tradition is not immutable, but constantly changing. Huang Xiangpeng once said, "Tradition is a river." This pithy metaphor is a revealing for this. On the other hand, the purpose of inheriting tradition is to create something new. The Chineseness in Chinese piano works reflects the continuation of Chinese musical tradition. But music creation should also have the characteristics of the Times and personalities. It is not enough for Chinese piano music creation to pursue "Chineseness" only by using Chinese elements. It should also reflect the

characteristics of the Times and the artistic personality of the composer while reflecting the national characteristics. The essence of the problem of "timeliness" of music is to regain the unity of content and form from the meaning of artistic creation. Chinese piano works always try to express the unity of Chinese spiritual connotation and modern composition techniques. As far as artistic personality is concerned, since the end of the 20th century in China, political interference in literature and art has been greatly reduced. The diversified understanding of "Chineseness" will be more conducive to the full play of the composer's creative personality, and will certainly bring vitality to contemporary music life.

Chinese piano music creation must be guided by nationality and strive to find the balance point between tradition and reality, the balance point between Chinese and Western culture. It is necessary not only to integrate into the trend of world culture, but also to maintain the personality and character of national culture, that is, the distinct "Chineseness". In 1935, Qi Erpin said, "The more national Chinese piano music is, the more international it is." Facing the developing reality of world music culture, composers should hold a clear idea of Chinese national cultural identity and make a wise choice of numerous forms and means of artistic expression on the contemporary cultural soil. It is necessary to obtain rich musical nourishment and creative inspiration from the essence of Chinese traditional culture and national aesthetic taste, and create excellent piano works that can not only reflect the charm of Chinese culture but also reflect the spirit of the Times.

Music communication

Compared with the last century, the current publication of Chinese piano works has made a lot of progress, and has broken the phenomenon that there are always those popular "old pieces" repeated in various collections. More works began to be published in addition to journals and officially published piano scores and thus widely circulated. The closed cultural policy in the 20th century and the barrier of Chinese language and culture led to the lack of foreigners' understanding of Chinese piano music. Since the reform and opening up, the increasing cultural exchanges between China and the West seem to position Chinese music culture more in Chinese folk music. The rise of Chinese composers in the international music world is more based on the "new music" mixed with various Chinese and Western cultural concepts and performance forms. It is imperative to publish and distribute Chinese piano works in foreign languages to the world. This is the first step for Chinese piano music to enter the international music stage.

Music creation and performance are inseparable. They are the two pillars that make music have artistic vitality. Both are indispensable. But there always seem to be only a handful of Chinese piano pieces that are performed in China's public musical life. More works are just musical art on paper. For example, some Chinese piano works that have won awards in various competitions seem to fade from the public view of performance and teaching after the games. Only a few have been the subject of musical scholarship. It is a long-term systematic project how to truly connect these award-winning pieces with the discipline construction, grade examination and concert performance pieces of Chinese piano, to known and accepted by more people. Chinese piano players should not only play foreign classic works well and inherit the excellent tradition of the world's piano art, but also strive to play Chinese piano works well and be an unswerving disseminator of Chinese piano music.

Music research

As a form of contemporary Chinese music, the development of Chinese piano music is closely related to the changes of Chinese traditional culture and society as well as the literature and art policy in China. The "Chineseness" and "Internationalism" of Chinese piano music represent the fusion of Chinese and Western cultures. The study of Chinese piano music in the overall cultural background includes not only the technical analysis of the music ontology, but also the discussion of the non-musical and cultural factors implied in the music. It is an inevitable way to study Chinese piano music to make a comparative

study of the parts which are strongly influenced by the West and their transformation under the Chinese cultural environment.

It is the cultural source of the development of Chinese piano music to show some characteristics of Chinese culture in the most traditional form of Western culture and make it have explicit or implicit “Chineseness”. It also reflects the composer’s “inheritance and sublation” of Chinese cultural tradition. In the international community, piano music is a global common language more than any other form of music. Piano music has been widely popular all over the world and has become a common medium to spread different musical cultures. The piano music has become a more acceptable form of music in China. It is necessary to study the overall cultural characteristics of Chinese piano music and analyze the “Chineseness” of some excellent Chinese piano music works, to show the compatibility of Chinese and Western culture and the characteristics of Chinese cultural identity. It is necessary to discuss its role in internal cultural inheritance and cross-cultural communication. This cultural interpretation has typical significance for showing the collision and change of contemporary Chinese culture and Western culture. And it should also have enlightenment for the development strategy of Chinese culture in the current trend of economic and cultural globalization.

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