

The Centennial Course of Chinese Piano Music

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Abstract: In the 21st century, Chinese piano music has experienced a leap of development and ushered in a century-old classic. Piano music has become a household name in China, adding rich color to people's life, contributing to the development of Chinese music, and promoting the rise of music education, music business and other related industries. Based on the history and culture of Chinese piano, this paper uses philosophical thinking to expound the inevitability of the development of Chinese piano music, and reveals how the related industries are affected.

1. Introduction

Piano music originated in Europe, and Chinese piano music has been developing for more than 80 years in a strict sense, even breaking through European classical, romantic and impressionist creative forms. Absorbed Chinese folk music color. The formation of unique Chinese national characteristics of piano music.

2. Development of Piano Music in China

Chinese piano music can be divided into four stages:

2.1 The First Stage (1915-1933)

In 1915, Zhao Yuanren composed the Peace March, which was the first officially published Chinese piano piece.

The music itself is complete, vibrant and smooth. However, it lacks distinctive European and American Chinese style due to its typical European G major harmonies. Other people besides Zhao Yuanren wrote some of the earliest piano music in China. The whole one, twenty's, is the Chinese piano music just began to explore, experiment era, inevitably immature, not ideal situation, but if we think of this is a new thing in the world piano music, we can not but admire the courage and contribution of that generation of Chinese piano music composers.

2.2 The Second Stage (1934-1965)

In 1934, He Luting's "Shepherd Boy Piccolo" was the first piano piece with a distinct and mature Chinese style. As soon as it came out, it was loved by the Chinese audience. After the promotion of Zierpin, it was also soon welcomed by the audience in other countries around the world. This is the

first flower on the tree of Chinese piano art. The music is divided into three parts. The first part is written in two parts polyphonic technique. Both tunes have the authentic style of Chinese folk music, which is beautiful and simple, showing the relaxed and joyful mood of the shepherd boy in the beautiful nature. The vertical combination of the two melodies is a reference to the European classical polyphony technique. The specific counterpoint relationship, the concept of consonance and dissonance are arranged in accordance with the aesthetic taste of Chinese music. The middle part of the contrast is jumping and lively, and the right hand imitates the clear and bright sound of the Chinese flute. This is a key piece, using European classical harmonic techniques. The composer accurately and skillfully found a form of European harmony that was compatible with the simple Chinese melody. The third passage of the piece is a slightly modified recreation of the first. The success of *The Shepherd Boy Piccolo* has important enlightenment not only for Chinese piano music, but also for the whole new creation of modern Chinese music. With the beautiful flute sound, it proves that western Musical Instruments and some principles and elements in western composing skills can express Chinese temperament. At the same time, Chinese piano music must be in line with Chinese traditional culture. “The shepherd boy piccolo” is not only the tone of pure Chinese flavor, but also its optimistic, bright, simple artistic conception, all of which is a Chinese style of poetry and taste. Its beauty, in essence, comes from the tradition of vivid, freehand and refined in Chinese culture and art. Chinese composers, represented by He Luting, established Chinese piano music, a musical path combining the two major musical cultural factors of China and the West, through their outstanding creative labor, which profoundly influenced the development of Chinese music later. Due to the restriction of objective conditions such as the War of Resistance Against Japanese Aggression, piano art was basically at a standstill in terms of creation, performance and education.

2.3 The Threes Tage (1966-1978)

This period is also known as the rearrangement period. Piano arrangement refers to the arrangement of an existing song or instrumental music for the piano while maintaining the relative integrity of the original music. The key, and also the most difficult, is to choose and create a three-dimensional, multi-tone piano texture that is adapted to the original melody. In this way, there is a loss and a gain in art. For example, the erhu music is adapted for the piano, it is inevitable to lose the timbre of erhu, and the lasting appeal of erhu's unique performance method. And the result is the music of stereo, multi - tone. Stereo and multi - sound music can reflect the artistic significance that mono - sound lines can not reflect. Therefore, when we enjoy an arrangement, we should not expect what is certain to be lost, but should appreciate with our heart what is certain to be gained. Piano arrangements were not new in the seventies. As early as 1913, Zhao Yuanren's first attempt was to adapt music. Later, this way has always existed. But by the seventies, rearrangement was almost the only format. The adaptation itself has also reached a mature stage.

These adapted from traditional instrumental piano works, mostly adapted from the classic of Chinese traditional instrumental music, his music and performance materials content, for Chinese people to know and familiar with, people are easy to experience and understand what piano performance art taste and connotation, so as to successfully enter into the state of appreciation and experience. On this point, composer Chu Wanghua once said, “I deeply understand from years of practice that adaptation is the only way to popularize Chinese piano works... And take this as a starting point, and then continue to enrich and develop Chinese piano creation.” These Chinese piano music has a strong national style. In the long and profound history and cultural atmosphere of China, the piano, as an exotic musical instrument, has been issued in line with the aesthetic taste of Chinese people. Piano music, as a kind of multi-tone music, has also been injected into the broad

and profound Chinese traditional cultural spirit. “This has been confirmed by the practice of the people's music life,” Zhang said. The piano works adapted from Chinese traditional instrumental music have made great contributions to the promotion of Chinese folk music to the world and made a place for Chinese piano music in the world piano music field. Here are some of the piano adaptations that are still popular today:

Liuyang River, Caprices in Xinjiang, The Red Star Shines, The Little Sentinel in the South China Sea, and Reflecting the Moon in Erquan, adapted by Chu Wanghua; Jian-zhong wang adaptation of “liuyang river”, “song of the big road”, “red blossom red”, “the military and civilian production”, “emancipated description”, “the birds pay homage to the king” and “three lane”; Sunset Xiao Drum, adapted by Li Yinghai; Chen Peixun adapted “Autumn Moon over a Flat Lake” and so on.

2.4 The Stage 4 (1979-Present)

With the end of the “Cultural Revolution”, the situation of the domination of the world by adapted music is also coming to an end. With the advent of the reform and opening up era, the latest western styles and techniques from the early 20th century to the modern and contemporary era have been introduced. Chinese composers have more choices and objects for reference in their piano writing skills. Music conception is no longer limited to the adaptation of existing songs and instrumental music. Diversification is the defining feature of the new era. Themes and genres are diverse, forms and styles are diverse, aesthetic tastes are diverse, and technical skills are diverse. In short, the principles and rules that used to be followed intentionally or unintentionally can now be freely chosen or even completely discarded.

3. The Influence of the Development of Chinese Piano Music on Related Industries in Society

3.1 Development of Piano Music and Cultural Education in China

Music is a kind of culture that is closely related to our life. Part of the history of music is not only the history of music development, but also the history of social development. As the opera master Wagner said, “Art is always a mirror of the social system. Music teaching is not only the study of music, but also the study of culture. Therefore, music and culture are closely related, and it is the rich culture that breeds colorful music. The piano once served as the emissary of the eastern crusade of western civilization. Thus, it becomes a representative of western culture in the eastern society.

In the dark political environment, endless wars and backward economy of China, piano education could only be carried out among a very limited circle of people, which had nothing to do with the broad masses and had a certain distance from the big cultural background at that time. After the founding of the People's Republic of China, very few Chinese people had access to the piano. After the reform and opening up, the level of piano professional education and performance has been greatly improved and amazing achievements have been made. A group of young pianists such as Zhou Guangren, Fu Cong, Liu Shikun, Chengzong, Gu Shengying and so on made great achievements in international competitions in the 1950s and 1960s. However, from the overall situation of China at that time, the piano was still shelved away from the common people, and was only the “patent” of a few property owners, intellectuals and musicians. Piano music development and the popularization of modern music art. And the piano art of universal education is the most extensive, and always in the leading position. There are now millions of piano children in China, which in absolute numbers is larger than the population of many countries. It can be said that China's “piano fever” is an amazing phenomenon in the history of the development of world culture and art. It has captured the attention of the global media and music industry.

3.2 The Economic Stimulus of Piano Music

With the reform and opening up, China's economy has taken off and people's living standards have improved rapidly. The pursuit of spiritual culture has become a new need. Piano music has become universally recognized as perfect music. With the expansion of piano music, the market for piano grew on a large scale. Piano manufacturing industry has developed by leaps and bounds, becoming the most active region of piano manufacturing and sales in the world. Subsequently, the flourishing of the piano industry affects the growing ranks of individual amateur teachers. More commercial publicity led to a sharp rise in piano music. Specialised music companies, piano music books, CDs, pianists performing on a global tour and so on have boosted the economy. Piano music in contemporary society is not only a musical art, it is a kind of culture, but also a kind of commodity, or more accurately, an industry.

3.3 The Influence of Piano Music on Individuals

Music is the common language of human beings, is the link and bridge of human emotion communication.

The piano is a harmonic instrument. Simply put, it is an instrument with its own accompaniment, which can perfectly express the rich content of music without any other instrument's assistance. Piano can even create the momentum and effect of a symphony orchestra. The piano has a wide range of sound, covering all the Musical Instruments in the symphony orchestra, and its timbre is rich and expressive. It is most suitable for expressing and expressing the mood of music lovers. Piano music is elegant, beautiful, pure and beautiful. It is the best art of personal cultivation and spiritual world promotion.

The study of piano can serve as the foundation of the whole music major and the study of music theory. Its keyboard makes all the notes on the score become tangible objects. Make the expression and study of music theory become easy to operate and master things. Suitable for exercising individual learning ability, edify sentiment. Piano music is played by learning children, which can reflect children's understanding and love of music more deeply. Piano music becomes the expression of another language for children. More conducive to the healthy and happy growth of children. And adults to learn or enjoy piano music is a high-level spiritual journey.

4. Conclusion

Chinese piano has gone through a history of one hundred years, and the 21st century is a century of cultural integration. With the rise of various humanities disciplines and the upsurge of many social democratic movements, “ideological diversity” and “cultural phenomenon integration” have become an important feature of modern culture and art. “Cultural integration” is an important expression of modern music, and also the main feature that distinguishes it from traditional music forms. The musical arts of all countries in the world are produced, developed and permeated with each other in their own nations. With the progress of The Times, cultural exchanges are becoming more and more frequent, and cultural integration is also accelerating day by day. The value of music art lies in its unique artistic style. Through the piano as an artistic form, the composer should be combined with the rich and colorful traditional national folk music around the world, so as to walk out of a broad new world of creation. Although the piano is the product of western culture, there is some dissonance in the integration with Chinese music culture, but it is convenient to transfer, broad range, rich timbre and other advantages, but to our national music culture and piano music art combination left a broad space. The nationalization of Chinese piano music culture road corroborated that: only the art of tentacles into national survival of the most sensitive nerve, will be

the impact of the art and the powerful, only by national culture, philosophy and aesthetics of solid foundation, we both criticism and construction of modern art, just can have breadth and the height of the aesthetics of culture, and the depth of philosophy. Only with strong national color can art deeply express life, deeply express national spirit and style, and become the most authentic national art. If we look at the whole garden of the world's excellent piano music, we cannot deny that the Chinese piano music in it is still far from occupying its due position. Therefore, although Chinese people can play the piano well and make quality pianos, it cannot be said that the piano has been sinicized. The most fundamental sign of the sinicization of piano music can only be the emergence of a large number of world-level Chinese piano music. We look forward to that day coming soon.

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