

A Brief Analysis on Primary Piano Works with Chinese National Style, Take Liyinghai's "50 Piano Pieces of Folk Songs" as an Example

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Abstract: It has been more than a hundred years since the piano was introduced to China, which has gone through many stages of development, such as the initial stage of germination, the stage of exploration, the stage of rising and the stage of innovation and creation. After continuous development and integration, China's musicians have begun to establish a piano music system with Chinese national characteristics step by step in creation of works, piano performance, piano teaching and other fields, leading to rapid development and improvement in both piano performance and teaching. Western textbooks are widely adopted for most of the primary piano teaching in China and beginners are not familiar enough with Chinese piano works, they pay less attention to piano music with national styles. However, Mr. Li's work, "50 Piano Pieces of Folk Songs", as teaching materials for beginners of piano just fills this vacancy. This book is written on the basis of folk songs all over China, combining with the mode theory mentioned in Mr. Li's theoretical research work "Harmony Tone of Han Nationality" and Western advanced composition techniques, which is a practical work on the applications of the mode and tone theories of Han Chinese with piano as a carrier. In this paper, the author analyzes the development, creation techniques and other aspects of piano works with contemporary Chinese style with Mr. Li Yinghai's piano work, "50 Piano Pieces of Folk Songs", as an example. Most importantly, the author aims to apply various teaching points obtained through an analysis on the key and difficult parts of the performance and teaching of this work to the actual primary piano teaching so that beginners can continuously improve their skills during the learning process. As teachers, it is important for us to make students understand the importance of piano works with Chinese style in the teaching process so that they could improve their musical literacy by learning and playing the excellent piano music works to promote the unique artistic charm of Chinese piano music.

1. Introduction

After the founding of New China in 1949, music education began to popularize and develop rapidly throughout China. "The basic feature of the development of Chinese music is to change from war to peace-building, and to build a comprehensive construction under the semi-closed situation of East-West opposition." [1] During this period, China's piano education and teaching not

only study a large number of foreign excellent works and advanced teaching methods, but also pay attention to the Chinese national characteristics, five-tone style and other Chinese style piano works, in addition, put these excellent works into practice in daily teaching and performance. At the same time, music publishing departments in Beijing, Shanghai, Guangzhou, Shenzhen and other places often publish a large number of high-quality Chinese-style piano new works, collections of music and so on. Furthermore, at that time, many music newspapers and magazines also began to consciously excavate national music material. At that time, the well-known music periodical magazine "Music Creation" published various excellent vocal and instrumental music works, in which the number and quality of piano works are gradually improving. [2] Among the many musicians, Sang Tong, Jiang Zuxin, Chen Peixun and Wang Lisan were the more influential representatives at that time.

2. Mr. Li Yinghai's Musical Path

The birthplace of Mr. Liyinghai is Fushun Ancient County, Sichuan Province, a county with a thousand years of history, beautiful scenery. Mr. Li was born in a poor family when he was a child, and his living conditions were extremely difficult. Even living under such difficult conditions, Liyinghai's family held a passionate love for music. Although their love is not professional, and no one in the family is engaged in music business, the influence of this daily family music atmosphere has a subtle impact on Mr. Li's music road in the future. Mr. Li has devoted his whole life to exploring the development path of national music, and has made great contributions to the study of our own national and vocal music theory. Most of Mr. Li's works in his life are title music, each work has its own unique soul, even if the works adapted from the folk songs, will have their own unique charm in the track. This charm may be reflected in the melodic color, beat rhythm, tone, etc., and can also be reflected in the unique structure of national music, national vocal techniques, vocal features of music, etc., these are the reasons why Mr. Li's works have won wide acclaim. Mr. Li's creation can not be separated from the national character, the music images of his creation are mostly the reaction to the folk national characteristics, and then the author analyzes and sorts out Mr. Li's music works from different creative styles.

Mr. Li first came into contact with professional music in the 1940s, and Mr. Li's real contact with the theory of ethnic music was in his third year at the Qingmuguan National Conservatory of Music. "With the nationalization of the musical language, there may be some new problems in the harmony, and there are some works, which are based on Chinese tunes and matched with classical harmonies of European big and small tones, which sound out of character." [3] After the accumulation of years, Mr. Li gradually produced his own understanding of national music, combined with the Western advanced and vocal style learned, and finally developed the advanced harmony music structure of our nation. The unique theoretical basis is not enough to support its development, so Mr. Li created the practical works "50 Piano Pieces of Folk Songs", and it is also the only multi-number collection of Mr. Li's national piano works. This piece of musical music, which is integrated into Mr. Li's research, first proves the scientific and practical nature of Mr. Li's national and acoustic theory, and secondly, "50 Piano Pieces of Folk Songs" represents a successful case in the exploration of the artistic development of Chinese-style piano works by Chinese musicians, so the artistic value brought by this work is immeasurable. "50 Piano Pieces of Folk Songs" is written with the theme of music from all regions and ethnic minorities in China and combined with Mr. Li's national harmony mode theory. [4] Among them, the nationalities involved are Han, Mongolian and Tibetan, and the theme of the works is mainly folk songs, mixed with mixed with songs and dances and operas. Folk songs are short for popular folk songs. Folk songs are the portraiture of working people's life and labor, and are the tunes of working people's own singing. Generally speaking, the way of

inheritance is oral compilation and from mouth to mouth. In this kind of singing process, it is more about expressing one's rich emotion and wisdom in life and labor. It can be said that folk songs are the earliest art form in China and the foundation and source of all art in China. Folk songs can be traced back to the Spring and Autumn Period at the earliest. The Book of Songs is the first summary of music songs in China. In the Warring States Period, Qu Yuan, a great poet, based on the ditties of folk songs at that time, and processed them, thus Chuci was born. In the Han Dynasty, the appearance of Xiang He Song and Xiang He Daqu represented that folk song and dance music began to have a popular foundation and began to develop on a large scale. Wu Sheng songs and Xiqu music developed rapidly in Wei, Jin and Southern and Northern Dynasties. The appearance of "Quzi" in Tang Dynasty broke away from the original appearance of folk songs and began to move towards specialization and scale. In Song Dynasty, "Quzi" developed further and Ci Pai (names of tunes to which ci poems are composed) appeared. By the Ming and Qing Dynasties, the creation of folk songs reached its peak, and a large number of folk songs and ditties appeared in the court and the folk. Folk songs run through the historical development and are also the oldest art form in China. After years of baptism, folk songs have become the most profound art form of folk art in China. In the process of passing down for thousands of years, they are sometimes respected and sometimes suppressed, so many excellent tunes are lost, nowadays, many works only have lyrics for us to study. In the past thousand years of folk songs' inheritance, our people's life, labor and social emotion have reflected the artistic value and status of folk songs.[5] Folk songs are simple in structure, easy to be sung, delicate in style, playful in tune and highly malleable. Taking folk songs as the blueprint of piano creation has opened up a new way for us to inherit national folk art.

3. A Brief Description of the National Style of "50 Pieces of Folk Piano Pieces"

Mr. Li's work, "50 Piano Pieces of Folk Songs", was written for the sake of harmony allocation in ditties of folk songs, national tone harmony theory and national piano teaching. The purpose is to try to compile harmony to folk songs on the basis of studying the national harmony tone theory. Mr. Li created this national piano work, which provided a new attempt in piano primary teaching and gave piano beginners national piano music. Next, the author studied Mr. Li's Chinese-style national piano work on teaching problems such as timbre, rhythm and pedals. It is of great help to the primary teaching of Chinese style piano works, hoping to provide reference for students to understand the national harmony structure, rhythm, timbre, touching keys and other aspects in the primary teaching."50 Piano Pieces of Folk Songs" is a practical work combining Mr. Li's national harmony theory with western music. This work not only has the research value of national music theory, but also has the teaching value. It is suitable for beginners to learn in the enlightenment stage, so that students can better understand the national harmony structure and be more familiar with the piano music melody of our traditional Chinese national style. As a supplementary textbook for beginners, Mr Li's work is of great help to elementary teaching. [6]Mr. Li's works fully incorporate the advanced western creative skills and combine the tone form, tone characteristics, musical form structure, pentatonic scale in Chinese folk music and the theoretical research of Chinese harmony tone studied by Mr. Li. In the performance of the works, we can see not only the western traditional playing skills, but also the Chinese folk music playing skills. Mr. Li wants to let beginners know the characteristics of Chinese-style piano music through this work.If we want to express Chinese-style piano works, it is far from enough to rely solely on the performance techniques learned in western teaching materials. We should rely on various performance techniques, rich performance techniques, delicate music processing and mastering the traditional pentatonic scale to improve our performance skills, so as to achieve the goal of beginners to improve and enrich their piano performance techniques through learning this work. Therefore, in

piano teaching for beginners, this work can be used as a teaching material for beginners to enrich and improve their playing skills.

4. Conclusion

“50 Piano Pieces of Folk Songs” is Mr. Li's practical work with Chinese style with piano as the carrier, which is the achievement of combining the harmony tone theory of national music-“Harmony Tone of Han Nationality”. Mr. Li's work is rich in material selection. Geographically speaking, this work contains folk songs and ditties in various regions of China. In terms of subject matter, this work covers trumpet songs, mountain songs, ditties, operas, folk songs and dances, etc. These are enough to affirm the artistic value of “50 Piano Songs of Folk Songs” and to prove that Mr. Li has a profound foundation in the creation of national piano music. As a supplementary textbook for beginners, this work can make up for many shortcomings in piano teaching. Through the study of this work, beginners are interested in learning piano, so as to better improve piano playing skills, promote the inheritance and development of Chinese piano music, and push the Chinese national cultural integrity, profound culture and cultural connotation expressed by Chinese piano music to the world stage, which is also the contribution and ultimate goal of Chinese-style piano works to teaching.

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