





Analysis of the Style and Characteristics of Chinese Piano Performance in the 20th Century from the Perspective of Ethnicity

Zuolian Bai ¹, Chao Jung Wu ^{2*}

¹ PhD Candidate, Department of Arts in Musicology, International College, Krirk University, Bangkok, Thailand

² Professor, Department of Arts in Musicology, International College, Krirk University, Bangkok, Thailand

* Corresponding Author: glyxl2023@gmail.com

Citation: Bai, Z., & Wu, C. J. (2025). Analysis of the style and characteristics of Chinese piano performance in the 20th century from the perspective of ethnicity. *Herança*, 8(1), 190-205. <https://doi.org/10.52152/heranca.v8i1/840>

ARTICLE INFO

Received: 31 Aug 2023

Accepted: 30 Oct 2023

ABSTRACT

The reality of national music culture and national values is reflected, and there are also differences in the styles and characteristics of national music in different periods. Previous studies on ethnic music lacked pertinence, especially on the characteristics of ethnic music in the 20th century. The 20th century was a critical period for the diversified development of national music, and under the influence of European and American piano music, the characteristics of national music became more obvious, and the overall development direction of music was clear. In order to improve the research value of national music in the field of music, it is necessary to explore the connotation of national music and summarize the characteristics of national music. This paper takes five pieces of national music with national characteristics in the 20th century as the research object. The mammoth 150 microphone was used to collect the data of the survey sample, and the REW 2.0 software was used to analyze the rhythm, timing, melody, dynamics and other signals of the collected data, and summarized the characteristics of piano performance in the 20th century and the characteristics of national style. The results show that the 20th century was a critical period for the transition from national music to modern music and the merger of national music and Western music. It can be seen that the 20th century was a critical period for the development of national music, and the styles and forms of piano were more diverse. Therefore, in the 20th century, the piano's national music performance style presented diverse and complex characteristics, which not only integrated the characteristics of national music, but also gave full play to the melody and rhythm advantages of Western music, so that national music was promoted.

Keywords: Ethnic Perspective; 20th Century; Style; Features; Piano Playing.

INTRODUCTION

Chinese music originated in primitive society at the earliest, and the playing tools were mainly stone chimes and earthen drums, mainly for the sacrificial activities of the royal and aristocratic families, as well as major festivals. With the development of society and economy, ordinary people also have the right to create and appreciate music (Bezborodko, 2022), so that music can enter the folk and form a national music culture. Folk music originated in a slave society (Cao & Guo, 2022), flourished in the Tang, Song, Yuan, and Ming dynasties, and developed in the direction of diversification and modernization in the Qing Dynasty. The characteristics of Chinese folk music are that there is no distinction between "poetry", focusing on the meaning, culture and connotation of lyrics (Cheng, Pang, Zeng, Xu, & Chang, 2022), and ignoring the performance form, melody and time, so the development process of ancient Chinese music can be simply regarded as cultural development. The piano was invented by Christopelli of Italy in the 18th century, was made by Silbermann in 1725, and then introduced to China through the Maritime Silk Road. According to historical records, the piano was introduced to China in 1842~1856 and became the exclusive musical instrument of the Ming Dynasty royal family. As one of the important instruments in classical music, the piano has the characteristics of percussion and orchestral music,

and the performance forms are diverse, which can realize ensemble performance. Therefore, the piano has always been the representative of European classical music and is regarded as the king of classical music. In the 18th century, the piano won the love of the Ming and Qing royal families with its beautiful melody and diverse performance forms and used ancient Chinese music as a blueprint for national music creation (J. Li & Heng, 2023). The influence of the piano on ancient Chinese music is mainly in several aspects: Firstly, enriching the rhythm and melody form of ancient music, making the beat more accurate, and the performance effect significantly improved. Secondly, deepening the connotation of ancient music, being able to choose rhythm and melody according to the content of ancient music, and tapping the potential of ancient Chinese music. Lastly, Influencing the development direction of ancient music, so that it pays more attention to the role of melody, rhythm, dynamics and time. By the end of the 19th century, the number of piano songs composed on the basis of ethnic themes reached more than 30, and in the early 20th century, it reached more than 100, including "Hundred Birds and Phoenix", "Jasmine", "Yellow River Piano Concerto" and so on. The process is shown in Figure 1.

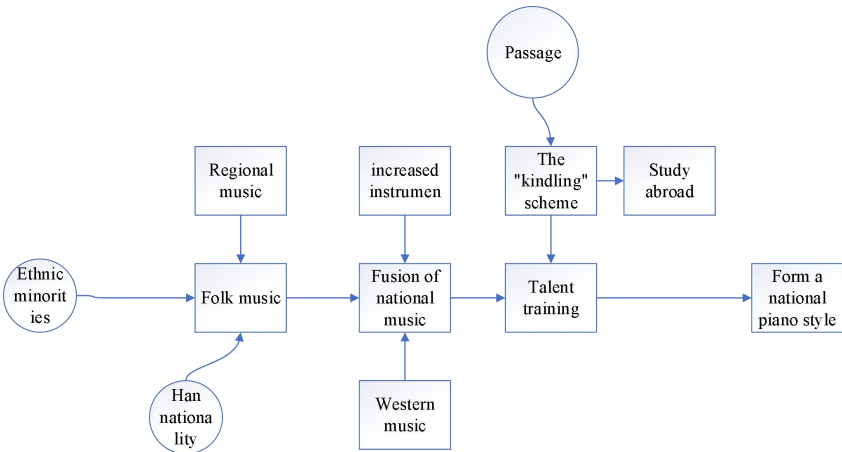


Figure 1. A Production of Digital Art

According to the content in Figure 1, the Chinese piano playing style has developed from learning and imitation to integration. Although as early as 1915, China gave birth to the first officially published piano piece, but until 1935 the creation of "Shepherd Boy Piccolo" (He Luting) came out, it can be regarded as the official development stage of China's piano music creation, because He Luting skillfully combined Chinese and Western musical characteristics when creating this work, and in the creation of the song, the grasp of the charm connotation of traditional Chinese music is very accurate, genuinely showing the charm of Chinese style, therefore, At that time, it could be described as a "hit and a hit", and at that time opened a round of real piano music "Chinese style" creation boom, this period of similar representative repertoire also by Lao Zhicheng in 1932 "Shepherd Boy Moon" and Jiang Dingxian composed "Lullaby" (Sun, 2022), and 1934 by Ding Shande composed "Chinese Folk Song Theme Variations", etc., the creation of piano music with Chinese national music characteristics has dramatically enriched the treasure house of Chinese piano art and opened the trend of nationalization of Chinese piano music (Y. Zhang & Leung, 2023).

THE TONE OF CHINESE PIANO PLAYING STYLE IN THE 20TH CENTURY

Precipitation and Integration of Traditional Folk Music

The nationalization characteristics of Chinese music have always been extraordinary, with thousands of years of historical precipitation and rich heritage and connotation. The widely disseminated works of world music also often have national characteristics, showing that music must be diverse. It must express national cultural diversity, and the results are shown in Table 1.

Table 1. The Fusion of Piano Playing Styles in the 20th Century

Time	Figure	Playing Style	Function
1900~1914	Xiao Youmei and other Chinese pianists and educators	Imitates Western playing styles	The teaching of Chinese piano performance played a foundational role in the later development of Chinese piano performance.

Time	Figure	Playing Style	Function
1915~1919	Zhao Yuanren	Imitation creation based on the theme of China's national conditions	The Chinese piano piece "Peace March" is the first piano piece in China to be officially published
1920~1932	Russian pianist and piano educator	Fusion with Russian piano style	Incorporate more foreign elements into China's piano art so that piano performance is more active and full of vitality in the environment. During this period, domestic piano art talents began to emerge and profoundly impacted the development of contemporary piano music in China.
After 1934	Lao Zhicheng, Jiang Dingxian, and Ding Shande	"Shepherd Boy's Moon," "Lullaby," "Chinese Folk Song Theme Variations"	He began to create his Chinese theme and constantly enriched his performance style.

As can be seen from the contents of Table 1, the Chinese piano playing style has developed from learning and imitation to integration. Although as early as 1915, China gave birth to the first officially published piano piece, but until 1935 the creation of "Shepherd Boy Piccolo" (He Luting) came out, it can be regarded as the official development stage of China's piano music creation, because He Luting skillfully combined Chinese and Western musical characteristics when creating this work, and in the creation of the song, the grasp of the charm connotation of traditional Chinese music is very accurate, genuinely showing the charm of Chinese style, therefore, At that time, it could be described as a "hit and a hit", and at that time opened a round of real piano music "Chinese style" creation boom, this period of similar representative repertoire also by Lao Zhicheng in 1932 "Shepherd Boy Moon" and Jiang Dingxian composed "Lullaby", and 1934 by Ding Shande composed "Chinese Folk Song Theme Variations", etc., the creation of piano music with Chinese national music characteristics has dramatically enriched the treasure house of Chinese piano art and opened the trend of nationalization of Chinese piano music.

National Characteristics of Chinese Piano Performance in the 20th Century

Have Distinctive Cultural Characteristics

Piano art is an imported product, it only entered China during the Qing Dynasty, and at that time, it was already a period when Western romantic style had developed, so the development of Chinese piano music lagged. In the continuous development of 1900~1934, as well as the unremitting efforts of piano musicians (Sun, 2023), China began to create and arrange piano music and the formation of national performance characteristics. Piano performance is a crucial part of the so-called piano art. Although the specific definition differs, the more recognized and affirmed definition of Chinese piano art includes music creation and performance teaching. Among them, the creation of Chinese piano music is the core (Zheng & Leung, 2023). Nevertheless, for piano art to spread, get people's recognition, and truly "go out" and achieve a certain influence, it is necessary to have a sufficient level of piano performance, as shown in Table 2.

Table 2. National Characteristics of Representative Compositions of Chinese Pianists

Representative composer	Performance characteristics	National integration	The use of playing skills	Comments
"Yellow River Piano Concerto"	Highly relaxed, stay inside	It has the characteristics of minority music, but it has not been successful.	It is done in one go, but the timbre and integrity are poor.	It is not the superb performance of a group of excellent pianists such as Yin Chengzong
"Variations on the Theme of Chinese Folk Songs"	The force is constantly broken	It has obvious national characteristics and a revelatory effect.	Smooth and sonorous, the characteristics of ethnic performance are integrated with piano music.	The creation of piano music with Chinese national music characteristics has dramatically enriched the treasure house of Chinese piano art and opened the trend of nationalized creation of Chinese piano music.

Representative composer	Performance characteristics	National integration	The use of playing skills	Comments
"Shepherd Boy Moon"	The power generation time is short and the accuracy time is long	Typical folk music, expressed with the help of the piano.	Ethnic music is expressed in another form.	Promote the dissemination of piano works, as well as the performance of national musical instruments

It can be seen from Table 2 that there were very few performers who held piano recitals in China in the early days, and Chinese piano players were even rarer, without the recording of Ding Shande's earliest Chinese piano music records, without the later performance of Chinese pianists such as Liu Shikun, Li Mingqiang, Zhou Guangren, etc., many Chinese piano works could not be well disseminated, let alone have such artistic solid vitality.

Fusion of Regular Piano Rhythms

In short, piano works are the core of piano art, and piano performance can play such works smoothly and naturally, just like putting on real wings, constantly soaring and developing, so that the artistic charm and vigorous artistic vitality of Chinese piano art can be directly displayed, which is also the key to the sustainable development of Chinese piano music. Moreover, piano teaching is also a very key part of piano art, and in piano teaching, piano performance plays a decisive role and occupies the central position of piano teaching. The content of piano teaching includes two parts: teaching and learning, and teachers should teach students what they have learned (Zhou, 2023), in fact, the most crucial thing is piano playing. Moreover, what students have to learn is piano playing. Therefore, it is clear that in the art of piano, piano performance plays a good bridge role, which can connect music creation and teaching. After the Chinese piano music is created, it needs to be played by the pianist, which belongs to an artistic interpretation and reconstruction; Chinese piano teaching can spread, transmit, and inherit the rich and nationalized Chinese piano art (Zheng & Leung, 2021). Therefore, whether piano performance has good artistic vitality is crucial to Chinese piano art's continuous development and prosperity. The 20th century was a period of development and prosperity of Chinese piano performance. At the same time, without the development of Chinese piano performance during 1925~1934, there would be no later fame and development of young pianists such as Lang Lang and Li Yundi, and the continuous creation and development of Chinese piano music could not be maintained. Therefore, the fruitful results of piano performance in China after 1934 are the "basic driving force" for China's piano industry and piano art to maintain good development and truly realize "successors" to pass on from generation to generation. Therefore, this paper has particular significance for studying Chinese piano performance in the 20th century and has great significance for the development and virtuous circle of Chinese piano art (Zheng & Leung, 2023).

Difficulties in the Localization of Piano Performance

As an imported product, piano came to China's land late. After entering China, China's national traditional music and Western piano art have a deep mutual integration, gradually forming Chinese traditional music with blood and a different style of Chinese piano art. Since the founding of the People's Republic of China in 1949, domestic composers have never forgotten the treasure house of Chinese traditional culture and have not forgotten to deepen their learning and innovate piano art (Zhou, 2023), and at the same time, integrate it with the characteristics of Chinese style. Therefore, some excellent pianists have begun to create and adapt many piano works rich in the styles and characteristics of various ethnic groups and regions in China, thereby enriching the local creation of Chinese piano music and promoting the development of Chinese piano music art. Therefore, the development of Chinese piano art ushered in a sound stage of development after 1934, during which many excellent pianists emerged (N. Zhang, Rodsakan, & Jamnongsarn, 2023). Compared with the overall development of Chinese piano art, China's piano performance development is still relatively weak. In 1900~1925, a group of excellent pianists, such as Liu Shikun, Cui Shiguang, Chu Wanghua, Sun Yiqiang, Zhao Yuanren, etc. Chinese piano performance is a vital part of Chinese piano art, and we must be able to do more research on Chinese piano performance in the 20th century to provide more source power for promoting and developing Chinese piano performance (S. Zhang & Wang, 2023).

THE PLAYING STYLE AND CHARACTERISTICS OF CHINESE PIANO GENRES IN THE 20TH CENTURY FROM THE PERSPECTIVE OF ETHNICITY

Research Techniques and Methods

This paper takes five representative piano pieces of the 20th century as the research object, including: "Song

of the Yangtze River", "Thirty Miles", "Spring Dance", "Sing a Mountain Song to the Party", and "Sunset Drum", and uses the Mammoth 150 microphone to collect the data of the survey sample, and records the relevant data with excel software. Then, the collected data were analyzed by REW 2.0 software, such as rhythm, timing, melody, dynamics, etc., and the characteristics were summarized. The music scores studied in this paper are all online music, and the related appreciation rights are purchased through online music software, which is used as the test basis. Therefore, all the music studied in this paper pays for appreciation, which is agreed by the author by default.

Pianists of Well-Known Genres and Their Representatives

The world has consistently recognized the cultural prosperity of the Chinese nation and is proud of the Chinese people. The development of piano performance in China began to flourish day by day in the second half of the 20th century, mainly because there are more than 100 works in the creation of Chinese piano music in the second 50 years of the 20th century, so it provides rich musical resources for the development of Chinese piano performance, among which, some pieces rich in Chinese national musical instrument style have driven the development of Chinese piano performance. In the course of the development of piano music in China in the 20th century, there were many different styles and genres, and at the same time, each style also had some representative pianists, including:

Traditional music genre and representative pianist

Because the piano is a kind of Western imported musical instrument, it has distinct Western characteristics from when it entered China. In the second half of the 20th century, with the rapid development of Chinese music culture, the boom of Chinese piano music gradually promoted the birth of a series of works that integrate traditional Chinese music styles, such as "Jasmine," "North Wind Blowing," "Liuyang River," "Song of the Yangtze River" and so on. Among them, Mr. Wang Jianzhong's piano piece "Liuyang River" retains the superiority of the original tune when adapting and incorporating harmonic effects into it. At the same time, it also integrates the original Western composition techniques of the West, becoming a work with a sense of melody and traditional Chinese music. In addition, Liu Shikun, Cui Shiguang, etc., are also representatives of its performers. Among them, Liu Shikun's "North Wind Blows" and Cui Shiguang's "On the Jialing River" are both famous and the playing style of this genre is shown in [Figure 2](#).



Figure 2. Melody of the Song of the Yangtze River

As can be seen from [Figure 2](#), the traditional music genre combines the rhythm of gongs and drums with time values of 1, 3, 5, and 7, and its intensity is non-periodic, which is in contrast with Western music. At the same time, the sound of traditional music schools is unique, and different playing techniques are used to form particular timbre. The results are shown in [Figure 3](#).



Figure 3. Variation of the Loudness of the Song of the Yangtze Rive

As can be seen from Figure 3, the loudness of the song of the Yangtze River varies in the range of 10dBFS, and the rhythm changes regularly. The range of loudness variation is small, mainly due to the fact that classical Chinese songs focus on cultural connotation and ignore melody and rhythm. The rhythm shows regular changes, mainly because Western piano music pays more attention to the regularity of rhythm, especially compact rhythm. by REW V5 20 software analysis shows that the song of the Yangtze River has the characteristics of national and European piano music. In Figure 3, there are significant differences between traditional music schools and Western music in strength and time value at the beginning, middle, and near the end. In addition, there are many long and short sounds in traditional music schools, which mainly imitate the tremolo of national musical instruments such as pulling strings, erhu, and dulcimer. Therefore, traditional music schools pay attention to imitating traditional musical instruments and use the piano to play the characteristics of different musical instruments.

Folk Music Genre and Representative Performer

Most folk music has a good feedback value of social style, and they also record the initial simple life and labor of the vast number of working people in China. In addition, each place will have different regional characteristics, culture, customs, and habits, so by combining the elements, you can show folk music's unique simplicity and diversity. There are many folk music in Chinese piano adaptations. Generally speaking, it will have a simple timbre in the monophonic melody, often into various harmonies and polyphony, etc., and then let people experience different acoustic effects and feel the decadent charm of folk music adapted to piano music. For example, "Thirty Mile Shop," "Doye," "Two Springs Reflecting the Moon," and "Blue Flower" are all representatives of national music piano performance. Chu Wanghua and others represent its performers, and the verification style of the genre is shown in Figure 4.

三 十 里 铺

1 = G $\frac{2}{4}$ 陕西民歌

5 6 6 | 2 5 3 | 2 3 2 6 | 2 - | 5 6 6 | 2 5 3 | 2 3 2 6 | 2 - |

1. 提起 家来 家 有 名, 家住在绥德 三十里铺村;

2. 三十 里铺 遇 大 路, 拆了 戏台 修 马 路;

3. 三哥 哥 今年 一 十 九, 四妹子 今年 一 十 六;

4. 叫一 声 凤英 你 不要 哭, 三哥 哥 走了 回 来 哩;

5. 洗了 手来 和 白 面, 三哥 哥 吃了 上 前 线;

6. 三哥 哥 当兵 戏 楼 站, 四妹子 又在 崖 畔 上 站;

7. 三哥 哥 当兵 坡 坡 里 下, 四妹子 硷 畔 上 灰 塌 塌;

5 1 2 | 5 5 3 | 2 3 2 6 | 2 - | 1 1 7 6 | 5 6 2 6 | 5 - ||

四妹 子 爱 见 那 三 哥 哥, 你 是 我 的 知 心 人。

三哥 哥 今年 一 十 九, 咱 们 二 人 没 盛 够^①。

人 人 说 咱 二 人 天 配 就, 你 把 我 闪 在 半 路 口。

有 什 么 话 儿 对 我 说, 心 里 不 要 害 急。

任 务 摊 在 定 边 县, 三 年 二 年 不 得 见。

有 心 看, 把 心 头 害 麻 烦。

有 心 拉 上 两 句 话, 又 怕 人 笑 话。

Figure 4. Piano Sketch of "Thirty Miles Shop"

The According to the score in Figure 4, REW 2.0 was monitored to obtain the rhythm change diagram of "Thirty Mile Shop", as shown in Figure 5.

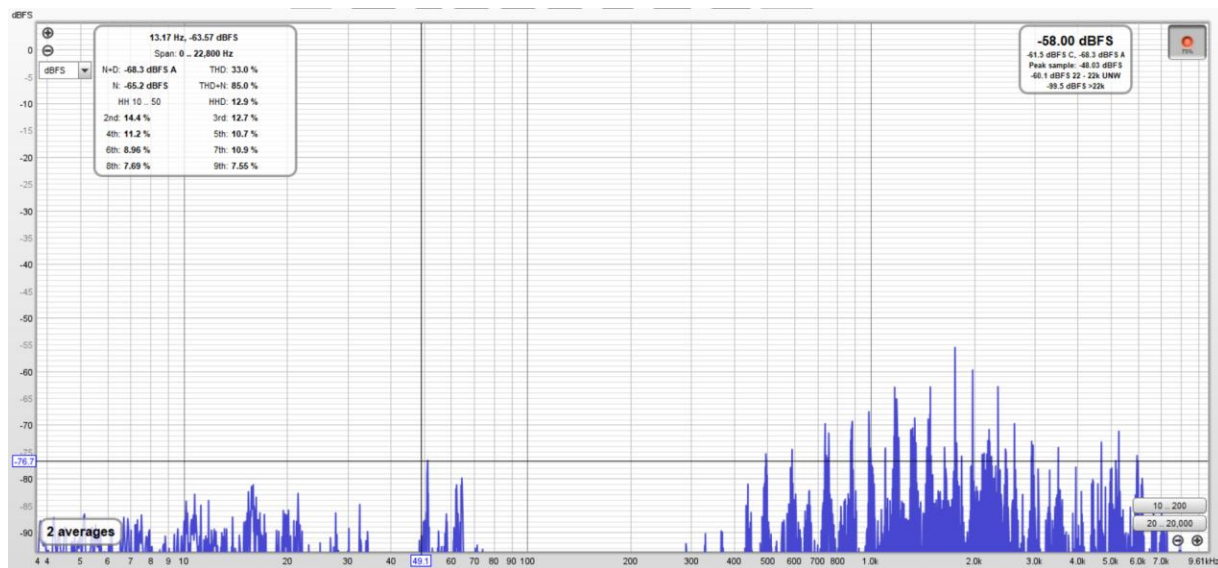


Figure 5. Rhythm Change Diagram of 30 Miles

From the data in Figure 5, it can be seen that the data of "Thirty Miles" changes relatively largely, from -90dBFS to -50dBFS, and the rhythm of the change does not show regularity, mainly concentrated in the range of 400~7000Hz, indicating that the song has a continuous high pitch. There is also concentration between 4~20Hz, indicating that the song also has continuous bass. There is a large gap between the bass and treble, which further indicates that the rhythm of the song itself is irregular. However, comparing the results of 4th~9th, it was found that the duration was between 7.69%~11.2. This shows that there is also a certain regularity in the songs of the thirty-mile composition, and the duration accounts for 10%, which also presents the characteristics of short rhythms. It can be inferred from this that the songs of Thirty Lipu also have the characteristics of both national music and piano music. Among them, the sustained bass is mainly used to express the text of the song, and the treble is mainly the display of the melody of the song. It can be seen from Figure 5 that the rhythm of "Thirty Miles Shop" is simple, ignoring the music structure. The melody and rhythm are simple, which is G2/4 beat, but pay attention to national characteristics. "Thirty Miles Shop" has a long time and a slight change in strength, which reflects the characteristics of simple swing and few levels of national music. From the contents of the piano notes, it can be seen that "Thirty Miles Shop" is not strict in form. In the piano performance of the 20th century, the national music schools had low requirements for the stability of the theme, mainly keeping the core tone of national music, highlighting national characteristics and abstract characteristics. Folk music schools integrate western piano techniques but have a large space to play freely and pay attention to the embodiment of national connotation.

Representatives of ethnic minority genres and their performers

China is a multi-ethnic integration country that has experienced thousands of years of development. Over thousands of years, through continuous precipitation, we have formed a pluralistic and comprehensive music culture rich in the cultural characteristics and regional characteristics of each ethnic group. China's ethnic minority music is rich in content, which also inspired Chinese pianists in the 20th century. The piano music of ethnic minority genres has always had great value, and it is an essential treasure for Chinese piano music to achieve nationalization and diversification (Chernyavska, Song, & Peng, 2023). In the 20th century, Chinese piano music had many works that integrated different ethnic minority music melodies and harmonies (Deng, 2023). At the same time, it also referred to and integrated and borrowed many ethnic minority playing instruments so that the skills and methods of Chinese piano performance have more expression. Famous pieces include "Herdsmen Sing Chairman Mao" and "Spring Dance", represented by Sun Yiqiang and others, as shown in Figure 6.



Figure 6. The Strength and Time Value in the Front Section of the Piano Music "Spring Dance"

Figure 6 shows that the strength of "Spring Dance" in the previous paragraph is more significant, consistent with the strength of the Western piano, and presents uneven forms of expression. In addition, the rhythm of ethnic minority schools is complex, showing different ethnic characteristics, and the performance process of some tracks is cumbersome. There are many long and short sounds in the latter part of Spring Dance, which mainly shows the performance characteristics of our nation and region, as shown in Figure 7, and comparing the rhythmic and melodic distributions of the two sections, the results are shown in Figure 8.



Figure 7. The Strength and Time Value in the Latter Section of the Piano Music "Spring Dance"

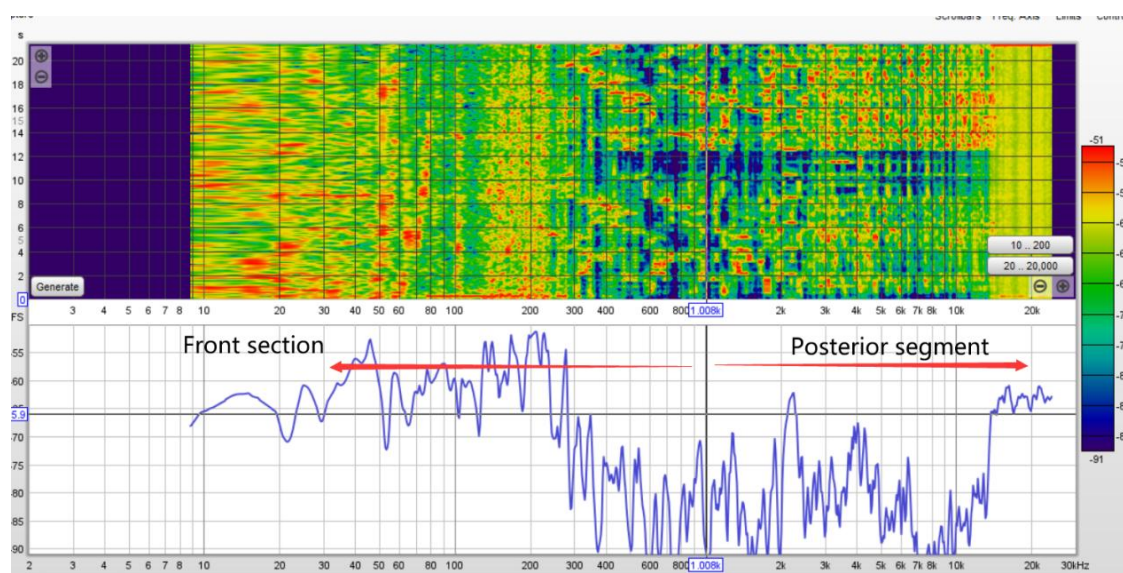


Figure 8. Comparison of Short Rhythms Before and After

As can be seen from Figure 8, the rhythm of the front and back sections of "Spring Dance" is symmetrical, and the rhythm and melody are almost the same. The color comparison in Figure 8 shows that the latter part is more like the compression of the previous section, indicating that the rhythm and melody of the latter section are more compact. The main reason for the above is that classical music pays more attention to the cultural statement of the early stage, while the piano pays more attention to the climax of the later period. Therefore, the spring breeze takes the form of a loose rhythm in the front and a compact rhythm in the later stage. At the same time, the loudness of the front section is significantly higher than that of the back section, indicating that Chunfeng also attaches great importance to the piano performance form and integrates the piano characteristics into the melody when playing in the early section.

The Red Song School and its performance representatives

In the early stage of the development of Chinese piano art in the 20th century, because of the patriotic enthusiasm of the Chinese people at that time, the excellent leadership of the Communist Party, coupled with the tenacity of the national destiny, etc., in the process of patriotic songwriting entering the peak (L. Li, 2022), pianists at that time were also actively carrying out the adaptation and creation of patriotic piano music. Its purpose is to condense the national nature and pluralism, strength and spiritual solid color of music, to guide the broad masses of the people to carry forward the spirit of patriotism and love for the party and encourage people to bravely break through the cage of the old era and dare to struggle for the rebirth of the motherland (Liu, 2022). Therefore, the 20th century gave birth to several excellent piano red songs, which integrate the patriotic ideas and innovative music techniques of the creators, and also have humanistic feelings, patriotic feelings, musical innovation feelings, etc., the creation and performance of these piano pieces have enhanced the people's warm support and love for the Communist Party and New China at that time, and condensed the tenacious and unbreakable feelings of home and country. His representative works include "Sing a Mountain Song to the Party," "My Motherland," "I Love You China," "The Communist Party's Kindness Cannot Be Sung," etc., and representative performers include Zhang Chao and so on, "Sing a Mountain Song to the Party" as shown in Figure 9, and Comparing the melody of the song in Figure 9, it is found that the rhythm of singing a mountain song to the party is more complex, and the result is shown in Figure 10.

唱支山歌给党听



Figure 9. "Sing a Folk Song to the Party" Music Score

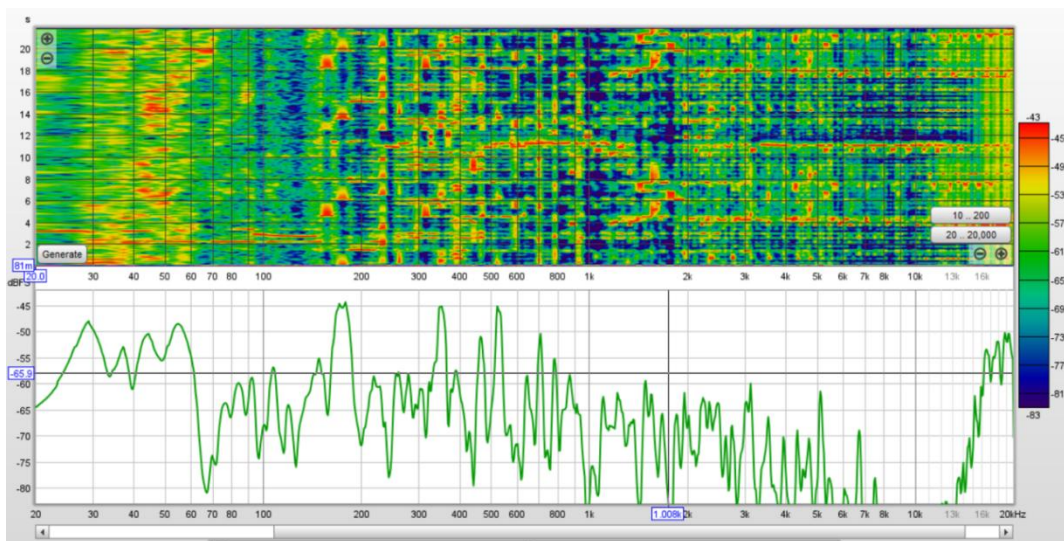


Figure 10. Melody Heat Map of Singing a Folk Song to the Party

According to the melody heat map in Figure 10, it is found that the melody of singing a mountain song to the party is more complex, as if there is no pattern to follow. However, dividing it in 10Hz shows that the melody of the song presents a high-low overlap. In other words, singing a mountain song to the party completely integrates the national music and the piano performance form, making the two more tightly integrated. Moreover, the overall loudness of singing a mountain song to the party is also high-low fluctuations, and there is no phenomenon of high and low in the front, or low in the front and high in the back. On the whole, the overall effect of singing a mountain song to the party is better, and it is a representative work of piano performance in the 20th century. As can be seen from figure 10, the songs have ups and downs, and the rhythms of the front, middle, and back ends are different. However, the melodious melody and noticeable contrast between left and right hands highlight the diversified characteristics of red song schools. Moreover, the tunes in the left-hand melody have prominent national characteristics, which adopt erhu and guzheng's melodious characteristics, highlighting humanistic and patriotic feelings.

Features of Piano Performance of Well-Known Genres

Analysis of the Playing Style and Characteristics of Traditional Genres

In the performance of traditional genres, there will be a very distinct rhyme color, rich in the melody of traditional Chinese music. From the spiritual level, the distinctive characteristics of the traditional Chinese piano genre are to retain a specific simple structure: scatter, slow, fast, scatter. This structure derived from the guqin is often retained or used (Kuang & He,2023). Taking "Three Alleys of Plum Blossoms" as an example, it has the characteristics of the traditional genre of Chinese piano music. When playing, it is necessary to maintain the integrity and use of charm, and when imitating overtones, repeat the interpretation three times in different positions as a metaphor for the pride and purity of plum blossoms in the cold (H. Ning,2023). The harmony part of the piano piece also has apparent national traditions and timbre, and the five-note stanzable is full of soothing rhythm, and a beat is a chord, which expresses the idea of moderation in traditional music from a spiritual level so that the musical mood can be soothed and narrated, quite the charm of traditional Chinese thought and virtue. Another example is the gentle, simple, moving "Sunset Drum Flute" shown in Figure 11, and the drumming analysis of the sunset drum shows that the regularity of the drum beat is high, and the results are shown in Figure 12.



Figure 11. "Sunset Xiao Drum" Music Score

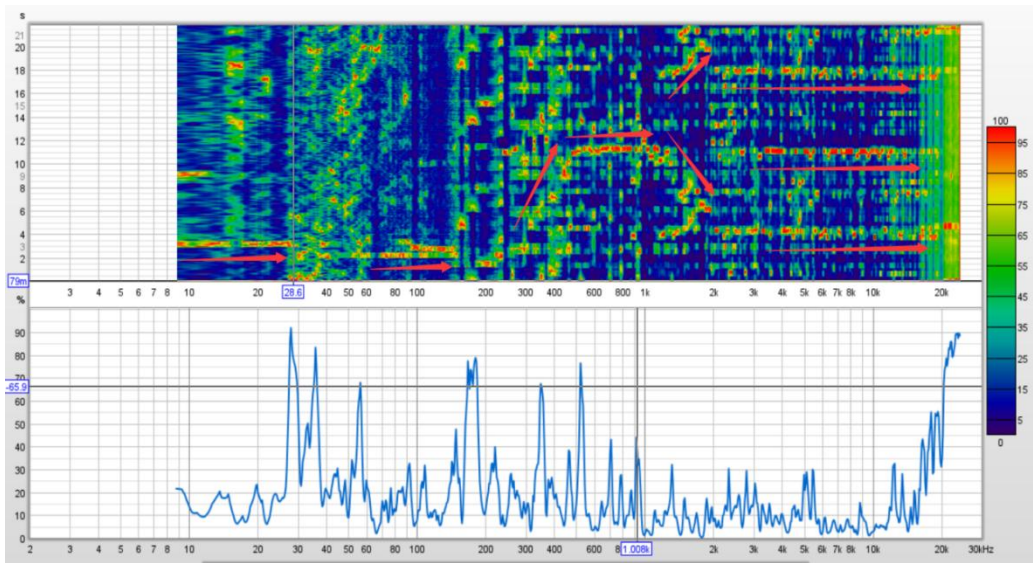


Figure 12. Heatmap of the Drum Beat of the Sunset Flute Drum

From the distribution of red hot spots in Figure 12, it can be seen that there is an intermittent continuous drum beat in the early stage of the sunset drum and the drum beat is evenly distributed. In the middle of the period, there is an increase in percussion intensity, an increase in loudness, and a sustained climax. In the later stage, the loudness and melody were distributed up and down, and three continuous melodies were produced. The melody in the early stage is mainly to present the characteristics of Chinese classical music, mainly to highlight the cultural connotation of the song. The climax in the middle stage and the three continuous melodies in the later stage reflect the form and technique of the piano performance, that is, the duo and trio appear. It can be seen from the melody change line diagram in Figure 11 that the overall melody of the sunset drum fluctuates, and the melody changes greatly in the early, middle and late stages, which further verifies the analysis results of this paper. As seen from Figure 11, the left-hand accompaniment of the sunset Xiao Drum is cheerful, and the rhythm changes obviously, but the beat and time value are regular. There is fluency and variability in the main melody of the right hand everywhere, which can gradually reflect the profound emotional mood in Ningzhong, especially in the fourth quarter. Therefore, traditional schools and decorative notes are well performed. The performance of piano performance should be able to reflect the connotation of the work itself and use timbre skills, combined with decorative notes and unique performance techniques, to show the characteristics of traditional music. Therefore, to express the unique artistic conception, of the players of this school (Q. Ning & Shi, 2022), it is necessary to have excellent finger control to be able to f When playing decorative sounds, it is necessary to be able to be as fast and powerful as possible when encountering changes in rhythm, and to be able to let the fingertips follow the accompaniment, evenly and powerfully, so that the two hands can cooperate reasonably with the gentle melody of the music, and there is a smooth transition. When playing, you should also keep your fingers sensitive, keep the timbre clear, and make the sound as clean and neat as possible (Vidal Brione, 2023). In addition, many traditional genre piano repertoire needs to be well presented and vocal passages. In this regard, when playing chords, the player should pay special attention to the highest part, so its finger strength should be controlled exceptionally well, requiring the player to pay great attention and be able to cooperate well in the part of the backpedal, and at the same time, emphasize the melody tone and improve the performance effect (Wu, Chan, & Chieng, 2022). In short, the piano performance of traditional genres needs to be able to outline the melody and rhythm of the work well so that the melody line can be smoothly reflected through the performance of the performer to show the charm of traditional Chinese music.

Analysis of the performance style and characteristics of folk music genres

The performance characteristics of folk music genres are to be able to reflect the emotional feeling in the song's meaning when playing, and this kind of piano music often requires the player to integrate his skills from the elegant and beautiful meaning. For example, in the piano performance of the piano song "Two Springs Reflecting the Moon" (Chu Wanghua), because the whole of the piece is always like a beautiful Jiangnan flower scroll, the moonlight gently sprinkles, making people feel that the clear spring under the moonlight is always "touched" by its gentle and elegant tenderness, so there will be a sense of elegance and beauty. The whole song is full of emotions, and it needs to be able to form a sense of harmony with the artistic conception of the song during the playing process and reflect the tone and connotation of the whole song. "Erquan Reflecting the Moon" incorporates erhu elements, incorporates the characteristics of Western instruments, and contains many decorative sounds, so it can make the performance more expressive and the score changes are shown in Table 3.

Table 3. The Difference Between Piano and Erhu in "Erquan Reflecting the Moon"

Playing tools	Tonality	Technique
Piano	G tune	The melody creation technique of the fish biting its tail is reduced by 5 degrees, showing sadness and vicissitudes.
Traditional erhu	D key	Middle and old strings, unified in tonality, express vicissitudes
There are differences in timbre, tonality, rhythm, and melody, but the basic idea is the same		

In the performance of folk music piano music, the dynamics and techniques must also be well processed and used, so this must be played from the touch keys and focused on research. In the performance of folk genres, sometimes it is necessary to show some characteristics of Chinese national musical instruments, such as some folk genres of piano performance, when it is necessary to show the unique vibrato of the erhu. It is necessary to weaken the granularity of the piano performance, make the sound more transparent, or be more rounded. Therefore, in the process of playing, it is necessary to keep the fingers slightly close to the keys correctly and to be able to relax the wrist in order to facilitate the imitation of the erhu vibrato. If it is a lute chord or the like, in the

performance, the player's fingertips are required to be able to perform more steadily and cooperate with the forward-leaning state of his body so that the fingertips can concentrate the strength of the body to enhance the momentum of the performance. For the piano performance of folk genres, the expression of emotions and the level of breath processing are major tests for players. Only when the player can make good use of the breath can better show the charm of the entire piano piece. Therefore, in the performance, the player should be able to show the charm of the whole piece based on his full understanding of the work, and play the emotion to the extreme, let the charm unity, let the emotion fuse in the breath, natural harmony.

Analysis of the playing style and characteristics of ethnic minority genres

In many Chinese ethnic minority piano performances, there is a fusion of characteristic performance techniques and methods of ethnic minority musical instruments, which can strengthen the charm of ethnic minorities in piano performance. For example, "Herdsmen Sing Chairman Mao" is a piano work that reflects the charm of ethnic minorities playing is composed by pianist Hu Shixi. The work is rich in the characteristics of Chinese Tibetans, giving people a relatively vast and heroic fantasy space with a special structure, among which the 1-4 verses in the introduction part are very soothing and natural, full of a sense of spiritual tranquility, and to the theme of 5-12 bars, it changes the previous soothing wind, and gradually becomes light and joyful, so the performance of the whole piano piece is progressive. It needs to be done right. The difficulty of playing is also relatively high because there are many different playing methods, such as non-ligature and arpeggio. In addition, in the performance of Chinese piano music of ethnic minority genres, some works will have many syncopated notes, with a high proportion of dotted rhythmic parts, such as Sun Yiqiang's "Spring Dance," which has this characteristic. The melody of "Spring Dance" has something in common with the aforementioned "Herdsmen Sing Chairman Mao," manifested in the melody of the whole song, a combination of softness, gentleness, soothing, and impassionedness. When playing "Spring Dance," the introductory part should be able to soothe the flow, like a thin trickle, and then start to jump. The subsequent sections should be full of passion and strength, such as a resolute cry, to let people feel the simple enthusiasm of ethnic minorities and can be retracted and played when the player plays to be able to show the rhythm changes of these minority genres of piano music, at the same time, the rhythm changes need to be expressed by artistic lines, for this, the player can improve the sense of line from the flexible use of performance skills. And with layers of timbre changes to present artistry. For example, in the performance of Tibetan piano music, because Tibetan piano music often has the characteristics of long lines and slow rhythm, most of them are related to the steppe. Therefore, such as the performance of "Echo of the Empty Valley," the performer must be able to show the characteristics of the music through his own understanding and experience, in which the treatment of the valley echo should follow the law of variation of each section of the music itself, and from the progression of the repeated melody, let the listener get the feeling of the valley echo over and over again.

Analysis of the Playing Style and Characteristics of the Red Song Genre

The red song genre is often full of ambitious characteristics. Sometimes, there will be a very strong local color, sometimes paying attention to reflect a robust patriotic feeling, has a strong appeal, and can stimulate people's patriotic feelings and national feelings. In the performance, such works often have a strong sense of rhythm, and players need to go through skilled fingering, priority, and depression to show the emotions behind the melody so that people can integrate into the whole picture. For example, in "Qing Turnover," "Ode to the Yellow River," "Yellow River Grudge," and "Defending the Yellow River," etc., the performance of such piano music must be able to express the traditional aesthetics of the Chinese nation, suitable for movement and static, with form and spirit, and at the same time be able to grasp the rendering of images and scenes. In short, the performance of the red song genre needs to be combined with the artistic conception of the music itself, the combination of fiction and reality. Some may be magnificent, steady, and deep, or sad and indignant, generous and proud, showing a solid national style, and rich in different changes, forming a chapter of a good son and daughter of China.

THE ENLIGHTENMENT AND SIGNIFICANCE OF THE STYLE OF NATIONAL PIANO PLAYING

Pay Attention to the Performance of Music and the Integration of Music

Timbre is one of the key components in China's traditional music, which can play an important role in the performance effect of music. Timbre can make the melody and charm of piano music play well, which is bound to make piano music richer in Chinese music characteristics. In piano performance, because the musical instruments of the Chinese nation have diversified timbre characteristics, it is necessary to use specific sound patterns and appropriate volume, exquisite touch strength, and playing methods to simulate them and then achieve a more infectious and expressive effect.

Reflect the Chinese and Western Charm in the Performance

Chinese's aesthetic concept is more traditional, which also makes Chinese-style piano music need a certain charm embodiment. In the ancient style of Chinese music, "rhyme" is even more wonderful. It is the "soul" that reflects the vitality of music. Therefore, China's piano players pay great attention to the integrity of music performance in the process of performance. That is to say, they pay great attention to the overall charm performance, have a sense of harmony and unity, smooth and natural. That is, the flow of "qi" must be able to be expressed, and they must be able to pay attention to the overall coordination of qi and rhyme. When playing Chinese piano music, especially ancient genre music, more attention is paid to the overall artistic conception of the music, so the melody of these pieces is also rhythmic, which can naturally show the charm of the whole music.

Express the Mixture of Fast and Slow Rhythms of Music

When playing traditional piano music with Chinese characteristics, the rhythm is very much in need of change, and it is necessary to be able to express the beauty of the line, so the flexibility and changeability of the melody must be able to be well expressed in the change of various timbres, smooth and natural, without losing the expression of the emotional color of the music itself. While playing Chinese piano music, the rhythm will have a natural, smooth, and free feeling, embodied in the dynamic and changeable melody line, timbre, and pitch. In the performance of Chinese piano music, the player needs to express the unique charm in the timbre and tone. The melody is natural and gentle, without losing the smoothness, and at the same time can show integrity and a sense of freedom. For example, when playing the piano variation work "A Hundred Birds and Phoenixes," which is full of the charm of Chinese classical music, the pianist should be able to show the natural and cheerful, dynamic, rich, and exciting characteristics of its rhythm well, to achieve a convenient and smooth artistic conception, fully show the unity of the atmosphere and charm in the music, and interpret the feeling of light and jubilant, natural and beautiful.

Reproduction of National Artistic Conception in Music

In traditional Chinese culture, artistic conception expression is vital to traditional Chinese music and art. Artistic conception is also an expression outlet for traditional Chinese music to reflect national music's style and charm. In the process of playing Chinese piano music, rendering the artistic conception will allow the audience to better integrate into it so that the musical form becomes the kind of flowing beauty rich in picture sense, which can comfort people's hearts, let the audience feel the integration with the musical artistic conception, and then better taste the beauty and rhythm beauty in the music. There is a masterpiece in the 20th century Chinese piano performance that is very suitable to represent the national style artistic conception at that time, that is, "Shepherd Boy Piccolo." through the performance of the piece, people can feel the cheerfulness, simplicity, and pleasure in the artistic conception of natural beauty. At the same time, it can better present the charm of the national style characteristics, showing pure poetry.

CONCLUSION

In this paper, five representative pieces of Chinese music of the 20th century were tested using RAW software and wireless microphones, and the loudness, frequency and rhythm were tested. The results showed that the rhythm of "Song of the Yangtze River" showed regularity. The range of loudness variation is relatively large, from -90dBFS to -50dBFS. Moreover, the rhythm of the change is not regular, mainly concentrated in the range of 400~7000Hz, indicating that the song has a continuous high note; the rhythm of the front and back sections of "Spring Dance" presents a symmetrical relationship, and the rhythm and melody are almost the same. Among them, "Sing a Mountain Song to the Party" is a representative of piano performance in the 20th century, which not only pays attention to the connotation of the song, but also pays attention to the rhythm of the piano. "Sunset Xiao Drum" is an innovation based on Chinese classical songs, with obvious cultural connotation and piano characteristics. On the whole, the 20th century was the golden age of Chinese piano performance, and it was also a critical period for the diversified development of Chinese classical songs. There are some limitations in this study, mainly manifested in the lack of historical materials of piano introduced into China, and the lack of piano scores of some Chinese national music, resulting in a slight lack of representativeness of research samples. In the future, more ancient Chinese music scores will be collected to make up for the above shortcomings.

REFERENCE

- Bezborodko, O. (2022). Chinese national piano style in "Two poem classics of the Tang dynasty" by Xu Zhenmin. *Studia Universitatis Babes-Bolyai Musica*, 67, 21-32.
- Cao, Y. N., & Guo, X. D. (2022). Bodies and body politics of China's northeastern rust belt. *Kritika Kultura*, 5(38), 325-337.
- Cheng, M., Pang, B., Zeng, X., Xu, W., & Chang, Y. (2022). Integration of the traditions of folk-instrumental art into the works of Chinese composers of the 20th and 21st centuries. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 14(2), 1--17.
- Chernyavska, M., Song, M. X., & Peng, R. (2023). Ways of forming performing stylistics in the historical dynamics of Chinese piano art. *Ad Alta-Journal Of Interdisciplinary Research*, 13(2), 207-211.
- Deng, Y. (2022). The timbre relationship between piano performance skills and piano combined with opera music elements in the context of the internet of things. *Security And Communication Networks*, 2022, 22-28.
- Li, L. (2022). Design and application of the piano teaching system integrating videos and images. *Scientific Programming*, 2022, 90.
- Liu, Y. A. (2022). Chinese piano music: The role of composer Chu Wanghua in the evolution of modern piano traditions in China (The case of the 'Sounds of the Temple' capriccio suite). *Musica Hodie*, 22(12), 1222.
- Kuang, J., & He, L. (2022). From oblivion to reappearance: A multi-faceted evaluation of the sustainability of folk music in Yunnan province of China. *Sage Open*, 12(3), 56.
- Le, Z. (2022). Research on the composition and modern piano performance in China. *Voprosy Istorii*, 10(2), 258-265.
- Li, J., & Heng, T. (2023). The creative thinking deduction of traditional Chinese piano music elements - taking cultural works from different periods in history as the main line. *Herança*, 6(1), 244-256.
- Li, L. (2022) Design and application of the piano teaching system integrating videos and images. *Scientific Programming*, 2022.
- Liang, X. X., & Dyachkov-Leskovsky, A. V. (2023). The history of the development of the piano chamber ensemble in China. *Voprosy Istorii*, 4(1), 104-109.
- Ning, H. (2023). Analysis of the value of folk music intangible cultural heritage on the regulation of mental health. *Frontiers in Psychiatry*, 14(3), 11.
- Ning, Q., & Shi, J. (2022). Artificial neural network for folk music style classification. *Mobile Information Systems*, 20(3), 22.
- Sun, J. Q. (2023). Interactive piano learning systems: Implementing the Suzuki Method in web-based classrooms. *Education and Information Technologies*, 28(3), 3401-3416.
- Sun, Z. H. (2022). The musical style of composer Chu wanghua: The role of traditional compositional components of Chinese folk music in 'Yellow River' piano concerto. *Musica Hodie*, 22(5), 108.
- Vidal Briones, J. (2023). Conventions and inconveniences in spanish folk music. towards a characterization of music genre from a case study in the province of valladolid. *Revista De Musicologia*, 46(1), 153-175
- Wu, J., Chan, C. J., & Chieng, J. C. Y. (2022). The innovation of Mongolian Folk Song music cultural inheritance Path based on intelligent computing Analysis of communication Big Data. *Security and Communication Networks*, 2022.
- Zhang, C. X., & Leung, B. W. (2023). Music majors' self-regulated learning (SRL) of music practice in China: Two case studies based on the SRL microanalysis. *International Journal of Music Education*, 02557614231170285.
- Zhang, N., Rodsakan, T., & Jamnongsarn, S. (2023). Research on innovation of music teaching management mode in Chinese universities under cultural hegemony. *Educational Administration: Theory and Practice*, 29(4), 196-215.
- Zhang, S., & Wang, S. (2023). A blockchain framework for preserving music intellectual property rights. *International Journal of Communication Networks and Information Security (IJCNIS)*, 15(3), 26-41.
- Zheng, Y., & Leung, B. W. (2021). Cultivating music students' creativity in piano performance: a multiple-case study in China. *Music Education Research*, 23(5), 594-608.
- Zheng, Y., & Leung, B. W. (2023). Perceptions of developing creativity in piano performance and pedagogy: An

interview study from the Chinese perspective. *Research Studies in Music Education*, 45(1), 141-156.

Zhou, D. Y. (2023). China's first recital and recording pianist ding shande: A critical examination of his performing career and performance style. *Twentieth-Century Music*, 20(2), 187-214.

Zhu, Y. Y. (2023). The stylistic characteristics of Chinese piano works from the historical evolution of the style of piano works. *Voprosy Istorii*, 5(2), 188-193.

ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.