



INFLUENCE OF TRADITIONAL CHINESE THOUGHT ON THE PERFORMANCE STYLE AND CREATION OF PIANO MUSIC WORKS

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Abstract: The piano, which originated in Europe, is the crystallization of Western musical civilization and is known as the king of musical instruments. After hundreds of years of development, it has developed a relatively complete system of creation, performance and teaching. In this process, it can be seen that there are many piano music works with the unique style and charm of traditional Chinese thoughts, using the method of Chinese folk music and the melody with Chinese characteristics. The combination of traditional thoughts and piano demonstrates a unique charm of Chinese music, with strong cultural heritage and artistic appeal. Therefore, piano music works, infiltrated into traditional Chinese thoughts, are not only a China's treasure, but also an indispensable element in Chinese piano performance and education. The purpose of this article is to deeply understand and reflect on piano music works in traditional Chinese culture, explore the uniqueness and charm of Chinese piano music works, and understand the embodiment of traditional Chinese thoughts in piano music creation, thus exploring the uniqueness and innovation of Chinese piano music creation, providing reference and support for promoting the development of Chinese piano music works.


Keywords: Traditional Chinese Thought. Piano Composition and Composition. Piano Music Works. Piano Performance Style.

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Resumen: El piano, de origen europeo, es la cristalización de la civilización musical occidental y es conocido como el rey de los instrumentos musicales. Después de cientos de años de desarrollo, ha desarrollado un sistema relativamente completo de creación, interpretación y enseñanza. En este proceso, se puede ver que hay muchas obras de música para piano con el estilo y el encanto únicos del pensamiento tradicional chino, utilizando el método de la música folclórica china y la melodía con características chinas. La combinación de pensamientos tradicionales y piano demuestra el encanto único de la música china, con una fuerte herencia cultural y atractivo artístico. Por lo tanto, las obras de música para piano infiltradas en el pensamiento tradicional chino no son sólo un tesoro de China, sino también un elemento indispensable en la interpretación y educación del piano chino. El propósito de este artículo es comprender y reflexionar profundamente sobre las obras de música para piano en la cultura tradicional china, explorar la singularidad y el encanto de las obras de música para piano chinas y comprender la encarnación de los pensamientos tradicionales chinos en la creación de música para piano, explorando así la singularidad y la innovación. de la creación de música para piano china, proporcionando referencia y apoyo para promover el desarrollo de las obras de música para piano china.

Palabras clave: Pensamiento tradicional chino. Composición y composición para piano. Obras de música para piano. Estilo de interpretación de piano.

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INFLUENCE OF TRADITIONAL CHINESE THOUGHT ON THE PERFORMANCE STYLE AND CREATION OF PIANO MUSIC WORKS¹

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Abstract: The piano, which originated in Europe, is the crystallization of Western musical civilization and is known as the king of musical instruments. After hundreds of years of development, it has developed a relatively complete system of creation, performance and teaching. In this process, it can be seen that there are many piano music works with the unique style and charm of traditional Chinese thoughts, using the method of Chinese folk music and the melody with Chinese characteristics. The combination of traditional thoughts and piano demonstrates a unique charm of Chinese music, with strong cultural heritage and artistic appeal. Therefore, piano music works, infiltrated into traditional Chinese thoughts, are not only a China's treasure, but also an indispensable element in Chinese piano performance and education. The purpose of this article is to deeply understand and reflect on piano music works in traditional Chinese culture, explore the uniqueness and charm of Chinese piano music works, and understand the embodiment of traditional Chinese thoughts in piano music creation, thus exploring the uniqueness and innovation of Chinese piano music creation, providing reference and support for promoting the development of Chinese piano music works.

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INTRODUCTION

Chinese piano music is deeply influenced by both Confucianism and Taoism, which emphasize the harmony between music and worldly affairs, while Taoism seeks the unity of heaven and man in music. Both Taoism and Confucianism have had a significant impact on the evolution of piano music in China. Chinese piano music reflects the harmony, balance and order of the “doctrine of the mean” and other Confucian ideals, such as the focus on tone, volume balance and rhythm stability when playing the piano. Chinese piano music is also influenced by Taoism, which emphasizes the “rule by doing nothing” and promotes simplicity

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and nature. To put it briefly, Taoism and Confucianism have had a significant impact on the evolution of Chinese piano music, which has been shaped by constant experimentation and invention.

Under the influence of traditional Chinese thought, piano music, created by musicians, should be created and survive according to the nature's laws, and corresponding adjustments should be made during performance to meet people's needs for musical sense and culture, thus achieving spiritual equivalence between Chinese and Western music cultures. Although the artistic expression method of piano, based on multitone thinking, has broken through the creation method of single scale, based on linear thinking, it still maintains a linear thinking method in practice. Therefore, when performing, attention should also be paid to the playing of tunes, which is also an important way to reflect the characteristics of piano music works. When creating music, there are two distinct ways to think: polyphonic thinking and linear thinking. Thinking in a linear fashion is drawing a line between two concepts or things and connecting them to one another. When producing music, linear thinking is typically employed to approach difficulties logically and in a specific order. In order to create a more intricate musical framework, polyphonic thinking takes into account many notes and different components at the same time. Polyphonic thought transcends the conventional monometric production process in the piano art performance. The musical works have richer layers and more complex structures since numerous notes and components are introduced into the composition.

Piano music works are the continuation and development of national traditional music culture, and to a certain extent, there is a close relationship with traditional Chinese thought. Although the artistic expression of piano music, based on multitone thinking, has broken through the creation method of piano music, based on linear thinking and a single scale system, it still maintains a linear thinking method in practice. In the creative process, musicians use the piano to express traditional Chinese thoughts, which is a manifestation of the musical mentality and aesthetic emotions accumulated by the Chinese people over the long years. In the actual performance process, it is necessary to combine traditional Chinese thoughts and aesthetic connotations, so that the piano can truly develop in China. When playing piano music works, it is necessary to pay attention to the mastery and application of elements, such as timbre, rhythm and pedals, forming a performance style with Chinese characteristics and shining brightly internationally in a unique way.

The way of thinking, in traditional Chinese culture, has a long history, and it has had a profound impact on all social life's aspects, and to a large extent, it has influenced the development of piano art. The integration of traditional Chinese culture and piano music has had a certain impact on the genre, theme, mode, harmony, rhythm, etc., of piano music (Wang, 2010, p. 92). First of all, on the theme of music, composers should create music

based on their true feelings and events, so that the audience can experience the author's emotions during appreciation. Applying traditional Chinese culture to piano creation has made the themes of piano creation diverse (Lu, 2022, p. 75).

The mode of the piano has also been influenced by traditional Chinese culture (Hou, 2021, p. 380). The most commonly used technique for the mode of piano works, combined with traditional Chinese culture, is the four or five degree modulation technique of turning a corner into a palace and changing a palace into a corner. Just like the folk song *Pastoral Song*, this mode is used when playing, coupled with the playing of the strings, which gives a sense of emptiness and brings Chinese music to a harmonious state. In terms of harmony, early pianists continued to innovate in harmony in their musical works, creating musical works with distinctive national characteristics based on the original harmony effect. Finally, the impact of traditional Chinese culture on piano works can also be seen from the perspective of melody, which is a very important form of musical expression. Integrating traditional Chinese culture into it can give people a unique feeling, create an atmosphere and give them a sense of being involved in it, thereby achieving a better playing effect.

Although the innovative ability of piano playing is a worldwide problem, the research on it in China is not deep enough. In piano teaching, teachers should guide the cultivation of students' creative ability, based on their own knowledge and experience. Independence should be fostered in musical performance rather than teaching other types of music in traditional music (Zheng; Liang, 2021, p. 594). Through a comprehensive understanding of music teaching, the conscious use of knowledge and skills in piano teaching has become the main direction of the development of Chinese piano art. Courses are conducted in music schools across various regions, with the goal of acquiring knowledge and understanding the themes of musical text perception, as well as understanding the level of utilization of the internal potential to increase piano functionality, thereby improving the efficiency of learning activities (Yiran, 2021, p. 44).

Chinese piano music has made significant progress in the 21st century. Chinese piano music has advanced significantly in the twenty-first century, as evidenced by the following factors: firstly, there is a wealth and diversity of musical compositions, ranging from freshly composed modern music to adaptations of classic music. Chinese folk tunes and other traditional songs are deftly incorporated into the piano piece, showcasing the distinct allure of Chinese music. Secondly, as music education improves, a growing number of families starts to focus on their kids' music education, and the piano rises to the top of the instrument popularity list. Thirdly, cross-border innovation and cooperation: Chinese pianists are starting to explore cross-border collaboration with musicians in other genres, such as dance, theater, electronic music and other disciplines to produce musical pieces. Chinese piano music has gained new life thanks to this cross-border collaboration, which has

also introduced fresh creative inspiration and expressive mediums. It has become a popular music in China, bringing more joy to people's lives, and promoting the rise of Chinese music education, music business and other related industries (Zheng, 2021, p. 9). Piano can not only play wonderful music, but also help Chinese people participate in society, thereby improving their social status, bringing more opportunities for themselves, and bringing more freedom and creativity to their work. In short, piano has opened up a new path to life's fulfillment and success (Bai, 2021, p. 512).

The creation of piano music shows a trend of nationalization and diversification. The nationalization and diversity tendency, in piano music creation, are mostly evident in the following areas: 1) Integration of national components: Chinese pianists give their compositions more distinctly Chinese qualities by fusing national aspects with piano music during the creative process. 2) Innovative methods of integrating several elements: Chinese pianists have developed a distinctive style by fusing traditional Chinese music with aspects of Western current music, such as jazz and rock. 3) Diversified musical styles: Chinese piano music is becoming more and more avant-garde and innovative, incorporating elements of romantic and classical music, as well as the emotional expression of the former and the beauty of the latter. On the basis of learning from Western modern composition, composers have integrated Chinese national music into it, creating a number of new works with distinctive Chinese characteristic, and, on this basis, further emphasizing new techniques, new timbres, new timbres, and so on. The composer has combined folk colors with traditional functions and timbre, giving this piano its unique national character (Cheng; Shang, 2021, p. 1).

Through the efforts of several generations, a large number of piano works with traditional Chinese ideological characteristics have been produced, and their unique piano works have initially formed (Ye, 2018, p. 137). After entering the new century, people's demands for the localization of national music culture, especially the piano, are increasing, and this task is destined to be undertaken by a new generation of musicians. Most Chinese pianists are created, based on Chinese folk songs. They have been influenced by traditional Chinese thoughts since childhood, and naturally have an affection for their own national music.

The following is a brief summary of the impact of traditional Chinese thinking on research objectives, the significance of research and the research challenges related to piano music performance style. The main goal of this research project is to understand how traditional Chinese thoughts are reflected in piano music works and how these thoughts are integrated into piano music creation and performance, revealing the uniqueness and innovation of Chinese piano music works. Research plays a crucial role in preserving and advancing traditional Chinese culture, fostering the growth and innovation of Chinese piano music, and offering fresh perspectives and instructional strategies that further the reform

and advancement of music education while amplifying the cultural impact of Chinese music abroad. Research question: What are the specific manifestations of traditional Chinese thoughts in piano music works? How can the influence of traditional Chinese thought, on the performance style and composition of piano music work,s be effectively understood and grasped?

1 THE INFLUENCE OF TRADITIONAL CHINESE THOUGHTS ON PIANO MUSIC WORKS

The following list of notable Chinese pianists illustrates how traditional Chinese music has inspired them: 1) Kong Xiangdong, currently, is one of the top and busiest Chinese pianists in the world music scene. Traditional Chinese music, which emphasizes “harmonious” playing and takes, into account, the movement of the music and the expression of emotion, has a strong effect on his style. His compositions and style of playing are distinctive, fusing contemporary piano music with elements of traditional Chinese culture to capture the special allure of Chinese piano music. 2) Lang Lang, one of the world’s youngest piano maestros, plays with a lot of enthusiasm and passion. Even though his body of work is varied, it has also garnered a lot of attention when traditional Chinese musical elements are incorporated. When he played *The Moon Over a Fountain*, he vividly portrayed traditional Chinese music, reflecting the profound meaning and emotional expression of the music (Kang, 2009, p. 18). To varied degrees, traditional Chinese music has impacted these pianists. Chinese piano music has gained international recognition and attention as a result of its use of traditional Chinese musical themes into its compositions and performing styles.

1.1 SIGNIFICANCE OF COMBINING TRADITIONAL CHINESE THOUGHTS WITH PIANO MUSIC WORKS

Combining traditional Chinese thought with piano creation innovation can deepen the understanding of Chinese culture among more audiences, thereby stimulating their love for Chinese culture and achieving the goal of disseminating Chinese culture (Cheng; Shang, 2022, p. 1). With the acceleration of the process of global economic integration, the rapid penetration of Western civilization into China has had a tremendous impact on the inheritance of traditional Chinese thought. Integrating traditional Chinese thought with piano creation can fundamentally solve this problem, increase people’s attention to traditional Chinese thought and piano creation, and increase the popularity of traditional Chinese thought (Li, 2021, p. 62). Combining traditional thoughts with piano artistic creation can improve the efficiency of piano artistic creation. Since the introduction of the piano into China, it has had a long history and development. In its practical creation, many factors of traditional Chinese

thoughts have also been incorporated into it, making Chinese piano art and culture deeply branded with tradition, forming a unique piano music art in China (Yuen, 2008, p. 79).

So far, there are many excellent piano works in China that contain traditional Chinese thoughts, such as *The Plum Blossom Melody Play Three Times*, *First Sonata*, *Mountain Spring*, *Five Yunnan Folk Songs*, etc. Their performance techniques not only draw on traditional Chinese thoughts, but also integrate with Chinese minority music. Therefore, using traditional Chinese thoughts in piano creation can effectively enhance the creative effectiveness of the piano, and can also make Chinese piano art more distinctive. Combining traditional Chinese thought with the pianists' creative art can promote the reform of the education system for pianists. Pianists are an important way to cultivate pianists. Combining traditional Chinese thought with pianists, created by pianists on the basis of pianist creation, can enrich students' pianist learning content. Music has an essential relationship of mutual dependence and connection. In the process of reforming piano teaching, it is possible to fundamentally change traditional piano teaching thinking and highlight the importance of piano practical courses (Guo; Cosaitis, 2020, p. 7).

1.2 TRADITIONAL CHINESE THOUGHT ON PIANO PERFORMANCE STYLE

Rhythm, timbre, creative thought and charm are chosen as the subtitles for the study of traditional Chinese piano playing style, primarily because these qualities are particularly significant and important in the performance of traditional Chinese music. 1) Rhythm: unlike other music genres in other countries or regions, traditional Chinese music emphasizes a sense of rhythm. Therefore, a deeper understanding and expression of the rhythm and beauty of Chinese music can be achieved by studying the rhythmic features of the traditional Chinese piano playing style. 2) Timbre: the distinctive timbre of traditional Chinese music is full of expressive energy and varied variations. An essential component of studying traditional Chinese piano playing is learning how to mimic and convey the tone of traditional Chinese musical instruments, as well as how to employ various tones to convey the mood and creative thought of Chinese music. 3) Acknowledging the creative notion: traditional music seeks to integrate music and nature, and to create harmony between humans and the natural world. It also pays attention to the artistic conception and emotional expression of music. Another crucial component of studying traditional Chinese piano playing style is learning how to capture and convey the creative thought and emotion of traditional Chinese music in a piano performance, so that the audience can truly experience the distinct charm of the music. In conclusion, the selection of rhythm, timbre and artistic thought, as subtitles, is made since these elements are crucial to the study of traditional Chinese piano playing style and have a particular relevance and importance when performing traditional Chinese music. The

distinct charm and beauty of Chinese piano music can be fully appreciated through careful examination and analysis of these factors.

(1) RHYTHM

Chinese piano performance styles often draw inspiration from drama, so the rhythm is very casual. During the performance process, it is necessary to properly grasp the flexibility and extensibility of the rhythm, and avoid mechanically and rigidly playing to the dead beat on the score (Kaikai; Sornyai, 2022, p. 140). Taking *The North Wind Blows*, for example, the opening and approach section are all conducted in the form of a loose board. Through their understanding of the music, the performer can demonstrate the scene of heavy snow drifting in the New Year by using accurate and rigorous beats, as the premise, and simulating the tone of the flute.

From the perspective of Chinese tradition, Chinese piano performance style attaches great importance to the change of rhythm. If China's traditional cultural content can be effectively combined, it often enables the work to present a good rhythm. This change of rhythm is based on artistic lines, and some rhythms are based on various forms of expression (Jiang, 2022, p. 378). When expressing the rhythm of traditional Chinese music in Chinese piano works, the use of abrupt and rhythmic musical lines, coupled with changes in tone priorities, makes the displayed musical rhythm have stronger artistic characteristics, especially making the final displayed musical lines have a flowing beauty of light and beauty, or have a majestic and magnificent momentum. Therefore, in terms of mastering the rhythm of music, Chinese music presents a richer color, which is unparalleled by other music.

(2) TIMBRE

In Chinese classical music, timbre is a key element that has a great impact on the charm of a work. An American musician once lamented, "The country with the most developed melody in the world is India; the country with the most developed rhythm is Africa; the country with the most developed timbre is China" (Li, 2018, p. 697). Because Chinese piano works are mainly based on Chinese folk instrumental music, the timbre of each instrument has its own characteristics, such as the clear and crisp timbre of the flute, the sorrowful and pleasant beauty of the Xiao, and the mellow and steady tone of the pipa. The timbre of these instruments is different. Therefore, in Chinese piano playing, it is necessary to grasp the strength and speed of playing, and use the touch of the fingers to simulate the timbre of these instruments.

The timbre is a very important constituent factor, which has a great impact on the expression of the entire work. There are many types of timbre in Chinese classical music, and even many experts and scholars, in the Western music world, acknowledge that there are many types of timbre in Chinese music (Li, 2018, p. 697). Timbre is like the lubricant of music art, which can polish the melody of music, more conducive to expressing inner thoughts and emotions, and interpreting more delicate and moving musical emotions, thereby bringing a more shocking auditory experience to the audience. From the perspective of traditional Chinese music theory, regardless of the type of music, the expression of timbre is very important. Similarly, in the performance style of piano works, great attention is also paid to the factor of timbre. Specifically, it is to better represent the content of different ethnic music based on the characteristics of the tone type, volume strength and key strength, and bring the characteristics of the piano, such as multivocal parts and multiperformance skills into play to enhance the overall effect of the piano. Especially through mastering the piano playing skills, it can well imitate the timbre of instruments used in traditional Chinese ethnic music (Xue, 2021, p. 149).

(3) GRASPING ARTISTIC CONCEPTION AND CHARM

In the Ming Dynasty, Lu Shiyong said,

If there are rhymes, one lives, and if there is no rhyme, one dies. If there are rhymes, one is elegant, and if there is no rhyme, one is vulgar. If there are rhymes, one is loud, and if there is no rhyme, one is deep. If there are rhymes, one is far away, and if there is no rhyme, one is partial (Han, 2021, p. 51).

“Rhyme” is the vitality of Chinese music, and the Chinese people’s aesthetic pursuit is also the pursuit of music. In the West, “rhyme” is also known as “beauty”. Therefore, in the process of playing Chinese piano works, it is necessary to pay attention to the grasp of artistic conception and charm, and to pursue the unity of spirit, form, meaning and sound. After having a comprehensive grasp of the overall artistic conception of the piano works, it is necessary to design the rhythm and fluctuation of the melody, pay attention to the penetration and flow of qi, and achieve natural and smooth flow (Han, 2021, p. 51).

The characteristics of artistic conception, in traditional Chinese thought, are vividness and freehand brushwork. By creating and displaying artistic images to bring the audience the artistic conception to be conveyed by music, it can not only deeply convey the ideological connotation of traditional Chinese thought, but also reflect the inherent aesthetic interest of traditional Chinese thought (Fang, 2021, p. 69). In terms of realm, traditional Chinese music art focuses on the expression of inner peace, and artists also focus on integrating their own philosophy into their own lives, forming a unique realm of traditional Chinese thought.

In piano performance, artistic conception is a very important factor. It emphasizes the combination of emotion and scenery, which is a high level of artistic aesthetics developed by Chinese people in the long-term process of artistic development (Suse, 2018, p. 230). Correspondingly, in the process of playing piano works, the performer can flexibly use them to create a good artistic conception, so that the audience can better understand and feel the beauty of music and culture, contained in the piano works, and the overall artistic charm of piano performance can be improved.

1.3 TRADITIONAL CHINESE THOUGHT ON PIANO PERFORMANCE CREATION

(1) TRADITIONAL CHINESE THOUGHT MAKES THE THEMES OF PIANO WORKS MORE DIVERSIFIED

In terms of the type of creation of piano works, its content mainly derives from traditional Chinese thoughts and ethnic aesthetic interests. In China, there are many famous pieces that integrate with traditional Chinese thoughts, including the work *Liuyang River* with the theme of folk songs, the work *Colorful Clouds Chasing the Moon* with the theme of ethnic musical instruments, and the work *Golden Snake Dance* with the theme of folk songs and dances. The mode of the piano has also been influenced by traditional Chinese thought. The most common mode on the piano is to use a fourth to fifth degree mode, just like when playing the *Pastoral Song*, which uses such a mode. In addition, the changes, in the strings and timbre, give a sense of emptiness, allowing for a perfect integration of traditional Chinese music and piano music. In terms of harmony, early Chinese pianists continued to innovate in harmony in their music creation, creating musical forms with distinctive national characteristics, based on the original harmony effects (Lyu, 2023).

The impact of traditional Chinese thought on piano creation can also be seen from the perspective of melody, which is a very important form of musical expression. Integrating traditional Chinese thought into it can give people a unique feeling and give them a sense of being in it. Traditional Chinese thought refers to the culture created by the Chinese people in their long-term production and life, with their own national characteristics, while music is a way for people to understand the historical customs and culture of various regions. After experiencing the baptism of wind and rain, traditional Chinese thoughts have been preserved to this day, and pianists have gradually attached importance to the creation of piano works, based on traditional Chinese thoughts. In the development of piano art and culture, the integration of traditional Chinese thoughts has also brought a certain impact to the piano education community. Traditional Chinese thoughts can promote the dissemination of traditional Chinese music. The piano education community is an important base for conveying piano music talents to society, and is also a major place to disseminate traditional Chinese thoughts and traditional Chinese music (Jia, 2023, p. 402).

(2) APPLYING TRADITIONAL CHINESE THOUGHT TO MAKE PIANO WORKS MORE NATIONAL

In recent years, since the birth of “March for Peace”, outstanding Chinese pianists have conducted in-depth research on the piano incorporating traditional Chinese thoughts, which has also prompted pianists to conduct more piano creations. Applying it to piano creation can not only improve the quality of piano works, but also effectively promote the localization of piano and traditional Chinese thoughts, thereby promoting the rapid development of the piano (Chen, 2023, p. 54). In today’s society, countries have a great demand for various industries, and people have increasingly high requirements for the overall quality of talents. This determines that education should aim at providing more high-quality talents to society. In piano teaching, it is necessary to integrate traditional Chinese thoughts, stimulate people’s aesthetic interest and cultivate innovative spirit, so as to improve their musical level through traditional Chinese thoughts. By combining traditional Chinese thoughts with piano creation, students should have a sense of cultural belonging, thereby enhancing cultural self-confidence.

From a musical perspective, piano works that incorporate traditional Chinese thought have strong ethnic characteristics. Incorporating ethnic characteristics into the piano can make emotions clearer (Cheng, 2021). Adding folk songs to piano works can create a strong resonance between the piano and traditional Chinese thought. Folk music is a song derived from real life, which is very different from other musical forms. Adapting folk music into a piano can use the unique characteristics of folk music to increase the nationality of the piano. For example, *Red Flowers Blossom* combines the story of folk music with folk music, retaining the notes of folk music when playing, which can express a kind of artistic conception of the piano. As an excellent traditional thought in China, drama has high social value. Currently, Chinese drama has made significant progress and innovation in its performance methods. With the improvement of people’s living standards, people are increasingly dissatisfied with the traditional performance methods of drama. Therefore, combining drama with the creation of piano art can bring a new musical experience to the audience. Under such circumstances, artistic innovation can not only better highlight the new musical form, but also better exert the overall effect of opera culture, achieving the integration of traditional and modern thoughts.

2 PENETRATION OF TRADITIONAL CHINESE THOUGHTS IN PIANO MUSIC WORKS

Traditional music language, melody, harmony, penetration of traditional music structure and traditional rhythm of the title are chose to fully reveal the traditional Chinese thought reflected in the piano music works. These are the best ways to achieve the penetration of traditional Chinese thoughts in piano music works. 1) Traditional music language penetration: the rhythm of traditional Chinese music are distinctive. The study of

the infiltration of traditional Chinese thoughts in piano music works includes an important component on how to incorporate these qualities into the compositions. 2) Permeation of traditional melody: traditional Chinese music has a lovely melody with expressive power and complex variations. An essential part of researching the infiltration of traditional Chinese thoughts in piano music works is learning how to employ the features of traditional melody to create piano works with Chinese characteristics. 3) Traditional harmony penetration: the main question to investigate the infiltration of traditional Chinese music works into piano music works is how to represent the harmony and neutral harmony features of traditional Chinese music. 4) Penetration of traditional music framework: traditional Chinese music has a distinct structure. An essential part of the study of the infiltration of traditional Chinese philosophy into piano music works is figuring out how to incorporate these structural elements into the compositions. The distinctiveness and inventiveness of Chinese piano music are revealed via the examination and study of the traditional musical structure. 5) Traditional rhythm permeation: the traditional Chinese music has a very distinct and lively rhythm. The study of the infiltration of traditional Chinese philosophy in piano music works includes an important component on how to incorporate these qualities into the compositions. The distinct rhythm, elegance and knowledge of ancient rhythms of the Chinese piano music are all revealed.

In summary, the study of the title should focus on traditional music language penetration, traditional melody penetration, traditional music structure, and traditional rhythm infiltration. These aspects can fully reveal the traditional Chinese thought reflected in the piano music works, aiding in the understanding of and demonstration of the innovation and uniqueness of Chinese piano music.

(1) TRADITIONAL MUSIC LANGUAGE INFILTRATION

Chinese piano music works, especially those based on folk music, often use various elements, such as melody, rhythm and timbre to express the unique national language tones of Chinese piano music works. From the perspective of music language, it includes not only formal language, but also content language (Hamdy, 2018, p. 1). In the performance and creation process of Chinese piano music works, the music language on content can more reflect the spirit and charm of traditional Chinese music, enabling it to better communicate and resonate with the audience in its own country (Falconer, 2019, p. 42). From this, it can be seen that, although Chinese piano music works take the piano as the main body in form, they must abide by the basic rules and theories of piano music creation. However, in terms of the final musical language expression, it is necessary to integrate and infiltrate more traditional national musical languages, so as to provide a more intimate and natural musical

language communication experience for people's audience, and enhance the expressive and infectious power of people's piano music works.

(2) INFILTRATION OF TRADITIONAL MELODIES

Melody is a basic element in music works, which integrates the organized and rhythmic basic elements of music conceived by pianists, and can better reflect the unique style and characteristics of music works. Music works, from different cultural backgrounds, often have significant differences in melody creation. Since the introduction of the piano to China, China's unique music culture has gradually infiltrated into the creation of the piano and manifested itself in the songs. For example, *Yellow River* is a song with a strong sense of rhythm, showing a strong national characteristic (Chen, 2022, p. 1657). In addition, folk song melodies, traditional instrumental music melodies, and national scale and mode have permeated the creation of Chinese piano music works, making piano music works bring a distinctive national melody color. Once the melody is sounded, the audience can feel the rich oriental charm. Therefore, the melody and rotation characteristics of Chinese music can add a unique artistic flavor to the piano, which is also an innovation for the development of the piano, and can help people better utilize the theory and skills of the piano.

(3) TRADITIONAL HARMONY PENETRATION

Harmony is a very important part of the piano, which has a great impact on the composition of its vocal parts, the structure of the music, the expression of content and the expression of color (Li, 2023, p. 35). It is also the most basic expression technique of the piano. Harmonious music structure can make the music more lively, richer and more infectious. In piano creation, pianists attach great importance to the infiltration of national artistic characteristics, including *The Cowherd's Flute*, *Summer's Thunderstorm*, *Autumn Filed* and *Unadorned Antiquity*. In the process of creating this type of piano, pianists have broken the restrictions on the Western harmonic structure, integrated the chords of national instrumental music, and formed an inclusive and diverse contemporary harmony, thereby creating a piano harmony with Chinese characteristics. Harmony infiltration is not only reflected in the creation of piano, but also applied to the analysis and research of harmony theory. In addition, scholars have successively published research results, such as "National Style Issues in the Use of Harmony", "Han Mode and Harmony" and "Harmony Innovation in Contemporary Chinese Music Works", fully highlighting the innovation and exploration in the creation of harmony nationalization in Chinese piano works, thereby effectively strengthening the theoretical and professional development of piano nationalization.

(4) TRADITIONAL MUSICAL PENETRATION

Chinese folk music forms have been formed during the long process of musical art development. They incorporate the long-standing aesthetic concepts and the Chinese nation's creative thinking, and reflect the creative habits of Chinese music in the form structure. Its main structural forms include a segment multi-segment body, a convoluted body, a coupler body and a plate cavity body. Some traditional musical styles often appear in piano works, such as "Xi Yang Xiao Gu", which combines the Chinese style of repetitions and epilogue, integrating traditional Chinese musical styles and aesthetic concepts, providing a new way of thinking for piano creation. Generally speaking, the structure of Western piano works pays more attention to the overall functionality and harmony, while Chinese piano works pay more attention to the overall structure and incorporate many dramatic features with Chinese national characteristics. In the development of piano music, not only are traditional musical forms influenced, but also in poetry, folk music and other aspects, music works with Chinese national characteristics have been formed, which have important implications for the development of piano music.

(5) TRADITIONAL RHYTHM PENETRATION

Compared with Western rhythms, traditional Chinese musical rhythms pay more attention to the natural and elastic rhythm and, in some traditional dramas, it is even more difficult to effectively control the rhythm. In Chinese piano music works, the integration of traditional musical rhythms improves the flexibility of piano music rhythms, and broadens the direction and form of piano emotional expression in irregular musical rhythms. This provides a more flexible and diverse artistic space for the nationalized creation of the piano, as well as an innovative experience suitable for the development of Chinese piano music aesthetics (Bengtsson; Ullén, 2006, p. 272).

In Chinese piano creation, the penetration of traditional music culture is manifested in three levels. The first is the infiltration of themes, which conveys China's unique cultural connotations and ideological themes through playing. The second is the infiltration of structure, which combines the aesthetic characteristics, expressed in traditional Chinese music, rhythm, harmony and other musical works, with the aesthetic characteristics expressed in traditional music works. The third is the infiltration of emotions, which integrates the content, rhythm and manner of emotional expression into the performance and creation of the piano, expressing emotions through music and stimulating people's emotional resonance. In general, the composition thought of "making foreign things serve China" combines traditional Chinese thoughts, social customs and national psychology, making piano works more ethnic. Integrating traditional thoughts with piano music is not only a way of

inheriting, innovating and developing traditional thoughts, but also has a positive impact on the globalization process of music art.

CONCLUSIONS

To better understand the Chinese piano, it is necessary to further study its musical expression. Traditional Chinese thought is of great significance for the innovation of piano art. It has a profound impact on the theme, style, mode, harmony and rhythm of piano works, providing a group of excellent composers and performers. The piano art, which contains traditional Chinese thoughts, has been promoted to the world to promote Chinese piano in other countries, thereby better inheriting and developing traditional Chinese thoughts. The combination of piano and traditional Chinese thought has brought piano music to the level of integration between China and the West, thereby comprehensively innovating piano art. This is not only a promotion of traditional Chinese thought, but also a deeper development of Chinese piano art.

There is evidence that the composition and playing style of piano music are influenced by traditional Chinese philosophy. The relationship between humans and the natural world, as well as reflection, harmony and balance, are central to traditional Chinese philosophy. These concepts have a certain impact on the musicians' attitude and composition style when playing the piano. Traditional Chinese philosophy places a strong emphasis on balance in performance, and an introspective mindset can have an impact on piano playing. Instead of focusing just on technical proficiency, performers can explore the depth of the musical meaning by observing the subtleties and feelings in the musical presentation. When it comes to artistic expression, classical Chinese philosophy is more evident in the imaginative concepts and visuals. Piano compositions can integrate elements of traditional Chinese music, such as melody, rhythm, or style, which can be learned by musicians. They might attempt to use music to convey the thoughts of Taoism, Confucianism, Buddhism and other traditional Chinese philosophy. Traditional Chinese philosophy generally has some influence on piano music compositions and performing techniques. Traditional Chinese culture is evident in everything, from the singers' approach and dedication to music to their innovative references and imagery.

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