

The New Ideas for Chinese Children's Piano Composition in the New Era

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Abstract

As a cultural carrier, music has social functions such as shaping cultural symbols, constructing cultural images, and spreading cultural concepts. Since the reform and opening up, China's society has undergone earth-shaking changes. Under the background of emancipating the mind and updating concepts, new artistic trends have emerged in Chinese music creation, and a number of excellent piano works with new styles have been created. The piano collection "Children's Heart Pursuing Dreams" (edited by Zhou Qin) is based on folk opera, national tunes, game animations, free dislocation, fugue variations, and longing for music elements. It expresses the pure emotions and unique imagination of Chinese children in the new era and is a window for the concentrated display of outstanding achievements in contemporary Chinese piano music since the reform and opening up. This collection brings together composers from the old, middle, and young generations of China who adhere to the creative path of combining timeliness and nationality under the guidance of clear Chinese piano music development concepts and artistic pursuits. The expressive elements of traditional Chinese music have become the main body of the musical language of contemporary piano works. In terms of subject matter selection, artistic conception pursuit, and technique application, it demonstrates a new way of music creation that integrates diverse, multi-directional, and varied exploration of the nation and the world.

Keywords: Chinese children; Piano Composition; New Ideas

Introduction

Since the implementation of the national policy of reform and opening up in the late 1970s, piano music creation has made great progress. After a long period of closure, ancient civilization China has regained its youth and taken vigorous steps, leading with new ideas, new concepts, new vision, and new technology, and using new musical language to express the new era of life. It not only records the struggle of the Chinese people for nearly a hundred years but also writes the joy of contemporary Chinese people and the new glory of national cultural heritage.

Children are the future of the motherland. Children's piano music is an effective music aesthetic education in childhood, cultivating children's healthy and noble aesthetic taste, so that it can play an important role in the process of cultivating souls, enlightening wisdom, and increasing knowledge. The creation of piano music in the new era undertakes the mission of "educating new people of the era" and is an indispensable cultural construction content in the process of Chinese modernization.

Looking back at the beginning of the founding of New China, the creation of Chinese children's piano music opened a new chapter. Ding Shande's children's suite "Happy Festival" (created in 1953) became another milestone Chinese children's piano work after He Luting's "Shepherd's Flute". In March 1956, the Music Publishing House published the "Children's Piano Music Collection" (Volume 1), a special issue created by the East China Branch of the Central Conservatory of Music. The editors were Ding Shande and Deng Erjing. This collection of music includes 7 short piano pieces full of childlike fun, with clear titles, vivid images, and clear structures. In 1960, the Music Publishing House launched "Kindergarten Music", which provided kindergarten teachers with a batch of (a total of 45 pieces of music) simple piano music, and the People's Music Publishing House reprinted this book in 1981. Composer Chu Wanghua was one of the compilers at that time. He recalled: "Let preschool children listen to piano music written by Chinese composers themselves. The music is simple and profound, with titles, images, stories and plots. It not only assists games, but also nurtures and teaches beauty. In the depths of their young hearts, they can hear the sound of Chinese piano subtly."

From the 1990s to the early 21st century, the creative practice of the Chinese composer group has become more mature in exploring the expression of Chinese folk music style characteristics through the collision with Western polyphonic thinking. The piano works of this period clearly broke through the traditional Western tonal system, providing a broad space for composers to establish themselves in China, take root in national cultural traditions, and explore polyphonic music methods suitable for their own national expressions. Composers studied, researched, and acquired the essence of Chinese culture and national traditional music more deeply, based on the musical forms and languages that Chinese audiences are accustomed to, and at the same time widely borrowed and absorbed new thinking and new techniques of Western pitch organization, constantly innovating in the integration of Chinese and Western polyphonic thinking, exploring and creating the musical style of Chinese piano music, and gradually demonstrating the "self-centered" thinking personality, bringing the level of piano music creation to an unprecedented new height, and a group of outstanding and fruitful composers have emerged, such as Zhu Jian'er, Wang Jianzhong, Xu Zhenmin, Chu Wanghua, Chen Qigang, Chen Yi, Ye Xiaogang, Zou Xiangping, Zhang Chao, Gao Ping, etc.

In June 2000, the "21st Century Chinese Children's Piano Music Collection and Selection" held by the Chinese Musicians Association in Shanghai was the largest collection and award activity for children's piano music since the founding of the People's Republic of China. A total of more than 400 entries were received from 27 provinces, cities and autonomous regions across the country. Finally, a number of award-winning children's piano music pieces were produced, including Zhu Xiaoyu's "Opera Suite", Zhang Chao's "Three Mountain Ballads in Southern Yunnan", Xu Jianqiang's "Children's Piano Suite-Student Diary", and Chen Zhonghua's "Jiji Wind". They use the new thinking and new concepts of contemporary Chinese composers to create piano music that reflects different aspects of life such as learning and playing for children and teenagers. The musical language and expression form not only conform to the spiritual temperament and style of current Chinese children, but also have rich national characteristics.

In order to promote the further development and dissemination of Chinese piano art, let more people feel the unique emotional experience and aesthetic taste of Chinese piano music, vigorously promote the excellent traditional national culture, and inherit and inspire the spirit of the Chinese nation, the People's Music Publishing House successively launched the "Selected Chinese Piano Works since Reform and Opening Up" in 2021, which is published in

eight volumes according to the different themes and contents of the music. The titles of the eight volumes are "Colorful Recital", "Childlike Dreams", "National Essence Fragrance", "Rhythm and Rhythm", "Humanistic Sentiments", "National Customs", "Sounds of Nature", and "Chinese Dream". The selected pieces are excellent Chinese piano works with strong artistic vitality and original significance created since 1979. Each volume of the repertoire expresses the composer's understanding and perception of China's excellent national culture, current social life, and the thoughts and emotions of contemporary Chinese people from a unique aesthetic perspective, with new musical language and form. Among them, the piano collection "Childlike Dreams" (edited by Zhou Qin) dedicated to children has selected 34 piano pieces from 12 composers, describing the colorful world of children's hearts, perceiving and experiencing national traditional culture from the perspective of children, expressing the beautiful vision of children in the new era, shaping a positive and optimistic mentality in games, understanding the philosophy of life, and expressing children's pure emotions and unique imagination and creativity in artistic experience.

Content

1、Folk operas - "Yu Diao", "Xiao Jinluo" and "Babanyin" Yu Opera is a type of opera with distinct ethnic characteristics in the Central Plains of my country. It belongs to Bangzi tune and is also known as Henan Bangzi. The singing tone of Yu Opera is closely related to the language, intonation and phonology characteristics of the Central Plains. The tune is joyful and smooth, passionate and unrestrained, deep and delicate, and euphemistic and long. The rhythm is distinct and strong, with a strong regional characteristic of Henan, showing the unique artistic charm of the Central Plains.

Chen Yi's piano solo "Yu Diao" composed in 1984 has a total of 40 bars, which is short and exquisite. The music blends the harmonic language of alternating major and minor keys in the melody with the flavor of Yu Opera, and uses rhythm combination, stress position and square beat dislocation to break the regularity of traditional rhythm. The two-part canon imitation highlights the high-pitched and bright style characteristics of Yu Opera. The core tonal vocabulary of Henan tune in the song appears more than 10 times in A-#C-D of D-key and D-#F-G of G-key, showing the distinct national characteristics of Henan opera tunes. The composer made extensive use of the "wandering sound" that often appears in Henan opera singing. The #C sound and #F sound in the song rise and fall from time to time, which is similar to the treatment of "wandering sound" in traditional Chinese folk music. It not only enriches the charm of Chinese folk music and the characteristics of Henan opera singing music, but also integrates with modern composition techniques to expand artistic expression.

Chen Yi's other song "Xiao Jingluo" was created in 1993 to celebrate the 70th birthday concert of Professor Li Suxin, the composer's piano enlightenment teacher. It is a short and highly interesting piano piece in a one-piece form. The whole song has 20 bars, no definite tonality, and 7/8 beats. The fixed tone materials used in the song and the sound imitating the beating of the small Jingluo are all taken from the seventh-degree jump characteristic tone of the Jinghu interlude. The change and rhythm combination of odd and even beats, plus the single-note melody with ornaments, vividly show the anthropomorphic image of the small Jingluo in the high voice. The collision of major and minor second is sharp and crisp, which is used to imitate the sound color of the Peking Opera percussion combination.

Wang Zhenya created "Baban Yin" in 1991 and won the honorary award of the creation competition of the "4th Xinghai Cup Children's Piano Competition" in Beijing. "Lao Liuban" is also known as "Lao Baban", which is a Chinese Han folk instrumental music. It is an ancient folk string music tune and an important structural form in traditional instrumental music. The so-called "ban" means "beat", and "baban" means "eight beats". The whole song "Lao Baban" consists of 8 phrases, which is generally a three-part structure of starting (presentation) - development (development and extension) - ending (end). Its details have structural characteristics rich in national characteristics such as "upper and lower sentence pattern" and "introduction, development, transition and conclusion". "Yin" means "introduction" or "prelude", which guides the presentation of the theme singing. The first four sentences of "Baban Yin" strictly follow the structural format of "Old Baban" and adopt most of the tunes of folk music. This is a cheerful and joyful "Toccata" style music.

2、National tunes - "Children's Play" and "Reverence" Zhu Jian'er's piano suite "Impressions of the South" (Op.33) was created in 1992. It consists of five solo pieces, "Dance of Flowers", "Dialogue of Coaxing Dolls", "Children's Play", "Love Song" and "Alili". It uses folk songs of the five ethnic groups living in southern provinces of my country, namely Buyi, Wa, Hani, Yi and Naxi, and is piano-processed.

Among them, "Children's Play" was created based on the Hani nursery rhyme "Going to the Street". It adopts a simple recapitulation single three-part form structure, and the themes of each part maintain a relatively complete pentatonic melody. Through multiple shifts and expansions of the core tone series "A, D, bE, bA", this fixed tone pattern is cyclically processed to focus on the expression of childlike innocence and humorous emotions. The composer once wrote in his piano works collection that the lively Hani nursery rhyme is treated in a rather exaggerated way. This is a humorous song that expresses children's playfulness and amusement. The arpeggios in the middle section are imaginative, shaping the children's imaginative personality traits and fresh life interest. "Children's Play" has innovations in composition techniques such as tone series, rhythm, beat, and harmonic counterpoint. The rhythmic counterpoint and constant conversion of the music beats formed by the 3/4 beat of the fixed tone pattern and the 2/4 beat of the folk song, the canon of the major ninth degree and the extremely dissonant chords of a large number of non-thirds, and the strange sound of the four-fifth degree chords of different keys, all show that the composer has achieved a level of integration and ease of use from the overall design to the details.

The piano piece "Reverence" is a work specially created by composer Zhang Chao for the 2014 "CCTV Piano and Violin Competition". It is a piano piece dedicated to young people with encouragement and care. It won the first prize in the CCTV "Chinese Dream" theme piano and violin work collection activity. This piece is selected from Zhang Chao's piano solo collection "Music Diary". In the title of this "Music Diary", the author asked and answered himself: "Can you catch the rhythm of the wind? That's the heart flying." The composer does not stick to the traditional mode and tonality. In the color alternation of major and minor modes, he cleverly and flexibly integrates the national pentatonic mode to form a new comprehensive mode system. The music makes good use of the color modulation of the second or semitone relationship, and uses concise materials to achieve the best effect. This set of works is based on the Hani ethnic tunes and unique musical rhythms in Yunnan, and strives to express the fresh, reverie and progressive musical images with simple, bright and contemporary rhythms and melodies. The beautiful melody, ever-changing tonality, distinctive and inspiring rhythm

all reflect the composer's ingenious conception and skillful and unique piano composition techniques.

3、Game animation - "Five Beijing Nursery Rhymes" and "Toy Animation" Yao Henglu's piano suite "Five Beijing Nursery Rhymes" was created in 2005, inspired by the composer's happy childhood. He once said, "This is a very vague memory, vaguely visible in the haze, not a narration, nor a description, but a vaguely discernible outline composed of countless small fragments of childhood memories".

The composer selected Beijing nursery rhymes that are familiar to people for creation. Each one is short and concise, showing the innocent childishness and lively personality of children, and expressing the composer's memories of a happy and happy childhood. At the beginning of the first song "Drop the Handkerchief", the fourth and fifth intervals overlap to create a dreamy and hazy mood of memories. Then the disharmony brought by the seventh and second intervals adds interest to the melody. The melody lines of the nursery rhyme are clearly scattered in different phrases through composition techniques such as splitting and collage. The second song "Hand-clapping" extends and develops the rhythm of the recitation in the nursery rhyme, using the creation method of sound blocks. The specific pitch is vague, simulating the sound of clapping. The two theme materials of A and B are repeatedly varied, and the music is humorous and playful. The third song "Who will go with him" has a relatively complete and clear melody. The large number of triplets, quintuplets, and septuplets make the music undulating, stretched and broad. The fourth song "Water Buffalo" is the name of snails in Beijing folk language. The theme motive of the nursery rhyme is constantly unfolding, the polyphonic technique of changing imitation, the playing of parallel fourths to thicken the monophonic line, and the insertion of three full-tone intervals emphasize the dissonant sound effect, showing the naive demeanor of the children when they are having fun with the buffalo. The fifth song "Looking for Friends" presents a new look through four variations. The theme tune familiar to children runs through the whole song, and the accompaniment texture is mainly based on fast running, jumping, and counterpoint. The non-functional colorful harmony makes the simple folk nursery rhyme more fresh and vivid.

Zou Xiangping's children's piano suite "Toy Animation" contains five short songs with different interests. Four of them were selected into "21st Century Chinese Children's Piano Music" (Shanghai Music Publishing House 2001 edition and "Excellent Piano Works Anthology" and "Sequel" published in 2006), and the other "Tortoise and Hare Race" was published for the first time. The five pieces of music have their own characteristics in terms of harmony, mode, tonality and rhythm combination: the first piece, "Woof Woof Puppy", has the modeling of imitating small animals, describing the liveliness, cuteness and mischief of puppies. The music is composed of the A and B theme materials in a cycle. The A material imitates the barking of puppies and describes their smart and naughty character; the B material shows the docility of puppies and the cute image of surrounding their owners. The second piece, "Little Bear Bell", is full of romantic dream-like colors and fantasy. The music is composed of a rhythm pattern of two beats and four beats swinging evenly from beginning to end. The 16th bar suddenly breaks into three beats, which means interruption. The material of the A section is mainly syncopated, and the material of the B section is very short, only 4 bars, imitating the effect of the bell sound, which has the contrast effect of breaking the uniform rhythm. The third piece, "Red Dancing Shoes", shows the image of a little dancer who keeps spinning. At the start of the dance steps and in the first and second sections, the sound flow

rotates around the changing interval axis, sometimes interlacing and overlapping. The fourth piece, "The Tortoise and the Hare Race", tells a well-known fable. The stubborn bass of the left hand represents the crawling of the tortoise, while the high notes of the right hand represent the jumping of the rabbit. However, due to the pride of the rabbit and its pause, it is finally defeated by the persistent tortoise. The fifth piece, "In the Forest", is full of freshness and elegance, making the audience feel as if they are in the forest with birdsong, flowers, mushrooms and lush trees... The whole piece uses modern composition techniques, with frequent rhythm changes, diverse harmonic textures, and novel and delicate sound colors.

4. Free Dislocation - "Outside the Window" and "My Little Brother's Painting"
Composer Gao Ping's "Outside the Window" is a collection of four piano pieces composed in April 2011 for Beijing piano student Zhang Siying. The titles of each piece are: I. On the Road, II. Chorus of Fireflies, III. Clouds, IV. Rubber Rope Skipping. The composer uses a variety of creative techniques such as atonality, free beats, and rhythm deformation to depict the piano-playing teenager's desire and beautiful imagination for life outside the window. The composer said: "In my childhood memories, interesting things always seem to happen outside the window. Especially in those helpless moments when I have to do homework and practice piano, my mind is more likely to fly out of the window. This feeling does not seem to change with growing up. Outside the window always means fantasy, liberation and freedom. I would like to dedicate this work to all those who have not lost their innocence".

The first piece, "On the Road", consists of a section and several variations, which is a variation and repetition of the same theme. The use of syncopated rhythm of the theme makes the music full of lively fun. The two voices move alternately, with the color of polyphonic music. The change of beats and accents is like the figure of children walking and stopping under the flickering street lights, which increases the internal tension of the music. The second piece, "Chorus of Fireflies", is the alternation of two materials. Material one is a fast and light atonal leaping figure; Material two is presented by a cantabile, columnar chord texture, and the melody is fragmented and alternated between the E palace system and the C palace system. The third piece, "Cloud", has all dotted bar lines in the score, which can also be seen as the alternation of two basic materials, with other voices inserted occasionally, and different textures are used in a variable manner to match the above two materials, depicting the floating and unpredictable state of the clouds outside the window. The fourth piece, "Jumping Rubber Band", vividly shows the light body and cheerful mood of children when jumping rubber band, and is the fastest one among the four works. The music gives people a strong sense of jumping through means such as the interlacing of 5/8 beat rhythm and the collision of minor second semitones. The pitch of the 54th bar gradually rises, and the use of distinct accent dislocation pushes the whole piece to a climax. The whole work is the composer's recollection of his childhood piano practice life. The four pieces contained in it are different in structure, tonality, texture, and rhythm. The musical image is vivid and full of innocence and fantasy, reflecting the novel and changeable creative style of contemporary Chinese piano works.

Composer Wang Lisan's piano suite "Little Brother's Painting" was created in 1999 and contains 3 pieces. In the first piece "Tenacious Little Flower", the low part of the music continues to play the "la-sol-mi" three-tone group repeatedly (with a short local change of pitch in the middle), causing three eighth notes to circulate continuously within the four-beat beat framework, forming an interesting structural dislocation. In addition, the pitch change of the accompaniment is not synchronized with the tonality change of the melody, and some fragments with dual-tonality meanings appear in the music, expressing a vibrant emotion. The

second piece is "Big-headed Doll Dance". The original music score of this piece has a paragraph of text attached: "Please guess who is dressed up as a big-headed doll? Ah, it turns out to be – uncle, aunt, father, mother. When you dance, you are as happy as a doll." The composer seems to be painting with music, vividly and intuitively expressing the image of the big-headed doll. The musical expression is serious, playful and cute, and very visual. This piece of music incorporates folk opera elements, and the minor second ornamentation has a strong opera flavor. The musical material is simple, with only one phrase that is constantly changing and changing the tune, and is played alternately by the left and right hands, creating a swaying, top-heavy dance of the big-headed doll. The third piece, "Under the Traffic Light", has the main key of C. As the music unfolds, the tonality changes with the reflection and displacement of the material. Except for the main key being clearly emphasized at the beginning and the end, the tonality of other parts only appears temporarily during the flow of the music. Therefore, this movement does not have a fixed "key".

"Childlike innocence" runs through Wang Lisan's creations all the time, and this feature becomes more obvious when the composer enters his later years. It is precisely this kind of optimistic and simple mentality that allows Wang Lisan to maintain his passion for music and love for life after experiencing all kinds of ups and downs.

5、Fugue Variations - "Small Overture and Fugue" and "Shifting Palace Variations"
Ding Shande's "Four Small Overtures and Fugues", Op. 29, was written in 1988 for the "First National Polyphonic Seminar". The work is written in the title polyphonic genre, breaking through the pure linear thinking style of Bach's polyphonic in the European Baroque period. The four pieces are short, with the longest being 41 bars and the shortest being 19 bars. Their titles are respectively named "Thinking, Joy", "Sorrow, Joy", "Jumping, Chasing" and "Excitement, Dancing". The style is fresh, distinctive and artistically expressive. The whole group of works focuses on depicting the rich inner world of children and their vivid artistic images.

Ding Shande's works are good at using the combination of characteristic intervals, which contains the charm of national music. He combines the three-tone series containing "minor third" with continuous fourth (or fifth) intervals. For example, the theme of the first fugue "Joy" is composed of four-degree continuous sound patterns and their imitations, and the three-tone series plays a polishing role in it. The theme of the second fugue "Joy" is formed in a melody skeleton of continuous fifths. The themes of the third and fourth fugues can all see the characteristics of this interval combination. Ding Shande mostly uses the twelve-tone series commonly seen in modern music in horizontal melodic thinking, but when developing vertically (modulation, counterpoint, etc.), he inserts three-tone series and continuous fourth and fifth intervals throughout the whole piece, intentionally forming pentatonic tones, highlighting the national style, and reflecting the unity of the composer's modern melody and national style through rich musical internal structure and colorful modulation thinking.

Ding Shande's "Four Preludes and Fugues" uses four different speeds: slow, andante, lively, and vigorous, making the music more and more active. Assisted by the continuous development and change of the internal texture as a driving force, it focuses on line variation thinking, forms different levels between the parts, and plays a role in supplementing, polishing, and setting off the main melody, pushing the music to a climax.

Li Yinghai's "Palace Variations" was composed in 2000 and was commissioned by the Chinese Musicians Association in Shanghai for the "21st Century Chinese Children's Piano Music Collection and Selection Activity". The form of the piece is a variation. In addition to changing the musical character, each variation also changes the theme's gong tone, that is, D, into zhi, shang, yu, and jiao, as the title says, and finally changes back to gong in the third bar of the coda. Throughout the variation process, D is always the main tone. In other words, the modes of the theme plus four variations and the coda are: D palace, D zhi, D shang, D yu, D jiao, and D palace, using mode changes to create clear and diverse musical images.

6、Longing for the future - "Sonata" and "New Century Youth Piano Suite" Chu Wanghua's "Sonata - Dedicated to Today's Children, Tomorrow's Pillars", written in 1999, is his last piano solo piece in the 20th century. It is also a gift to Chinese children to welcome the arrival of the new century. This musical work is full of youth and sunshine, expressing the happiness of childhood and the longing for a better life.

The first movement is a traditional sonata form, with a fresh and smooth theme, and the sub-theme appears in the subordinate key, with a strong lyrical style. The exposition omits the connection and ending; the development section develops with the theme material, and the music is more dynamic and imaginative; the last ending section in the recapitulation ends in a vibrant atmosphere. The second movement expresses the ideals and dreams of children for the future. The third movement is a rondo, and the main part is a dance music with alternating five-beat and three-beat rhythms, full of power and rhythm. The melody of the first interlude has the style of southwestern ethnic minorities, the contrast between F sharp minor and F sharp major, and the color contrast of different scenes; the mood of the second interlude is more enthusiastic, the tonality is constantly changing, the rhythm is stronger, and the whole song ends in a joyful atmosphere.

Du Mingxin's "New Century Youth Piano Suite", composed in 2000, consists of four short pieces: "Happy Allegro", "Song of Longing", "Waltz" and "New Century Youth March". The music vividly depicts the vigorous spirit of the new century children, and the music is full of longing and yearning for a better life. Du Mingxin once said: "At that time, the happiness and beautiful future that I longed for in my young heart were really out of reach. Time flies, and more than half a century of ups and downs has passed by in a hurry. Now, every weekend when I drive on the Beijing-Changsha Expressway and see the setting sun, I can't help but have many fantasies: the sunset is infinitely beautiful, but it is near dusk... The future of the motherland belongs to the young generation, let me wish you all the best!"

Composer Du Mingxin was over 70 years old when he composed this suite, but he still had a sincere heart, using simple, fresh and natural musical language, smooth and relaxed musical melody to express his love and heartfelt blessings for the young people of the new century. Professor Huang Feili, a famous conductor in my country, wrote in the "Preface" of "Selected Piano Works of Du Mingxin": Mr. Du is indeed a versatile composer. He plays the piano very well; the theme tunes he composed are smooth and pleasant; his harmonies and instruments are colorful and expressive; he has his own unique style in terms of national style. His works are rigorous in structure but not clichéd, inheriting and developing traditions.

Discussion

As a cultural carrier, music naturally has social functions such as shaping cultural symbols, constructing cultural images, and spreading cultural concepts. Since the birth of piano, an imported art form, in China, piano music works naturally contain Chinese aesthetic consciousness, show national cultural character, express Chinese people's way of thinking, values and aesthetic tastes, and are a unique component of contemporary Chinese culture. This article briefly analyzes the artistic characteristics of 12 piano pieces created by three generations of composers in the piano collection "Childhood Pursuing Dreams", namely old (Ding Shande, Zhu Jian'er, Wang Zhenya, Li Yinghai, Du Mingxin, Wang Lisan, Chu Wanghua), middle (Yao Henglu, Zou Xiangping, Chen Yi), and young (Zhang Chao, Gao Ping), so that we can see that contemporary Chinese piano music creation, in terms of the selection of themes, the pursuit of artistic conception and the use of techniques, has demonstrated a multi-faceted, multi-directional and diverse exploration of music that integrates the nation and the world. Based on the content of the music, the composers flexibly and freely integrate Chinese traditional cultural elements with Western art forms and modern music language, showing the composers' profound cultural heritage and skilled technical skills. They use the piano art form originated from the West, follow personal style characteristics and creative concepts, highlight the cultural characteristics and artistic tastes of the Chinese nation, and carefully refine children's music materials from the life scenes and psychological cognition familiar to children, and create excellent piano works that are in line with children's interests, psychological characteristics and popular.

This children's piano music collection is a window for the concentrated display of the outstanding achievements of contemporary Chinese piano music since the reform and opening up, from which people can be inspired by art and ideas.

First of all, the expressive elements of traditional Chinese music have become the main body of the musical language of contemporary piano works. For example, Chen Yi's "Henan Tune", Wang Zhenya's "Eight-board Introduction", Zhu Jian'er's "Childhood Fun", Yao Henglu's "Five Beijing Nursery Rhymes", Zhang Chao's "Fantasy", etc., all clearly quote the tones of opera music, folk music and folk songs. Regarding the issue of the nationality of musical works, which is often discussed in academia, composer Chen Yi once said: "National things should be a kind of long-term cultural accumulation, which is the composer's conscious accumulation from the heart to the work and music. Here, nationality is blood, language, and culture. It is a conscious or unconscious integration in music, which cannot be deliberately created. And this kind of conscious accumulation and externalization requires not only continuous learning, but also the tempering of creation, accumulation of experience and testing in practice." Composer Zhang Chao also said: "My creations not only absorb Western modern techniques, but also attach importance to Western traditional techniques, and do not miss the absorption of local music culture. In short, no matter what style I use aesthetic techniques to create, I follow the creative concept of transforming the West into China, transforming China into myself, and transforming myself into the public. This is also a summary of my own creative fermentation process. That is, transforming Western composition technology theory into Chinese-style creation, and then classifying the rich musical nutrients of China's multi-ethnic groups as my own personal language, and finally striving to surpass myself and make my voice resonate with the public. These three fermentation processes are both sequential and simultaneous." In the new historical and cultural environment, the three generations of

composers have experienced a profound baptism from composition concepts to creative techniques. In their creative process, they pay more and more attention to the traditional culture of their own nation, and pay more attention to the use of "Chinese elements" in their creative practice.

Secondly, under the guidance of the clear development concept and artistic pursuit of Chinese piano music, composers adhere to the creative path of combining the times with national characteristics, pay attention to the real life of society, create a musical image that reflects the times, and actively promote the new development process of contemporary Chinese piano music. In their works, they introduce new artistic concepts and cutting-edge artistic expression techniques to the audience through vivid piano music, and thus influence the development and progress of social culture. For example, Wang Lisan's "Little Brother's Painting", Yao Henglu's "Beijing Nursery Rhymes", Zou Xiangping's "Toy Animation" and other music, all use new piano vocabulary. In this regard, composer Wang Lisan believes: "People must seek a way forward between the two poles of respecting tradition and breaking through tradition. In different historical periods, sometimes the two poles are balanced, sometimes there is more respect than breakthrough, and sometimes there is more breakthrough than respect... Today, art all over the world is entering an era of diversity, and music is no exception. In this era of diversity, we Chinese modern composers should be unique in our combination of nationality and modernity, go out into the world and shine." Composer Yao Henglu also said: "The history of music creation is a continuous and coherent history of development. Only by viewing the continuity of creative styles in different historical periods can we solve the connection between the inheritance and development of many techniques and styles, and can it be more conducive to the historical process of a nation's music creation. ... We must scientifically explore the development path of music creation from the three aspects of concept, method and practice, and reshape the innovative spirit of art. The aesthetics of music is the link between composers and listeners. No matter what techniques you use, the audience values the results they hear. ... Don't be proud of a single technical creative idea, because it is only the basic principle of music creation (for example, a simple sequence, a simple tonal work); instead, strive to achieve a variety of creative factors (for example, guided by humanities, technology, and history) and a fusion of multiple techniques". Musical works live in the social and cultural environment. The creative activities of musicians are not only a feedback to social and cultural life, but also a promotion to the improvement of people's cultural quality, which helps to promote the progress, change and development of Social Culture.

Chinese children's piano music creation provides children with a growth space full of life dreams and creativity. With its unique artistic charm, piano music not only inspires children's interest in music perception, but also continues the cultural genes of the Chinese nation. Composers use creative musical language to artistically reproduce children's life and game scenes, and express what children think, feel, and understand, which has a subtle inheritance and cultivation significance for cultivating children's pure nature and sound personality.

On May 31, 2023, Chinese President Xi Jinping emphasized during his inspection of Beijing Yuying School: "The fundamental task of education is to cultivate morality and cultivate socialist builders and successors with all-round development of morality, intelligence, physical fitness, aesthetics, and labor. Students' ideals, beliefs, moral qualities, knowledge, struggle spirit, physical and mental qualities, etc., all cannot be separated from cultivation." Under the influence of the national aesthetic education environment, batches of excellent

children's piano music works are used to infiltrate the soul, guide children to pay more attention to society, care for others, convey beauty and love in their hearts, and grow into useful talents with aesthetic literacy and innovation ability in society. This is also the original intention of the People's Music Publishing House to publish the piano collection "Children's Heart Chasing Dreams".

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