

The nationalization characteristics of Chinese Piano Music works

Dan Cheng

School of Early - Childhood Education, NanJing XiaoZhuang University, NanJing, China.

Abstract: *Nationalization is a basic feature that reflects and expresses the unique characteristics of each country. Every country, big or small, has its own characteristics, only its own country unique, other countries do not have the basic characteristics and characteristics, is its national character. The explanation of nationalization includes two levels: first, learning and using foreign art forms and experiences to absorb and change them, making them unique to China; second, inheriting and innovating the traditional art of the nation, absorbing its essence, absorbing the good, removing the bad, and making it adapt to the development needs of the new era. This paper studies the nationalization of Chinese piano music works, which is beneficial to the higher level of piano music works. Finally, the corresponding countermeasures are put forward to make Chinese piano music reflect its unique connotation.*

Keywords: *Chinese Piano Music, Musical Works, Nationalization Characteristics*

1. Introduction

Since 1601, Italian missionary Ricci (Matteo Ricci Jinnige) dedicated the ancient piano to the Divine Zong. It has even been more than a hundred years since the Opium War officially began. From the establishment of missionaries to the rise of school songs, from Li Shutong, Xiao Youmei's early piano education to the first independent Shanghai National Conservatory of Music, from the development of Chinese piano professional education in the early 1920s and 1930s to the establishment of the national piano education base in the 1950s and 1960s, to the formation of the national official piano education network. Piano education in China is very important in the development of education in China. The position of desire and its function (Yang Wen,2005).

In the 1930s and 1940s, the first independent music school, the National Academy of Music, was established in Shanghai, and colleges and universities in major cities throughout the country offered music major and piano courses. The preliminary development of piano education in China, and the exploration of piano music in China has also made new development. With the combination of European contrast re-modulation technology and Chinese national voice reconciliation, the ideal of combining Chinese traditional music and western writing theory becomes reality. It plays an important role in Chinese national piano works, and promotes the development of Chinese piano music, making Chinese piano music. Products can be innovated and constantly moving forward. After the founding of the people's Republic of China in 1949, the Central Committee and the Shanghai Conservatory of Music also announced the formal establishment of the Piano Department. Due to his establishment, the National Piano Education Base has also been slowly established. Piano majors and piano majors have trained a large number of outstanding piano talents, among which they are not only good at professional playing skills, but also actively respond to the artistic guidance of "ancient and modern use". He has created many nationalized piano teaching materials, such as Li Yinghai's Chinese Piano selection. More than 235 Chinese piano works have been officially published. Even during the extraordinary period of the Cultural Revolution, Chinese pianists and composers became To adapt some famous national traditional national instruments and folk songs into piano music. He has created a lot of Chinese piano works he likes and listened to, such as the piano concerto "the Yellow River" and the Beijing opera "Red Lantern". It is still the most widely used state-owned piano teaching materials in teaching. Since the reform and opening up, China's piano education has shown an unprecedented and active situation. The more complete education system is gradually formed in the music colleges of various disciplines, and the art and technical standards are formulated at all stages of the subject teaching. It also listed Chinese piano works, and for the first time promoted the teaching of Chinese piano works to an important position. Try to explore the new style and pursue the new sound structure

of the piano structure, and create a new milestone of Chinese piano music (Zhang Xiangling, 2008).

2. Methods

2.1. Conducive to the Popular Development of Piano Music

The development of piano music in China gradually integrates into the unique style of classical national instrument, and gradually forms a different style characteristic from western piano music. At the same time, this is also the important driving force and source of Chinese art. The creation of Chinese piano music aims to show the world the best traditional culture and national characteristics in the world. It ignores the creation of Chinese excellent traditional culture and the Chinese elements in piano works. Ethnic works can not only make the people's relations more closely, but also can be popularized and specialized through instruments. Make people understand better. The feelings and emotions that piano works should express (Liu Yibing,2016).

2.2. A Greater Love of Life

In the whole music aesthetics, the aesthetic value of piano music nationalization is only a part of it. It uses piano music to show the spiritual sustenance and daily life of the ancients. Therefore, the national aesthetic value of piano music is closely related to people's social communication, emotional world and daily life. Piano music works as an art, its nationalized aesthetic significance has a very wide range, this aesthetic significance gives people the enjoyment of beauty, is very worthy of people to listen to. This can give full play to the nationalized piano works, so that people can feel the aesthetic feeling and essence of the piano. And can really understand what the nationalized piano works are. It's going to be sent. You should have a good understanding of the feelings contained in the nationalized piano music and pass on this aesthetically meaningful nationalized piano music to the audience. At the same time, if the audience wants to better understand and enjoy this kind of nationalized piano music, it should also constantly learn, accumulate knowledge of piano music, and broaden their horizons(Wang Yu and Jiang Yan,2015).

2.3. Improve the Artistic Quality of Piano Music

Up to now, Chinese piano music works have had unprecedented development, the country also attaches importance to it, many excellent piano music works have been created, and with the emergence of these works, Chinese music and western music have been more integrated, the artistic quality has been greatly improved, but also solved the conflict between Chinese music and western music, the two are innovative and draw lessons from each other. Finally, in order to make Chinese piano music more in line with the needs of public music, more popular acceptance, but also for Chinese piano music to finally embark on the road of independent innovation, Chinese piano music must firmly take the road of nationalization and achieve its independent development. The national music of China is inherited and developed, and it can be separated from the imitation of the western music, out of the copy, let the Chinese piano music have its own characteristics, realize the independent innovation. At the same time, the artistic quality of the Chinese piano music is improved, and the Chinese piano music becomes more unique, which is the nationalization of the Chinese piano music works, and also makes it an important part of the world's piano music.

3. Experiments

Nationalization is a basic feature that reflects and expresses the unique characteristics of each country. Every country, big or small, has its own, only its own unique, other countries do not have the basic characteristics and characteristics, is its nationalization. The meaning of nationalization includes two levels: first, it studies the western art forms, studies and applies foreign art forms and experiences, absorbs and changes them, and makes them Sinicized; second, inherits and innovates the national artistic tradition, absorbs its essence, preserves the good, removes the bad, and makes it adapt to the needs and development of the new era. The nationality of art is an artistic characteristic formed by the essential characteristics of a nation, mainly depending on whether it is or not. Expressed the national spirit (Guo Lihong, 2003).

In essence, the nationalization of Chinese piano music works refers to the use of piano and other

western musical instruments to fully display the unique music culture and connotation of China, and to convey the spiritual connotation of Chinese traditional culture to musicians and listeners. Under normal circumstances, the national characteristics of Chinese piano music works are mainly manifested in the following four aspects: first, in the design of tunes, pay attention to cadence and frustration. Pay attention to the expression of Chinese traditional cultural elements; Second, in the art of playing, we should pay attention to the use of piano sound to simulate the timbre of all kinds of national musical instruments in our country, especially zither, Xiao, bell drum and other national musical instruments, so the playing effect has more ancient Chinese flavor; third, the piano sound is used to simulate the timbre of all kinds of national instruments in our country. It is in the rhythm arrangement that attaches importance to the melody texture when people sing, that is, whether the piano rhythm can match the accompaniment, variation and the main theme of the music itself brilliantly, whether it is to snatch the main theme, but also to set off the aesthetic feeling of the main theme; Fourth, in the melody combination, the commonly used harmony structure to express the characteristics of emptiness harmony and deep roundness in the music, the two-way combination implicitly expresses the composer's inner feelings. The national spirit is profound and the ancient flavor is rich (Tang Ruoyu,2015).

Chinese piano music is refined from the national music, and played by the piano's sound effect. The nationalization of Chinese piano music confirms that we will have influence and shock only by cutting the tips of art into the most sensitive nerves in the country. Only by the solid foundation of national culture, philosophy and aesthetics can our modern art be critical and constructive. Only by nationalizing it will there be a wide culture, reaching the aesthetic height and the depth of philosophy. In the history of national art in China, almost all foreign art forms, as long as they are built on the basis of their own country and are organically combined with the national spirit and style, and on the basis of their national conditions, the localization of foreign art can be realized. After centuries of running-in, the earliest national foreign instruments Erhu, Yangqin and Pipa have been integrated into the deep national culture soil of our country and have become a member of the Chinese instrument family, and it is hard to believe that they were also foreign instruments. Creation techniques, instruments and expressions are not only national features of music works. After the reform and opening up, many composers explored the creation of national piano music and tried to integrate Chinese national creative skills with western piano music. Create piano music with distinctive national characteristics (Liang Chen,2011).

At present, Chinese piano music has made great breakthroughs in creative skills, performance methods and connotation. In addition, the style, theme and form of expression of modern Chinese piano works are becoming more and more diverse. The depth of its content has been greatly improved, which has a positive impact on the overall development of Chinese music. From this period on, every stage of piano music, from germination to prosperity, has been completed. The era of piano music with Chinese characteristics is gradually taking shape. When we look back on this music trip, we will be surprised to find that piano music has never developed in Chinese music creation. And even broke through European classicism, Romanticism, impressionism and other consistent forms absorb more folk music creation techniques and folk traditional music materials, enrich the performance of piano music, and form the development road of Chinese piano music with Chinese characteristics. Therefore, the development of Chinese piano music can be roughly divided into the following four stages.

3.1. Budding Stage

In the first 20 years of this century, the creation of Chinese piano music can be expressed in Zhao Yuanren's works. He adapted the organ music "Huababan and Xiangjiang Lang" according to folk music in 1913 and played it at an accordion concert held at Cornell University in May 1914, which marked the enlightenment of keyboard music creation in our country. In late 1915, Zhao Yuanren created the piano song "Peace March", the first Chinese piano song to be officially released. In the early stage of piano music creation in China, this kind of creative experience of learning western music skills is very valuable. At the same time, you can see In 2005, the integration of Chinese and Western cultures began to show a very obvious trend at the beginning of the 20 th century.

3.2. Stage of Development

In 1937, when China entered the all-round War of Resistance against Japan, the political situation was turbulent and the social environment was not stable enough. However, music is a form existing in the main ideology, which needs a stable social environment to develop, so the music development in

this period is obviously in a difficult period of development. Therefore, during this period, there are more political-related factors in the development of music. In the context of turbulent times, China's domestic and foreign troubles, all the people unite in the same direction. For the development of music, which is more dependent on politics, more elements of national exploration have emerged during this period. In order to gain the spirit of the broad masses of the people, we will make efforts for the motherland with unique ideas.

In the 1930s, Chinese piano music continued to develop and excellent piano music works were born. In 1934, Qi Erping, an American Chinese Russian composer and pianist, was fascinated by Chinese music. In order to play Chinese music around the world, he launched and funded a competition called "soliciting Chinese piano music." In the creative competition, many people in the music industry took part in the competition. This period has become a symbol, marking the birth of a new historical period, Chinese piano music has entered a new world, and the starting point of the development of Chinese piano music has also begun here.

The piano music in this period has different methods of creation in China, but the overall characteristics have some common features. In the selection and creation of the melody, the creation of the piano music not only is based on the original national melody, but also the unique melody line of the five-tone arrangement structure of the traditional music based on the Chinese characteristics; in the aspect of the construction and expansion of the music structure, the advanced intellectual of China is not a blind worship, Don't follow the old one blindly, instead, it absorbs the experience of western music construction and makes use of the changes of Chinese traditional music, such as the addition of flowers, the combination head, the tail extension and the change; in the reference of the vertical thinking and the sound, it is continuously summarized 20 The experience and experience of nationalization of piano music explored by the forefathers in the 1920 s. Through the professional harmonious arrangement, we should carefully avoid the contradiction between the national music style and the typical western style in our country. Thus gradually forming a unique Chinese style of piano and sound applications; polyphonic can be summarized through the paragraphs that have already been said. It is very good at forming simple and pleasant polyphonic texture in its creation, and uses all kinds of five melodies made by flowing water. It not only reflects the norms and spirit of European polyphonic technology, but also integrates into Chinese melodic thinking. In 1946, Wei's Flower Drum is a masterpiece of piano music, depicting the new life of people in the 1940s. The sound of imitating drums in songs uses a second interval and a unique drum rhythm in China. Beautiful and cheerful folk melody, nationalized harmony and single-line music texture make the work have a strong Chinese style.

3.3. Prosperity Phase

After the founding of the People's Republic of China in 1949, the state attached more importance to the common development of morality, wisdom, body and beauty, and increased its investment in music education. Using western musical instruments to express the style and characteristics of the Chinese nation has become the exploration direction of composers and pianists. For example, Ma Sicong's "three dances", Jiang Wen's "Blue Flower", "Little Sonata", Wang Jianzhong's "Yunnan Folk Song V", "variation" and other Zhu's "three prelude", etc., most of the composers in this period quoted the piano music creation. The ready-made folk ballad tune, variable rhythm, is converted by the opposite method, contrast method and imitating the two-part writing style, giving the traditional folk song new artistic vitality. It is the basic embodiment of piano music creation in China (Wang Mingna,2013).

On the land of 9.6 million square kilometers in China, 56 ethnic groups have been cultivated, each of which has caused differences in understanding and understanding of art because of its living environment, historical traditions and customs, and has also created many different artistic characteristics of the people of all ethnic groups. These characteristics not only affect people's life, but also play an obvious role in dividing the way of thinking, artistic expression, music character and so on, which makes the music styles between different regions have great differences. The following aspects are the expression of style features:

1. Personality differences: because of the difference of region and living environment, people's personality is also different. For example, the character of the people in northern China is mainly characterized by bold and unruly, rugged and unrestrained, warm and passionate music style, loud and loud tunes, slow but sonorous and forceful. The personality characteristics of the people in the southern region are mainly embodied in introverted and implicit, gentle and soft, the music style is mostly soft, gentle, melodious and gentle, although some music rhythm is fast, but there is no excessive range span,

often with light music mood to show the person. The music style is gentle, gentle and gentle (Zhang Zhen, Zhan Wan, 2017).

2. Emotional expression: influenced by the environment and character of the place of residence, the music of various nationalities in the north mainly praises the natural scenery, praises the vigorous love and friendship, and its content style also accords with the aesthetic standard of the northern people. Although all the nationalities in the south also depict and depict the natural scenery, love and friendship, they are often sentimental and gentle in their emotional expression to create their works.

3. Historical tradition: each nation has its own history and custom tradition, which has had a certain influence on people's way of thinking and the cognitive angle of things after thousands of years of accumulation. This leads to differences in the stylistic features used by the people of the North and the South in the performance of music works of the same theme (Zhao Chaoshuang, 2017).

3.4. Maturity Stage

With the end of the Cultural Revolution, the creation of the adapted music is gradually influenced by the advanced thought of reform and opening up. The gradual period of creation, the situation of its unified world is basically over. Due to the reform and opening up, music has also developed to a great extent, Chinese piano music has become more abundant, no longer limited to changing the existing songs and instrumental music. Many of the best pianists in the world come to China to give lectures and lectures. In terms of artistic style and skills, Chinese piano music creation gradually began to develop in a more diversified direction. Many composers have made great achievements in how to practice folk songs and traditional or modern instrumental music. Such as Liu Dunnan's "Mountain" Lin, Wang Lishan's "Brother and female Reclamation", "five preludes and Fu of Heshan", Chen Yi's "Master", Li Yinghai's "Yangguan three chivalrous", Zhu Wanghua's Xinjiang Zapsody and so on. In the 1980s, western modern composition techniques had a strong influence on contemporary Chinese composers, and contemporary Chinese composers actively studied and drew lessons from their advanced technical experience. Make Chinese piano music improve the original level, break the traditional curve structure, create a novel platform, create diversification. After the piano entered China, the development history of piano music is short. After many twists and turns, but Chinese excellent piano music creation works in music There are different forms of expression in expression and creative techniques. The development prospect and research prospect of academic circles are optimistic. I believe that with the unique development of Chinese piano music, its social influence will more and more highlight the branches of related disciplines in people's daily study and life has played an inestimable role. It has the following characteristics:

1. Creative thinking changes from one yuan to multiple; excavates nationalization deeply; embodies the unique piano thinking of Chinese people-from objective to subjective emotion; tries to combine Chinese national music with western modern composition techniques, adopts tonal or twelve-tone system, explores the new style and new sound structure, and so on.

2. There are some piano works using western schools, such as roundabout, sonata, improvisation and so on. It reflects the new thinking and pursuit of piano music in the new period (Ding Si, 2017).

3. The maturity of Chinese piano harmony and the experimental piano works written by the composer's original composition technology system, such as beep and Taiji. Based on the works of Chinese vocal music and national instrumental music, the pursuit of nationalized sound effects has produced the idea that the requirements conform to the traditional aesthetic concept and pay attention to the combination of the national style of the works and the connotation of Chinese traditional culture.

In a word, through the above combing, we can see that the piano music creation in our country reflects a tortuous process of gradual exploration and innovation. In different periods, there are a large number of works to express people's feelings, lives and times (Yu Lin, 2014).

4. Results and Disuss

With the development of Chinese piano music, it has gradually formed its own unique style and has its own characteristics, but the essence of Chinese piano music lies in its nationality, and the fundamental essence of nationality lies in its national spirit. At present, Chinese piano music has made a lot of achievements. At the same time, many people have paid attention to make excellent music works continue to be born, but in order to make Chinese piano music more national charm, to make

piano music work develop continuously, to make Chinese piano music stand on top of world music, to make piano music work innovative, to make Chinese music have a broader space for development, to meet the aesthetic appreciation of the public, and to adhere to it, it is necessary to make piano music work innovative, to make Chinese music have a broader space for development, to meet the aesthetic appreciation of the public, and to insist on the continuous development of Chinese piano music. Nationalization road, so that Chinese piano music works can continue to promote the new, continue to develop. Specific initiatives are as follows:

4.1. Adhere to the Road of Nationalized Development

If Chinese piano music wants to occupy the international market, we must continue to take the road of nationalization and create better music works. And improve the quality of piano music, make Chinese piano music unique, enhance the world influence of Chinese piano music (Huang Yu, 2008).

4.2. Retain the Knowledge of National Music and Understand the Spirit of National Music

If we want to inherit and innovate the characteristics of nationalization, Chinese piano musicians must know how to inherit it. If we want to retain the traditional nationalized music knowledge, we must also rely on the efforts of everyone. Only in this way can we create better nationalized music works, so that musicians can understand the spirit expressed by national music. In this way, piano music creation can be better, piano music works have more connotation and depth, in order to make piano music works more artistic (Wei Xin, 2017).

Only when the public recognizes the national culture and forms the national aesthetic psychology is the final result of music mother tongue education. Only in this way can piano learners consciously learn traditional piano music and accept the mother tongue of music in order to better inherit national music. Combined with his personal life consciousness, he can form a musical experience of aesthetic appreciation of the works. Piano learners should not only improve their national literacy and cultivate their national aesthetic character, but also learn about Chinese piano music culture, because Chinese piano music culture knowledge is its foundation. Piano learners only have a better understanding of Chinese piano music knowledge, that is, national thought, emotion, character, grasp gas Quality, even new style, absorb and inherit all artistic experience and aesthetic ideas, in order to better inherit nationalized music, handed down from generation to generation. Only learners who can deeply understand the essence of national culture and draw rich nutrition from national culture can play a strong vitality in piano works, and only those who consciously establish national consciousness and integrate national emotion into piano keyboard can the music poured out from their men become a deep movement full of poetry and painting.

4.3. Make good use of National Music Material Resources

56 nationalities make up the big family of China, and the music works of each nation are very precious and a great wealth, at the same time, it provides enough material for the creation of piano music. In order to improve Chinese piano music works and embody their nationality, Chinese piano musicians should make good use of these national music works to create better, and on this basis, constantly innovate and realize the innovation and development of Chinese piano music works, which not only inherits national traditional music, but also gives new life to traditional folk music.

4.4. Establish National Consciousness and Enhance National Concept

In order to realize the nationalization of piano music, strengthening education is an important way and means to cultivate students' national consciousness. First of all, we should let students feel the unique and charm of national music, at the same time, make use of social practice, make students realize the importance of learning national music, through continuous understanding and study, lay the foundation for the nationalization of piano music, so as to realize the continuous development of piano music nationalization. Educators of Chinese piano industry need to improve the awareness of teaching nationalized works. Not only for music colleges and music colleges, but also for piano syllabus, the teaching density and expression consciousness of Chinese works should be greatly improved. Greater emphasis on the whole country In the face of piano learners at all levels, piano educators must strengthen the teaching consciousness of state-owned works, that is, from the beginning stage, primary stage, intermediate stage and advanced stage, constantly create Chinese piano works.

4.5. Enrich the Teaching Content and Perfect the Structure of Teaching Materials

With regard to the teaching materials of the nationalization of Chinese piano, some people think that the lack of nationalized piano works limits the nationalization of piano education, and the creation of music works is the key to promote the development of Chinese piano performing art. In fact, the number of piano teaching materials in China is not as large as that in foreign piano textbooks. The rapid growth of the number of domestic piano works is indeed a quick way to alleviate the pressure of textbooks and make up for the defects of Chinese piano teaching materials. But in fact, to create a large number of Chinese piano works in the short term, this is indeed a difficult and huge project. Western piano art has experienced a long history of more than 300 years and formed a systematic and complete piano teaching material. System It requires a lot of time and energy, human and material resources, and must be proved by a long history and the test of the people. At present, relying on this method alone is still a huge problem. It can be said that Chinese piano music has made Chinese national music have a broader world and promoted the further development of Chinese national music. Although compared with the long history of western piano art, there are still many shortcomings in the development of Chinese piano. Since the prosperity of the last century, Chinese piano music has gradually matured. Chinese piano music works will have different interpretations in the future development, which reflects Chinese piano music. The unique connotation of the work (Lan Qirong, 2015).

5. Conclusion

This paper studies the nationalization of Chinese piano music works. In this way, the characteristics of Chinese piano music works are nationalization, nationalization is in line with the needs of the masses, and is conducive to the popular development of piano music. This paper puts forward the concept of nationalization, and according to the background of the development of the times, divides the nationalization development of piano music works into four stages: germination, development, prosperity and maturity, and puts forward the corresponding characteristics, according to the characteristics, puts forward the corresponding countermeasures, first of all, we should establish the national consciousness and strengthen the national concept. And adhere to the road of nationalized development, followed by In order to promote the further development of Chinese national music, we should retain the knowledge of nationalized music, understand the spirit of national music, make full use of the music resources of various nationalities, enrich the teaching content, and perfect the teaching material structure of piano music works.

References

- [1] Yang Wen. (2005) "The nationalization characteristics of Chinese piano music works" [J]. *Music Exploration*, 2005 (1): pp.70 - 74.
- [2] Zhang Xiangling. (2008) "The nationalized characteristics of Zhu Wanghua's piano music works" [J]. *Music Life*, 2008 (4):pp. 76 - 78.
- [3] Liu Yibing. (2016) "The nationalization characteristics of Chinese piano music works" [J]. *Northern Music*, 2016, 36 (3):pp. 20.
- [4] Wang Yu, Jiang Yan. (2015) "An Analysis of the nationalized characteristics of Chinese Piano Music works: a case study of Li Yinghai's Piano work Sunshine Drum" [J]. *Shandong Social Sciences*, 2015 (S1):pp. 340.
- [5] Guo Lihong. (2003) "On the nationalization of Piano Music from the Perspective of Chinese Piano works" [J]. *Journal of Minnan normal University (philosophy and Social Sciences Edition)*, 2003, 17 (1):pp. 67 - 69.
- [6] Tang Ruoyu. (2015) "An Analysis of the nationalization of Chinese Piano creation" [J]. *Grand stage*, 2015, No.324 (5): pp.155 - 156.
- [7] Liang Chen.(2011) "How to grasp the national style of Chinese piano music works" [J]. *Literature and Art*, 2011 (6): pp.133 - 135.
- [8] Wang Mingna. (2013) "A brief analysis of the national characteristics in Chinese piano music works" [J]. *Introduction to Scientific and technological Innovation*, 2013 (11): pp.240 - 240.
- [9] Zhang Zhen, Zhan Wan. (2017) "A study on the creation of Chinese National Piano Music" [J]. *Journal of Nantong University (Social Science Edition)*, 2017, 33 (3): pp.121 - 126.
- [10] Zhao Chaoshuang. (2017) "A brief Analysis of Chinese nationalized Piano polyphonic works" [J]. *Art Education*, 2017 (z6): pp.103 - 104.
- [11] Ding Si.(2017) "A brief introduction to the creation of Contemporary Chinese Piano Music

General situation of the Development of nationalization” [J]. China National Expo, 2017 (11): pp.136 - 137.

[12] Yu Lin.(2014) “An Analysis of the National characteristics of Piano Music works in China” [J]. *Grand View of Music*, 2014 (2):pp. 366.

[13] Huang Yu.(2008) “The development and prospect of nationalization of piano music creation” [J]. *Examination Weekly*, 2008 (53):pp. 146 - 147.

[14] Wei Xin.(2017) “Learning from Ancient and Modern Art to traverse China and the West: an interpretation of the National Creative thinking of Piano accompaniment of Classical Art songs” [J]. *Music creation*, 2017 (2):pp. 118 - 120.

[15] Lan Qirong.(2015) “On the nationalization characteristics of Granados piano works” [J]. *Grand stage*, 2015, No.320 (1): pp.135 - 136.