

Chinese Local Children's Piano Enlightenment Works – Tradition and Innovation in Children's Piano Works

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Abstract

This study explores the evolution of Chinese local children's piano enlightenment works, focusing on the balance between tradition and innovation. Chinese piano music, deeply rooted in traditional culture and modern piano techniques, holds significant artistic value. Early 20th century initiatives by Xiao Youmei and Zakharoff established a foundation for systematic piano education in China, while competitions such as Tcherpnin's in the 1930s spurred the creation of child-centric piano pieces. Despite interruptions during the Cultural Revolution, post-1980s reforms and the advent of the new millennium have led to a resurgence in culturally responsive piano education materials. These materials often integrate folk tunes and traditional operas, addressing the need for aesthetic appreciation and cultural relevance in children's musical education. The essay highlights the importance of localized piano education in nurturing young learners' appreciation for national music and ensuring the continuity of Chinese piano traditions. It also addresses the challenges posed by traditional teaching methods, the scarcity of culturally relevant repertoire, and the impact of digital technology on piano pedagogy, proposing a blended approach to foster creativity and cultural understanding. Through qualitative research and score analysis, this study aims to provide a comprehensive understanding of the development and the current status of children's piano education in China, offering insights into more effective and culturally aligned teaching methodologies.

Keywords: children, Chinese, music works, piano, piano pedagogy

Introduction

Nowadays, in the context of China's rapid development of piano music, it is the beginning of the nationalization and diversification of Chinese piano music to prioritize children's systematic learning of Chinese piano works. Western missionaries and educators brought to China Western music and

instruments; the history of children's piano enlightenment can be traced back to the end of the 19th century. Music conservatories were established at the beginning of the 20th century and the adoption of Western pedagogical methods was inaugurated. In the middle of the 20th century, political movements like the cultural revolution had an upheaval effect on formal music education. American educator Reimer (n.d.) believes that traditional music is the soul of a nation's culture. It is crucial for a country to promote its traditional culture, where it should vigorously promote traditional music culture in the basic music education stage. Promoting traditional music culture is also a problem faced by piano basic education. At present, Chinese piano works are widely adopted in children's piano education, which is conducive to the realization of this goal (Liu, 2016). The piano instruction materials are mostly foreign piano teaching materials such as *John Thompson's Easiest Piano Course*, *Bastien Piano Basics*, *Hanon*, *Beyer*, *Piano Adventures*, and the study of Chinese works, particularly the systematic study of Chinese music genres, is lacking. Children frequently only comprehend the melody and playing manner but do not know the background, creative conception, thoughts, and feelings, demonstrating that systematically summarizing the significance of Chinese national piano masterpieces is an imperative task. Only by attaching importance to the role of nationality in children's piano teaching, we can guide children to understand Chinese national culture and inherit the national spirit through music. The study of musical genre classification reveals that when studying Chinese music, it is more vital to begin with regional, ethnic, and song sources in order to appreciate the origins of keyboard works and properly grasp the feelings of the music. The authors of this study investigated the use of Chinese national piano works in children's piano tuition, as well as the use of teaching materials, and explained the importance of ethnic music in children's piano education in China.

Problem Statement

The issue statement is entirely based on a study of the challenges inherent in balancing lifestyle and innovation in the context of piano instruction for Chinese youngsters. One of the most serious issues is the prevalence of traditional coaching tactics, which frequently favor rote learning and technical skill capacity above innovative expression and critical questioning skills. This technique can hinder college students' musical development and limit their capacity to adapt to the changing needs of the current track.

Furthermore, there is a significant lack of culturally appropriate piano repertoire that resonates with Chinese youngsters, resulting in a disconnect between their cultural identity and the tunes they may be taught. This loss of illustration can reduce students' interest and drive, limiting their overall development and enjoyment of learning the piano. Furthermore, the rapid adoption of the virtual era in education has additional issues, since it introduces distractions and undoubtedly reduces students' attention spans and understanding for the nuances of classical piano playing.

Hence, to foster creativity, cultural understanding, and technology use, facilitators will need to combine traditional approaches with innovation. Without it, they will only keep improving the antiquated teaching strategies that might not be interesting to children or have any bearing on helping them comprehend the rich background of piano music. Its purpose is to get pupils ready for the type of success that global music has today.

Objectives

1. To identify the weakness of present enlightenment piano teaching among Chinese children.
2. To find creative ways of promoting and nurturing more creative and critical thinking into piano pedagogy.
3. To explore the present piano pedagogical repertoire's cultural appropriateness for Chinese students and recommend adaptation methods in integrating culturally meaningful music within the teaching materials.
4. To identify the effect and educate children with the piano on digital technology; develop guidelines for digital technology in the teaching of pianos.

Literature Review

Through sorting out, consulting, and collecting, there are few related documents and materials on this subject, and there are many works and discussions on the history, development process, and countermeasures of Chinese piano, the embodiment of Chinese culture in piano music, the comparative study of Chinese piano music and other piano music styles, the relationship between Chinese traditional music culture and piano teaching, etc., while there are few related fields about the teaching of Chinese piano works in children's stage and especially in the enlightenment stage, such as the selection of teaching materials and teaching methods.

Research on the Development of Chinese Piano Music

Since the Opium War in 1894, the piano was introduced into China, and the development of Chinese piano music can be roughly divided into five periods (He, 2009; Gong, 2013; Liu, 2016; Xu, 2015): "Early Piano Music Creation" (Before 1936), "Piano Music Creation During the War of Resistance Against Japanese Aggression and Liberation War" (1937-1949), "Piano Music Creation after the Founding of the People's Republic of China" (1949-1966), "Piano Music Creation During the Cultural Revolution" (1966-1976), "Piano Music Creation in the New Era" (1977-present). The research mainly expounds the representatives and works, performance styles, creative techniques, materials of Chinese piano music at various stages of development.

Research on Chinese Piano Music Creation Techniques and Characteristics

The Application of Chinese Aesthetic Ideology

Around the two key theories of "Qi" and "Yun", the important standards of Chinese music aesthetics are reflected. "Qi" is the origin of everything, which symbolizes the natural energy; "Yun" is a kind of beauty and belongs to the category of aesthetics. The "Qi" and "Yun" of music is a kind of mental attitude that people show when they perform music. In the piano performance, "Qi" and "Yun" are indispensable, which can make the piano performance vivid and beautiful. Therefore, it is necessary to understand the importance of "Qi" and "Yun" in piano performance, so that they can be used to achieve the best performance effect. In the performance of Chinese piano works, "Qi" and "Yun" are reasonably applied, which better embodies the connotation of Chinese piano music (Long, 2010; Liu, 2014; Xu, 2015)

The Application of Chinese Traditional Elements in Piano Works

Various traditional Chinese elements are the essence of Chinese piano works. Among them, elements produced by the imitation of tones, techniques and timbres, such as opera, folk songs and national instrumental music, appear in piano works to varying degrees. The appearance of these elements and their combination with piano timbre created a distinct Chinese style (Hu, 2011; Xiao, 2014; Tan, 2015; Wu, 2009; Zhang, 2012).

Research on the Development Status of Chinese Piano Music

Exploration of "Sinicization" of Piano Music

Zhang (2017) and Liu (2010) put forward some constructive views on the exploration of the Sinicization of piano music in China. Chinese piano music works in the 20th century were taken as the main research objects, and the influence of folk music on piano music, the creative characteristics of Chinese piano works, and the Sinicization of piano music in China were expounded.

The present situation of Chinese piano music creation and development Gao (2009) and Zhang (2016) made innovations in melody, harmony, mode, and aesthetic thought of different piano music in China so far, which added many fresh elements to Chinese piano music.

Importance of Learning Chinese Piano Works

Folk music and cultural environment can help children build psychological cognition, including cultivating children's music appreciation ability, and play a decisive role in children's emotional behavior (Spruce, 2013). For piano students who have been enlightened by local piano repertoires since

childhood, as they grow older and have long-term training in music knowledge and skills, they can better apply the basic knowledge of Western piano music to the exploration of local piano works and improve their skills and aesthetic thinking on this basis, which will promote the development of local piano music. (Kam, 2014; Krantz, 2016; Yang, 2010)

The Present Situation of Chinese Piano Works Teaching

Previous studies on the teaching of Chinese piano works mainly focused on the teaching mode of Chinese piano music. Random sampling methods were used to select 20 in-service piano teachers from different cities and towns in Shandong Province. It is found that there are some related problems in the syllabus and curriculum, such as neglecting psychological curriculum (Hu, 2013), incomplete teaching contents (Zheng, 2014), imperfect theoretical system (Yang, 2015), which leads to many problems in children's piano teaching.

Methodology

This study adopts qualitative research method.

Literature research method. Studies on the subject were gathered and analyzed in order to gain knowledge and information supported by previous research. The source of literature includes articles from JSTOR, ProQuest, and the Shanghai Conservatory of Music's digital library. It helps to collect a large amount of information about the historical evolution of Chinese children's piano enlightenment education theory and children's piano enlightenment works, and fully understand the development history of children's piano theory and related works. The current usage status of the system and a comprehensive and correct understanding of the research object.

Score analysis. Here, the author takes the *Piano Basic Course* republished by Shanghai Music Publishing House in 2003 as an example. This version is much more structured towards the flow and development of technical skills and musicality in very acceptable terms for young participants. The course takes the standard approach of combining Western Classical Techniques with features of Chinese music into a mixture showing the blending of world traditions into local ones. For instance, most sessions begin with basic fingering exercises and melodies, building to more complex techniques and texts later in the course. There are now more expertly notated fingerings with visual examples of workout ideas to help learners learn with more subtlety. Some very particular choices are "Little Star" and "Butterfly," which instruct on fundamentals such as hand placement and rhythmic abilities.

The 2003 version of the Piano Basic Course is crucial in helping nurture the love for music through a culture-relevant approach. It contains some traditional Chinese tunes, like "Jasmine Flower," to be able to represent and improve both cultural understanding and technical preparation. The study centers the analysis of Chinese piano work included in the textbook—what features are unique to these works and what difficulties may be found in playing them. This would be a basic first step towards establishing an efficient teaching method more aligned with Chinese piano students or learners. In the long run, the same approach becomes a significant step in localized music education—one that bridges cultural significance with musical skill upbuilding.

Concept definition. 'Chinese Local Children's Piano Enlightenment Works' are composed by local Chinese musicians, educators, performers, or researchers who engaged in piano education. The main audience consists of piano students on the Enlightenment stage. Typically, the chosen Chinese method books are divided into three volumes: theory books, lesson books, and technique books. Piano learning will proceed in a systematic order, building on each other's foundational knowledge to cover more complex ideas. This ensures a complete and predictable learning process.

Finding & Discussion

The Creation of Chinese Piano Works and the Development of Piano Teaching Materials for Children

The Introduction of Foreign Textbooks

At first, there were no Chinese-style piano works in China, let alone Chinese piano works for children's piano education. The piano was introduced to China in the Qing Dynasty and was generally accepted by the Chinese people thanks to the rise of "school songs". During this period, a group of famous music educators emerged in China, such as Shen Xingong and Li Shutong, who brought back piano textbooks widely used in Japan at that time, such as *Beyer*, *Czerny* and *Hanon*. These textbooks are widely used by teachers and students to this day. It is recorded that the first published Chinese piano piece was *March of Peace* composed by Zhao Yuanren. This song was published in *Science Magazine* in 1915, which was the beginning of the creation of Chinese piano works. It also provided a valuable reference for other composers. In 1917, Zhao Yuanren composed *An Accident Idea* when he was studying at Harvard University, and this song became the first piano work in Chinese style in China. In 1919, Zhao Yuanren composed *March of Children*, which is the first piano work for children's piano education in Chinese style (Li, 2017).

Piano works and teaching materials for children from the 1920s to 1940s

With the help of Cai Yuanpei, Xiao Youmei founded the National Conservatory of Music and the Affiliated School of the National Conservatory of Music in Shanghai, which was responsible for children's piano education. Xiao Youmei hired the famous pianist Zakharoff to teach piano lessons, and Zakharoff raised the level of piano playing and teaching in China. After the 1920s, the development of piano education and piano works in China was slower, but a few piano works for children were still produced, and in 1921 Li Rongshou composed *Saw the Jar*, which was suitable for Chinese children to learn. In addition, Shenyang Tian's *Dinggang* is also suitable for Chinese children to learn (Wang, 2001).

In 1934, the Russian composer Tcherepnin held a competition for the composition of Chinese piano works, which promoted the development of Chinese piano works. The works suitable for Chinese children, such as *Piccolo*, *Variations in C Minor*, *Pastoral Music*, *Overture*, and *Lullaby* emerged and opened a new charter for the creation of Chinese piano works. In addition, Tcherepnin created nearly 15 textbooks in Chinese style, such as the *Pentatonic Scale Piano Teaching Book* and *Five Piano Performance Pieces*, which have made great contributions to Chinese children's piano education (Wang, 2003).

As more and more Chinese piano works came to light, Chinese musicians began to compile piano teaching materials themselves. For example, Xiao Youmei wrote the *New Piano Textbook* (1925); and Zhou Lingsun wrote the *Piano Teaching Book* (1927); Educators in this period began to recommend their own created piano textbooks to children (Liang, 2015).

Piano works and teaching materials for children from the 1950s to 1990s

In the 1950s and 1960s, the quality of piano teaching in China continued to improve, and educators began to pay more attention to the creation of piano teaching materials suitable for Chinese children. Jiang Wenye's *Children's Piano Teaching Book* (1952) and Ding Shande's *Children's Piano Lesson 1* (1955) are both piano teaching materials created for Chinese children. In 1959, the Affiliated School of Shanghai Conservatory of Music published the *Basic Course of Children's Piano*, which promoted the dissemination and development of Chinese children's piano education (Liang Maochun, 2015).

During the Great Cultural Revolution, a lot of controversy has been aroused about music culture. Therefore, the number of Chinese piano works compiled and published decreased. Most of the piano textbooks published during this period were compiled for children, including Li Yinghai's *Piano Fingering Exercises in Five Tones* (1966), *Piano Elementary Textbook 1* (1976) and *Piano Elementary Textbook 2* (1967) in Chen (2012).

After the 1980s, with the development of piano art, piano textbooks also increased, including Li Wenlan and Dong Gangrui's *Piano Course for Young Children* (1983), Sheng Yijian's *Preliminary Piano Course for Children* (1984), Li Chongguang's *Selected Piano Pieces for Children* (1984), and Li

Wenlan's *Piano Finger Exercises for Children* (1987). The emergence of the above textbooks shows the importance of Chinese piano works in children's education (Chen, 2012).

Piano works and teaching materials for children in the 21st century

In June 2000, the Shanghai Grand Theater held the Selection of 21st Century Piano Works for Chinese Children. Judges Yang Liqing, Wang Jianzhong, Zhao Xiaosheng, et al. selected 50 excellent works. In this activity, the composers actively explored the artistic characteristics of children's pianos and continued to explore the development path of Chinese piano works (Golden Stone Conference, 2014).

In addition, in the first ten years of the new century, China has also held many piano competitions, such as the Golden Bell Award for Chinese Music held in Gulangyu, Xiamen in 2002; the San Carlo Cup Piano New Works Competition held in Shanghai in; The First Palatino Cup Piano Works Competition hosted by the Central Conservatory of Music in 2007, etc. It can be seen that after entering the new century, composers no longer focused only on the adaptation of ethnic works but began to pay attention to the creation of original works, such as Liu Dunnan's *Collection of Nursery Rhymes* and Wang Wenran's *Chinese Painting Ideas*. These original works are full of national characteristics, which promote the development of Chinese piano works. The titles of piano works in this period are very original, such as Zhao Xi's *Tropical Fish* and *The Key Not Found*, Wang Ah Mao's *Sheng Dan Jing Mo Chou*, and Wang Xiaohan's *The Lost Diary*. As globalisation accelerates, the Chinese piano works composed by composers for children are of variety. The process of creating Chinese piano works never stops, pushing the development of the children's piano education. There are infinite possibilities for the development of Chinese piano art (Wang, 2001).

Melodic analysis of primary Chinese piano representative works for children's initiation period

Monophonic music is the dominant form of expression in traditional Chinese music, and the progression of melody is of considerable importance in the musical process, to the extent that 'melody is the music itself' (Dai, 2003). As a result, the performer uses different tones and charms to express the ups and downs of the melody, thus revealing the appeal of instrumental music. In addition, this has become the Chinese musical aesthetic, namely that the appreciation of music begins with the appreciation of melody, which is always at the top of all musical elements. By summarizing the analysis and generalization of the various literature on primary Chinese piano works suitable for children's initiation, it can be seen that the melodic composition in primary Chinese piano works has the following main characteristics.

A direct adaptation of the original tune

The direct adaptation of existing folk tunes for piano is the most commonly used method of composing Chinese piano works. For example, commenting on the principles behind his composition of Five Yunnan Folk Songs, Zhu Jianer said: "In writing this piece, I tried to make an experiment and give myself a hard time. In the process of adapting the folk songs, I follow two principles: (1) the original folk song is not altered by a single note and that it is repeated as it is, without any extension in the tune, merely relying on harmonies, weaving, polyphony and other means to deepen and strengthen its personality characteristics and ideological content, thus explaining and enriching the connotation of the original folk song; and (2) the structural arrangement of the set, where the technique moves from simple to complex, from shallow to deep, as does the emotion."

Just as in the first of the Five Yunnan Folk Songs composed by Zhu Jianer, the term 'Andante Semplice echiaro' means a simple, slightly slow tempo with an elegant mood. It is a 17-bar piece in a single tune, with the following structure.

Table 1. Structure of the *Song of the Mountains*

One-Part Form				
Substructure	Introduction	a	b	Coda
Bar Count	1-2	3-6	7-10	11-17
Mode Tonality	f# Yu			

This work is based on the Yunnan folk song “Midu Mountain Song”, which has two sections and a folk mode. The song begins with a two-bar long “introduction followed by four short, neat phrases that form the main part of the song. The “introduction” then reappears, bringing the song to a coda in which the fourth phrase is repeated in its original form (Li, 2012).

In the composition of the piano piece 'Mountain Song', the composer directly adopted the melody of the original folk song. Bars 1-2 of the piece serve as an introduction (Figure 1) using decomposed arpeggios as an introduction, using a writing style similar to that of the original folk song introduction, before moving on to the theme.



Figure 1. Piano piece 'The Mountain Song' bars 1-2

Bars 3-10 form the main part of the piece (Figure 2), the melodic part of which is consistent with the original folk song and comprises two phrases. The accompaniment uses intervals of fifths and a linear melody in the lateral voices to enrich the original folk song.



Figure 2. Bars 3-10 of *The Mountain Song*

Bars 11-17 are the coda of the piece (Figure 3), where the composer blends the decomposed arpeggios of the introductory section with the texture writing of the main part.

Figure 3. Bars 11-17 of *The Mountain Song*

Most of the pieces in the Nursery Rhymes Collection compiled by Liu Dunnan are also adaptations of original tunes. There are eight solo pieces in the Collection, with the exception of the first one, *Nursery Rhymes*, which was composed in 1957, and the other seven pieces were all adaptations in 2002.

The original material for the seven adaptations is drawn from nursery rhymes, children's songs and shepherd's songs, such as '*Little Rabbit Be Good*', a well-known Chinese nursery rhyme, '*Little White Cabbage*', a traditional children's song from northern China, and '*Ding Ding Dang*', a shepherd's song from the Wenzhou region of Zhejiang. Mr. Liu Dunnan's adaptation of '*Little Rabbit Be Good*' is taken from a well-known nursery rhyme and has two verses, which are sung as follows:

Wolf: Dear little bunny, open the door please, I want to come in, open the door quickly.

Little bunny: Oh no oh no, not a chance! I won't let you in. You are not my mommy.

Little bunny's mommy: Dear little bunny, open the door please, mommy wants to come in, open the door quickly.

Little bunny: Yes mom, yes mom, please come in! Mommy is coming back. Let me open the door.

Figure 4 illustrates the first movement of the piece, which begins in the bass register with an opening two bars as an introduction, followed by the main theme entering from the treble, the melody being drawn entirely from the nursery rhyme, but with a slight change in rhythm by the composer. In the bass, the composer fully replays the minor and major second and rhythmic pattern of bars 1-2 exactly for the first six bars, changing from bar 7 to a sixteenth-note rhythmic pattern in line with the

higher voices and essentially forming a three-sixth interval relationship with them, and the piece ends the first section at a reduced tempo.

Figure 4. The first movement of Liu Dunnan's *Little Rabbit Be Good*

The second section, which begins at bar 10 (Figure 5), also contains a two-bar introduction, but the rhythm becomes more intensive than in bars 1-2, with the original bar 1 C-Bb-C#-B the minor and major second becoming B-C#-Bb-C (reversed). The melodic voices remain as they are after the introduction, but the melody continues on the dominant C towards the end of the phrase, lasting two bars before ending the whole piece.

The image displays a musical score for the second movement of Liu Dunnan's 'Little Rabbit Be Good'. It is written for piano and consists of four systems of music. The first system is marked 'rit. molto' and 'a tempo'. The second system is marked 'mp' and '第二段' (Second Section). The third and fourth systems feature red circles highlighting specific notes in the upper register of the right hand.

Figure 5. Liu Dunnan's 'Little Rabbit Be Good' second movement

In addition, the first section as a whole is played in piano, with the main melody starting in the low range, while the second section as a whole is played in mezzo forte, with the main melody starting in the alto. The composer vividly reflects the contrast between the atmosphere of tension and fear and that of happiness and reassurance when the big bad wolf and her mother knock on the door, through the changes in register, dynamics and the sparseness of the accompanying rhythmic patterns.

Adaptations of core tunes from traditional Chinese opera and operatic music are a common way of composing primary Chinese piano works for children at the initiation stage. For example, in Zhu Xiaoyu's Drama Suite, the composition consists of three movements: "Beijing Opera Minor", "Qin Opera Style" and "Yu Opera Minor", each with a core tune derived from northern opera.

Figure 6 shows a fragment of the score from the Peking Opera Ditty, in which the composer incorporates well-known tunes from Peking Opera in a fixed pattern of tone patterns throughout the piece. Another example is the collection of New Piano Pieces in Chinese Style, in which Three Pieces of the Traveling String (I) and Three Pieces of the Traveling String (II) are based on the improvised tunes of the high-pitched fiddle, the main instrument of the Qin opera in northern China, and the improvised tunes of the clapper flute, the main instrument, respectively, and Three Pieces of the Traveling String (III) are based on the core tunes of the Long-drama, a local opera in Gansu Province, China.



Figure 6. Fragment of a Peking Opera mini-parody

In other cases, some of the works are adapted from composed songs and dance dramas. For example, in *He Luting Melodies for Piano*, the author changed the songs He Luting composed, such as *Guerrilla Song*, *Song of the Four Seasons* and *Who Says We Are Young*, into piano pieces, thus allowing the beautiful melodies and timeless meanings of the songs to be passed on in a new form.

In addition to the repertoire and collections listed above, there are also many works for primary Chinese piano at the children's beginning stage that deepen the connotation of the original piece and give new life to the melody through changes in harmonic polyphonic texture, rhythm, range timbre and performance techniques. For example, "Tying the Red Head Rope", "To the Back of the Enemy", "Seven Little Pieces for Piano on Inner Mongolian Themes" by Sang Tong, and "Fifty Little Pieces on Folk Song Themes" by Lai Yinghai, etc., which are the most significant melodic compositional features of the collected primary Chinese piano works for children in their early stages of enlightenment (Yanke, 1990).

Innovative Melodies with A National Flavor

Variations and Developments Using Traditional Musical Material

The term 'variation and development using traditional musical material' refers to the creation of a composition in which the melody of an existing folk song or folk instrumental piece is quoted in its entirety or in fragments, and on the basis of which it is processed and developed, perhaps in its entirety, such as some variations on a folk song theme, or simply by citing the most central melody fragments. This type of work can often be more creative than using the original melody exclusively (Dai, 2003).

For example, Ding Shande's *Variations on a Chinese Folk Song Theme* is an adaptation of a Tibetan string dance from Sichuan. The string dance is an indispensable form of self-explanatory song and dance in the life of the Tibetan people. During festivals, wedding holidays and gatherings, people gather and dance in a circle, with the leader singing and dancing, pulling the strings to the accompaniment, and the others following, sometimes gathering in the circle, sometimes dispersing, with their hands fluttering their long sleeves and moving in beautiful movements. The theme is in D, a slow, lilting melody with five variations (Figure 7).

Figure 7. Variations on a Chinese Folk Song Theme by Ding Shande

With each variation, the composer shifts the melody to a new key. The three extracts below (Figure 8-10) show the first, second and third variations respectively. An analysis of the examples of sheet music shows that the tempo of the piece gradually increases from the initial 58 per minute, and the rhythm changes from eighth and quarter notes to denser rhythms such as sixteenth and thirty-second notes, gradually bringing the piece to a climax through changes in tempo, speed and key, showing a lively scene of people singing and dancing.

Figure 8. The First Variations on a Chinese Folk Song Theme by Ding Shande

Figure 9. The Second Variations on a Chinese Folk Song Theme by Ding Shande

Figure 10. The Third Variations on a Chinese Folk Song Theme by Ding Shande

The above three points are a summary of the melodic compositions that are characteristic of children's piano repertoire at the primary stage of piano initiation, as described in various texts. As the

limited playing ability of piano, children at the initiation stage does not allow writers to compose and adapt excessively difficult repertoire in terms of texture, rhythm and length of music; at the same time, for nearly 40 years of the more than 100-year history of Chinese piano compositions, composers have mainly composed by adapting original folk songs and songs, for which reason the melodies of most of the collected pieces are primarily composed using original tunes.

However, this does not represent the overall melodic composition of Chinese piano works. In the 1930s, the composers represented by He Luting generally made less use of ready-made national folk tunes in their compositions; after the 1980s, original piano works re-emerged and a large number of excellent works in the Chinese style emerged, so that the evolution of piano music composition is no longer limited to the adaptation of the original national tunes, but gradually began to diversify and individualize (Wang, 2020).

Conclusion & Recommendation

This is an important core idea in modern basic education, which is also an important measure to be implemented in actual teaching. The teaching concepts, difficulty level, structural arrangement and interest in children's piano enlightenment works must be based on teaching concepts that are consistent with children's psychological and physiological characteristics. These directly affect children's enthusiasm and learning efficiency in learning piano. So far, more than 30 China's local children's piano enlightenment tutorials have been published and widely used in the country. Looking at the development and evolution of Chinese piano enlightenment works; it is not difficult to find that the evolution trend of Chinese children's piano enlightenment works is gradually becoming localized. Only native-language works can truly meet the psychological characteristics and aesthetic tastes of Chinese children. Although China's piano teaching has realized the importance of mother tongue expression, many local piano enlightenment works have been published recently, but it will take a long time for these works to be effectively used.

Chinese piano education researchers are competent at learning from foreign works when developing piano enlightenment works. More successful empirical and theoretical results, and then starting from personal teaching practice and experience, fully taking into account the aesthetic characteristics of Chinese children as well as the development laws of physiological characteristics and psychological characteristics, strive to grasp the organic combination of Chinese national music culture and works, and form. It has a unique Chinese style in China's localized children's piano enlightenment tutorials. The abilities of various types of people engaged in writing works in China are also irregular, and their ability to edit and editing works in the later stages are always unsatisfactory. Compared with China's current domestic children's piano enlightenment works and those published abroad, there are certain gaps in both teaching concepts and structural arrangements. China's teaching practice currently is calling for advanced ideas such as a localized piano tutorial for children based on the concept.

The core concept of modern music education theory emphasizes that "aesthetics" should be the dominant element. Children learning piano should take a long-term perspective, proceed from reality, and focus on cultivating children's interests and hobbies, rather than blindly pursuing "techniques". First, children should take piano lessons and develop a lifelong love of music. When writing local children's piano works, we should reasonably draw on the experience of successful foreign children's piano enlightenment works. Looking back at the actual situation of Chinese children's piano teaching, there are needs to solve some practical problems in Chinese children's piano teaching classes. There are many unique children's piano enlightenment works suitable for Chinese children and with the Chinese mother tongue cultural heritage, make children's piano teaching classes more balanced and allow children to learn piano enthusiastically.

China's economic and cultural development is becoming increasingly thriving, and China's piano education has been in a stage of vigorous and steady development and is gradually getting closer to advanced Western countries. In piano enlightenment education, the selection of children's piano enlightenment works is extremely important. The author also firmly believes that after entering the 2020s, with China's more superior publishing environment and the efforts of more outstanding piano educators and researchers, the development of Chinese local children's piano enlightenment works will surely move towards a new phase.

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