

Aesthetic Pursuit and Cultural Metaphor of Piano Music Based on Traditional Chinese Culture

Bo Lyu¹

¹The Education Department of Shenzhen University, China. Email: 756639168@qq.com

Project funding: Stage Achievements of the 2022 Shenzhen University Apprenticeship Teaching Project

Abstract

The cultural values of Chinese piano music are the humanistic spirit and cosmology of “the harmony between man and nature” and “the beauty of equilibrium and harmony” in traditional Chinese culture. The piano art itself has a strong Western artistic flavor. But in the context of the integration of multiple musical cultures, Chinese piano music not only embodies the essence of traditional Chinese music culture, in line with the aesthetic interests and aesthetic concepts of the Chinese nation, and contains the beauty of profound classical aesthetic connotations, placing emphasis on meaning rather than form, pursuing the mood beauty, and putting emotion in the scene. It also reflects the pursuit of traditional Chinese culture, showing the cultural metaphor of patriotic feelings, harmony in diversity, and innovative transformation in the beauty of artistic fusion. The article analyzes the aesthetic pursuit and cultural metaphor of Chinese piano art in terms of the cultural connotation of Chinese piano art.

Keywords: Chinese piano music, aesthetic pursuit, cultural metaphor

1. Introduction

During the Ming Dynasty, the Italian Catholic missionary Matteo Ricci (1552-1610), with the sacred mission of preaching, dedicated a clavichord to the then Emperor Ming Shenzong in 1601 (Xin, 1995). As an import from the West, the art of piano and traditional Chinese music come from two different cultures. Since the 20th century, Chinese piano music has gone through five stages of development (infancy, initial exploration, development, uncertainty, and prosperity), and has continued to inherit, innovate, and integrate with the understanding, respect, and recognition of Western culture. **The interoperability and integration between different cultures have** gradually strengthened, presenting the differences and characteristics between different cultures. A large number of excellent piano works have emerged: such as *The Cowherd's Flute*, *Flute and Drum at Sunset*, *The Moon Reflected on Erquan Pond*, *100 Birds Singing in Homage to the Phoenix*, *Autumn Moon Over the Calm Lake*, and so on. These works perfectly express the life and emotions of the Chinese people, reflect the wisdom of Chinese music and the charm of Chinese culture, with strong national colors and unique musical style, and also embody the essence of Chinese traditional music culture, in line with the aesthetic taste and concepts of the Chinese people.

Based on absorbing the practical experience of European piano art, Chinese piano music has created a brand new musical style with pioneering thinking and daring, which has shone in world music history and gradually formed a unique Chinese piano music culture, evolving into a wonderful cultural treasure combining Chinese and Western features. Its unique emotions, attitudes and values, vocabulary, formed its discourse system and identity, thus promoting the development of the world of piano art. (Zheng, 2021)

At present, Chinese piano music is practiced and disseminated in a global cross-cultural context. To solve the contradiction between the aesthetic ideology of art creators and art appreciators in the two cultural exchanges, it needs to go beyond the traditional subject-object mode of thinking, to understand the cultural background and social environment of piano music with inter-subjective thinking, and put it into the expression of Chinese cultural characteristics for research, so that leads to a two-way reciprocal understanding and communication across cultures. In this way, we can promote the development of piano music culture in China and meet the requirements of a diversified era.

2. Characteristics of Chinese Piano Music Cultural Value Orientation

The development process of piano art inheritance, assimilation, construction, and creation all reflect the value orientation of traditional Chinese culture.

2.1 The Cultural Spirit of “Harmony between Man and Nature”

Chinese Confucianism's “the grand music is in harmony with earth and heaven” in “heaven-human induction” and Taoism's artistic view of approaching the natural universe reflect the Chinese culture's “harmony between man and nature”. As the

dominant culture of China for thousands of years, respecting nature and adapting to nature has a rich connotation and reflects the profound and lofty cosmic spirit of the Chinese people. In essence, it reflects the humanistic spirit of traditional Chinese culture and has become a fundamental belief that has been followed throughout the long-term social practice of the Chinese people for thousands of years (Zhang, 2018).

“Harmony between man and nature” is one of the core issues in traditional Chinese philosophy, and China has been exploring the issue of man and nature for a long time, and pursuing the realm where heaven, earth, and man can be integrated. The “harmony between man and nature” is the harmony and unity of man and nature, and the harmony and unity of man and society, as well as the harmony and unity of man himself. The concept of “harmony between man and nature” is a prominent expression of the essence of traditional Chinese culture. The “gene” of traditional Chinese aesthetics contained in piano music is reflected in the pursuit of a light, still, soft, and profound tone. The themes of the works use freehand to depict the rhythm of nature and trigger moving images of “harmony between man and nature” and “the blending of scenery with emotion”. For example, Chen Peixun’s *Autumn Moon Over the Calm Lake* depicts the extreme scenery from the river, lake, sunset, xiao, drums, and waves at multiple levels, expressing the beautiful and relaxing emotions; Li Yinghai’s *Flute And Drum At Sunset* and Liu Dunnan’s piano concerto *The Mountain Forest* depict the majestic mountains and forests in the southern Miao region; He Luting’s *The Cowherd’s Flute* takes a typical Chinese ink painting of a cowherd boy riding a cow and playing the flute as its artistic image, and uses simple composition and brushwork to express the unity of heaven and man; Huang Huwei’s *Pictures of Bashu* and Cui Shiguang’s *Mountain Spring* all reflect the implication of the blending of scenes and emotion and the harmony between man and nature in Chinese piano works.

2.2 The Cultural Orientation of Equilibrium and Harmony

In the traditional Chinese aesthetic perspective, “equilibrium and harmony” is both the highest standard and the ideal realm. Confucius said, “In the application of the rites, harmony is to be prized.” In *Mencius Gong Sun Chou II*, there is “Heaven’s favorable weather is less important than earth’s advantageous terrain, and earth’s advantageous terrain is less important than human unity.” This shows that Confucianism has always promoted the way of thinking of the middle way. The idea of “valuing harmony” is often combined with the meaning of “advocating equilibrium”. In *The Doctrine (476 BC -221 BC) of the Mean*, there is “this Equilibrium is the great root from which grow all the human actions in the world, and this Harmony is the universal path which they all should pursue. Let the states of equilibrium and harmony exist in perfection, and a happy order will prevail throughout heaven and earth, and all things will be nourished and flourish”. This shows thoughts that “harmony is beautiful” and “harmony is precious”. “Harmony” is the highest state of thought and cultural pursuit of traditional Chinese culture. With the development of the times, the cultural orientation of piano music has obvious commonality and continuity. The commonality is that Chinese piano music culture has always lived in harmony with Western piano music culture, reflecting its “equilibrium and harmony” integration, “harmony in diversity” and “finding common ground while reserving differences”. While choosing the fusion of Chinese and Western music cultures, Chinese piano musicians always keep their cultural consciousness of traditional Chinese culture. Chinese piano works are the crystallization of the wisdom of “making foreign things serve China and the past serve the present” and the organic combination of Chinese national music culture and Western music culture.

With the character of “equilibrium, harmony, profundity” of traditional Chinese culture, Chinese piano works have reached a high artistic taste. For example, there are Chu Wanghua’s *Xinjiang Meditation (1978)*, Wang Jianzhong’s *Colorful Clouds Chasing the Moon (1975)*, Quan Jihao’s *Long and Short (1984)*, Chen Yi’s *Duo Ye (1984)*, Zhao Xiaosheng’s *Tai Chi (1987)*, and so on. The new era of piano music composition has changed the narrow understanding of nationalization in the past, no longer simply using the melody of folk songs with harmony and accompaniment, but recognizing the fundamental problem of nationalization in a deeper way, which is how to reflect the spirit of the nation and the spirit of the times in the works. The new era of piano music composition advocates the policy of “making the past serve the present and foreign things serve China”. It not only obtains new inspiration from foreign musical creation experiences but also conducts deeper excavation from the essence of traditional Chinese culture and national aesthetic interest. National musical aesthetic psychology and aural thinking habits are permeated with deep Chinese cultural aesthetic heritage.

3. The Aesthetic Pursuit of Chinese Piano Music

Piano music culture is a derivative of creative development, and the aesthetic pursuit based on traditional Chinese music culture presents three major characteristics: “imagery beauty”, “mood beauty” and “rhythm beauty”. The piano art brings out the connotation and artistic implication of Chinese national culture, further promoting the self-aesthetic consciousness of Chinese piano art.

3.1 “Imagery Beauty” in Chinese Piano Music

The so-called “image” is a kind of artistic imagery created by the unique emotional activity of the creative subject to express subjective feelings (Ke, 2015). The highest realm of traditional music aesthetics is “to create an imagery with an intention”, valuing the implication rather than the form. Mr. Ye Lang, a famous aesthetician in China, proposed that “In traditional Chinese aesthetics, imagery is the essence of beauty, and the image is also the essence of art. The most general provision of ‘imagery’ given by traditional Chinese aesthetics is ‘the blending of scenery with emotions’” (Ye, 2009). Specifically, it refers to the relationship between scenery and emotion, that is, the expression of emotion through the scenery and the blending of scenery with emotions. The pursuit of Chinese piano music’s imagery focuses on the expression of emotion through objects and scenes, which is rich in aesthetic ideas and presents profound aesthetic philosophies. It is mainly manifested as the intertwined relationship between content and form, reality and nihility, equilibrium and harmony, scenery and emotion, forming the aesthetic thinking of playing and appreciating Chinese piano music.

The expression of content and the choice of subject matter cannot be separated from the extremely poetic and picturesque features of mountains, water, moon, and night, and the depiction of natural landscapes link to human emotions, moods, will, and intentions to express the beauty of Chinese piano music.

The imagery of Chinese piano music works is characterized by vivid imaginative descriptions of people, landscapes, and events in traditional culture, which then form musical images. For example, composer Lai Yinghai’s adaptation of *Flute and Drum At Sunset* shows a wide range of scenes through the changes of various factors such as pitch, rhythm, sound, and strength. For example, it depicts scenes of sunset, boating on the river, flute, drum beat, river breeze, water waves, splashing waves, water birds playing, river waves, rolling waves, fishermen sculling, and so on. The work uses a variety of methods to express emotions with great precision, and the piano technique borrows from the guzheng, guqin, and pipa to completely dissolve the foreign instruments in the oriental imagery.

From the point of view of music composition, the composer’s view is objective. In the process of using notes to paint the scene, on the one hand, it is necessary to pursue the realism of the scene, and on the other hand, to imagine the scene. In the process of performance, it is necessary for the performer to understand the composer’s original intention through the analysis of the composition background and to form a psychological resonance with the composer by using the method of “empathy”, to be able to grasp the relationship between scenery and emotion more accurately, and then to achieve a precise artistic presentation through specific performance techniques.

3.2 *The Deep Sublimation of Imagery is the “Mood Beauty”*

The “mood” is an important category in the aesthetics of traditional Chinese art, and the creation and performance of Chinese-style piano suites are interwoven with the physical and emotional contexts, emotion, and mood. The creation and presentation of mood is an important factor in reflecting the style. (He, 2019) The artistic mood of “still, virtual, soft, and profound” in Chinese music culture is to integrate one’s emotional thoughts with the musical objects depicted in the creation or performance of music to achieve the state of “combination of objects and subjects”. The way of feeling of “I have you, you have me, unified chaos and unity of space and time” is a distinctive feature of traditional Chinese music thinking. It does not aim at a priori ideals and revealing the overall existence of things, but takes the process of experiencing reality and the enlightenment of ultimate existence as the purpose of artistic behavior.

In traditional Chinese culture, the literati mastered the arts of music, chess, calligraphy, and painting, and classical music enchanted countless literati with its melodious sound, easy rhythm, and idyllic scenes. And the fusion of the moods of music, chess, calligraphy and painting adds to the artistic beauty of the classical music. The piano piece *Autumn Moon over the Calm Lake* is a work that reflects this characteristic. The piece is calm and natural, with features of the Chinese nation while at the same time conforming to the traditional aesthetic characteristics of focusing on the beauty of the mood. The piano performance is vivid in image, clear in sound and transparent in texture by adjusting the touch tones, intensity and speed changes. It precisely grasps the aesthetic pursuit of Chinese culture, and depicts the artistic picture of impressive moonlight and boundless lake in the autumn, which makes the audience feel like they are immersed in the scene and the rhythm.

3.3 *The Aesthetic Pursuit of Rhythm Beauty in Chinese Piano Music*

The beauty of rhythm should combine form and spirit, which is reflected in music as the overall rhyme of musical works. Rhythm is an important category in traditional Chinese aesthetics, reflecting all the aesthetic styles of the Chinese nation. Also, it is manifested in many fields of art, such as music, painting and calligraphy. Specifically, in terms of piano music, it refers to the rhythm of musical elements, including various forms such as the blending of scenery with emotion, the combination of reality and nihility, and the oblivion of things. Just like the blank space in painting, Chinese piano works employ a large number of flexible grace notes in the use of rest in the works. It is precisely the vivid charm between reality and nihility, the static music, and the beauty of blank grace notes get that create a kind of infinite daydream of “a dramatic

moment of silence”. For example, the performance of *Flute and Drum at Sunset* by Li Yinghai, *The Moon Reflected on Erquan Pond* by Chu Wanghua, *Tai Chi* by Zhao Xiaosheng and other works gradually transition from slow and fading to resting, with a large number of grace notes to achieve the modification of the melody part, achieving the effect of complementing the sound with rhyme, which is highly romantic and shows the Chinese rhyme of piano art.

In Chinese musical works, the notation of scattered plates is often used to reflect this pursuit of rhythm. The “improvisation” and “randomness” are either in the form of a loose structure or a loose rhythm. For example, in the introduction of Wang Jianzhong’s *Colorful Clouds Chasing the Moon* (1975), the scattered board only gives a few hints about the pitch and rhythm, leaving great space for the performer to play. The specific rhythm is controlled by the performer’s inner feelings, and the music is like an ink painting scroll in a dream and a thin layer of water mist smoke. In the tune, the high notes of the right hand are like ripples, and in the hazy atmosphere created by the right-hand texture, the lines and the texture are in harmony. The melody played by the left hand is soft and refreshing. The bass reverberates far away, like a tremor of sound in the air. Thus, a kind of free expression can be obtained, and the rhyme is graceful, reflecting a kind of free aesthetic rhyme.

In addition, the musical structure and harmony style, rhythm connotation, the “transition and combination” in the musical structure, the musical harmony color, the musical elements such as traditional instrumental music, folk music, opera, folk music tone and melody, and the timbre and touch keys of the performance, give the artistic works the charm and temperament from the inside out, which gradually manifests the full vitality of the works, and conveys a vivid aesthetic sense.

The aesthetic pursuit of “imagery”, “mood” and “rhythm” in Chinese piano music is the process of brewing, accumulation, sublimation and presentation of traditional Chinese philosophy and aesthetics of Confucianism and Taoism.

4. Cultural Metaphors in Chinese Piano Art

Metaphor, as a way of cognition, is commonly found in human language and thinking. Traditional Chinese culture contains a profound spirit of Confucianism, Buddhism and Taoism, and is full of the composer’s understanding and interpretation of Chinese aesthetics, which has a profound cultural metaphor, reflecting the aesthetic ideals of the creator, the performer and the admirer, the feeling of the family and the reflection of the universe and nature.

4.1 Chinese Piano Music Carries the Cultural Metaphor of Family and National Sentiment

Excellent Chinese piano works can awaken in people a sense of patriotism, a desire to serve the country, the courage to take responsibility and a sense of humanity. For example, the piano concerto *The Yellow River*, with the Yellow River as its backdrop, is a passionate tribute to the unyielding spirit of struggle and the power of tenacious resistance shown by the Chinese people at a time of national crisis, and has become the voice of the times; Works including Wang Jianzhong’s *Red Flowers all over the Mountain*, *Joy of Emancipation*, and *Liu Yang River*, Chu Wang Hua’s *the Sky above the Liberated Area* and *Man Jiang Hong - Prelude (for left hand)*, and Liu Zhuang’s *Variations* based on Shandong folk song *Folk Tune of YiMeng Mountain*, speak of national righteousness and humanistic concern, making the listener feel a sense of concern for the country and its people, showing the close connection between Chinese piano art creation and the people, the times and the country, and demonstrating the spirit of Chinese piano creation, which originates from the people’s life, perpetuates the heart of the pure and builds up the spirit of rejuvenation.

4.2 Chinese Piano Culture Shows the Cultural Metaphor of Harmony in Diversity

Chinese pianists and composers are not limited to Western artistic expression but are rooted in the soil of Chinese national culture. They explore the potential of piano musical instruments, discover the new language of Chinese music in the integration of Chinese and Western culture, internalize traditional Chinese culture, and display transcendence and innovation. A series of compositional models have been developed from the interplay of Chinese and Western music cultures, creating musical works with a strong Chinese folk style. The Chinese nation has a profound cultural heritage. All ethnic groups need to achieve harmony in diversity in their exchanges, communication and integration. The world of art is gorgeous and the national culture is colorful. Transcending nationalities, regions and genres is an essential characteristic of Chinese piano music culture (Cheng D, 2021). It reflects the cultural connotation of harmony in diversity. The vitality of its inheritance and development lies not in assimilation and unity, but in accepting and absorbing the strengths of all parties. The essence of Chinese piano music culture can only be truly understood through harmony and acceptance of differences.

According to cultural anthropology, Chinese piano music, with its broad mind, has a great affinity for Western composition techniques and music culture, absorbs and transforms the Western piano music culture, and selectively embraces and accommodates the ideology and culture of different factions and nationalities, making it an organic part of the national piano culture community (Feng, 2022).

4.3 Chinese piano culture reflects the cultural metaphor of innovative transformation

Chinese traditional music culture is a profound of traditional Chinese musical culture, values and aesthetic thought. It is rooted in the fertile soil of the history and culture of various ethnic groups and epitomizes their historical culture, way of life, values and other modes of thinking and behavior. It is an inexhaustible source for music creation. The key to the innovative transformation of China's outstanding traditional cultural resources is to handle the relationship between heritage and innovation, tradition and modernity. As the saying goes, change leads to solution and solution leads to development. With a dialectical perspective, we should treat Chinese traditional music culture and foreign music culture correctly, and borrow the best elements of Western music culture based on inheriting the essence of Chinese traditional music culture. To strengthen cultural awareness and cultural identity, to inherit and explore the contemporary value of excellent Chinese traditional music culture, and to build cultural confidence, it is necessary to explore new paths of Chinese cultural development and cultural communication in the context of the new era (Adrian Tien, 2015).

The piano, as the "king of musical instruments", has a wide tonal range, and a bright, crisp, varied and expressive tone. In the first half of the 20th century, the Russian composer Alexander Tcherepnin held a competition to "solicit piano pieces with a Chinese style", which inaugurated the nationalization of piano music in China in modern times. This was an important step on the road of exploring the combination of Chinese and Western piano music in early China. As Tcherepnin says, Chinese composers must open up a path of innovative development for Chinese music...The more nationalized the works of Chinese composers are, the more they will be of world value" (Alexander & Sun, 2009).

Dai Baisheng has made a summary of the characteristics of the formation of the style of piano music composition in China. "China's nationalized piano composition has experienced the pursuit of national tones before 1949. In the 1950s, it quoted traditional tunes to create melodies with national tones. In the 1960s, it explored the nationalization of harmonies in the collection of piano adaptations of traditional music. In the 1970s, piano adaptations became the only way out of piano composition. After the 1980s, Chinese styles became more individual and diverse" (Dai, 2006).

The creative concept of uniting folk music elements with Western compositional techniques, combining Western polyphonic techniques with traditional Chinese tunings, melodies, and unique percussion rhythms, has resulted in many piano works with a fusion of Chinese and Western characteristics. It creates the piano context of Chinese style, integrates the traditional Chinese music creation techniques with the traditional Western functional harmony system, innovates in integration and develops in complementarity, which is an important way for the innovation and development of Chinese traditional music creation. It is not only an innovation in the content and form of piano music, but also a collision and interchange between Eastern aesthetic interests and Western structural styles. Chinese piano music has accumulated creative experience through the collision and interplay of Chinese and Western musical cultures, and has derived the creative mode and composition rule with Chinese style (Chen & Zhang, 2019).

The rapid development of China's economy since the reform and opening up has led to an increasingly strong demand for spiritual culture, and the "piano fever" that began in the early 1980s has led to the emergence of many outstanding piano-playing talents who have entered the international piano stage and won applause and honor for the country. This has provided an opportunity for the creative transformation and innovative development of China's excellent traditional music culture (Chen, 2015). Chinese piano music works not only embody the essence of traditional Chinese music culture, but also present it in an artistic expression that is pleasing to the people, which is in line with the aesthetic interest and aesthetic concept of the Chinese nation, and the aesthetic process of Chinese piano music can also evoke people's aesthetic imagination and rich aesthetic experience. In my view, this is a successful example of exploring the creative transformation of Chinese traditional music culture, led by the value of cultural confidence and the creation and performance of Chinese-style piano works.

Chinese piano culture profoundly embodies the contemporary and innovative characteristics of Chinese culture in the new era. In the process of the collision and fusion of the two musical cultures, Chinese piano culture has maintained its cultural self-awareness and cultural self-confidence, promoting the development of its own culture through exchanges and dialogue with the world's cultures, and making innovations on it. The piano music culture, as a highly distinctive cultural form, has been formed and developed over a long period, merging with traditional Chinese culture and forming a unique style of piano music culture. In recent years, the channels and scope of communication have gradually become various and extensive, especially the new media technology and communication channels. It can also promote the inheritance and innovation of excellent traditional music culture in an all-round, multi-field and multi-level way (Gao & Wu, 2022). Thus, it effectively promotes the overall spread and development of Chinese piano music culture, and Chinese piano music is bound to enter the world stage and stand in the forest of world music.

References

- Alexander, T. & Sun, H. (2009). Music in Modern China. *Music Research*, (01),103-109. [In Chinese: 齐尔品 & 孙海. (2009). 现代中国的音乐. 音乐研究 (01),103-109.]
- Chen, L. & Zhang, Q. (2019). The Historical Development of Chinese-styled Piano Music Creation. *Frontiers in Art Research*, 1 (3).
- Chen, L., & Zhang, Q. (2019). The Historical Development of Chinese-styled Piano Music Creation. *Frontiers in Art Research*, 1 (3).
- Chen, X. (2015). On the Cultural Identity and Social Function of the Piano in China. *Chinese Music*, 138 (02), 189-191+212. [In Chinese: 陈星. (2015). 论钢琴在中国的文化身份及社会功能. 中国音乐 (02),189-191+212. doi:10.13812/j.cnki.cn11-1379/j.2015.02.030.]
- Cheng D. (2021) The nationalization characteristics of Chinese Piano Music works. *International Journal of Frontiers in Sociology*, 3.0 (15.0).
- Dai, B. (2006). What is the “Chinese style” of piano music - A Study of Chinese Piano Music from a Cultural Perspective. *Musicology in China*, (8). [In Chinese: 代百生.何谓钢琴音乐的“中国风格”——从文化视角研究中国钢琴音乐[J]. 中国音乐学.2006 (8).]
- Feng, C. (2022). A Pioneer in the Study of Chinese Piano Art and Modern Musical Thought - Wei Tingge and the Study of 20th century Chinese Music History. *Musicology in China*, (01),12-16. [In Chinese: 冯长春. (2022). 中国钢琴艺术与近现代音乐思想研究的开拓者——魏廷格与 20 世纪中国音乐史研究. 中国音乐学 (01),12-16. doi:10.14113/j.cnki.cn11-1316/j.2022.01.004.]
- Gao, M. & Wu, Y. (2022). Creative Transformation and Innovative Development of Excellent Chinese Traditional Music Culture in the Context of Cultural Confidence. *Journal of Research on Education for Ethnic Minorities*, (06), 142-147. [In Chinese: 高曼曼 & 吴艳梅. (2022). 文化自信视域下中华优秀传统文化的创造性转化与创新性发展. 民族教育研究 (06),142-147. doi:10.15946/j.cnki.1001-7178.20230216.001.]
- He, Y. (2019). Exploring the Aesthetic Construction of Chinese Poetry and Music in Piano Performance from Two Poem Classics in the Tang Dynasty. *Musical Works*, (07), 84-90. [In Chinese: 何怡文. (2019). 从《唐人诗意两首》探究钢琴演奏的中国诗乐审美意境构造. 音乐创作 (07),84-90.]
- Ke, G. (2015). Exploration of Aesthetic Imagery in Piano Performance Art. *Chinese Music*, (04), 248-252. [In Chinese: 柯刚. (2015). 钢琴表演艺术中审美意象的探究. 中国音乐 (04), 248-252. doi:10.13812/j.cnki.cn11-1379/j.2015.04.055.]
- So-Jeong Park. (2019) Musical Metaphors In Chinese Aesthetiss. *Journal of Chinese Philosophy*, 2.
- Tien, A. (2015). The semantics of Chinese music. *The Semantics of Chinese Music*, 1-318.
- Xin, F. (1995). *300 Years of Piano Culture*. Shanghai:SDX Joint Publishing Company. [In Chinese: 辛丰年. (1995). 钢琴文化 300 年. 上海:三联书店出版社.]
- Ye, L. (2009). *Foundation of Aesthetics*. Beijing: Peking University Press.
- Zhang, X. (2018). The Value Orientation and Cultural Identity of Chinese Piano Music Culture. *Musical Works*, (11), 106-108. [In Chinese: 张璇. (2018). 中国钢琴音乐文化的价值取向与文化认同. 音乐创作 (11),106-108.]
- Zheng, Q. (2021) The Centennial Course of Chinese Piano Music. *Transactions on Comparative Education*, 3 (3).