
Research on Yellow River Theme Musical Works

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Abstract

The piano, the "king of musical gadgets," is a European invention that represents the pinnacle of Western musical culture. It has evolved into a comparatively full system of invention, performance, and instruction after hundreds of years of growth. The Yellow River's varying presence in various parts of northern China has influenced how the river is viewed and portrayed by the local people. It is evident from this procedure that many piano compositions possess the distinct flair and allure of traditional Chinese ideas, utilising Chinese folk music techniques and melodies with distinctive Chinese qualities. The piano and conventional concepts together showcase the distinct allure of Chinese music, which has a rich cultural history and aesthetic appeal. After reviewing a substantial body of information available, the researcher discovered that, despite the fact that there is a wide range of scholarship on musical implications of Chinese piano works, the majority of the articles only provide hazy definitions of musical connotations without providing any theoretical justification. Furthermore, the author finds it extremely disappointing that there haven't been any articles on the musical associations of Chinese piano music that speak that speak in terms of a concrete theoretical definition to date. This paper examines how the interpretations of the piano a concerto Yellow River have changed over time. It also creatively applies Валентина Николáевна Холóпова's theoretical framework of the three dimensions of musical connotation—the emotional, descriptive in nature, and symbolic—to help the reader better understand how musical connotation is expressed. This article's goals are to provide readers with a thorough understanding of and reflection on piano music works within traditional Chinese culture, as well as an exploration of their charm and uniqueness. It also aims to comprehend how traditional Chinese ideas are embodied in the composition of piano music, thereby highlighting the innovation and uniqueness of Chinese piano music creation and serving as a resource and source of support for the growth of Chinese piano music.

Keywords: Chinese Culture, Chinese Piano, Music Works, Western Musical Civilization, Symbolic Dimensions, Yellow River, Folk Music, Cultural Heritage, Traditional Thoughts, Uniqueness And Innovation, Music Creation, Development.

Introduction

Chinese piano music has been greatly influenced by Confucianism and Taoism, which emphasise the harmony between melody and worldly affairs and seek to unite heaven and humanity via music. Taoism and Confucianism have both had a big impact on the evolution of piano music in China. Other Confucian ideas are also reflected in Chinese piano music, like the necessity of tone, loudness balance, and rhythm stability when playing the instrument, as well as the harmony, [1], the point of equilibrium, and order of the "theology of the mean." Chinese piano music has been influenced by Taoism, which highlights the "rule by doing absolutely nothing at all" and promotes simplicity in all of its forms. In conclusion, Taoism and Confucianism have had a significant influence on the development of Chinese piano music, which has also been shaped by constant experimentation and inventiveness [1]. Traditional Chinese philosophy dictates that

piano music composed by musicians should follow the laws of nature in order to survive. During the performance, modifications should be made in accordance with these laws to satisfy the audience's desire for cultural and musical interpretation, thereby achieving spiritual parity between Chinese and Western music cultures. The single scale, linear thinking method of creativity has been superseded by the multitoned thinking approach of creative expression found in the piano, yet in actuality, the piano still uses linear thinking [2]. As a result, while performing, focus should also be placed on the melodies played, as this is a crucial aspect of expressing the qualities of piano compositions [2]. There are two different ways to think when making music: polyphonic thinking and linear thinking.

Drawing a line between two ideas or objects and relating them to one another is known as linear thinking. When writing music, one usually uses linear thinking to tackle problems in a certain manner and with logic. Polyphonic thinking considers multiple notes and various elements at once in order to produce a more complex musical framework. In the piano art achievement, polyphony idea surpasses the traditional monomeric manufacturing method. Due to the introduction of more notes and elements into the composition, the musical works have intricate frameworks and richer levels. There is an important connection between traditional Chinese philosophy and piano music compositions, [1, 2], which represent the development and continuation of national ancestral musical culture. Even if the method of creating music for the piano, which was based on linear thinking and a single scale system, has been superseded by artistic expression based on multitoned thought, the method nevertheless remains linear in practice. Traditional Chinese ideas are expressed by artists on the piano during the creative process. This is an expression of the Chinese people's long-standing musical thinking and aesthetic feelings. For the piano to genuinely flourish in China, traditional Chinese ideas and artistic meanings must be combined during its performance procedure [3].

Many north Chinese regions have shared the Yellow River as an ecological and socioeconomic component. Even though the river is considered iconic by the state, its varied presence across its lengthy course has influenced how local communities have viewed and portrayed it. Living near a river can have two different effects on a person's life: one can be more concrete, such as transportation or flood prevention, [2, 3], or more metaphorical, such as viewing the river as a culture or landmark. Everyday life in the area has been shaped by the experience and perception of the Yellow River, which is shared by people from all social classes. The purpose of this study is to investigate how the Yellow River's varied life experiences have influenced how it is portrayed visually in local gazetteers [3]. A rich archive of photographic and textual records of the Yellow River may be found in the extensive compilation of regional gazetteers created since the Southern Song. I found approximately 160 entries of graphic depictions of the Yellow River in surviving local gazetteers, mostly from the late Ming to the late Qing dynasties, using the Local Gazetteers Research Tools database. Images of the Yellow River are primarily found in prefectures and counties in the middle and lower parts of its river course, particularly in the modern provinces of Henan, Shandong, and Jiangsu, according to the geographical distribution of these sources Figure 1. Using these photos, it was then feasible to narrow down the selection of local gazetteers to those whose written narratives and accompanying images tell fascinating stories about the Yellow River [3].

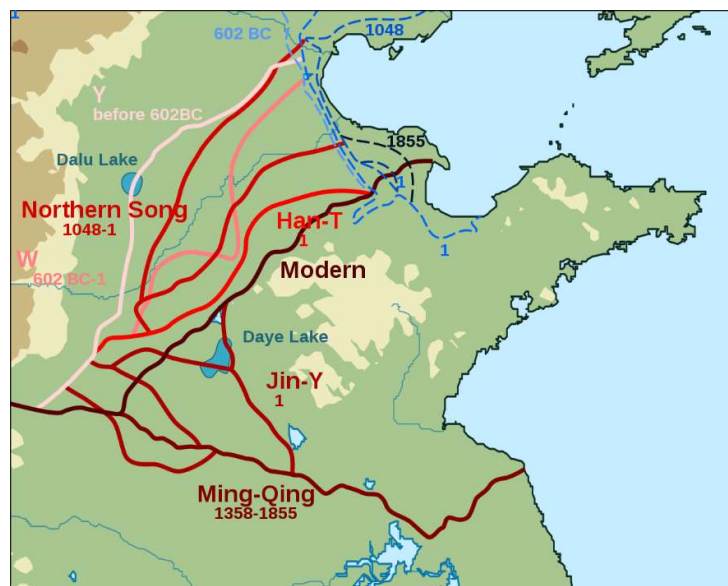


Fig. 1 The distribution of Yellow River images in regional gazetteers from the Ming to the Qing dynasties. [4].

Within the limitations of local gazetteers' material, which includes photographs of the Yellow River, those created in the early decades of the Qing dynasty in particular offer details on the river within a particular historical framework. In order to prepare an exhaustive record of the state, the Qing central authorities commissioned local governments to produce local gazetteers in the 1680s [4]. The resources created during that time offer a chance to investigate how distinctive local tales of the Yellow River were conveyed in a way common to gazetteer compilations [5].

Many dynasties, like the Northern Song, derived their financial, governmental, and military strength from the plain that surrounded Kaifeng, Henan, to the south of the river. The Song's domain was severely limited in the early 970s by outside rivals [4, 5]. The Yangzi valley's Wuyue and Southern Tang kingdoms continued to be autonomous from the Southern Song. The Sichuan region recently submitted to the Song, although it continued to actively participate in its governance. Shanxi remained under the control of the Northern Han state in north China, which joined forces with the Khitan and drove out the Song army invasion in 1069. The Song state had superior authority over Hebei, which was located across the Yellow River. However, its hundred-year-old independence tradition persisted, [5], and its regional warlords could readily turn against the Khitan in the northern regions. Over the Eurasian steppe, the nomadic Khitan developed their mighty empire, the Liao. Until 1127, [6], almost every year, their cavalry moved southward to pillage northern Hebei and continually threaten Chinese dynasties. Overall, this reveals one thing about the geographical landscape: by the early 970s, Henan was nearly the only territory that the Northern Song state had stable authority over, and the only region that the state relied on to get through its formative, challenging years [6, 7].

1.1 Early Jin Dynasty Geopolitical issues and the Yellow River

Originating in what is now northeast China, the semi-nomadic Jurchen people founded the Jin dynasty. It ended the Northern Song dynasty's reign over northern China in 1127 when it took control of Kaifeng, the administrative centre of the Northern Song. After fleeing to south China, some members of the Song royal family founded the Southern Song dynasty in the middle of the Yangtze valley. Alongside this political shift in north-western China, the Yellow River's surroundings drastically changed [8, 9]. A Song general gave orders in 1128 for his forces to breach a riverbank close to Kaifeng in order to cause a flood and stop the Jurchen cavalry's southern advance. Due to this artificial bank break, the river's northern flow in Hebei completely changed into Henan, causing a southbound flood. Its water made two routes to pierce the Henan soil, one eastward and one southward [8]. There is little information regarding the river between 1128 and 1140. The seesaw conflicts between the Southern Song and the Jin in Henan, where the river's two streams were situated, are most likely the cause of this scarcity. It makes perfect sense that both states chose to overlook any river issues and refrained from allocating funds to address them. Henan, the centre of the Northern Song era, was now the site of both the Yellow River's inundation and the battleground for the forces of the Song and Jin. This state of affairs persisted until the two states' war was terminated and their geographical partition was affirmed by a peace treaty. The Jin now controlled Henan, including the lower Yellow River drainage region. From that point on, the Jin state became aware of, documented, and addressed the flooding issues associated with the Yellow River [9].

1.2 Shifting Views on the Yellow River and Politics

At the expense of Henan's misery and the lives of its inhabitants, the Jin state attempted to preserve the unique physical environment. However, as the geopolitical demands of the state changed due to political upheaval, [8], a re-evaluation of the Yellow River's significance—both its benefits and drawbacks—as well as the call for the creation of a new physical environment quickly followed. The Mongolians flourished on the Mongolian Steppe starting in the early 13th century and advanced southward into Jin territory [9]. The Mongols were aggressive and ambitious, in contrast to the militarily feeble Chinese rule in the south; in a few of years, they had taken control of present-day Beijing, the capital of the Jin, as well as a sizable chunk of Hebei. The Jin court fled Hebei in 1214, [9, 10], travelled across the Yellow River, and established themselves in Kaifeng, Henan. This city served as the former headquarters of the Northern Song, the forerunner to the Jin, and was only 80 miles south of the Yellow River.

Despite the fact that piano performing creativity is a global issue, insufficient research has been done in China on the subject. When teaching the piano, [11], instructors should use their own expertise and experience to help pupils develop their creative potential. Instead than teaching different genres of music in typical music classes, independence could be encouraged in musical performance. Chinese piano art has been developing primarily in the direction of the purposeful use of knowledge and abilities in piano teaching, thanks to a thorough understanding of the teaching of music [12]. The purpose of the courses offered in music schools around the country is to improve the effectiveness of learning activities

by learning about and comprehending the themes of musical text perception and the extent to which internal potential for increasing piano functionality is being utilised [12, 13].

- **Yellow River has four movements:** There are a lot of expressive, symbolic, and psychological components in each movement including the prelude, song of the yellow river boaters, ode to the yellow water, the yellow river in wrath, and safeguard the yellow river. Using Yellow River as its beginning point, the chemical structure of Yellow River combines other song elements such as The Internationale, East is Red, who was, and The March of the Individuals who volunteers to create a superb piece of Chinese archaeological music [13]. Western instruments such the cello, violin, and piano are blended with traditional Chinese folk music elements like bamboo flute and the boatman's horn. The only way to truly understand the meaning of music is to enter the realm of "perceiving everything profound in that"—a deeper experience of the artwork. However, one thing is certain: musical inference is abstract and existing only in human sight, experience, and thought. Scholars have not yet offered a comprehensive explanation for musical implication [13, 14]. Connotation, sometimes referred to as spiritual connotation, characterises both the subject's emotional experience and interior spiritual accumulation. It combines their knowledge, culture, moral and ethical growth, and life experiences. Connotation can be divided into two basic categories: depth and breadth. These categories combine their sensuous experiences with their logical reasoning processes [14, 15].

The 21st century has seen tremendous advancements in Chinese piano music. The following indications show how much Chinese piano music has developed in the twenty-first century: First of all, there is an abundance and variety of musical works, from recently written contemporary music to arrangements of beloved classics [15]. The piano composition skilfully incorporates Chinese folk tunes and other classic songs, highlighting the unique charm of Chinese music. Second, as the quality of music instruction increases, more and more families begin to prioritise their children's musical development, and the piano becomes the most popular equipment.

Chinese pianists are starting to look at cross-border collaboration with artists in many genres, such as dance, theatre, computers music, and other disciplines, in order to compose music. Chinese classical piano music has been revitalised by this cross-border connection, which has given it fresh creative ideas and expressive avenues [16]. It has become more and more well-liked in China, enhancing people's lives and fostering the development of Chinese music instruction, the music industry, and related fields. The piano can be used to create beautiful music, but it can also help Chinese people integrate into society, which will improve their social status, provide them more opportunities, and give them more freedom and creativity in their line of work. In conclusion, picking up the piano has opened up new doors for me in terms of success and happiness in life.

The nationalisation and diversification trend is seen in the composition of piano music. The following categories are where the nationalisation and diversity tendency in piano music composition are most noticeable:

- 1) **The incorporation of national elements:** Chinese pianists incorporate elements of their country into their pieces to give them a more authentically Chinese flavour [15, 16].
- 2) **Creative techniques for combining multiple components:** Chinese pianists have developed a unique style by fusing aspects of traditional Chinese music with Western modern music, such as jazz and rock.
- 3) **A variety of musical genres:** Chinese piano music is becoming more and more innovative and avant-garde, combining romantic and classical elements with the beauty and expressive power of the earlier.

Chinese national music has been absorbed by Western modern composers, who have used it as inspiration to produce a wide range of new compositions with distinctively Chinese qualities. As a result, there is now a focus on novel approaches, timbres, and other factors [16]. The author has blended traditional timbre and functions with folk hues to give this piano a distinctively national character.

Many piano compositions with traditional Chinese ideology features have been developed through the efforts of multiple generations, and their original distinctive piano works developed. A new generation of performers will undoubtedly take on the duty of localising national music culture, particularly as it relates to the piano, as the needs of the public grow with the turn of the century. Chinese folk music serve as the foundation for most Chinese musicians. Since they were young children, they have been inspired by traditional Chinese ideas, thus it seems sense that they love their own national music [16]. Below is a quick summary of the influence of traditional Chinese philosophy on research goals,

the significance of study, and the challenges facing research on piano performing music technique. Understanding how traditional Chinese ideas are portrayed in piano music composition and how these concepts are interwoven into the writing and performance of piano music is the main goal of this study project [17], showcasing the creativity and uniqueness of Chinese music for piano.

1.3 How traditional Chinese ideas have influenced piano compositions

The list of well-known Chinese pianists that follows shows how traditional Chinese music has influenced individuals:

- 1) At the moment, one of the most prominent and busy Chinese pianists on the international music scene is Kong Xiangdong. His approach is greatly influenced by traditional Chinese music, which places a significant emphasis on "harmonious" playing and considers the expression of emotion as well as the flow of the song. His compositions and playing technique are unique, [17, 18], capturing the unique charm of Chinese piano music by merging components of traditional Chinese culture with modern piano music.
- 2) One of the youngest piano maestros in the world, Lang Lang, performs with a great deal of fervour and passion. Despite its diversity, his body of work has garnered a lot of attention, particularly when traditional Chinese musical components are incorporated. When he played *The Moon over a Fountain*, he expertly conveyed the emotions and deep meaning of traditional Chinese music. To varying degrees, these pianists have been influenced by traditional Chinese music. Chinese piano music has gained more recognition and attention abroad because it uses traditional Chinese musical elements in its arrangements and performing methods [18].

1.3.1 Importance of fusing piano pieces with ancient Chinese ideas

The goal of spreading Chinese culture can be accomplished by combining traditional Chinese ideas with innovative piano creation to increase listeners' comprehension of Chinese culture and pique their interest in it. The inheritance of traditional Chinese philosophy has been greatly impacted by the quickening pace of Western civilization's assimilation into China, which coincides with the rapid progress of the process of economic integration worldwide. This issue may be essentially resolved, public awareness of traditional Chinese thought and piano invention raised, and traditional Chinese philosophy itself become more and more popular by combining it with piano creation. The effectiveness of piano artistic creativity can be increased by fusing classical ideas with creative expression [17, 18]. Since its introduction, the piano has grown and changed in China. Chinese piano music is distinctive to China because traditional Chinese concepts have been deeply embedded in its practical design, leading to a strong traditional branding in Chinese piano art and culture. Traditional Chinese concepts can be found in the *Plum Blossom Melody Play Three Times*, *First Sonata*, *Mountain Spring*, *Five Yunnan Folk Songs*, and other exceptional piano pieces from China up to this moment.

I. CLASSICAL CHINESE CONSIDERATION OF THE PIANO PERFORMANCE STYLE

Rhythm, timbre, imaginative imagination, and charm have been accepted as subtitles for the study of the traditional Chinese piano playing style, primarily because these qualities are particularly essential and essential while performing traditional Chinese music.

- 1) **Rhythm:** Unlike other musical genres from other countries or regions, traditional Chinese music strongly emphasises rhythm. Consequently, one can better understand and convey the rhythm and beauty of Chinese music by mastering the rhythmic elements of the traditional Chinese piano playing technique [18]. Chinese piano players typically draw inspiration from theatre, therefore their rhythms are somewhat free. Avoid dancing stiffly and mechanically to the score's dead beat by being aware of the rhythm's expansion and flexibility as you perform it. For example, the approach and opening passages of *The North Wind Blows* are all executed in a loose board style. Through their understanding of the song, the performer can depict the sight of a lot of snow drifting in the New Year by using strong, precise rhythms as the foundation and imitating the flute's tone [18, 19].
- 2) **Timbre:** The distinctive sound of traditional Chinese music is brimming with subtlety and expressive emotion. A vital component of teaching traditional Chinese piano playing is how to mimic and express the tone of typical Chinese instruments, as well as how to use various tones to convey the mood and creative ideas of Chinese music. In Chinese classical music, tone is an essential element that significantly impacts a composition's attraction. "India has the world's strongest melody, [19], Africa has the the globe's most advanced rhythm, and Chinese has the world's most developed timbre," a musician from the United States once complained. Because Chinese piano works are mostly based on Chinese folk musical compositions, each piece of equipment has a unique timbre.

These include the crisp, clean timbre of the flute, and the melancholic beauty of the Xiao, and the gentle, steady tone of the pipa. The tones of these instruments are different. Because of this, playing the Chinese piano requires developing your strength and quickness as well as your ability to emulate the tone of these instruments with your fingertips [19, 20].

- 3) **Acknowledging the creative notion:** Music that is traditional aims to bring people and the natural environment into harmony by fusing music and nature. It also considers how music is artistically conceived and emotionally expressed. Another crucial component of mastering traditional Chinese piano playing technique is learning how to portray the imaginative notion and feeling of traditional Chinese music through a piano performance. This will enable the listener to really enjoy the song's distinct charm.

To sum up, rhythm, timbre, and creative idea were chosen as the subtitles because they are essential to understanding traditional Chinese piano playing technique and are especially relevant and significant while performing traditional Chinese music [20]. By closely examining and analysing these elements, one can completely grasp the unique charm and beauty of Chinese piano music [21, 20].

4) Grasping Artistic Conception and Charm

According to Lu Shiyong, in the Ming Dynasty, "one lives if there is rhyme, and one dies if there does not exist rhyme." One is considered exquisite if it rhymes, and vulgar if it doesn't. One is loud if rhymes are present, and one is deep if not. One is far away if rhymes exist, and one is partial if rhyming do not. Chinese music is centred on "rhyme," and singing is a creative activity for the Chinese people. In Western culture, "beauty" is a synonym for "rhyme." As a result, mastering the concepts of aesthetic conception and beauty as well as creating the union of spirit, form, meaning, and sound are crucial while performing Chinese piano compositions. The rhythm and fluctuation of the melody, the penetration and flow of qi, and the creation of a natural and smooth flow must all be taken into consideration after the primary creative idea of the piano works has been thoroughly grasped [21, 22]. The characteristics of a creative concept include spontaneity and freestyle brushstrokes, according to classical Chinese philosophy. By creating and presenting creative vision to convey the audience the artistic notion to be supplied by music, it may not only express the aesthetic attractiveness inherent in traditional Chinese philosophical thought, but also deeply impart the ideological significance of traditional Chinese thought. A unique domain of traditional Chinese ideas is created by the emphasis on inner serenity and the integration of personal psychology in traditional Chinese art and music.

Creative conception is a crucial aspect of piano playing [22, 23]. The combination of emotion and scenery is stressed in this work, which highlights the high standard of creative aesthetics that Chinese painters have achieved during the long term of artistic history. The musician may freely employ the piano works during the performance to create a good artistic development, which will help the audience better understand and experience the beauty of culture and the arts that comprise the piano is effective and enhance the overall innovative charm of a piano performance [23].

1.1 Classical Chinese ideas for the composition of piano performances

(1) The themes of piano pieces are more varied when influenced by traditional Chinese philosophy

The substance of keyboard compositions is mostly influenced by ethnic aesthetic concerns and traditional Chinese thought processes. Many well-known works in China incorporate traditional Chinese ideas. Examples of these include the folk song-themed Liuyang River, the ethnic musical instrument-themed Colourful Clouds Chasing the Moon, and the folk song-and dance-themed Golden Snake Dance [23]. Traditional Chinese philosophy has also inspired piano technique. Similar to how the Pastoral Song is played, the most popular mode to utilise on the piano is a fourth or fifth degree mode. Moreover, the timbre and string variations create an air of nothingness, which makes the fusion of piano music with traditional Chinese music seamless. Early Chinese pianists continued to experiment with harmony in their compositions, resulting in musical styles that were distinctly nationalistic while maintaining the original harmonic effects [23, 24]. The influence of traditional Chinese philosophy on the development of the piano is particularly evident when considering melody, which is a crucial aspect of musical expression. People might experience something different and feel as though they are a part of it when traditional Chinese ideas is incorporated into it [23, 24].

(2) Making piano compositions more national by incorporating traditional Chinese ideas

Since the founding of the "March for Peace" a few years ago, exceptional Chinese pianists have explored the piano in great detail while adding traditional Chinese ideas. This has inspired pianists to compose more piano music. By using it in the composition of piano works, one may not only raise the calibre of the works but also successfully encourage the

piano's localization and traditional Chinese ideas, which will accelerate the piano's development. Countries are in high demand for a wide range of industries in today's society, and people's expectations for talent quality as a whole are rising [24, 25]. This establishes that the goal of education should be to increase the number of talented individuals in society. To raise students' musical proficiency with ancient Chinese ideas, piano teachers must incorporate these ideas into their lessons, pique students' artistic curiosity, and foster an imaginative attitude. Students should feel more a part of the culture by fusing traditional Chinese ideas with piano performance, which will boost their cultural self-confidence.

(3) The fundamental meaning of Yellow River

The three aspects of musical connotation, as proposed by Болóпова, are a significant and innovative theory that connects the substance of music with the phenomenon of music. Using Болóпова's idea of the three dimensions of musical connotation as a framework for analysis [24]. Yellow River is a groundbreaking examination of musical connotations analysis in the field of Chinese piano music. Based on the well-known Chinese chorus suite Yellow River Cantata, The Yellow River represents the treacherous Yellow River landscape with its waves, reefs, and waterfall as the the background; [25] the protagonists are the kind and industrious Yellow River boatmen who rise to the occasion; the social the background shows the suffering of the Chinese people during the war invasion; and the composition's main theme is the courageous resistance of the Chinese children.

(4) Historical context of the Yellow River's constitution

Yellow River Cantata, a well-known anti-war song composed in 1939, is where the idea for the Yellow River first emerged. Yin Chengzong and six other musicians turned the tune into a piano symphony in 1969 [26]. Since China was the main Eastern theatre of World War II, the Chinese people suffered from 1937 to 1949 as a result of the invasion's damage. As the nation fought a brutal battle against the invasion, musicians—among them, the creators of the Yellow River Cantata, Guang Wei Ran and Xian Xinghai—picked up their musical instruments and launched a patriotic campaign to rescue the homeland. They could express their feelings most effectively in this fashion [26]. The piano concerto and the Yellow River Cantata have comparable musical connotations because of their descriptive and symbolic qualities. But the different contexts and eras in which the music was composed changed its emotional meaning, and it has developed more throughout time.

1.1.1 Yellow River's music content's three places

- **Yellow River's Expression of emotions**

One can experience a unique and intense emotionality at Yellow River, where the music is primarily emotional. The following terms are employed in the realm of emotionality and can be analysed in relation to Yellow River's embodiment of emotion: "emotion," "feeling," "experience," and "mood." The Prelude: Song of the Yellow River appears in the opening movement. Boatmen, the main piano melody is played, and the boatman's horn sings in unison with the string orchestra, portraying the audience with a scene of the boaters fighting against the raging waves; the labour bugle's powerful rhythms convey the boatmen's courageous and spirited mood as well as their spirit of unity and perseverance; [26, 27]. Despite the fact that the piece contains no words, the ideal fusion of piano and orchestra effortlessly reveals the work's passion, and despite the difficulties, a spirit of tenacity is conveyed [27].

- **Yellow River's expressive depiction**

The depictive nature of music is the clear manifestation of the musical mood in the languages structure of the piece, mainly in the shaping of the musicals image and the conveying of emotion, whereas the abstract personality of the musical instrumentation represents objects and allows more room for imagination [27]. Yellow River uses musical rhetorical components in a "depictive" way in their compositions [28, 29]. The first movement, The Yellow River Boatmen's Prelude, is a rondo sonata in the key of D. The trumpet and violin together gently blend the rhythms and melodies of the Yellow River boatman's work into a brief, strong tune in the key of "re fa la". The woodwinds and drums create the sound of thunder at the opening of the A section by utilising upward and downward chromaticism [30]. The melody "paddle, paddle" plays in the key of re fa la, conjuring up images of the Yellow River boatmen fighting to survive against the frightening waves [30, 31].

- **Symbolism in Yellow River**

Among the aspects of musical content is symbolism. Generally speaking, symbolism is the use of a particular object to express a certain idea [31, 32]. It could be an image, sound, feeling, atmosphere, etc. For instance, the "diminished fifth" (parrhesia) in Monteverdi's the Coronation of Poppea is used to signify "misfortune," the "diminished fourth" (parrhesia) to signify "you are forgotten," some "leaning" patterns to signify "lightning," etc. The use of symbolism in music has increased to an unprecedented degree in the 20th century, [32, 33], and musicians now argue that music has a deeper and more meaningful meaning because such pieces resonate more deeply. In Yellow River, symbolism is also employed in an extremely complex manner, as evidenced by the various movements. In the Prologue:

"Song of the Yellow River Boaters," the last D part, returns to the song's original speed with a forceful piano scrape to depict people's bravery and perseverance in the face of adversity. The scene returns to the fierce battle between the boatswain and the turbulent waves and dangerous sandy beaches, moving from strong to weak and from close to distant.

The grand finale of Ode to the Yellow River is portrayed by the brass playing the March of the Volunteers' motive and piano's forceful chords. Additionally, [33, 34], there is a sense of remaining work because the concerto is handled as a concluding complement. It represents the awakening of the people's national awareness and the position of the Chinese people in the East of the globe. The extended flute theme melody in The Yellow River in Wrath conveys a mood of simplicity, unpretentiousness, and relaxation, [34], signifying the straightforward and benevolent nature of the working class on both sides of the Yellow River. A low, tense, and oppressive musical atmosphere is created by the piano's fast chordal triplet playing and the string section's massive vibrato concerto. This suggests that the people are about to revolt and that they are suffering from unprecedented humiliation and oppression as a result of the war.

1.1.2 The use of traditional Chinese ideas into piano compositions

Traditional musical features, such as melody, harmony, piercing traditional music structure, and traditional rhythmic of the title, were chosen in order to accurately portray the ancient Chinese ideas expressed in the piano music works [35]. These are the best ways to include traditional Chinese concepts in piano pieces.

- 1) **Language in traditional musical forms infiltration:** Traditional Chinese music has a unique rhythm [36]. One crucial aspect of researching how ancient Chinese ideas have permeated piano compositions is figuring out how to apply these elements in the pieces.
- 2) **The influence of conventional music:** Traditional Chinese music has a lovely tune with a wide range of emotions. Exploring the penetration of traditional Chinese notions in piano works of music requires an understanding of how to use traditional melodic parts to create Chinese-inspired piano compositions.
- 3) **The infiltration of traditional harmony:** The main question with the introduction of traditional Chinese music pieces into piano compositions is how to portray the harmony and neutral harmony qualities of traditional Chinese music [36, 37].
- 4) **Infiltration of the framework of traditional music:** Traditional Chinese music has a distinct structure. A key component of studying the incorporation of traditional Chinese philosophy into piano music compositions is figuring out how to include these structural elements into the tunes. Chinese piano music is distinct and inventive, as demonstrated by close examination and study of the traditional musical structure.
- 5) **Permeation of traditional rhythms:** Traditional Chinese music has a very lively rhythm. Determining how to incorporate these features into the compositions is a crucial aspect of studying the influence of ancient Chinese philosophy on piano music [36]. Chinese piano music is renowned for its gracefulness, distinct rhythm, and comprehension of traditional rhythms [37].

In conclusion, traditional melody penetration, traditional rhythm infiltration, traditional music structure, and traditional language penetration should be the main areas of study for this title [37]. These features can effectively convey the ancient Chinese philosophy represented in the piano compositions, facilitating comprehension and showcasing the creativity and originality of Chinese piano music.

- (1) **The invasion of traditional music language:** Chinese piano works, especially those influenced by folk music, often use a range of timbre, rhythm, and melody elements to portray the unique national language tones of the genre [37, 38]. Both formal and content language are incorporated from the perspective of music language. When

Chinese piano music is able to capture the spirit and appeal of the genre in both its creation and performance processes, it can more effectively connect and resonate with its local audience [38]. This indicates that even if Chinese piano compositions use the piano as their main instrument, these works nevertheless need to follow the basic principles and theories of piano music composition.

- (2) **Conventional tunes infiltrating:** Melody, a basic element of musical compositions, helps to better convey the uniqueness and features of each work by uniting the organised and rhythmic building blocks composed by pianists. The way that melodies are created in musical compositions with different cultural backgrounds varies greatly. Since the piano was initially introduced to China, the unique musical culture of that nation has gradually permeated the piano's design and became audible in the songs [39]. Yellow River is one song that exemplifies a strong national characteristic; it has a fantastic sense of rhythm. Chinese piano works also have a distinct national melodic colour due to the influence of national scales and modes, folk song melodies, and traditional instrumental music melodies [40]. As soon as the song starts, the listener is captivated by its rich oriental charm [41, 42].
- (3) **Traditional harmony penetration:** The way the voice parts are arranged, how the music is structured, how colour is expressed, and how the piece is expressed all depend on the piano's harmony. It's also the simplest method of using the piano to express oneself [42, 43]. Richer, more energetic, and more contagious music can be created with a well-structured melody. Pianists place a high emphasis on incorporating elements of national artistic identity into new piano designs, such as The Cowherd's Flute, summer's Thunderstorm, autumn's Filed, and Unadorned Antiquity [43, 44]. Chinese piano harmony is the outcome of pianists who have included native musical instruments and chords, gone beyond the constraints of Western harmonic structure, and created a contemporary harmony that is inclusive and varied.
- (4) **Conventional music infiltration:** The long process of establishing musical art has led to the development of Chinese folk music. They incorporate the long-standing aesthetic ideas and innovative thinking of the Chinese people while expressing the creative habits of Chinese music in the form architecture [45]. Some of its main structural forms are a segment multi-segment body, a convoluted body, a coupler body, and a plate cavity body. The fusion of traditional Chinese musical forms with aesthetic notions, as shown in pieces like "Xi Yang Xiao Gu," which combines the Chinese style of repetitions and epilogue, offers a fresh perspective on the creation of piano music.
- (5) **Conventional rhythmic infiltration:** Compared to Western rhythms, traditional Chinese musical rhythms place greater emphasis on the organic, elastic beat; in some traditional plays, maintaining rhythm is even more difficult [44, 45]. The use of traditional rhythms broadens the emotional expressiveness of the piano within unpredictable rhythms, improving the flexibility of piano rhythms in Chinese piano compositions. This provides a creative experience suitable for the development of Chinese piano music aesthetics and a more flexible and diverse creative space for the nationalised piano output. Three phases show how Chinese piano design has been influenced by traditional music culture. The first is the infiltration of notions, which use theatre to convey ideological themes and China's own cultural implications.

These conditions call for not just the redistribution of valuable and scarce resources but also the redistribution of disasters and their damages. The process of these redistributions is determined by power. In the opposite way, calamities were directed across space and across social strata, as demonstrated by the hydraulic policies and works of the Song and Jin dynasties, which demonstrate how few resources were channelled from one location to another. So, in a generalised unpleasant and trying scenario where everyone is meant to suffer a little, we actually witness some benefiting from the losses of others [45]. Amartya Sen's studies of famine and famine aid appears to be a useful lens through which to interpret the political history of the Yellow River.

II. CONCLUSION

Gaining a deeper understanding of the Chinese piano's musical expression is crucial for improving comprehension. Traditional Chinese thought has a big influence on piano artistry's inventiveness. It has a huge influence on the theme, style, mode, harmony, and rhythm of piano works, producing a number of exceptional composers and performers. Chinese piano has been promoted internationally to help spread Chinese piano culture in other countries, with the goal of better inheriting and developing traditional Chinese concepts through piano art that includes these principles. Together, the piano and ancient Chinese philosophy have helped to close the divide between East and West by advancing piano music to a completely unique level. This is a promotion of traditional Chinese thought as well as a deeper development of Chinese piano art. There is evidence that the way piano music is created and performed has been influenced by ancient Chinese philosophy. The interplay between humans and the natural world, harmony, balance, and introspection are all highly

valued concepts in traditional Chinese philosophy. These concepts influence a pianist's compositional style and mind-set while they play the piano. A contemplative mind-set could have an impact on one's piano playing since ancient Chinese philosophy emphasises balance in performance. Instead of focusing solely on technical proficiency, musicians might explore the meaning of the piece by observing the subtleties and emotions in the musical performance.

In summary, *Yellow River* is a superb musical composition possessing profound emotional, descriptive, and symbolic significance. In an emotional sense, this is accomplished by combining the distinctive tones of each instrument with the morphological aspects of the music to foster in listeners an empathy for "emotions," "feelings," "experiences," and "moods." In terms of depiction, it heavily relies on musical rhetoric and emphasises inheriting the national and architectural features of traditional Chinese music of Qi, Cheng, Zhuan, and He (beginning, carrying, turning, and closing) to depict the musical image; in terms of symbolism, it emphasises the spiritual and psychological significance of the *Yellow River*, and the music concentrates on expressing the revolutionary and romantic through extremely high performance techniques. All of these themes are highlighted simultaneously in the music.

III. REFERENCES

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