



Analyzing the Development of Chinese Piano Preludes from 24 Piano Preludes by Liao Shengjing

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Abstract

Piano is known as the “king of musical instruments”, originated in Europe, but for the Chinese music industry, its development is still a long way to go, the reason is that the development of Western piano music has long been over the centuries, formed a deep-rooted system of music creation belonging to their own style, in the world of piano art development stage has occupied an undeniably dominant position in the development of piano, undeniably dominant position in the world piano art development stage. This Research Article to study the Objective of this paper is to study: 1. Through what period of time did Chinese piano music in the 20th century reach its present achievements? 2. Whether during the development period, the excellent achievements of the western countries in piano and the traditional cultural factors of China have been blended together; 3. How to adhere to the Chinese national traditional music characteristics and style in the creation. In this work, the composer highlights the use of “comprehensive” technology through the content of traditional folk tunes, folk music materials, imitation of traditional Chinese instruments, Chinese piano art under the Western prelude genre, and the innovative development of the Chinese piano prelude genre, which is not only confined to the combination of Chinese folk tunes and Western techniques, but also the mutual integration and penetration of Chinese folk music thinking and Western techniques, in which this work focuses on the vivid vitality and unlimited innovative space of comprehensive theory and technology, opening up a practical and feasible way for us.



Keywords: Liao Shengjing Piano Preludes, Western Piano Preludes, Chinese National Characteristics, Musical Style

Introductions

This study focuses on literature analysis and research, through the analysis and summarization of the composer, creative background, cultural background, genre and other aspects of Liao Shengjing's "Twenty-four Preludes for Piano", the author explores and summarizes the style of the work, Cai, Q. (2021). The artistic characteristics and creative ideas expressed in the study, and makes a comparative analysis of the existing works of similar genres and themes in the West, in order to conclude a better understanding of the ideas contained in this work and the musical image set up. Summarize the conclusions to better understand the ideas and musical images contained in the work, and better express the connotation and spirit of national culture in the composer's work. Li, M. (2021).

1. Collect articles and dissertation materials related to Western piano preludes, Chinese piano preludes, and 24 preludes by Liao Shengjing, and enter into an in-depth and clear understanding of them.

2. Analyze the development of preludes, Western piano preludes and Chinese piano preludes, and study them carefully together with your thesis in order to clarify the focus of your thesis writing and to gain some persuasive professional theoretical knowledge related to your thesis.

3. Knowing some composers and works related to the dissertation, which can be argued in the dissertation, and doing some research and analysis on their compositional styles and period and cultural backgrounds.

4. Explore the trend of the development of piano preludes in contemporary society by combining the spirit and flavor of the times.

Research Objectives

First of all, the purpose of this paper is to analyze and summarize the composers,



compositional background and cultural background of Liao Shengjing's 24 piano preludes in order to draw out and organize and summarize the compositional styles and characteristics of the development process of Chinese piano preludes. This paper also analyzes the interrelationship and developmental inheritance between Chinese piano preludes and Western piano preludes, as well as the exploration value of preludes in Chinese traditional folk music.

Secondly, from the perspective of objective and subjective factors, it analyzes the influence of changes in social background, history and culture, and development of artistic style on Chinese traditional folk music that the piano has experienced after its introduction to China. The influence of the development of Liao Shengjing's 24 piano preludes on the development of Chinese piano art is analyzed.

Thirdly, analyze the cultural inheritance and development of Liao Shengjing's 24 piano preludes, and draw on their creative features and styles to combine with contemporary society and culture for common progress and development.

Fourth, to analyze the cultural output of Liao Shengjing's 24 piano preludes, and to draw on the artistic characteristics of Western preludes, to integrate and develop Chinese and Western cultures and innovate, and to inject the content of traditional folk music into the development of Chinese piano art.

Literature Review

Prelude is a musical genre that originated in European folklore as an instrumental introduction before the suite, the opening music improvised by the accompanying instruments before the start of the singing, which gradually evolved into an art form, and the short, improvisational nature is the original characteristics of the prelude.

The development process of the Western prelude

The performance of the prelude can be traced back to the 15th and 16th centuries, Preludes were also used in operas during the Baroque period as a substitute for overtures, with a free form, generally taken from the music of the play, and used before the main scene. In the 17th



century, publishers would issue preludes as advertisements before publishing the sheet music. Music giants such as Johann Sebastian Bach inherited and developed this genre, linking the prelude with the fugue, suite, chorus and other sets of appearances, thus making it a “legitimate” status. The preludes of this period were still generally characterized by the introduction and improvisation, and in the 18th century Bach combined the improvisatory passages and the well-structured fugue into a complete artistic structure, which led to the emergence of a new form of suite, of which the “Piano Pieces in Mean Time” is a product.

With the advent of the Classical period, people became more rational about music, and composers had their own formulaic methods for composing different genres, and the prelude genre lost its improvisation under such constraints.

At the beginning of the 19th century, during the Romantic period, the prelude returned to the “stage” of music and underwent a major transformation. The preludes of this period are divided into two creation states, one is the inheritance of Bach's prelude “introduction” role in the creation, and the other is not attached to any music before the composition, has gradually developed into an independent piano sketches. The pinnacle of the preludes of this period is the Twenty-four Preludes composed by Chopin, whose preludes have a unique significance and have been inherited and imitated by later generations. After Chopin, his direct successors were the Russian composer Scriabin at the end of the 19th century, as well as his contemporary Rachmaninoff, and Debussy's Twenty-Four Preludes for Piano, which is the most representative work of this period. Jiang, V. (2021).

The Development of Chinese Piano and Preludes

In 1917, Chinese piano works were created by Zhao Yuanren and Xiao Youmei. After more than a hundred years of study and exploration, composers have continuously explored the development and creation of nationalized Chinese piano music, striving to compose and perform works that truly belong to the Chinese national culture. The 20th century Chinese piano school can be divided into the following four stages: exploration, development, maturity, and leap forward. In the 1980s, the creation of Chinese piano school music works developed



to an unprecedented height in an unprecedented state, and the composers began to try and innovate for the diversified piano music and its new styles, for example, to penetrate the Chinese national tuning and scale system into the new compositional techniques, so as to abandon the traditional layout characteristics of the composition, and to innovatively explore a new set of music that belongs to a set of traditional piano music, with the Chinese style and the diversified national characteristics of China. Mr. Liao Shengjing's "Theory of Horizontal Synthesis of Chinese Pentatonic Modes with Dominant Tones" is one of the practical theoretical achievements on the way of this exploration. (Chen, M. (1959); Qiao, J. (2022).

Since the birth of Chinese new music in the first half of the 20th century, the Chinese composition and theory circles have begun the historical process of systematic introduction and introduction of Western polyphonic music theory. Wang, G. (1933). For exploring the polyphonic factors and expression forms in traditional Chinese music on the basis of borrowing and applying traditional Western techniques, counterpoint, thinking, canon, etc., and combining the two in order to develop the theory of polyphonic music in China, it has always been an important academic purpose and goal of the research community of Chinese composition and compositional technology theory, and in the continuous advancement and development of this goal, such as Huang Zi, Ding Shande, He Luting, Chen Tianhe, Wang Lisan, Wang Lixan, Chen Tianhe, and He Luding, the research community of Chinese composition and compositional theory has been working hard to develop the theory of polyphonic music in China, Chen Tianhe, Wang Lisan, Chu Wanghua, Liao Shengjing, and other composers, to Chinese piano music, especially the development of the genre of piano prelude music has a contribution that can not be ignored, such as Ding Shande, "Four Small Preludes and Fugues"; Chu Wanghua, "Preludes Six"; Du Ningwu, "Twenty-four Piano Preludes"; Yao Henglu, "Five Piano Preludes and Fugues," and so on, are all in the prelude genre of the piano art in China. have left a colorful mark on the genre of Chinese piano art preludes, and there are countless researches about them. Ge, S. (2022)



24 Piano Preludes by Liao Shengjing

In the development of modern piano art in China, the composers who wrote the prelude and fugue as a suite include Wang Lisan, Ding Shande, Chen Mingzhi, etc., and those who composed the prelude as an independent genre include Chu Wanghua, Ma Jianping, Guo Wenjing, etc. However, the preludes which were composed with the theory of horizontal synthesis of twenty-four kinds of Chinese pentatonic modes with the dominant, and with the twenty-four festive seasons as a subject matter are unique in that the Twenty-four Preludes for Piano by Mr. Liao Shengjing is one of the most important preludes for piano. Mr. Liao Shengjing's "Twenty-four Preludes for Piano" is the only one of its kind. Liao, S. (2002).

After reading Mr. Liao Shengjing's article carefully, we can conclude that his piano prelude composition is a practice of the new theory "Chinese pentatonic modulation with the same dominant transverse synthesis theory", and the main purpose of his practice is to find out whether he can write and compose "new" scales by using the "new" scales, and whether he can create "new" scales. The main purpose of the practice is whether this "new" scale can be used to write and create "Chinese style". The key problem to write Chinese style is not what kind of scale is obtained, but what kind of melodic law is followed, and the key of the key is how to deal with the partial tones. In today's fast age of "abandoning the old and welcoming the new", music development and creation can't be left to its own devices. Whether or not the piano, an ancient musical instrument from the West, can truly interpret works with a true Chinese traditional national style is a long-standing proposition for Chinese composers, and for this exploration, which emphasizes the use of comprehensive technology and a way of thinking, Liao Shengjing's piano works are a great example of how to create a Chinese style. For this exploration, Liao Shengjing's piano prelude can be said to be of "epoch-making" significance.

Mr. Liao Shengjing once explained the Chinese pentatonic modulation, some people will think it is composed of general pentatonic scale modulation, in fact, this is to look at the meaning of the misunderstanding, in fact, the Chinese pentatonic modulation is not limited to five tones, its meaning should be "in the Gong, Shang, Horn, Leung, Feather, which is



composed of five tones and two partials of the seven-tone scale based on the formation, and respectively, five tones with five tones as the dominant five modes,” the general term. It is a general term for the five modes that are formed on the basis of the seven-tone scale consisting of the five tones of Gong, Shang, Jue, Zhi, and Yu and two partial tones, with the five tones being the dominant. When searching the literature with “Liao Shengjing” as the keyword, there are very few articles related to him, especially the articles and researches about his Twenty-four Piano Preludes are even more fewer, therefore, in this article, the author will do his best to describe and analyze this collection of music accordingly.

Conceptual Framework

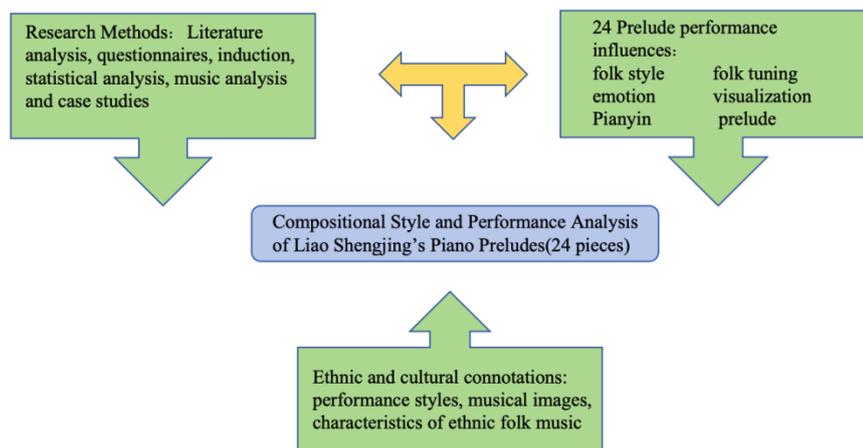


Figure 1 Conceptual Framework

Research Methodology

1. Literature research method

Literature research method mainly refers to the collection, identification and organization of literature, in-depth understanding and investigation of the knowledge, views and development of the historical lineage related to the object of study. In this paper, after understanding and checking the literature about Chinese piano, Chinese piano prelude, Liao Shengjing piano prelude and other related literature is analyzed and sorted out or re-categorized for research, etc., and through this series of research on the literature to form the method of



understanding the development of the art of Chinese piano prelude.

2. Inductive method

Generally refers to inductive reasoning, is a kind of reasoning from individual to general reasoning, from a certain degree of individual cases or individual things of the point of view of the reasoning transition to a larger range of general views, from the special, specific instances deduced from the general, popular principles or principles of the method of interpretation, this paper, through the Liao Shengjing prelude composition and performance style of the study, summarizes and inductively the development process of the artistic genre of Chinese piano prelude and the style of composition and characteristics.

3. Music Analysis Method

The use of music analysis method in this study is mainly reflected in the analysis, comparison and summary of the relevant performance scores, audio-visual materials, and six existing related literatures of Liao Shengjing's Twenty-Four Preludes for Piano. According to the analysis of the musical texts in different contexts, including the analysis of the musical structure, Liao Shengjing's Twenty-four Preludes for Piano is a perfect blend of traditional Chinese folk culture and Western compositional techniques, and therefore how to deal with the music during the performance in order to better portray the musical image in the composer's score and to better show the national style.

Research Results

This paper analyzes the composition and performance of Liao Shengjing's Twenty-four Preludes for Piano <Chinese Festivals>, and at the same time analyzes the musical image, melodic characteristics, rhythmic grasp, and performance techniques in this collection of preludes according to the traditional twenty-four festivals. The author intends to analyze the data in order to gather more music lovers' attention to the Twenty-four Preludes for Piano, Chinese preludes, to promote Chinese piano music, and to help more players to have a better understanding of the works of the collection, and to shape their unique Chinese prelude playing styles in their actual performance explorations.



In the analysis of the specific musicality, combined with the composer's era background, growth environment, understanding the composer's creative style and characteristics, mainly from the “twenty-four piano preludes” of the innovative creation of the analysis of the Chinese national culture of the science, the unique charm of Chinese folk music, is a small to see the big counter-view of the research object, and strive to do to the point to bring the surface, the systematic and in-depth completion of the topic of this research.

Through the literature collection of composers who have collected research on this collection, to understand more first-hand information and content, in order to understand the degree of dissemination of the current Chinese prelude, “Twenty-four Preludes for Piano <Chinese Seasonal Flavors>” and so on, and to ensure that the recommendations put forward by this study are practicable in the future.

Discussions

Liao Shengjing's Prelude was completed in 1999, it is based on the Chinese Lunar Calendar's 24 Solar Terms Calendar as the starting point for creation, and new thinking and creation of the Chinese traditional pentatonic modal system, resulting in the “Chinese Pentatonic Modal Homophonic Transversal Synthesizing Theory”, based on which a new piece of music is created for the traditional folk music of China, from the theory to the practice. This is a perfect fusion of music and Chinese folk culture, a combination of Western genres and traditional Chinese folklore, a perfect match between Chinese characters and Western instruments, and a perfect fusion of “form” and “meaning”. Mr. Liao Shengjing's “Chinese Festivals” has the following characteristics:

Same way Zhou, L. (2022). In terms of tonal arrangement, Mr. Liao Shengjing's “Chinese Seasonal Flavors” is very different from the Western tonal arrangement, which is ostensibly constructed in accordance with the tonal layout of Chopin's “24 Piano Pieces”, and is arranged in accordance with the way of increasing the descending sign from no descending and descending to 1 descending, and then 6 descending and then 6 ascending, and then decreasing the ascending sign to 1 ascending, and the tonality of the prelude of each of the preludes is



arranged according to a relationship of five degrees from below. Each of the preludes is arranged in the following five degree relationship between the keys, according to the arrangement of the tonality, and a key number contains a major color-based modes and a minor color-based modes, and so on out of the 24 preludes in different keys. For example, the third piece is in F-Yu Gong mode, and the fourth piece is in d-Shang-Yu mode.



Third piece



Figure 2 Fourth piece

Melodic writing: The theory of horizontal synthesis of Chinese pentatonic modes with the same dominant emphasizes the effect of a “synthesis”, and the composition of modes in this collection of “Chinese Festivals and Seasonal Flavors” is the one that best highlights the “synthesis”, i.e., each prelude uses a synthesized modality. When writing melodies in the integrated modes, it is necessary to let the original partials of both modes participate, otherwise it is impossible to reflect the effect of its modal synthesis.

In terms of music creation: Mr. Liao Shengjing's theory of horizontal synthesis of Chinese pentatonic modes with the same dominant is simply based on China's pentatonic seven-tone scale, in which the dominant tones of any two modes are united at the same pitch, which is known as the “same dominant”.

Mr. Liao Shengjing's most prominent innovation in the content of this collection is the



description and shaping of the musical content and image of the music, taking the twenty-four seasons of the Chinese Lunar Calendar as the center of his creation, and giving each prelude its unique title, as well as giving a summary of the content of each piece, which explains the content of the piece in more detail for the performer and the listener, and makes the “elegant art” of piano music closer to the real life of the general public, allowing people to deeply feel the profound experience that Chinese folk culture brings to us as if they were in it. This “elegant art” of piano music is closer to the real life of the general public, allowing people to deeply feel the profound experience brought to us by Chinese national folk culture as if they were there. For example, in the 7th piece, which is the only piece in the whole set of works, the synthesized compound section, the composer shaped three distinctive musical images by means of melodies, rhythms, timbres, and accompaniment weaves, i.e., the yellowed and ripened barley, the farmer who expects a good harvest, and the unripened wheat.

Knowledge from Research

In the modernization of social construction to improve cultural soft power, to consolidate the foundation of the country's cultural soft power, efforts to disseminate contemporary Chinese values, and efforts to show the unique charm of Chinese culture, music is used to express people's thoughts and feelings and the social reality of life as a form of art, is an indispensable art form in the cultural trend of modern society.

Conclusion

This paper analyzes the composition and performance of Liao Shengjing's Twenty-four Preludes for Piano, and at the same time analyzes the musical image, melodic characteristics, rhythmic grasp, and playing techniques shaped in this collection of preludes according to the traditional twenty-four seasons. From a practical point of view, the author intends to analyze this collection of preludes through the investigation of the data, in order to gather the attention of more music lovers to Twenty-four Preludes for Piano and Chinese preludes, and promote Chinese piano music. The author hopes to gather more music lovers' attention and concern for



the Twenty-four Piano Preludes and Chinese preludes through the data survey and analysis, to promote Chinese piano music, and to help more players to have a better understanding of the works of the collection, and to shape their unique Chinese prelude playing styles in their actual performance explorations.

Suggestions

In this work, the composer highlights the use of “comprehensive” technology through the content of traditional folk tunes, folk music materials, imitation of traditional Chinese instruments, Chinese piano art under the Western prelude genre, and the innovative development of the Chinese piano prelude genre, which is not only confined to the combination of Chinese folk tunes and Western techniques, but also the mutual integration and penetration of Chinese folk music thinking and Western techniques, in which this work focuses on the vivid vitality and unlimited innovative space of comprehensive theory and technology, opening up a practical and feasible way for us. It is not only limited to the combination of Chinese national tones and Western techniques, but also the mutual fusion and penetration of Chinese national music thinking and Western techniques, which shows the vivid vitality and unlimited innovation space of the comprehensive theoretical techniques in this work, and opens up a practical and feasible way of innovation and creation for us, and provides the majority of the composers of the “Chinese style” with the inspiration and some useful practical operation of the creation of the real national characteristics. It also provides the composers of “Chinese style” with the revelation of real national characteristics and some useful references for practical operation.

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