

# *Folk Music from the Perspective of Chinese Piano Music Culture*

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**Abstract:** With the wave of globalization, more and more western music theories appear in people's eyes. More and more children have the opportunity to learn advanced and systematic western music theory, enrich themselves and create more works. However, on the other hand, the impact of foreign music on folk music is increasing. It often happens that people abandon folk music and learn foreign music. Many children do not like folk music. Therefore, it is imperative to study the folk music from the perspective of Chinese piano music culture. The purpose of this paper is how to deal with the children in the new era of the right questions, to learn the piano through the study of folk music in Chinese piano music cultural horizon, enumerate the cowboy short, "peace march", "children's suite", "first in Xinjiang dance music" four works, from the localization integration degree, national characteristic, music works awareness aspects to explore the methods and effect of music localization. Research results show that this kind of Chinese piano music cultural perspectives of the folk music study pentatonic scale used to write piano music, for the use of strength marks, the emergence of the dissonant intervals method can effectively music localization, the parents and the teacher's guide to let more children to accept the piano education, have the idea of a more tolerant to study music.

## 1. Introduction

As one of the four ancient civilizations, China has a long history and made great achievements in many fields. In terms of music, the book of songs in the pre-qi period has a deep relationship with music [1]. They sang songs of joy when they worked, poems of farewell in time of war, songs of love when they loved. That's right. Folk music reflects People's Daily life. In the spring and autumn period and the warring states period, Qu yuan's li SAO, song u's chug ci greatly enriched the content of music that is, people are looking for more questions about the world, so there was the

birth of heaven. Not only is content respect, this thing still appeared bronze chime bell, had the tonal regulation of gong Shang horn character feather. The emergence of promoted the influence of folk music to a higher level, and the audience scope was constantly expanded [2]. Until the tang and song dynasties, the folk music reached the explosion. The emergence of poetic style and the tang dynasty, the country of poetry, led to the rapid development of folk music. In addition, the spread of the qi king's broken array music and the song made the development of folk music out of control. From the long history, the development of folk music is like this. But the development of folk music is also influenced by different regions. Thousands of gullies, rolling and rolling, vast, grand but deep, sad, tragic, which represents the characteristics of the loess plateau 1, resolute and full of melancholy, setbacks, which represents the indomitable spirit of the people in northern Shaanxi. It is not only the song of lie hanjie in northern Shaanxi and lignin, which is as gentle as water and as smooth as a whistle, telling not only the merciless beating of the landlord bully, but also the yearning for love and harvest, and the expectation of a better life [3]. Music and cultural activities are mostly related to local weddings and funerals, Chinese New Year festivals, temple fairs and sacrifices. In the process of playing the role of folk custom and practicing folk custom ritual, it gives play to its greatest artistic performance. The folk music culture forms a characteristic and a spiritual structure, so it is inseparable from the local natural environment and rural living conditions [4]. Whether the people work in the fields, work in production, live in caves, or express their faith, they will accumulate over time in the creation and expression of music [5]. The voice of the people, the embodiment of self-worth, the legacy of culture and daily trifles are presented through these folk activities by means of artistic expression [6]. If folk music is an expression of rural social life, then music and folk art are a way to express rural cultural characteristics. They flourished together at the height of their history, and declined together on collision [7]. However, no matter whether it is flourishing or declining, it is reflected in the long history and has become the most indelible factor in the local folk music culture. It is precisely because of the multiple hammer, the final generation of today's most memorable folk art.

Since modern times, with the introduction of foreign music culture, folk music ushered in new changes. At first, folk music had no idea of fancy instruments, little knowledge of classical, romantic, and other musical sects, and little knowledge of the major theories of musicians. Time has made more and more people understand foreign music culture [8]. This is a good thing, because it gives Chinese music new changes and new content [9]. On the other hand, he also brings great challenges. More and more people like the foreign classical piano repertoire, the folk music, this phenomenon is very common in the young people, even some artists are beginning to waver in maintaining the national identity. If it goes on like this, folk music will soon be forgotten or even abandoned. This is not conducive to the construction of a culturally confident society [10]. Therefore, it is urgent for us to carry out the moves of music localization, increase the upgrading of folk music, make it maintain the national characteristics while still possessing the essence of western music theory, and make it have high competitiveness, so as to adapt to the requirements of the new era.

In order to localize music better, this paper studies folk music from the perspective of Chinese piano music culture. Thom has made a detailed introduction to the definition of folk music [11]. Avila j. also believes that the study of folk music in the perspective of Chinese piano music culture is of great significance [12]. In his article, Jiao puts forward the application of folk music in life and expounds the characteristics and main development prospects of folk music [13]. W has made a solution to the localization of music [14]. Edelstein R elaborated on the necessity of designing folk music research from the perspective of Chinese piano music culture, and applied it to real life, obtaining a large number of data analysis [15]. Irritant pointed out some common problems in the localization of music and proposed several ideas for the localization of music [16]. Choi Y J

raised the question of how foreign music theory could be integrated with folk music [17].Lopez E G A proposed the advantages and disadvantages of current folk music, which is of great significance for further realizing music localization [18].Sondra proposed the popularity analysis of localized music [19].Kabuli pointed out the difference between native music and western music[20].

In brief, this paper takes the folk music in the perspective of Chinese piano music culture as the main research content, that is, to understand and analyze the causes and roots of the formation of folk music, to identify the main direction to be solved, and then to study the folk music in the perspective of Chinese piano music culture. Specifically speaking, the main research content of this paper is roughly divided into five parts: the first part is the introduction, which aims to systematically summarize the main research content of this paper from the aspects of research background, research purpose, research ideas and methods; The second part is the theoretical basis, which summarizes the research status of folk music in detail and systematically. The third part is related research, through the specific survey data and detection results from the overall, function and other aspects of the study of Chinese piano music culture in the perspective of folk music. The fourth part is the summary and Suggestions of this paper, which is the summary of the results of the article and the prospect of music localization.

## 2. Proposed Method

### 2.1. Characteristics of Folk Music

The most unique aspect of folk music culture is its close connection with local folk life. Folk music culture not only participates in the construction of local folk custom in its unique way, but also takes folk life as the main essence to constantly improve its own development needs. Generally speaking, the most unique part of folk music culture is its folk function. In spite of the folk activities or follow up in the folk, folk music culture and its behavior reflects a certain entertainment content, give full play to its pleasing the gods, let people more rich spiritual life, but it is the nature of as part of the folk construction, which is also with simply as a performing arts has a big difference. The understanding of the emotions between people and the feeling of the birth of a new life is the essence of folk music. The way it is expressed may seem rude and crude to you, but it reflects the truest side of human nature, the truest expression from the heart. You see, although folk music does not have the support of a magnificent stage, but you can hear through the hillside, the bottom of the ditch in the sound of the real from nature, without any modification; The big sauna cannot play the feeling of romance but can make the hearers excited, passionate; The storyteller seems to be alone, but when you hear his voice, there is always a sense of taking a time machine back to a drunken dream. The folk music culture not only represents the folk customs of the area, but also more directly reflects the life of the local people.

Folk music culture has diversity. The residential buildings in the water village of southern Jiangsu are most representative of Suzhou. In addition to rich products, small bridges, old houses in the alleys, and willows on the streets of Lang Street, there are also tea houses, theaters, Pingtung, Kunju, academies and former residences of celebrities. So, entering Suzhou, walking in the deep streets and ancient houses, is like entering a bound book about Jiangnan music. Sunna music breeds in the fertile soil of ancient Wu, a long-established, economically prosperous, and culturally developed place. It is rich in content and unique in style. It is an important part of Wu culture and a treasure trove of Chinese music. In the tradition, the "Fangfang Family" of the Taiho ancestors has a record of "bearing bamboo three feet long, blowing it like a cricket, and three people dancing and dancing". The "Wu Yu" mentioned in "Chu Ci" and "Wu Du Fu" shows that Wu Le has become a representative of a party more than 2000 years ago. From "Blowpipe Blowing in Front of the Building" written by Tang Baijiu, to "The Pity of the Heavenly Seduction Songs, Blowing Across

the Red Bridge Four Hundred Bridges" recorded in the Qing "Hao County Sui Hua Ji Li", and in Buddhist events and temple fairs. The emergence of religious music, pipe beats, and so on ... have proved the prosperity of southern Jiangsu music. From the Qin and Han dynasties to the Ming and Qing dynasties, in the process of inheritance, development, and prosperity, southern Jiangsu music has maintained close relationships with various private music plays, famous classes, and Xuanwu classes. Taking northern Shaanxi as an example, the culture of northern Shaanxi is a transitional color, which gradually moves from the colorful central plains culture to the grassland culture with only blue sky, white clouds and green grass. Among them, the main tones of the hand nationality into a number of ethnic minority tones. The same is true of folk music in northern Shaanxi, which is itself a zone of multi-ethnic integration. It is influenced by Shanxi opera and folk songs, and then joined with the melody of Gansu flowers and inner Mongolian folk songs. It is a shining pearl jointly created by various excellent folk arts. The softness of Shanxi folk songs is combined with the Mongolian's deep feeling and strong flavor of grassland. The folk music in northern Shaanxi is characterized by its full charm and freedom of freedom. There are ling south of the song of lie. The tender ballads express the yearning for a better life.

Folk culture is open. Jiangnan silk bamboo is more popular in Jiangsu, Zhejiang and Shanghai, because its performance is mainly based on the ensemble of silk bamboo and bamboo wind instruments. Among the traditional techniques of Jiangnan silk bamboo, there are techniques such as "you can make me simple, you can be high and low, add flower variations, block the way to make way, improvise", and gradually form a "small, thin, light, elegant" style. This technique and style contain profound social and cultural connotations, such as mutual humility and innovation among people. In the development process, it is closely combined with folk activities and has a broad mass basis. Folk culture is of high value. Take the culture of northern Shaanxi as an example. Northern Shaanxi culture is an open culture from the beginning to the end. In its long history, northern Shaanxi is equivalent to a loom, which weaves all kinds of silk threads into a gorgeous rainbow dress. Qu yuan's "nine songs · songs · doing Jun" has such a sentence: " xi white clothes, long yen xi shooting sky Wolf. "Aren't the clothes here beautiful as clouds? Up to now, the culture of northern Shaanxi can be infused with more fresh elements. It is precisely because the various kinds of silk threads are mixed together that the resulting clothes will not destroy its beauty and integrity. Because there is no fixed framework for the culture of northern Shaanxi, unlike the culture of the central plains, which still has its unique heterogeneity, its openness is also its unique side. No matter what the subject matter can be written into the song, no matter good or bad, the marriage and death is also no matter daily necessities, grains, daily necessities. These are closely related to the people's life can be superposition, the most should mention is xanthan colloquial singing style is amazing, can be said to be based on the different voice conditions of each person can be played at will. The folk songs in northern Shaanxi are not confined to the form. They give people a feeling of freedom and freedom. Moreover, their content is closer to the life of the common people, which highlights the idea that the nation is the world. It has built a bridge of communication between people, giving full play to the characteristics of each person, and showing its singing skills, which is the outstanding characteristics of northern Shaanxi folk music.

## 2.2. The Process of Localizing Piano Music

After piano music was introduced into China in the 19th century, it was not widely spread at the beginning, and it was not until the early 20th century that it became popular in Beijing, Shanghai and other places with relatively high economic and cultural levels. During this period, the government strongly advocated and encouraged the development of literature and art, and a large number of foreign musicians came to China. Piano music began to take root and sprout in China,

and gave birth to the first batch of Chinese pianists, such as Ding Shao and at the same time, western composition techniques were also introduced into China, such as the twelve-tone technique and the sin Demeter composition method. This provides an example for the exploration of the nationalization of piano music. Chinese pianists pay attention to the use of foreign advanced experience, the introduction of the world's excellent piano performance and composition to China, combined with the rich folk characteristics of China's music, so as to create and develop China's music career. These piano music with national elements reflects the culture and thoughts of the Chinese people, all aspects of the Chinese people's positive life and artistic feelings, and open up a new way of piano music creation in China.

Western piano music can be the Chinese love, because the western piano music adds more Chinese elements in it, and constantly improve the piano art at the same time, also came up with a new product, the piano music full of Chinese style, the style of Chinese piano music, this new form of music is folk music and piano together, more expressive. The piano is the most representative instrument in the west. It has nothing to do with Chinese national culture and has no national characteristics. If the national elements into the piano, then study the process of composing and playing style and skills, when the Chinese piano music creation, the rhythm of the beat and melody style to join the national elements in it, in order to show the meaning and charm of the works, so when playing, pay attention to use skills and technique of expression can explain to the audience. The piano for the Chinese, although is the "import", but after a century of development, it has been living and our culture are inseparable, and deeply rooted in the Chinese traditional folk music of the big context, through the special historical period and still life, constantly absorbing and innovation emerging theory of composition of the west, to ensure the piano music in the development of Chinese music culture in perpetuity.

Different ethnic music has its own unique musical style and performance characteristics. Due to the differences in people's social environment and tastes, music of different countries or regions presents complex and subtle changes. It can reflect the charm of the nationalization of Chinese art, and it must be the piano music created under the specific deposition of Chinese history and culture, and it also exudes the unique charm of Chinese piano performance style. In order to have a sense of gradation and stereoscopic feeling when playing music, we should not only maintain the overall national characteristics of music, but also change the details and pay attention to the integration of emotions.

### 3. Experiments

#### 3.1. Music Localization Requirements

Music localization requires a high degree of theoretical integration. In the creation of western music, the stereoscopic sound effect of the works is pursued, so the polyphonic and harmonic system is developed. The Chinese music culture pursues the artistic conception of the work, pays attention to the interaction with the listener in the creation, and causes the listener's spirit Echo, and the pursuit of linear thinking. At the same time, under the influence of the simple dialectical thinking of Taoism, "the road is simple, the big sound wishes the sound, the elephant is invisible", the unique aesthetic view of China has been formed -- blank, and the pentatonic scale has been gradually formed in the long historical development process. The pentatonic scale and its related theories in China can be traced back to the pre-qi period and formed by drawing on the composition techniques of scale in our country by the palace, and Angle, indications, feather in tone, namely to resize system in the west, in C major, for example, the C, D, E, G, A five notes, later after improvement of tang dynasty on the basis of the pentatonic scale to join different partial tone (palace, change character, leap, Angle of Qing dynasty), constitutes A seven sound order expression

more rich. In the creation of early localized piano works, pentatonic scale and its related theories were used for reference. For example, in 1934, he luting used pentatonic scale to compose the piano piece "shepherd boy piccolo" in response to the competition of European composer serpin in collecting piano works with "Chinese flavor" in China. "Shepherd boy piccolo" and "shepherd boy's music" are two earlier Chinese classics that successfully apply pentatonic scale to piano works, which play a role in paving the way for the exploration of the nationalization of piano music. By referring to western theories, the trend of "discard the dross and take the essence" was gradually formed, and pentatonic scale was organically integrated into the works. The techniques used in "shepherd boy piccolo" are strictly from the western polyphony and harmony, but in the way of use, it discriminates against the aesthetic traces of foreign techniques and reflects the aesthetic needs of the nation. Through the assimilation of foreign skills, can fully show the Chinese temperament. The work "shepherd boy piccolo" theoretically USES western creative techniques, while the content reveals the traditional Chinese cultural thoughts, while the auditory presentation is a beautiful picture of the harmonious coexistence between man and nature.

Music localization requires innovation. The harmony technique reveals the composer's unique creative vocabulary, is an important basis for defining his musical style, but also reflects the cultural characteristics of The Times. Since Rameau established the modern harmony system in the 18th century, the chords with the structure of three superposition became the symbol of the tonal music period. In the 1920s, harmony acoustics was introduced into China by Xiao yummier and others, which opened the way of modern harmony nationalization. The outline of harmony acoustics, published by Xiao yummier in 1921, is the first monograph introducing western and acoustics in modern China. Then, through the efforts of the yuan Ren chaos, he lading many musicians, from the west and the acoustic concepts such as pitch, melody, rhythm, and the Chinese traditional channel mode, combining characteristic of language rhythm, will be a multiple-layered acoustics of western music and the integration of linear creative characteristics of Chinese music, in the western music vocabulary, on the basis of developing national music theory, music vocabulary, that is "Chinese style" harmonic vocabulary. In the creation of piano music, the earliest composers in China began to study, absorb and integrate with the traditional pentatonic scale, forming a piano music style with national characteristics. The rhythm pattern with national characteristics is more and more used in creation. With the efforts of a group of young composers, more works with the characteristics of western post-modern music have been created, and the combination of national characteristics of rhythm with the sequence composition technique in western modern music composition has pushed the exploration of piano music to a new level. The old group of composers used western techniques and traditional Chinese folk music form for reference, the trace of tonal music is clear, the use of harmony is still attached to the tonal music context. Take spring dance by sun ye-Qian as an example. The high of late romantic harmony, until Wagner pushed tonal music to the brink of bankruptcy, atonal music should be produced in this environment. Tonal music is built on the triad with the structure of three-degree superposition, while atonal music rejects the construction of three-degree and negates the appearance of tonal factors. Take Chen yen's doyen for example.

### 3.2. Examples of Music Localization

#### (1) Shepherd boy piccolo

The pentatonic counterpoint principle is applied to the melody writing in the shepherd boy piccolo. The variation part of the middle section imitates the sound effect of the flute with the vibrato; In the overall form structure, a three-part structure is adopted to reproduce the melody of the whole section and repeat the melody of the section. In addition, it is modified by lengthening the melody (adding notes) to create a more orderly and more in line with the national aesthetics

## (2) Children's Suite

Composed by Ding DeShawn, published by People's Music Publishing House. It is a rich collection of Chinese piano works. The work of "Children's Suite" also uses five aspects of children's life as the starting point, depicting the innocent, smart, healthy and lively image of children in New China. The book is divided into five parts, describing the children's happy expression in the embrace of nature, and their entertainment and playful scenes.

## (3) The first Xinxiang dance

The first Xinjian dance music in the music of the introduction part, the left hand is the rhythm of the bass line at # E - A - B by three quaver ostinato constitute of sound, this song is the tonic E sound dories mode, but repeated sounds and E # A constitute the four degrees, and B sounds constitute the seven big and small 2 degrees, the emergence of these dissonant intervals not only highlight the Uighurs are commonly used on auditory struck the acoustics of Musical Instruments, also has A distinct local characteristics in melody.

## (4) March of peace

The peace march is a chord with a three-degree superposition structure. In this work, from tonality to form structure, we continue to borrow and use traditional western composition techniques. Although some sections in the middle section can be explained by the theory of national palace melody, in terms of overall sound effect, western composition techniques occupy a dominant position.

Chinese traditional culture to people and society, the relationship between man and nature, between man and universe, is harmony, mutual tolerance, in Chinese and western music culture blend and collision, dialectical and pay close attention to foreign culture, and the development perspective in fully carry forward the fine tradition of "neutralization" cultural thoughts, also need to have the courage to innovation, and actively update, will be "your monk in" humanistic concept development through to the localization of Chinese piano music. In the application of harmony in localized piano works, the traditional mode of tonality thinking and composition is abandoned, and the harmony is replaced by dissonant sound. In order to control the logic and development of music in a serialized organizational way, the longitudinal harmonic structure has been widely used in piano works, and the traditional linear melody in China has been processed in a three-dimensional way to form a more distinctive harmonic effect.

This paper compares the four works in terms of the degree of integration of music localization, national characteristics and popularity of the works, and discusses the ways, methods and effects of music localization.

## 4. Discussion

### 4.1. Analysis of the Degree of Localization and Fusion in the Perspective of Chinese Piano Music Culture

The national characteristics of the four works are analyzed, and the national characteristics of the four works are reflected in which aspects. To find a suitable direction for the integration of local music, the trend is shown in Table 1:

*Table 1. Folk characteristics*

	Peace march	Shepherd piccolo	Xinjiang Dance	Children's Suite
Harmony	√	×	×	√
Tonality	√	√	√	×

In the data in Table 1, "Peace March" has national characteristics in terms of harmony and

tonality; "Shepherd Piccolo" and "First Xinjiang Dance Music" have similarities. They have national characteristics in terms of tonality, but in terms of harmony in accordance with Western classical music theory; "Children's Suite" is the opposite of the former, it maintains its own national characteristics in harmony.

Compare the proportion of the national characteristics of the four works, explore the focus of the four works, and prepare for the different directions of music localization. The changing trend is shown in Figure 1:

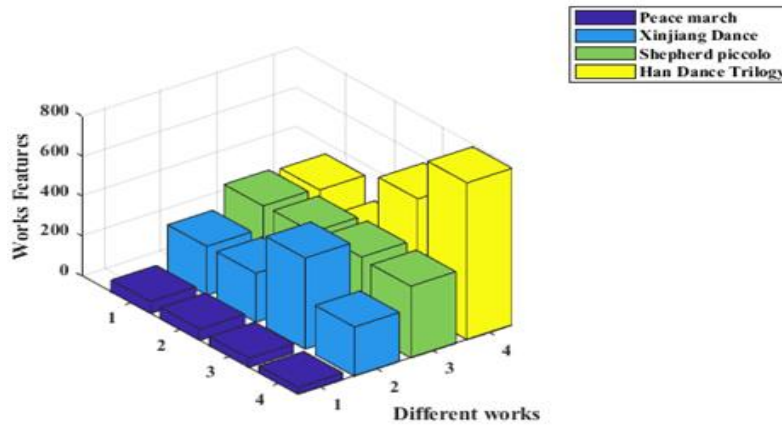


Figure 1. Proportion of national characteristics

Figure 1 shows that "Shepherd's Piccolo" applies the principle of five-tone counterpoint to melody writing; the middle part of the variation uses the vibrato to imitate the acoustic effect of the flute, and has more national characteristics; Chords of superimposed structure. In this piece, from the tonality to the structure of the song, we continue to draw on and use Western traditional composition techniques, with relatively few national characteristics. In order to better study the degree of integration of folk music and foreign music theory, experimental analysis was performed on four works. The results are shown in Figure 2:

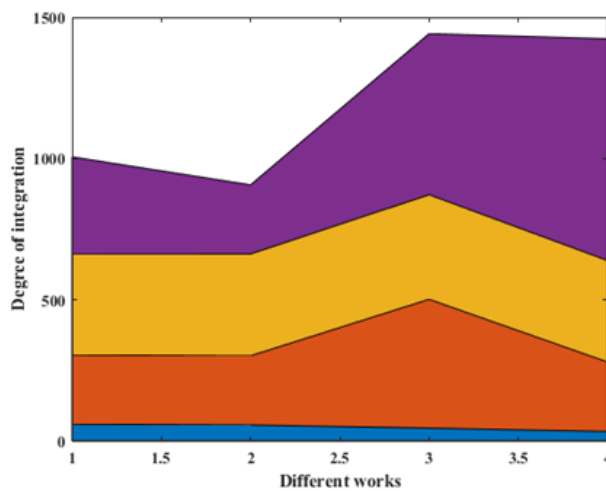


Figure 2. Degree of Integration of different works

As shown in Figure 2, the use of velocity markers in "Children's Suite" was very novel at the



time. The imbalanced relationship between the length and component of each part was used to replace the principle of symmetrical balance in the structure of traditional musical compositions, while improving the Strength, speed, rhythm. In the introduction section of "The First Xinjiang Dance Music", the melody of the left-hand bass part is composed of a fixed eighth note pattern composed of three notes of E- # AB. However, the recurring #A and E sounds constitute a fourth-degree increase, and the B sounds constitute a major seventh degree and a minor second degree. The national characteristics are obvious and the degree of integration is low.

#### 4.2. Analysis of Musical Fame in the Perspective of Chinese Piano Music Culture

Investigate the popularity of folk music and exotic classics to analyze the current trends of the two types of music and explore the need for localized music. The specific changes are shown in Table 2:

Table 2. Popularity of works

	Teens	Middle-aged	Seniors
Folk songs	Few	Few	Most
Western Classics	Most	Most	Few

The results show that for teenagers and middle-aged people, the more popular Western classics are, and a few people like folk music; for the elderly, the opposite is true, they prefer folk music, and few people like Western music. Classic tracks. This reflects the diminishing trend of folk music. If this persists, the localization of music will not be paid enough attention, which will lead to the abandonment of folk music and even forgetting. At that time, this will lead to the disappearance of many ethnic characteristics, which is not only detrimental to the ethnic diversity of our country, but also to the construction of cultural self-confidence. Therefore, the process of music localization must be accelerated, so as to enhance the competitiveness of folk music and save folk music.

In addition to investigating folk music and exotic classics, it is also necessary to investigate the popularity of localized music to find out whether the road to localization of music is correct, whether it can increase popularity, and whether it can improve quality. Therefore, we have set up four standards: never heard, heard, understood, and loved to verify the popularity of localized music. The result is shown in Figure 3:

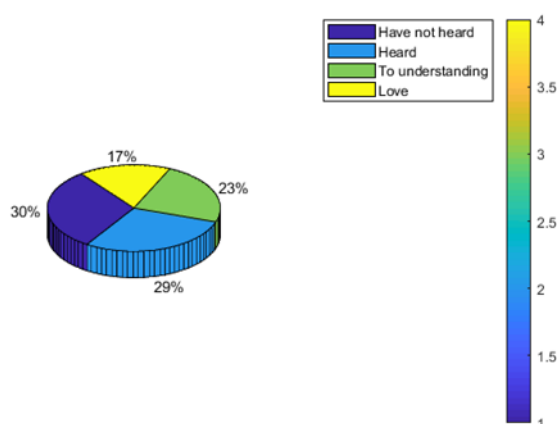


Figure 3. The popularity of localized music

The figure shows that the number of people who have heard and understood music accounts for a

large proportion, which indicates that music localization is successful to a certain extent. While maintaining national characteristics, it also contains the essence of foreign music theories, which not only improves the quality, but also raises the level of popularity. This proves the correctness of music localization. But the number of people who still love it is not enough, and the number of people who have not heard it is also not small, which shows that music localization has a long way to go and needs more attention to stick to it.

As the product of the development of "the other" culture, the piano has taken root in China with its unique development form. Rooted in the western spiritual and cultural field, piano culture has become a synonym for "western art" after its development in different historical periods. In order to improve the difficulties of piano education, effective measures should be taken to promote the localization of Chinese piano music. Therefore, the localization process of piano music art is investigated from four aspects: whether the family owns the piano, whether the parents are willing to guide, whether the children are interested in, and whether they have learned professional knowledge. The specific data is shown in figure 4:

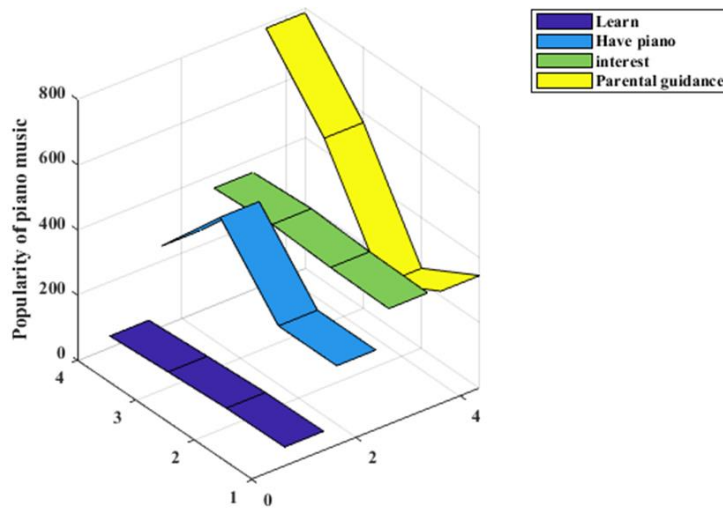


Figure 4. Piano popularity

As shown in the figure, the proportion of families with piano is still low, but those who are willing to learn and interested in children are relatively high, which indicates that the society has gradually formed an atmosphere of music localization in recent years, but it cannot develop rapidly due to some conditions. However, if we have full confidence in the localization of music, coupled with the development of science and technology, we are sure to deepen the integration of folk music and foreign music theories and create better music.

## 5. Conclusion

(1) This paper analyzes that with the wave of globalization sweeping in, more and more western music theories appear in people's eyes. Chinese folk music has the opportunity to learn advanced and systematic western music theories, enrich itself and create more works. However, on the other hand, the impact of foreign music on folk music is increasing. It often happens that people abandon folk music and learn foreign music. Many young people do not like folk music. Therefore, it is imperative to study the folk music from the perspective of Chinese piano music culture.

(2) This paper introduces the characteristics of folk music from three aspects: the most unique

part of folk music culture is that it is closely related to the local folk life, the diversity of folk music culture, and the openness of folk culture. It also points out the localization process of foreign music. After piano music was introduced into China in the 19th century, it was not widely spread at the beginning, and it was not until the early 20th century that it became popular in Beijing, Shanghai and other places with relatively high economic and cultural levels.

(3) the analysis of the degree of music localization integration of the four works shows that the peace march has national characteristics in harmony and tonality; "Shepherd boy piccolo" and "the first Xinjian dance" have similarities, in terms of tonality has national characteristics, but in terms of harmony is in accordance with the western classical music theory; Based on the analysis of the popularity of localized music of the four works, for teenagers and middle-aged people, the western classical songs are more popular, while a few people like folk music. For the old people, on the contrary, they prefer folk music, and few like western classic songs. It shows that the application of pentatonic scale in piano works, the use of force marks and the occurrence of dissonant intervals can effectively localize music.

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### Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

### Conflict of Interest

The author states that this article has no conflict of interest.

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