

Study on the Influence of Bach and His Musical Works on the Development of Western Music

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Abstract. This paper summarizes and demonstrates Bach and his solo piano works based on Chinese and foreign historical materials, monographs and journal articles. Firstly, this paper briefly introduces and arranges Bach's life and piano sonatas. Secondly, take Bach's piano sonatas as the object of study and trace back its creation style. Taking it as the breakthrough point, the author makes a specific interpretation of his piano works. Taking Bach's piano sonatas as the research object, this paper makes a profound analysis of one of his piano sonatas from the Angle of playing skills. From the piano touch mode, playing skills, style analysis and so on, the work is elaborated in detail. Finally, the author analyses and probes into the style characteristics of Bach's sonatas and their important role in western music.

Keywords: Bach; Musical Works; A song; Western Music; Development Impact.

1. Introduction

The period of about 1.5 centuries from 1600 to 1750 is called the Baroque Age. At first Baroque was often used to describe one of the most popular types of art, such as architecture and sculpture. Later, due to its enthusiastic, extravagant and exaggerated aesthetic characteristics, and the popular "Renaissance" style of "solemn, implicit, balanced, harmonious" is very different, "Baroque" became "novel", "grotesque", "deformed" and a series of synonyms [1]. However, in terms of music, "Baroque" also reveals the taste of "novelty, weirdness, deformity". It shows the different types of commentary on "Baroque" by many musicians and historians in the mid-19th century. However, in the long years, "Baroque" has become more and more understood and accepted by the public [2]. The term "Baroque" has also changed from the original derogatory name to an era with glorious achievements in the modern sense. Baroque music is famous for its grand momentum and complex structure. Whether in singing or playing, its tunes are very beautiful, and add a lot of decorative, modality. In Baroque music, the harmonic voice was widely used in this era. This was a major technical feature of the era.

2. The Main Characteristics and Evolution of Bach's Three Ancient Suites

The music and culture of various countries in Europe during the Baroque period came together to form the constituent elements of the ancient suite represented by four different regional song and dance forms (Table 1).

Within the framework of this composition, each dance piece has its own unique personality, thus constituting a different movement. Allemand is calm and melodic, Courant's melody is smooth and cheerful, and Saraband is slow and sentimental and has a solemn voice. Gigg is livelier and swifter. From the composition of music, the main form of dance works in classical compositions is "two parts", and these "two parts" often appear repeatedly. But sometimes there are three steps or loops. Both the tripartite form and the Rondo form are the product of the internal expansion of the two-part form, which can form the variation form, the double two-part form and the double three-part form if the outside approach [3]. Most of the composing techniques of the ancient suites adopted various forms of counterpoint, and some also used impromptu simulation techniques. For example, loose fugue passages were added to the overture, and random polyphonic simulations were used in dance music. Bach's creation of ancient compositions brought this long-popular musical form to its peak. They are

the English Suite, the French Suite and the Patita (also known as the German Suite) three groups of ancient music. Compared with the English Suite and the French Suite, Patita is one of Bach's most complete ancient piano sets. Bach did not name any of the three large secular suites himself. The French Suite is based on French music. The title of the English Suite is due to its use of the English characteristics of the time, which began with A prelude, and its melody is the same as Handel's melody in A major. It has the same overture as the English Bothell [4]. The lyrics are "For the British". Later people named it the English Suite. "Patita" is a piece of music characterized by percussion piano performance, which originated in Germany and was developed and perfected by Bach and called "German Suite". Each of these three suites consists of six suites. Table 2 to Table 4 shows the internal framework of the three suites.

Table 1. Main components of ancient suites

original name	Allemand	Courante		Sarabande	Gigue
Primary meaning	German/" Germanic"	Flowing/" running"		Name/" Divine Progress"	String instrument
origin	Germany (16th century)	France	Italy (16th century)	Spanish Moors (17th-18th centuries)	United Kingdom (16th century)
bat	4/4	3/2,6/4	3/4	3/2,3/4	3/8,6/8,9/8,3/4,6/4,18/8
Speed (character)	Progression of the sixteenth note, beginning with the short note on the fourth beat	The 3/2 and 6/4 phases alternate	The rapid progression of short notes	On the second beat	A long note followed by a short note, or a short note followed by a long note, is often fugal in imitation of polyphony, and the subject of the second paragraph is a reflection of the first.

Table 2. The internal framework of the British Suite

I	II	III	IV	V	VI
overture	Symphonic overture	Fantasia	French overture	overture	Toccatà
Allemand	Allemand	Allemand	Allemand	Allemand	Allemand
Courante	Courante	Courante	Courante	Courante	Courante
Rasaband	Rasaband	Rasaband	melody	Rasaband	melody
Minuet I	Wheel dance	humoresque	Rasaband	The minuet speed	Rasaband
Minuet II	caprice	scherzo	minuet	Pasbier	Gavott speed
Gigue		Gigue	Gigue	Gigue	Gigue

Table 3. Internal framework of the French suite

I	II	III	IV	V	VI
Allemand	Allemand	Allemand	Allemand	Allemand	Allemand
Courante	Courante	Courante	Courante	Courante	Courante
Rasaband	Rasaband	Rasaband	melody	Rasaband	melody
Minuet I	melody	minuet	Gavotte	Gavotte	Gavotte
Minuet II	Minuet I	British dance music	minuet	boule	The Polonez Dance
Gigue	Minuet II	Gigue	melody	Luur	boule
	Gigue		Gigue	Gigue	minuet
					Gigue

Table 4. Internal framework of the German suite

I	II	III	IV	V	VI
overture	overture	overture	overture	overture	overture
Allemand	Allemand	Allemand	Allemand	Allemand	Allemand
Courant I	Courante	Courante	Courante	Courante	Courante
Courant II	Rasaband	Rasaband	Rasaband	Rasaband	Rasaband
Reply I	Bule I	Gavott I	Minuet I	Pasbier I	riposte
Reprise II	Brei II	Gavott II	Minuet II	Pasbier II	Gavott I
Rasaband	Gigue	Gigue	Gigue	Gigue	Gavott II
Bule I					Gigue
Brei II					
Gigue					

The French Suite has a strong unity, consisting mainly of four basic dances, interwoven with two bars of Saraband and Giga, both danceable and non-danceable, both brief and elegant. Compared with the French Suite, the English Suite is larger in volume and contains more pieces [5]. Moreover, from the perspective of structure, all six pieces have added beautiful overtures and polyphonic music. The most inventive was Patita, which used various types of preludes, fantasies, or tocatata, and added humor, scherzo, and rare rondos to the dance music. "Patita" is characterized by its change of giga dance to capriccio, breaking through the structure of the ancient composition, which is perhaps Bach's most creative attempt. Bach carefully combined and arranged various folk dances and court dances throughout his life. Each set of songs does not lack the simple folk customs, but also has the elegance of the royal family, does not lack the exquisite and dazzling skills, and has profound humanistic implications [6]. All in all, Bach has reached a higher level in the elegance of the French suite, the humanistic care of the British suite and the personality charm of the German suite. This became a new milestone in the creation of the ancient suite.

3. Key Points of Bach's Polyphonic Works

3.1. Fingering

As far as Bach's multi-part music is concerned, we should pay attention to the use of correct fingering skills in the performance, rather than simply using one fingering method or thinking that only one fingering method can be used for playing. The accuracy of the fingers is to perfectly integrate the fingering and the music. The fingering method adopted in Bach's time was to use as few fingers as possible. Pay attention to the movements of your hands when playing, because polyphony is a kind of contrapuntal music, which is created according to its own needs [7]. Choose the same fingering method to play in progressive music. This method not only makes it easier to play, but also easier to score. Bach polyphonic music has a fairly high technical content, this article recommends 3-5 fingers, 3-5 fingers than 4-5 fingers can adapt to the muscle condition of the hand.

3.2. Pedal

Although the Baroque era did not have a cadence, this does not mean that the original or true continuous tone was preserved. Bach used a lot of staccato and continuous sound in his performance, and made use of the clever aid of pedals. Find a suitable position in Bach's polyphonic music. The proper use of the right foot can only be achieved by the counterpoint line that connects the consonant in playing, or by the difference between continuous and interrupted timbre and by small changes [8]. The author thinks that it is a very meaningful means of expression to express Bach's artistic

characteristics with less force in his polyphonic works. In many cases, fingering techniques alone are difficult to achieve. Therefore, in the process of playing, a higher level of sound quality can be achieved by using a weak tone pedal.

3.3. Grace Note

The setting of grace notes in Bach's polyphonic music is very extensive and the types are quite diverse. There are up and down Boeings, there are echoes, there are reversals, there are vibrations, and there are others. Each piece of music has its own meaning and value, and they are used to express their inner emotions and musical processing methods. The performance habit of looking down on grace notes should be abandoned. In order to make it conform to the timbre characteristics of Bach's period, soft and light timbre should be selected when playing grace notes [9]. In the case of triple and double, the double should be changed into three three notes, so that it can be better played. If you are playing a long vibration, and there are more than six notes, you can take the method of dividing the notes into two or three groups. Systematically divide sounds into groups of two or three. Play in basic form, not blindly.

3.4. Sound Partition

Polyphony is a form of combining several lines of music. So in Bach's polyphonic works, to make each part can be clearly expressed, this is a big task. In practice, it is necessary to first divide the various parts of the work and figure out whether it is two parts, or three or more parts [10]. Then, it analyzes the melody lines of each part and the changes of the theme, intensity and expression of the music. It can be done by "breaking up". When you can practice with both hands, you will be able to accurately represent two or more parts. Let the main theme of each part sing with your fingers, make appropriate adjustments to the timbre and intensity of the topic selection, and find out the part that is not the main theme according to the content of the score and the discrimination of hearing. Perhaps this part is yet to be discovered [11]. They are not only the opposite relationship between the two themes, but also can play a complementary and resonant role.

4. The Artistic Characteristics of Bach and His Influence on Western Music

4.1. Artistry

As a faithful Protestant, Bach's works always reveal his belief in God and a deep understanding of the relationship between man and nature in the universe [12]. The original elements of Bach's polyphonic works, such as individuality, simple theme and reasonable harmonic transformation, all reflect the musical characteristics of the new period. Bach is a very national color artist, he pays attention to the folk song and dance and Protestant chant in the creation of organic integration, forming a rich life color, rich national religious music. He is a member of Protestant Christianity, and faith is its main source of faith [13]. Although Bach's religious music takes religion as its main theme, it contains his deepest life experience. Bach's various compositions express their pursuit of fate and perception of life in a quiet environment. Although there is no shock like a storm, they can also generate strong emotional resonance and have eternal appeal.

4.2. Influence of Western Music

Bach's works are valuable assets for the study of piano. From the first minuet to two creative pieces, to three creative pieces, and then to the more difficult prelude and fugue, each step of learning has a corresponding harvest and growth [14]. Especially for beginners of Bach's music, the fingering and intonation should be strengthened when playing, which is incomparable to the works of any other musician. Bach's works may be strange to you when you are young, but as you grow older, you will find its profound connotation, and its musical performance is even more amazing. Bach's works cover every genre of the Baroque era, and many of them are classics of this genre. Bach's work represents a new peak in the Baroque era, unprecedented in its precision and completeness [15]. It contains

profound philosophical thoughts and exquisite ideas, which makes people amazed. Bach thus enjoys the reputation of "the father of fugue" and "the terminator of fugue". Each of Bach's many works has a very simple theme, full of rich imagination and strong expression, but also has unparalleled superb playing technique. Bach, on the other hand, freed music from the subordination of religion and turned it into a civilian. He developed polyphonic music as tonic, which greatly improved the expression ability of the works; He established the law of the average of twelve pianos. All these make Bach not only an important symbol of Baroque music, but also an endless treasure in the treasure house of Western and world music.

5. Conclusion

Bach lived at a time when religion was very active. At that time, Christianity had been greatly developed, and it was based on the Bible, politics and economy, and emphasized the personality of people, making the romanticization trend of Baroque more obvious. Bach was a man known as a "religious painter" who combined religion and music, mixing popular songs from the most knowledgeable painters to create compositions such as chants. During the Enlightenment period, Bach organically integrated religion and materialism, which gave him a new perspective in music creation. By comparing Bach's music with classical music, we can see that there is meaning in music. Bach uses a variety of typical Musical Instruments to show a solemn and serious style, which is also a reflection of Christian cultivation philosophy. Many of Bach's works have a strong religious flavor, in which believers chant to understand the true meaning, in order to improve their spiritual realm and their own cultivation. Bach is a cultural symbol of the West for thousands of years and plays an important role in the development of western music. He is a master of Western classical and religious music. Both he and his creations have a strong tendency to serve religion and become a member of Western culture. Because in Christianity, rites and music is a way of transmitting faith and a tool of communication between man and God, it has mysterious and great significance. It can be seen from this that the significance of Bach's music inheritance and development in western history and cultural heritage is becoming more and more obvious. In short, when we play his works today with organ or piano, we must deeply understand the characteristics of the era in which Bach lived and the humanistic thought reflected in his works. Only in this way can we more appropriately bring the unique charm of Bach's works to our hearts.

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