



Research on the Influence of Early Music Education on Composers' Creativity—Taking Mozart and Shutong Li as Examples

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Abstract. This paper will take Wolfgang Mozart and Shutong Li as examples, presenting and comparing the experience and education of Mozart's childhood until his return to Salzburg in 1773 with the music education received by Shutong Li in his early years. By comparing the influence of their family environment, social background, education and other factors on their respective creations, it shows the different effects of different music education on composers. This paper also explores the long-term shaping effects of early music education on composers' creative styles, innovation capabilities, and cross-cultural competences, using the examples of Mozart and Shutong Li to illustrate these points.

Keywords: Mozart, Shutong Li, early music education, music composition, comparison.

1 Introduction

The creation of each musician and the style of his works are closely related to the education he received during his growth. The things that composers experience in the process of growing up, the people they meet, their family backgrounds, social backgrounds, and the backgrounds of the times all influence the techniques, styles, themes, and genres of their compositions. This phenomenon is particularly evident in the context of different times and regions, especially in the case of the differences between China and the West. This paper will take Wolfgang Mozart and Shutong Li as examples, presenting and contrasting the experiences and education Mozart received during his childhood until his return to Salzburg in 1773 with the musical education Shutong Li received in his early years. By comparing their family environment, social backgrounds, education and other factors to show different music education on the composer's creative impact.

2 Early Music Education of Mozart

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, where there is a long tradition of music. His father, Leopold Mozart, served in the archbishop's chapel and later became an assistant conductor. After discovering Wolfgang's talent, he gave up his career to focus on educating his son. On the one hand, he created an environment for Wolfgang to perceive music. While teaching his pupils, the elder Mozart would also let the little Mozart listen to beautiful music in his infancy, so that from his birth, the little Mozart was in an environment full of music. On the other hand, Mozart Sr. provided him with excellent subjects to imitate. Little Mozart observed his sister's learning process before school, which completed the pre-study and made his piano learning much smoother. In addition, the elder Mozart attached great importance to the selection of suitable materials for instrumental music learning. He compiled corresponding textbooks according to the different stages and degrees of his children. The more difficult textbooks included dance music with folk songs, as well as the more artistic works of the time. The style and various aspects of the characteristics of these works made a great influence on Mozart's future compositions. Mozart also learned many things about practical matters and music under his father's tutelage. His father went to great lengths to further his career, wanting to ensure that he had a solid position as a musician, which paved the way for Mozart's later work in Salzburg.

During Mozart's early years of study, his father simultaneously took him and his sister on a series of trips around the world, to France, Britain, Netherlands and Italy, as well as to Vienna and Germany major cities. Later, in 1763, another family trip included extended stays in Paris and London. During the trip, many musicians had a great influence on Mozart. While in Paris, the young Mozart became interested in the music of Johann Gottfried Eckhardt and Johann Schobert, adapting two movements from their piano sonatas for the second movement of his own Piano Concerto K.39-40. Schobert imitated the effects of an orchestra in the writing of his works for harpsichord. [1] Mozart also used this technique in his first sonata in a minor, K,310, and Schobert's influence is reflected in the rich chordal accompaniment and string-like vibrato. The passing phrase of the first movement of this sonata recalls the first of Schobert's piano sonatas Op. 2, with optional violin voices.

Mozart encountered J.C. Bach while in London, and Bach had a significant and lasting influence on the boy. Like Bach, Mozart composed in an extremely wide range of genres, from keyboard music to symphonies and operatic works. These genres were enriched by Bach with features of Italian opera, and the contrast between Bach's always consistent themes and these features appealed to Mozart and became an enduring hallmark of his work. Under Bach's influence, Mozart became passionate about German and Italian comic opera. In his early years he composed the comic opera "La Finta Semplice" and the formal opera "Ascanio in Alba". Mozart and Bach also share similarities in their approach to the concerto. The first movement of the concerto, Op. 41 no. 4, for example, has a Ritornello-sonata structure, which is based on the first movement of Bach's Concerto Op. 13 no. 2. There is also a similarity in the treatment of the recapitulation of Op. 41 no. 4, in which they both recapitulate the first Ritornello section. Both of them have a light and clear melody, which is fluent

and expressive. [2] In addition, the occasional appearance of immature Cadenza passages in Bach's works had a great influence on Mozart's early compositions, where the Cadenza status was greatly increased and marked clearly, reflecting the crucial importance of the solo instrument in the concerto genre.

In addition to Schobert and Bach, Mozart also encountered many musicians who had an important influence on his creative style during his travels around the world. Such as Joseph Haydn, Sammartini and other Italian symphony composers. Influenced by the musicians on his travels, Mozart's compositions are exquisitely structured, with singing melodies, a bright and optimistic style, and orchestration with a focus on tonal effects, and his compositions matured step by step, laying an important foundation for his future career as a composer and musician.

3 Shutong Li 's Early Music Education

Compared with Mozart, Shutong Li received a very different education. Venerable Hong Yi, commonly known as Shutong Li, was born in Tianjin on the 20th lunar month of the 6th year of Guangxu 's reign (1880) to a wealthy merchant family. His father, Xiaolou Li, set up a charity school to provide free education for the people and founded the "Relief Society" helping the poor and lonely people, giving food, clothing and coffins, and has the reputation of "kindness Li". Under the influence of his father, Shutong Li had a great sense of family and country, full of responsibility for society and the motherland. As far as the family background of both Mozart and Shutong Li is concerned, Mozart was born in a musical family, and his father had a clear goal to cultivate him as a professional musician for the archbishop, and wanted to pave the way forward for Mozart's future employment, and also put his own musical dream on Mozart. Under the influence of his father, Mozart was nurtured by music since childhood, which laid a good foundation for his future compositions. Shutong Li 's family background was not related to music, but his father's good qualities such as patriotism and benevolence also influenced him, so that he found the way to save the country through music on his way to find the way to save the country later, which was also an important pavement for his relationship with music.

In 1898, influenced by the ideas of the Reform Movement, the young Shutong Li was full of enthusiasm and a vision of the future. He agreed with Youwei Kang and Qichao Liang, the leaders of reformers, they propose "the oldest China cannot survive without reform" [3]. Kang and Liang advocated following the example of Japan, learning Western science and civilization, abolishing the imperial examinations, and establishing new schools. Among other things, he proposed the necessity of music classes. The educational idea of music to save the country had planted seeds in Shutong Li 's mind, and had a certain influence on the composition of music songs in the school later. Unlike Mozart, Shutong Li lived in an uneasy age. After the Sino-Japanese War, the powers started a frenzy to carve up China, and the serious foreign aggression prompted the Chinese people to awaken their national consciousness, and the social aspirants sought various ways to save their country and survive. shutong Li also deeply felt. Such a social background led Shutong Li to compose a

great deal of music that contained a deep patriotic feeling. Mozart, on the other hand, was in a peaceful and stable social background, so his music was more artistic and virtuosic, and his subject matter was rich and varied. Different social backgrounds have a great influence on the two.

In 1901, Shutong Li took the examination for the special class of Nanyang Public School and was admitted. At that time, the characteristics of the Nanyang Public School were Westernized Chinese style. During his study, Mr. Yuanpei Cai's patriotic thought also had a profound impact on Shutong Li. In the winter of 1903, when the Nanyang Public School went on strike due to the ink-spattering incident, Shutong Li withdrew from school and joined the "Shanghai Academy Institute". In order to stimulate the spirit of patriotism, Shutong Li composed a song for the "Shanghai Academy Institute's Supplementary Course", named "Motherland Song", and this is Shutong Li's first music work. Its lyrics "I will ride a lion over the Kunlun, and fly a crane across the Pacific Ocean. Who will fight with me to wield the sword? Who will fight with me? Grand National! Who will celebrate with me?" [4] The powerful and extraordinary piece reflects Shutong Li's deep patriotism and his determination to save the country and the people regardless of everything. The lyrics of "Motherland Song" were chosen from the Chinese folk music "old six board", and Zikai Feng said that Shutong Li had taken a folk melody to make a patriotic song. "This bold initiative is extremely admirable! Mr. Li's "Motherland Song" can be said to be the earliest precursor to the promotion of national music [4]. The tempo of the song has been changed from four-two to four-four, which makes the strength and weakness levels of the song more abundant and delicate, and its lyrical characteristics more obvious, revealing its grand and magnificent momentum and patriotic feelings. In 1905, Shutong Li compiled and published the "Chinese Singing Collection", the lyrics of which were chosen from the poetry scriptures, Li Sao, Tang and Song poems, etc. These works were carefully selected and compiled by Shutong Li as the essence of Chinese traditional culture. The works he chose were progressive to the current situation of the society at that time. Each piece in the song collection has a clear moral meaning, which triggered the resonance of the progressive youth and awakened the patriotic consciousness of more intellectuals. Among them, "No Clothes" expresses the spirit of the generals and soldiers to make common cause and defend against foreign invasion; "Li Sao" expresses the patriotic quality of no remorse and no regret; "Difficult Journey" expresses the attitude of facing up to hardships and unyielding in life These ancient poems are said to draw on the past to describe the present. In the section "Drinking Fire Orders" in the "Chi Words" section, the only lyric written by the author of the 15 songs, Shutong Li wrote: "Who is the master of the old country now? The moon is in the west, every morning and evening laughingly, Remember cuckoo crowing on Tianjin Bridge? Remember how many submissive flags there are in the cuckoo sound [5]". The author's fear in the face of the decay of his country is overwhelming. Li realized that music could convey progressive ideas, and songs with cultural connotations could awaken the nation. His fundamental purpose was to promote the long cultural tradition of his country, to awaken the patriotic consciousness and sense of worry among the youth, to promote new learning and improve society.

In 1905, Shutong Li went to Japan to study. At that time, the overseas students who went to Japan rose the upsurge of founding magazines, and the quality and influence of these magazines far exceeded those of domestic magazines at that time. In order to realize the ambition of music to save the country and to awaken the awareness of the importance of music among the domestic intellectuals, he founded the "Little Magazine of Music" in Japan alone. Although Li strongly advocated the importance of inheriting the cultural traditions of the motherland, on the other hand, he did not reject Western civilization, which was also related to his education of combining Chinese and Western culture. In *The Little Magazine of Music*, Shutong Li fully absorbed and borrowed the views of Japanese musicians about Western music, and his previous education was reflected in the views of the magazine.

Contrast the early education received by Shutong Li with that received by Mozart, which in today's parlance is the difference between a professional and a liberal education. Mozart's father's family education, as well as the influence of various musicians on his journey, was professional and was in order to cultivate professional music talents. In contrast, the education that Shutong Li received, whether at Nanyang Public School or during his studies in Japan, music was only a course of study, a general education, a popularization of basic musical knowledge. The two are very different, and the influence on their musical compositions is even more significant. Mozart's compositions were a fusion of many specialized musical elements such as harmony, modulation, and orchestration, which had a great influence on the development of world music. In contrast, most of Shutong Li's compositions, or most of the school music songs composed by the Chinese musicians of his time, were filled with existing Western tunes. A large part of the reason for this is that the composers did not have professional music education and did not have a good musical foundation to support their compositions. And the purpose of their compositions was to save the country, pursuing quickness, simplicity, and ease of oral transmission, rather than for artistry.

4 Long-term Effect of Early Music Education on Composers' Creation

4.1 The Impact on Composer's Creative Style

Early music education is instrumental in shaping the creative style of composers, providing them with a solid foundation and a rich tapestry of influences that inform their later works.

Mozart, for instance, was a prodigy whose musical aptitude was recognized and nurtured by his father, Leopold Mozart, from a very young age. The rigorous musical training and the immersive musical environment in which Mozart was raised allowed him to absorb a wide range of musical styles and techniques. His early exposure to the works of various composers, from the intricate counterpoint of Johann Sebastian Bach to the elegant melodies of Christoph Willibald Gluck, played a pivotal role in the development of his unique compositional voice. Mozart's early education not only honed his technical skills but also instilled in him a deep appreciation for the expressive

potential of music. This is evident in the emotional depth and complexity of his mature compositions, which display a remarkable balance between intellectual rigor and emotional resonance. The early music education that Mozart received equipped him with the tools to create works that are at once intellectually stimulating and emotionally engaging, a hallmark of his compositional style.

In the case of Shutong Li, his early music education was markedly different from Mozart's. Li was born into a wealthy merchant family in Tianjin and did not have the same access to formal musical training as Mozart. However, his exposure to traditional Chinese music and the folk songs of his homeland played a significant role in shaping his creative style. Li's music is characterized by a strong sense of national identity and a deep connection to Chinese musical traditions. His early experiences with the rich musical heritage of China informed his later compositions, which often incorporate elements of traditional Chinese music, such as pentatonic scales and the use of traditional instruments.

4.2 The Impact on Composer's Innovative Abilities

Early music education is crucial in cultivating the innovative abilities of composers, providing them with the foundation to explore new musical territories and push the boundaries of the art form.

Mozart's early education, characterized by a rigorous and diverse musical training, fostered a spirit of innovation that would come to define his compositional career. His father's insistence on exposing him to a wide range of musical styles and the pressure to perform at a high level from a young age stimulated Mozart's creative thinking and encouraged him to experiment with new ideas. This early nurturing of his innovative abilities is evident in Mozart's vast body of work, which spans a multitude of genres and showcases a remarkable range of emotional expression and technical innovation. His operas, in particular, are celebrated for their innovative use of leitmotif, their intricate ensembles, and their exploration of complex psychological themes. Mozart's ability to synthesize different musical elements into a cohesive and original whole is a testament to the power of early music education in fostering innovation.

For Shutong Li, his early exposure to Chinese music and his later studies in Japan provided him with a unique perspective that would shape his innovative approach to composition. Li's education was not solely focused on Western classical music but also incorporated elements of traditional Chinese music and the contemporary musical trends of his time. Li's innovative spirit is evident in his efforts to modernize Chinese music education and his integration of Western musical techniques with Chinese musical traditions. His compositions often feature a blend of Chinese melodies with Western harmonic language, reflecting his innovative approach to bridging the gap between different musical cultures. The early education that Li received played a significant role in developing his ability to innovate within the context of Chinese music, demonstrating the importance of early exposure to diverse musical influences.

4.3 The Impact on Composer's Cross-cultural Competence

Early music education can also lay the groundwork for composers to engage with and incorporate cross-cultural influences in their work, enriching their compositions with a global perspective and fostering a deeper understanding of different musical traditions.

Mozart's extensive travels across Europe with his father exposed him to a variety of musical styles and cultural practices, which had a profound impact on his compositional approach. The cross-cultural influences that Mozart encountered during his travels can be heard in his music, which often features elements of folk melodies and dances from different regions. His symphony No. 29 in A major, K. 201, for example, incorporates a Croatian folk melody, demonstrating his ability to assimilate and integrate diverse musical elements into his compositions. This early exposure to different cultures and their musical expressions allowed Mozart to create works that transcended national boundaries and resonated with audiences across Europe.

Similarly, Shutong Li's early education and his later experiences in Japan played a significant role in shaping his cross-cultural musical perspective. Li's exposure to Japanese music and his interactions with Japanese musicians during his studies in Tokyo broadened his understanding of musical possibilities and inspired him to explore new avenues in his compositions. His work as a music educator in China further reinforced his commitment to integrating Western and Chinese musical traditions, as he sought to create a modern Chinese music that was informed by both cultural heritages. Shutong Li's compositions often reflect this cross-cultural influence, as he frequently drew upon Western musical forms and harmonies while maintaining a strong connection to Chinese musical themes and melodies. His song "Motherland Song", for instance, combines a traditional Chinese folk melody with harmonies and structural elements from Western music, showcasing his ability to blend different musical traditions in a way that is both innovative and culturally meaningful.

5 Conclusion

To sum up, Mozart's music was mainly influenced by his father's family education and the musicians he met on his journey, and music for him was a family legacy, a craft for survival and work. Shutong Li's music, on the other hand, was closely related to the context of his time, the harvest of his studies, and the people and events he encountered. For him, music was a way to save the country and an important means to awaken the patriotic consciousness of the nation and revitalize China. The education they have received since childhood has been vividly demonstrated in their music, and they achieved great and extremely progressive results in all fields.

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