

The Development of Teaching the 20th Century Chinese Piano Music in China

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Abstract

China has attached great importance to ritual music since ancient times, the piano has only been introduced into China for a hundred years. From the end of the 19th century, when Chinese people came into contact with Western piano, to the 1930s and 1940s of the 20th century, Chinese people began to gradually get familiar with this kind of western Musical Instruments. The intervention of western Musical Instruments represented by piano has brought about great changes in modern Chinese music. Especially after the founding of New China, the position of piano in Chinese people's musical life has been increasing. Chinese people have gradually become familiar with and mastered piano playing skills from being ignorant of piano art. The first group of Chinese people who went out to learn western piano art returned to China and cultivated the first generation of Chinese piano playing talents. Chinese people have completed the early enlightenment of piano. A number of piano music works created by Chinese musicians emerged, and they gradually learned and mastered the piano music creation techniques to create piano works with Chinese style. These works are well combined with Chinese local music to form a unique style.

Keywords: Development; Teaching; 20th Century; Chinese Piano; Music; China

Introduction

The reason why the term "Chinese piano music" can be based is not only the composer's business, but also closely related to piano teachers and performers. If there is no teaching and performance, the work will not be inherited, but just a sheet of music paper. It is precisely because "Chinese piano music" has a certain number of works, and at the same time, these works are often performed and passed on in a living state. The trinity of creation, teaching and performance is also the basis for the prosperity and development of "Chinese piano music". Piano music has always occupied a very important position in the field of professional music creation. Understanding the development of piano music is an important basis for observing the development level of music culture.

The development of piano art in China encompasses various aspects, including piano music composition, stage performance, education and pedagogy, theoretical research, and more. In the process of Chinese piano art's evolution, both the endeavors of Chinese individuals and foreigners residing in China can be referred to as "Chinese piano culture". The creation, performance, and teaching of piano music within the realm of piano art are all considered "artistic behaviors" that fall under the concept of "piano culture". Incorporating elements such as Western piano music performance and pedagogy into the context of "Chinese cultural spirit" has become an essential component of "Chinese piano culture", thus being included in its vision. This is why we utilize the term "Chinese piano music culture" to

observe the development of piano art in China during the first half of the 20th century. Within this comprehensive system, "Chinese piano music culture" serves as a concept comprising four interconnected subsystems: namely "Chinese Piano Art", which includes both "Chinese Piano Composition" and "Chinese Piano Performance"; "Chinese Piano Education", further divided into categories like professional training and amateur education; as well as "Chinese Piano Theory and Criticism", encompassing research on Chinese piano theory along with criticism on Chinese piano music. Similarly, there exists a relationship between Chinese piano music culture and its subsystems (Xie, 2020).

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Teaching status

Piano teaching in the early Church. What really promoted the development of piano teaching was the rise of missionary schools and new schools, and the tribute of professional musicians Present. For example, the Chinese and Western women's school in Shanghai opened Qin Ke, many women who love Western music have studied in church schools, and some church school students learn Western music after graduation and become famous female musicians. The emergence and development of school songs in the early 20th century also played an important role in the introduction and development of piano music.

Piano teaching at the Music Club and the National Conservatory of Music. In 1919, the "May Fourth" New Culture Movement directly influenced and promoted the upsurge of Chinese cultural circles to explore new ideas and new knowledge, and greatly promoted the formation and development of modern Chinese new music culture. The music industry has become one after another Various forms of music associations were established, such as the "Peking University Music Research Association" was established on January 27, 1919, with CAI Yuanpei as president and Xiao Youmei and Chen Zhongzi as mentors successively. Set up piano, violin, guqin, pipa, Kunqu five groups. On November 27, 1927, China's first professional music school, the Shanghai National Conservatory of Music, was established in Shanghai, which was the first professional music school in Chinese history. In July 1929, the National Conservatory of Music was renamed the National Conservatory of Music, with Xiao Youmei as its principal. With reference to the western educational philosophy, the school has five major departments, namely theoretical composition, key instruments, band instruments, vocal music and traditional music, forming a relatively complete professional setup (Guo, 2017).

Related to the Teaching the 20th Century Chinese piano music				
NO.	period	Teaching status	Principal representative	Textbook application
1	The initial stage of Chinese piano teaching (1910-1949)	Early church, music society	Alexander Tcherepnin, Li Shutong, Li Shuhua	Using foreign piano teaching materials, compiling piano teaching materials with Chinese characteristics
2	Exploration stage of Chinese piano teaching (1949-1966)	Piano teaching places and teachers with pianists as the main group	FuCong, Liu Shikun	Deepen the creation and compilation of Chinese nationalized piano teaching materials
3	The Development Stage of Chinese Piano Teaching (1966-1999)	The scale of piano education in schools is expanding unprecedentedly, and the educational concept and teaching means are progressing continuously	Zhou Guangren, Dan Zhaoyi	Create diversified Chinese piano teaching materials

Figure 1. The initial stage of Chinese piano teaching (1910-1949)

Principal representative

During his stay in China, Alexander Tcherepnin held a concert of his personal works and was invited to be the Shanghai Speaker Professor emeritus, wholly funded the "Chinese style piano music creation Competition" and a series of piano activities, Feng Enrich the Chinese piano cultural life, improve the level of Chinese piano teaching, especially in the exploration of Chinese flavor, the creation of Chinese national piano music has a profound impact.

Li Shutong is the most far-reaching piano education in the beginning of the 20th century, when Chinese piano music culture was born the forerunner, Zhejiang two-level normal School became the most important position of piano teaching in China at that time, which also directly benefited from his unremitting efforts. Li Shutong, as the earliest piano enlightenment educator in China, was deeply influenced by Chinese traditional culture and accepted the excellent western culture at the same time. They not only introduced the piano teaching materials popular abroad at that time, such as "Baier", "Hanon Piano Practice" and "Little Sonata Collection" to China, which became the basic teaching materials used in the piano teaching in the 20th century. It also created the earliest group of piano educators in China (Li, 2019).

Textbook application

On the one hand, since the piano teaching mode in China during this period was still in the stage of learning from the traditional teaching mode of Western countries, the use of piano teaching materials was also at the level of imitating and learning from Western countries. After the rise of the early school music songs, the main music educators of this period brought back various music textbooks from Japan, as well as the primary piano practice collections of Beyer and Czerny, Hanon Fingering, Little Sonata Collection and Czerny Etude and other primary piano teaching textbooks, which provided the foundation for the later piano professional teaching. On the other hand, Chinese piano works had a preliminary development in the 1920s, and many Chinese musicians began to consciously compose and create Piano teaching materials with Chinese characteristics. For example, "New School System Piano Textbook" (Xiao Youmei 1925); "Piano Textbook" (Zhou Lingsun 1927); "Dulcimer Playing Method" (Feng Zikai 1929); Pentatonic Piano Textbook (Chilpin 1936); Basic Piano Playing Method (Liu, 2021).

Exploration stage of Chinese piano teaching (1950-1966)

Teaching status

During this period, Chinese piano teaching harvested a series of achievements. Young Chinese pianists began to walk. The world of music. From 1951 to 1964, Chinese pianists won prizes in the International Piano Performance Competition:

In 1951, Zhou Guangren won the third prize in the Piano Competition of the Third World Youth and Students Peace Festival.

In 1955, Fu Cong won the third prize of the 5th Chopin International Piano Performance Competition and the Special Award for his performance of Mazurka.

In 1956, Liu Shikun won the third place in the Liszt International Piano Performance Competition and played the Hungarian Rhapsody

Don't award a prize;

In 1958, Gu Shengying won the second prize of the 14th Swiss International Piano Competition (no first prize);

In 1958, Li Mingqiang won the first prize of the first George Tanescu International Piano Competition.

In 1959, Yin Chengzong won the first prize of the 7th World Youth and Students Peace Festival Piano Competition;

In 1962, Yin Chengzong won the second prize of piano in the second Tchaikovsky International Music Competition.

Chinese piano players have achieved good results in international piano competitions, which fully explains the Chinese piano in the 1950s

Teaching has improved a lot.

Principal representative

Fu Cong, in 1955 to participate in the fifth Chopin International piano competition won the third place, and won the "Mazurka" performance of the best award, the praise of many experts, this is the first Oriental in the Chopin competition achieved excellent results. In piano teaching, Fu Cong has been using traditional Chinese culture to guide students to deal

with western piano works. Fu Cong gives us the best example of how Chinese people can understand Western piano music and grasp the emotions of the works.

Liu Shikun's great success is inseparable from the guidance of Soviet experts, so that Liu Shikun in three years Continued to win two major international awards. Liu Shikun has been using traditional Chinese culture to guide piano playing in his later teaching.

Textbook application

Since the 1950s, Chinese piano educators have paid attention to the importance of national music and strengthened the compilation of national music in teaching materials. Therefore, there have been many piano teaching materials with Chinese characteristics, such as Li Yinghai's Pentatonic Piano Etudes, Central Conservatory of Music's Piano Lessons for Adults, Ding Shande's First Piano Lesson for Children, etc., which have been published successively, enriching the content of piano teaching materials, broadening the field of piano teaching materials, and promoting the development of piano teaching (Chen, 2018).

This finger exercise by Li Haiying is a typical stage achievement in the creation of Chinese style piano etudes. The second stage refined, summarized and sublimated the playing techniques based on the five-tone tone, and played a great inspiration and promotion role in the creation of Chinese style piano works (Wang, 2018).

The Development Stage of Chinese Piano Teaching (1966-1999)

Teaching status

Led by the piano departments of the Central and Shanghai Conservatory of Music, music colleges in Shenyang, Xi 'an, Wuhan, Tianjin, Guangzhou, Sichuan and other places, and art colleges in Nanjing, Jilin, Shandong, Guangxi, Yunnan and other places, as well. The former normal colleges with music departments have expanded the original piano major. Horizontally, the teaching content and the number of enrollment are expanded, and vertically, master's and doctoral students in the direction of piano are developed. except

In addition to the original piano education institutions, various provinces and cities have also established many art colleges and normal colleges with piano departments or to add music departments in the original normal colleges and universities, and most of these music departments will be piano courses required basic courses. In addition, since the reform and opening up, China has actively carried out international art education exchanges and cooperation activities, and more and more famous foreign pianists frequently come to China to perform, visit and exchange, bringing more and updated piano teaching theories (Zhao, 2014).

Principal representative

Zhou Guangren, a pianist and piano educator, has been devoted to the recommendation and support of Chinese works. Zhou Guangren has accumulated rich experience in piano teaching practice for half a century, and attaches great importance to the cultivation of basic technical training in piano teaching. He has cultivated many outstanding piano playing and teaching talents for China.

Dan Zhaoyi attaches great importance to the importance of Chinese traditional culture in piano teaching. Since 1994, a number of students have won important awards in several international piano competitions, including student Li Yundi who won the first place in the 14th Chopin International Piano Competition in 2000 (the Gold medal of the Chopin

Competition) and student Chen Sa who won the fourth place in the Leeds International Piano Competition in 1996, both of which are the first time that Chinese people have achieved the highest ranking in these two competitions. Dan Zhaoyi pays attention to the theoretical research of piano teaching and performance, among which three are the most representative masterpieces: Children's Piano Teaching and Guidance; On the Basic Training of Piano Performance; On the Design and Application of Force Level in Piano Performance (Yang, 2021).

Textbook application

Entering the 1980s, Chinese piano teaching materials showed a comprehensive development stage of diversification, multi-level and multi-fields. For example, creating piano textbooks with Chinese style characteristics:

Li Chongguang "Children's Piano Music Selection - Pentatonic Technique Practice album second set"; The editorial department of the People's Music Publishing House edited "Chinese Style Polyphonic Piano Music Selection". The Four Piano Etudes created by Ni Hongjin in 1979 were written according to the tones of Peking Opera and Kunqu Opera in traditional Chinese operas. In 1980, Zhao Xiaosheng created six titular etudes "Six concert Etudes", each given its own title, each etude is based on the needs of finger practice, targeted creation (Deng, 2018).

Conclusion

In the first half of the 20th century, Chinese piano music has produced remarkable achievements, and the theoretical research in this field is also the most mature in the research fields of Chinese piano music. Among the researchers, such as Qian Renkang, Wei Tinger, Wang Yuhe, Liang Maochun and other music theorists, as well as Su Xia, Chen Mingzhi, Sang Tong and other composers, the object of study from the works to the creators are involved. In particular, the first-hand information displayed by many composers as creators helps performers to understand the composer's creativity more accurately, and thus plays an irreplaceable role in deeply and reasonably grasping the connotation of the works and expressing the artistic conception of music. The research on piano performance and education theory in China started late. In the first half of the 20th century, there were almost no theoretical research documents that could be discussed, and there were very few professional theoretical researchers in the field of piano performance art and teaching in China. The first to produce results is Li Shuhua, his "Basic piano playing Method". From the piano playing technique to the performance of the performance are involved, although some of the chapters are translations, but its appearance has filled the blank of our country's piano playing theory research, indicating that the Chinese people's understanding of the piano art has produced a qualitative leap. After the founding of New China, the theoretical research of piano performance and education has made a qualitative leap. The theoretical research results produced in the 1950s are mainly piano performance reviews, and only a small number of foreign piano performance studies translated from the theory of piano performance play a corresponding supporting role. One of the most influential works that provides a systematic theory of performance and teaching is Henri Negaz's on the Art of Piano Performance. Until the 1980s, Chinese musicians paid more and more attention to the value of theoretical research on piano performance, and there emerged a large number of papers and dissertations on the art and education of piano performance at home and abroad, such as Weitingner's

"Introduction to the Concept of Chinese Piano Art and its Theoretical Research", "Piano Teaching Guide", and Zhao Xiaosheng's "The Way of Piano Performance". Li Jialu's "Piano Performing Art", Liao Naixiong's "On a Basic Part of Piano Teaching", Wang Yuhe's "On the Development of Piano Music Art in China", Bian Meng's "Formation and Development of Chinese Piano Culture", etc. The research fields of these papers and dissertations involve the theory of piano performing art, including piano performance commentary and piano teaching theory. Some of them are insightful.

Among the various modern western instrumental arts introduced into China in the 20th century, the art of piano performance is undoubtedly one of the greatest achievements. The piano has existed objectively in China for 100 years. The art of Chinese piano performance is an indispensable part of Chinese music field in the century. Based on the above understanding, I propose to pay attention to the development process of Chinese piano music in the 20th century from the perspective of music culture, in fact, to take piano art into consideration in the overall development process of Chinese music culture in the 20th century, not only to sort out the development context of Chinese piano music in the 20th century, but also to seek the choice of different cultural subjects in the development process. The deposition and continuation of various musical cultures.

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