

Piano Teaching of Chinese-Style Music Works

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Abstract

There are obvious differences between the western and the eastern civilizations, and because China's music education is based on the western musicology system in the 19th century, the current music majors are increasingly unfamiliar with the language system of Oriental music, which is also reflected in the current domestic music education system. Composer Chu Wanghua answered this question with a sentence in an interview in 2013. "For a long time, the separation between folk music and the systematic piano education has led to the current Chinese piano music. With the stagnation of development, without the basis of pentatonic scale and tone training, now the Chinese piano players cannot understand and perform Chinese works well. Indeed, the pentatonic scale and the palace Shang horn are only occasionally encountered in practicing the solfeggio and analyzing the tonality of the works. In recent years, even the writing of national instrumental music works tends to non-traditional techniques such as artificial tone and twelve-tone system. These factors lead to the students and teachers of various instrumental music majors in professional art colleges to classify the traditional national tone as simple, primary or even not of the ranks. In particular, students majoring in piano performance will lack confidence to avoid traditional national tune works, believing that playing these works is a downgrade of their professional level.

Keywords: Piano; Teaching; Chinese-Style; Music Works

Introduction

After more than 100 years of development, Chinese piano music has become its own characteristics, a large number of Chinese piano music works enjoy famous at home and abroad. The selection of Chinese piano music works in piano teaching is not only in line with the aesthetic view of Chinese students, but also allows students to more deeply appreciate the profound and profound Chinese traditional culture, with far-reaching significance. However, the fact is that the piano teaching in the traditional mode of music selection, which is called "the cradle of music teachers". Among them, etudes, sonatas, polyphonic music and variations are mostly used in foreign works. The position of Chinese piano music works is very awkward, which has to make people think deeply (Xu, 2016).

Many teams of domestic scholars have devoted themselves to exploring this issue. They investigated and analyzed the status quo of Chinese piano music works in the teaching and the attitude of students towards Chinese piano music works by issuing questionnaires, telephone communication and network interaction. The following is the analysis and elaboration of the Chinese piano music works and the piano teaching of the Chinese senior teachers.

Although after more than 100 years of development, Chinese pianists and composers have created many excellent piano music works, but the creation of piano music works is only more than 100 years, which is in the western piano music.

The development of the works and the five thousand years of Chinese civilization history are much thinner. Officially published Chinese piano sound There are more than 400 music works, but there are many titles and adaptations, which makes students and the audience have conceived The impression of the Lord affects the understanding and expansion of the work. In addition, most of the Chinese piano music works have The Times Regional and ethnic characteristics make it more difficult to understand the work. Thus, the universally accepted work is merely sub-fraction. Then pick out the works suitable for teaching (Xue, 2006).

The teaching of Chinese piano music works is comprehensive. Both professors The shortage of personnel, also the shortage of students and colleges, and at the same time, the society has an unshirkable responsibility for the lack of teaching. Chinese piano teaching methods are seriously influenced by the West. Many teachers and even pianists have been exposed to foreign piano textbooks such as Baiah and Cherny since childhood, but they are relatively unfamiliar to Chinese piano works. Regardless of teachers and students, many people are only familiar with a few well-known works such as piccolo. This has a certain subjective bias in the works selected in the teaching process. In addition, the study of Chinese piano music works is not as mature as that of foreign piano music works, and most of Chinese piano music works have specific creative background. In order to understand the author's creative ideas, a better demonstration of the work requires more professional knowledge, which, to a certain extent, puts forward higher requirements for the ability of teachers and students.

In addition, many colleges and universities do not give enough attention to Chinese piano music works, teaching mode ink some schools only require students to complete less than eight Chinese works at school, related lectures, competitions, exchanges and other activities are very rare. In this atmosphere, students do not understand, not it makes sense to value Chinese works.

There is another important reason that we cannot ignore. In today's society, the national consciousness is weak and the general lack of people ethnic traditional culture. Chinese traditional culture is extensive and profound, but on the contrary, today's society is flashy, empty and dry, worship Gold and the foreign wind prevail. Few people are willing to seriously understand the national characteristics that reflect Chinese traditional culture, This can be said to be a great sorrow for today's education.

The significance of Chinese style works in piano teaching in colleges and universities: most Chinese piano works use national tune as the main melody, and use modern techniques of atonal music to create. Chinese style of piano works from the perspective of Chinese traditional music culture inheritance and development and thinking, and combining with nationality, times, on playing is fully inherited the expression of the Chinese national music, outstanding line melody, folk acoustic texture, plate cavity structure and the use of ethnic harmony, on the hearing to a different from the western style characteristics, especially the Chinese style piano music in the national characteristics highlights the has Chinese traditional aesthetic trend and aesthetic significance. Based on the above, the significance of Chinese style works in college piano teaching can be expressed from the following three aspects (Zuo, 2021).

First, it is conducive to cultivating students' cultural confidence in the nation. China is a country with profound cultural deposits, with a unique charm advantage in culture. From the perspective of the history of piano education in colleges and universities, there is a tradition of taking western piano music as the main teaching content, which has been very popular in the piano professional teaching in colleges and universities. For piano professional students, in this kind of education mode and system, most accept the western music culture, although using western piano music works teaching can understand the piano music culture, the history of music style performance characteristics and playing technology training, but for the understanding of the national music culture is biased. From the current situation of piano art development in China, has presented the development of the systematic or systematic characteristics, namely in music creation, music performance and playing technology reflects the "Chinese piano music" style, this is a kind of inheritance of Chinese traditional culture, is also a kind of innovation and development, so the introduction of Chinese style in college piano teaching works, to cultivate students' national cultural confidence has positive significance. Second, it helps to improve the students' piano playing skills. Piano playing technology is the key to realize the music style performance, from the development of piano art of hundreds of years, can say this is also the history of piano playing technology, in the history of different styles and genre, in addition to the music creation concept on the style difference, is on the use of playing technology has obviously different. The creation of Chinese style works draws on and develops the aesthetic characteristics of Chinese folk music, Especially in the singing, lyric, freehand brushwork and other aesthetic concepts have formed a completely different from the western performance style, Behind this is mainly the full use of piano playing technology (Sun, 2015).

Third, it helps to cultivate students' correct life values. Chinese style piano music highlights the core of the excellent spirit of the Chinese nation in both the creation concept and the performance, especially the timbre characteristics of "harmony" show the unique concept of musical aesthetics. From the perspective of the cultivation of college students' humanistic quality and spiritual value, the moral quality and spiritual ideal reflected in Chinese style piano music are necessary for the growth of students. The introduction of Chinese style music works in piano teaching in colleges and universities is also an important way to cultivate students' socialist core values (Lin, 2022).

China has a vast territory, a long history and culture, five thousand years of ancient civilization has created rich spiritual food, but also gave birth to rich regional culture and national culture. The national character of Chinese style piano works in the creation and performance originates from this, and it is precisely because of the existence of these diverse cultures that create the diversified styles of Chinese piano music. From the creation of Chinese piano music since the 20th century, most of the adapted and original works present the characteristics of diverse styles. Therefore, in the selection of piano teaching content in universities, we need to pay attention to the teaching of diversified Chinese style works. The author believes that the overall Chinese style piano music works can be divided into four types, namely, ancient music works, regional works, ethnic minority style works and modern works. Ancient works are mainly piano music adapted from classical music, such as Three Lane of Plum Blossom adapted by Wang Jianzhong from Guqin music and The Night of Spring River Flower and Moon adapted by Li Yinghai from pipa music. These works are based on the list of ancient Chinese national instrumental music, reflecting the charm of Chinese classical music.

Regional works refer to piano music with regional folk style, including both adapted works and original works, such as "The Day of Turning Over" adapted by Chu Wanghua and "Shepherd Boy's Piccolo" created by He Luting. Most of these works are adapted and created with folk music materials (music), which have obvious regional characteristics. Ethnic minority style works refer to the piano music composed with elements of ethnic minority music, most of which mainly reflect the natural scenery and cultural customs of ethnic minority areas, such as the Korean style work Changfu Inspired created by Fang Quan and the Dong Style work Dong Drum Tower created by Zou Xiangping. Modern works refer to the musical works with Chinese style created by modern musical techniques. They have a variety of themes and also have a strong title, such as Ai Prison created by Zhang Chao and Two Poems of Tang Dynasty created by Xu Zhenmin. From the above discussion, it can be seen that the piano music in China has shown the characteristics of diversity, so we should pay attention to the choice of diversified style works to enrich the teaching content (Zhang, 2017).

Piano teaching of Chinese-style music works

Decorative sound teaching and performance application

The use of decorative sound plays an important role in the teaching of Chinese piano works, and this skill can fully show the charm of Chinese piano. First of all, in order to guide the learners to better interpret the piano works, in the teaching, the teachers must guide the students to carefully grasp the processing skills of the decorative sounds according to the needs of the performance, use the decorative sounds to polish the music melody, and better express the emotion of the works. Take the piano music "Song to the Phoenix" as an example, in the performance of birdsong, the work uses a lot of decorative sound, through the rapid and short decorative sound to show the lively and clever birds, at the same time, the use of long trill to show the melodious sound of birds. Secondly, many piano teachers will also use a large number of decorative sounds in their daily teaching to enhance the expression of piano music. Taking the piano work "Brother and Sister Reclamation" as an example, the main melody needs to be decorated during the performance to create a unique effect of folk music. Finally, when guiding students to play Chinese piano music works, they can also extend the value of the notes by adding the front decorative sound to enhance the flavor of the piano works. For example, when teaching piano music "other Collection", students can be guided to use the front decoration sound properly to show the northwest peaks. Especially when the image of the mountain appears in the music works, the decorative sound must be played solemnly, and in the performance of the breeze slowly coming scene, part of the false sound can be added. For another example, when students are guided to play the piano music "Orchid Flower", they can obtain the effect of sliding sound by weakening the front decorative sound. By using the above playing skills, learners can build a pure and beautiful image of the orchid flower with the help of music, so as to better convey the emotion of the song.

Touch-key teaching and performance application

Whether playing Chinese piano works or western piano works, there is no obvious difference in the structure of the piano used, so the performance techniques of Chinese and western piano music are basically similar. However, some learners who are good at playing western piano music will find it very difficult when playing Chinese piano music. Take the Chinese piano music "High Mountains and Running Water" as an example, When performing, learners not only need to understand the style and cultural connotation of the work, But also to understand the timbre effect of "Guqin" presented in the work, Although learners do not need to meticulously imitate the timbre of the guqin, It needs to maximize the musical expression of the piano, Through different touch skills to show the sound of guqin "clear, light, high and far" effect, For some learners who already have a certain playing ability, They have the flexibility to touch the keys with different parts of the fingers, Thus to obtain the ethereal timbre effect, It feels like "playing the piano", Then forming a similar overtone effect to the guqin. Take the Chinese piano music "Dongshan Kuiyi Painting" as an example, the tao sound part is mainly to show the persistence of the characters on their own beliefs. When playing, they need to control the strength and find the appropriate sound point, rather than blindly hitting the keys, otherwise the timbre effect will be destroyed. In teaching practice, teachers should combine the characteristics of piano works to guide students to master the skills of touching the key, and then experience the timbre effect of different key touch methods through practice, and finally complete the performance of the whole music (Shi, 2023).

Pedal teaching and playing application

In the process of teaching and playing Chinese piano works, we should also pay attention to the use of pedals. Pedal is the most important part of piano performance, and it is closely related to the final presentation effect of piano performance. When guiding students to master the use skills of pedals, teachers should pay attention to the following points: the first is to pay attention to the combination of the style of the work, the second is to pay attention to the color of the sound, the third is to pay attention to the harmony in the music. Therefore, in teaching practice, it is necessary to compare and analyze the skills of the five tones in Chinese music theory and the sound collection pedal in western music theory, and then reasonably apply them, to better interpret the songs through "close", "tight", "divided" and "empty" skills. For example, when guiding students to practice playing the empty sound effect, you can use the method of holding the dumb key to process, and add the pedal to replace, so as to form the echo effect. When depicting the images of "lake" and "raindrops", it is necessary to use pedals reasonably, and add harmony to the melody and chord in the middle tone area, so as to effectively eliminate noise.

Tune teaching and performance application

The charm of accent is the most distinctive feature of folk music. It can even be said that the use of accent runs through Chinese piano works. Due to the role of tone charm, different sounds have different requirements in timbre. In piano teaching, teachers can guide students to master the way of showing the song tone through different skills such as touch keys and rhythm processing. In piano music "two springs reflected moon" teaching, for example, in order to show the music unique tone, when playing should be as far as possible to refer to the part of the key, to play light and slowly, fingers rise and fall can slightly sticky keys, make the music

melody is more coherent, to build a sad artistic conception, provide the audience with a broader imagination. The tone of Chinese music works is not only a unique art form, also has a very rich aesthetic connotation, stress is vivid and rhyme, whether through the piano play imitate tone effect, or combined with the corresponding scene simulation music rhyme, can cause the resonance of the audience, so as to better show the tone of Chinese music works. In the teaching of Chinese piano works, helping students to master the skills of showing the tone of the works can not only improve the level of students playing Chinese piano works, but also enhance students' aesthetic ability.

With the development of The Times, the progress of the society, people gradually began to pursue the spiritual demand, since the eighties also presents the trend of increasing piano, actively introduce western advanced piano teaching methods and composition technology, carny piano etudes series, "small sonata" series became essential piano textbook books, with the rapid development of piano career in China, composers actively introduce western advanced composition technology and technique, and combined with our traditional classical music, a large number of excellent Chinese piano works presented in the public view. Since the Han and Tang Dynasties, the exchange between Chinese music and foreign regions in music culture has played a great role in promoting the development of Chinese music culture (Zheng, 2020).

The teaching of piano works adapted from Chinese folk songs

Today, when the west wind moves to the east, a large number of media introduce the popular music culture. By learning the piano works adapted from Chinese folk songs, it is helpful to cultivate students' patriotism, so as to improve the students' diversified artistic aesthetic appreciation ability. There are a wide range of piano songs adapted from Chinese folk songs, and the representative ones are the embroidered gold plaque, Red Flowers and Liuyang River adapted by Wang Jianzhong from the folk songs. And Chen Peixun based on Guangdong minor adapted "selling groceries" money of these piano works are on the basis of existing folk songs, join the piano for creation, in the process of creation from the western instruments and the traditional Chinese instruments different techniques, enrich the original folk song music weaving, sound more full make adapted music more administrative levels and appeal. Wang Jianzhong's piano variation "Orchid Flower", adapted from northern Shaanxi folk songs, is widely circulated, and various pianists often perform the work on the stage. This work has a strong sense of melody, so in teaching, teachers should tell students to pay attention to the coherence of the right hand melody. Although the theme melody seems simple, the melody should be endowed with the singing when playing, and especially show the characteristics of northern Shaanxi folk songs. In terms of speed, the speed of the first variation should be twice as fast as that of the theme. Where poco accel. is the mark, the speed should be raised by the tangection notes of the left hand, so as to make a good foundation for the gradual behind. The second variation is slightly faster than the first variation, also before the slow some faster, and then with the slow into the theme of the beginning, the wide board after the nine sections into the very fast Agitato paragraph, this paragraph is a bit like a tight slow singing in Chinese opera, is also the climax of the song, until the end, the emergence of the theme of northern shaanxi folk songs of high passionate melody characteristics. Teachers should grasp the key elements of each work firmly in the process of teaching. For example, Orchid Flower is working on speed, six speeds from Lento to Piu mosso to Grave to Agitato to Appassionato. Through the mastery of the melody control and the unity of the whole song speed, through the

tension or relaxation of the melodic music mood of the speed change, so as to bring different feelings to the musical mood of the work.

Piano works adapted from ancient Chinese music and folk music

The repertoire adapted from ancient Chinese music and folk music account for a certain proportion of many excellent Chinese piano works. If they want to perform such works perfectly, teachers should lead students to have a deep understanding of the author's historical background and the thoughts and feelings to express. Understand the original use of instrumental music, The timbre, melody and performance characteristics of playing these ancient songs or folk instruments on the piano, Although it does not need to fully reproduce the original song style, But try to dig out the unique charm and expression of the piano, for instance, When I know Hua Yanjun's "Two quan reflecting the Moon", the author was forced to wander on the streets after his blindness, Erhu works created when busking as a living, Knowing the context of this creation, The player has set a sad, sad and helpless and eager for light state of mind, This makes clear the approach of playing, With this guiding consciousness, When playing this erhu adaptation on the piano, I can first form a basic framework of playing style in my mind. In addition, in the performance of erhu, many slips can only be replaced by sound on the piano. When Abing plays the song, the timbre is strong and powerful, and the overall sound is strong. To show this timbre on the piano, he must make full use of the strength of the arm. The strength of the arm should move horizontally from one finger to another finger, which is a parallel direction. When explaining the song, the teacher should emphasize the key touch mode of the work, especially the melody part. In the climax part of the large chord should not fall directly from the top to the keyboard but should be restrained, so as to keep the painful and passionate mood of the whole song. Li Yinghai adaptation of pipa song "sunset xiao drum", make full use of piano unique technique of expression, draw lessons from the characteristics of pipa, and many other national instruments, greatly enriched the expression of the piano, rendering the scene "sunset and solitary duck fly together, qiushui color" beautiful scenery, good a typical artistic conception of Chinese landscape painting. In the introduction, part of the rhythm is free but not exaggerated, imitating the folk drum sound, and the fingers are fast and agile when touching the keys, resulting in the drum sound echoed in the space, and then imitating the effect of the sound of xiao echoed in the water. The work adopts the technique of theme variation, so teachers should pay attention to distinguish the contrast between different variations when teaching the work. Among them, variation five to variation seven are the key parts of the whole song, and the speed should be changed several times in the recurring melody, so as to cause certain tension to the musical mood.

Conclusion

At present, the piano teaching in colleges and universities takes western piano works as the teaching content, Therefore, students' mastery of piano playing skills is mainly based on western playing techniques, From the cultivation of applied piano playing talents, In terms of performance technology, it reflects the imperfect, So highlight the use of Chinese style works in teaching, Can effectively improve the students' piano playing skills, It also lays the foundation for playing different styles of musical works.

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