

# The Piano Teaching Publications and Related Piano Research in China

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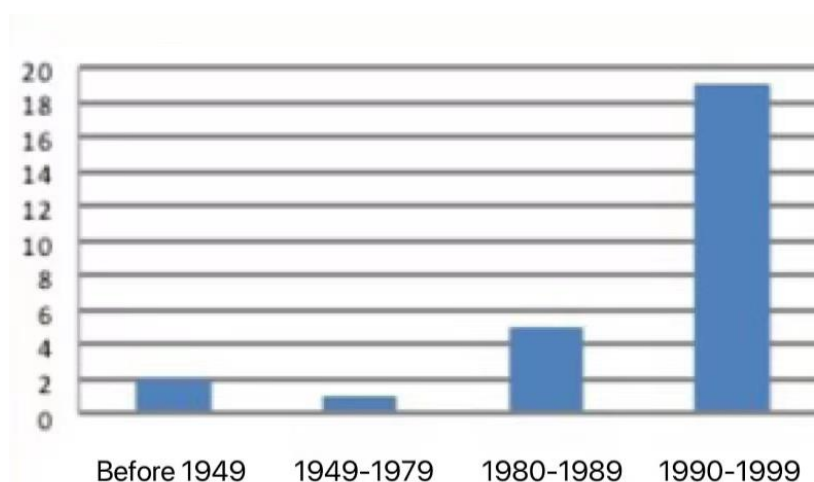
## Abstracts

Music education majors cultivate and cultivate professionals with good music literacy and teaching ability that meet the needs of the construction of the socialist market economy and the reform and development of education. Through professional learning, we can adapt to the development requirements of teachers' specialization and systematically master the basic theories and methods of music education. It can use the knowledge learned to solve practical problems and conduct teaching research. It can also engage in education and teaching after the reform of the new curriculum of music education in primary and secondary schools. Piano education: Piano teaching is a step-by-step process that must follow regular, scientific, and permanent training. Make students try to understand and express music. They master piano playing skills. In this process, Teacher Basic teaching concepts must be established to achieve twice the result with half the effort. The emergence of periodical papers has greatly improved Chinese piano teaching theory in quantity and quality. It is a leapfrog development, frequently reaching all fields of piano teaching, forming a strong teaching theory platform.

**Keywords:** The Piano Teaching Publications; Piano Research; China

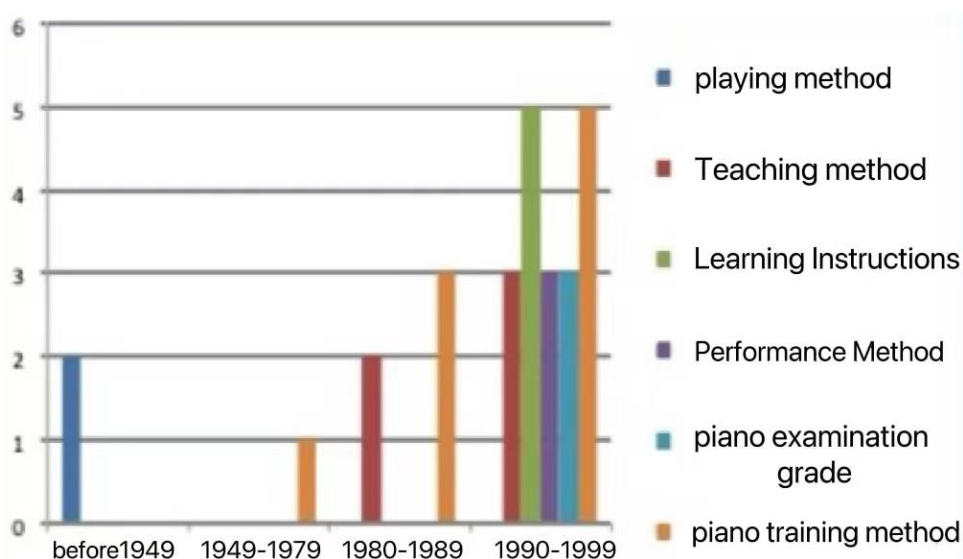
## Introduction

Looking back on the history of the development of Chinese piano teaching theory, at the beginning of the 20th century, it was mainly dominated by Western piano teaching theory, and Chinese musicians learned, learned, and absorbed Western piano teaching theory. With the addition of aspiring young people returning from abroad (mainly staying in Japan), they have brought rich works on piano teaching theory and, more importantly. They have begun to explore China's nationalized piano teaching theory. There are a small number of piano teaching theory works. By the 1950s, piano teaching theory books written by Chinese people had been published one after another, enriching Chinese piano teaching theory and promoting the development of China's piano teaching to a certain extent. Many pianists began to study piano teaching theory based on their own nationalized piano teaching. After the reform and opening in the 1980s, the piano industry flourished, and the theoretical works of piano teaching have made great progress in quantity and quality. They have leapfrogging development in the depth and breadth of teaching genre, content, and research fields. They have begun to stand on the shoulders of China's own nation and explore piano teaching theories with Chinese characteristics and traditional music culture and aesthetics system (Fan, 2022 : 178-180).



**Figure, 1** the quantitative changes in publication of piano teaching theory works

It can be seen from the table that the quantitative changes around the 1980s. The publication of piano teaching theory works before and after the founding of the People's Republic of China was better than in the 1980s and the 1990s after the reform and opening up. After the 1990s, piano teaching theory works showed a blowout development. Nearly 20 theoretical works of piano teaching have been published in just ten years, which is inseparable from the vigorous development of China's entire piano industry in this period. According to the different research fields and titles of the works, these published works on piano teaching theory can be divided into six types: piano playing method; piano teaching method; piano learning guide and guidance; piano performance and performance; piano examination; piano teaching progress and learning path, training method, and introduction (Wan, 2013 : 202-203).



**Figure, 2** Six types of publication in piano teaching theory works

## **Publication about piano playing method**

### **Playing Yangqin (Feng Zikai 1929)**

In 1929, Shanghai published the *Playing of Yangqin*, compiled by Feng Zikai. This is one of the earliest theoretical research results of piano performance in China, which provides good guidance and advice for piano learners. Mr. Feng Zikai proposed that when learning art, he must work hard, cultivate his feelings, and learn sound beauty. Feng Zikai (1898-1975), from Tongxiang, Zhejiang. In his early years, he studied painting and music from the art master Li Shutong. He was a famous educator and artist in China's new cultural period after the Xinhai Revolution. Mr. Feng Zikai is here except In addition to considerable research and a large number of works in literature and art, he has profound attainments in music, and the identity of a music educator has made great contributions to the popularization and education of Western music in China. Feng Zikaizi. Between 1925 and 1949, a total of 125 books were published, of which were published by Kaiming Bookstore. There are 47 editions, accounting for over one-third, including many of Feng Zikai's widely published and reprinted works, such as *Yangqin Playing Law* and *Selected Famous Songs of Yangqin*. A total of 30 editions have been printed before and after Introduction to Music. Other music works include *Common Sense of Music*, *Introduction to Music*, *Eighteen Lectures on Music Knowledge*, *Ten Lessons of Music*, *Top Ten Musicians in Modern Times*, *Children's Music*, *Music*, and *Night Talk* (Ma, 2010 : 7).

### **Basic Piano Playing Method (Li Shuhua 1941)**

Li Shuhua is a famous pianist, theorist, and music educator in modern China. The teacher edited the *Piano Foundation*.

The Shanghai Sanmin Book Company published this *Playing Method* in 1941. It is one of the earliest works on piano playing methods written by Chinese people. There are ten chapters about the Basic Play of the Piano, the first of which is a translation of the German composer Schumann's musical paper. Schumann's paper was translated from German to French and then translated into Chinese by Li Shuhua according to Liszt's French. The central idea is to make young people love music from the bottom of their hearts. Chapter 9, *Performing*, points out that Bach, Haydn, Mozart, Beethoven, and Chopin should pay attention to and briefly points out the artistic characteristics of playing the works of these composers. The book pays great attention to the importance of fingertips. Li Shuhua emphasizes fingertips, believing that fingertips are the most important technique in piano playing. In terms of piano playing skills, fingertip skills account for half, and the success of performance depends on the player's cultivation of this skill. Li Shuhua also emphasizes the importance of expressions when playing the piano. In "*Basic Piano Playing Method*," he wrote that music is the art of expressing emotions. People use music to express emotions. Just like expressing meaning in words, a piece of music has the composer's feelings, fate, and thoughts. It must be played until it is exactly in line to be touching. Therefore, whether it is joy, anger, sadness, or music, it is necessary to make the listener feel the same way to achieve the effect of expression.

Although the *Basic Piano Playing Method* is simple, it is one of China's earliest theoretical works on piano performance and has special historical value. Since then, Mr. has published many books, such as *Piano Research* (according to *Music Education* (Volume II and No. 8 of the magazine, August 1934), Li Shuhua has also published his theoretical book, *The Biography of the World's Famous Pianoists* and the single-page piano song "*Sad Autumn*" (according to the introduction of other works of the authors of this book on the *Basic Piano*

Playing Method), but unfortunately these materials have not yet been excavated (Huang, 2022 : 111-112).

## **Publication about piano teaching method**

### **Piano Teaching Method (Ying Shizhen 1980)**

The Piano Teaching Method, written by Ying Shizhen, was published by the People's Music Publishing House in 1980. This work is China's first book on piano teaching methods. It scientifically and systematically elaborates teaching ideas, methods, and other issues in the field of piano teaching and has been highly praised in China. The book Piano Teaching Method tries to explore some regular problems in the teaching of piano majors in order to help improve the quality of our piano teaching. Of course, these principles are also applicable to part-time piano teaching. This book is divided into ten chapters. The first chapter is an introduction. Starting from the characteristics of piano teaching, based on the leading position of teachers in teaching, the basic requirements for piano teachers are put forward. The second chapter about the piano was added during the revision. The piano is a musical instrument and a tool for us to express music, but many students believe that playing and manufacturing are two irrelevant majors. Therefore, we need to understand the piano's structure and study it. In this case, how can we maximize the characteristics of the piano?

Chapters 3 to 7 are about procedural problems in piano teaching and the main topics in piano teaching. They are problems that cannot be ignored at any stage of piano teaching, so they are the center of this book. Chapter 3 The teaching of primary stage is the foundation of piano teaching and an important stage for cultivating piano professionals. Especially in today's era when piano education is more popular, it is particularly important. The fourth chapter is about technical training, which serves music content, but for the teaching of piano performance majors with strong skills, the proportion of technical training is very large. Starting from the historical development of piano technology, the teaching points of the most basic technologies are expounded. The training of multi-part performance mentioned in Chapter 5 has unique significance for piano performance. The piano is an instrument that can express multi-part music. In piano music, not only polyphonic music works can be played, but even the main music works also have different parts. The sixth chapter is about the training of pedals. Describe the pedal's role and training from the pedal's physical performance, the work's style, and the need for timbre.

Chapter 7 The performance of music style is the focus of this revision. Understand the connotation of music when playing. It is very important to express it accurately and creatively. For us Easterners to understand and express Western music, we must have an in-depth understanding of Western history, traditions, and culture, which is the weakest link for our students and perhaps teachers. The performance of this chapter is long and more informative, trying to clarify the problem of music style in words. Chapters 8 and 9 focus on principles and measures to ensure effective teaching. The tenth chapter is about the training of the psychological quality of playing. This problem is common to all performance majors. Ying Shizhen tried to clarify this problem from a psychological perspective. It was a summary, so he put it in the last chapter. Piano teaching the Law uses some views in aesthetics, psychology, and pedagogy to study and guide specific problems in piano teaching so that it will not just become a simple technical problem. Piano teaching itself is knowledge and art. The piano Teaching Method can better help us improve the quality of piano teaching and cultivate more excellent pianists and teachers.

### **Zhu Gongyi's Piano Teaching Theory (Zhu Gongyi, Ge Deyue 1989)**

Zhu Gongyi's Piano Teaching Theory was compiled and edited by Ge Deyue in 1989 and published by the People's Music Publishing House. The theory of Zhu Gongyi's piano teaching is embodied in the book "Zhu Gongyi's Piano Teaching Theory," compiled by Ge Deyue. Ge Deyue recorded Zhu Gongyi's teaching situation, understood and gave the full play, and wrote a valuable teaching reference book. Ge Deyue mentioned that in 1983, he was very honored to get the consent of the late famous piano artist and educator Zhu Gongyi and began to listen to his classroom teaching systematically. With the gradual development of the compilation and collation work, Ge Deyue has experienced more and more deeply that this book is not only a record of his unique piano mathematical system but also his piano performance art theory, which strictly follows tradition and has a unique Chinese style, which condenses Mr. Zhu's 40 years of mathematical experience and painstaking efforts. Because Zhu Gongyi's piano class is very flexible and vivid, combined with the actual expression of classroom teaching, the original notes need to be more systematic. Ge Deyue grasped the essence of Zhu Gongyi's teaching. According to the content and principles taught in the class, he digested and understood them with corresponding examples and wrote them into chapters 1, 2, and appendices. The third chapter is mainly the record, and the content is all in Zhu Gongyi's class recording.

There are three chapters in this book. The first chapter cultivates the ability to deal with music. It is cultivated from three aspects. The first is to analyze and understand piano works; the second is to master the correct rhythm and speed; the third is to play the melody; and the fourth is harmony, timbre, and pedal. The second chapter talks about the playing method of the piano and systematically elaborates on the playing method from three aspects: training of basic skills, diversification of playing methods, and problems in piano practice. The third chapter is a record of piano works. Mr. Zhu analyzed composers from various eras and their eras in class, mainly Mozart's piano sonata, Beethoven's piano sonata, Chopin's piano works, Debussy's piano works, and Liszt's piano works. In addition, two appendices have been added, which are the responsibilities of piano teachers on several issues that young pianists should pay attention to. At the end of this book, Mr. said that skills training should be separate from music on technical issues, and we must avoid simply pursuing skills (Yang, 2021 : 113-115)

### **Concise Piano Teaching Method (Wu Tieying, Sun Mingzhu 1997)**

The People's Music Publishing House published Wu Tieying and Sun Mingzhu's Concise Piano Teaching Method in 1997. This teaching method is based on piano teaching practice and tries to summarize and sort out a more systematic teaching method. Moreover, summarize some rules in piano education.

In recent years, the number of people participating in the examination has increased yearly. The examination scope has expanded to many provinces and cities, and piano amateur education has entered thousands of households. The piano examination system has played a great role in promoting piano teaching. However, it cannot be ignored that many problems in piano amateur teaching have also been exposed in the examination. For example, some students need better reading skills, make many mistakes in playing, some play incorrect playing methods, and some music performance - blank, just popping up notes and lack of understanding of the content style of the work. These problems are mainly due to improper teaching methods. Therefore, it is imperative to improve the teaching quality of piano teachers and change the

situation of teachers' weak strengths and varying teaching levels. With the popularization of piano education, many music students in normal colleges and music teachers in primary and secondary schools have also invested in teaching. They hope to master more systematic piano teaching methods and solve all kinds of complex problems encountered. In this case, the Department of Music of Capital Normal University has opened piano teaching law classes since the early 1990s. This is a new course in higher normal colleges. The piano teaching method is a very professional subject. It studies various technical methods of piano teaching, explores its laws, and involves psychology, pedagogy, and many other disciplines. Therefore, its guiding role in teaching has attracted more and more attention, which is also the publication of this book's original intention.

This book has eight chapters, which talk about many aspects of piano teaching. In the first chapter, the teaching of the piano beginner stage is mainly about score recognition, sitting posture, hand shape problems, and concentrated basic playing methods in the primary stage. The second chapter of piano playing technology introduces the basic playing of five-finger exercises, syllables, arpeggios, double tones, octaves, chords, the cultivation of music expression, attention to listening training, and carefully studying the score. How to play the melody and pay attention to rhythm and speed; the fourth chapter, the notation and playing method of decorative tones, introduces the performance of trills, leaning, arpeggios, and echoes; in the fifth chapter, the play of polyphonic music, we need to pay attention to the selection of commonly used textbooks, questions about the score version, and the training of playing polyphonic music; the use of chapter 6 pedals, the research focuses on the right pedal, the role, marks and classification of the right pedal. Then there is the middle pedal, and finally introduces the role and marks of the left pedal; Chapter 7, Practice and Performance; Chapter 8, Practice and Performance.

The Music Education and Teaching Method, edited by Xie Jiaying and Yu Wenwu, has greatly contributed to the improvement of students' practical workability in the future. This book consists of an introduction and thirteen chapters. The introduction mainly talks about what music education is, its nature and characteristics, its goals, and what music pedagogy is. The first and second chapters mainly talk about the philosophy of music education and aesthetics so that students can deepen their understanding of the basic concepts of music education. Chapters 3 to 5 mainly talk about the knowledge of music psychology, music anthropology, and a brief history of music education so that students can have an in-depth understanding of the theory of music education and the history of music education from ancient times to contemporary. Chapters 6 to 13 Guided by curriculum theory, combined with China's basic education reform, especially the formulation and implementation of new curriculum standards, from music curriculum, teaching field, teaching method, and type of education to music education evaluation, teacher education, educational internship, and research methods, we strive to cultivate students to master more comprehensive practical teaching ability. The training on playing skills in Ying Shizhen's Piano Teaching Method is divided into finger independence training, scale arpeggio play, two-tone playing, and chord playing. The content of piano teaching is explained as follows: first, train to play black keys and white Jian at the same time as soon as possible; second, learn to use the brain to listen to the music played and carefully read the score; third, carry out the training and teaching of coordination ability, you can choose to play polyphonic works, play different melody training with both hands, or choose four-handed works to exercise students' collaborative ability in playing with others; fourth, train students' sense of rhythm, the rhythm in playing should be accurate, and the speed should

be accurate, which are the basis of rhythm training; fifth, emphasize students to learn consciously, teachers teach students learning methods, and guide students to choose learning methods that are suitable for them to study consciously, which is very helpful for their own learning life (Zhang, 2020 : 49-51).

Music Education, edited by Cao Li and He Gong, belongs to the curriculum and pays attention closely related to the practice of music education in primary and secondary schools. At the beginning of each chapter, there are learning goals, grasping the development trend of this discipline, thinking about new problems in the renewal of educational concepts, educational goals, educational objects, teaching ideas, teaching methods, teaching methods, carry out in-depth research and solve these new problems, and summarize new experiences. Learn from the excellent achievements of foreign music education, use music to attract children to enter the music world most naturally, attach importance to excavating students' imagination, attach importance to doing a good job in local and national music culture, and absorb and share the excellent music culture of other countries and ethnic groups in the world. The book mainly talks about the essential characteristics and social functions of music education, the characteristics of music aesthetic psychology development of primary and secondary school students, the basic principles of music teaching, singing performance learning and instrumental performance learning, music creation learning and teaching suggestions, music appreciation learning and teaching suggestions, music basic knowledge and scorekeeping skills learning and teaching suggestions, music teaching design and music teaching goals, music teaching methods commonly used in primary and secondary schools, analysis of common music teaching modes in primary and secondary schools, common music teaching media, music teaching ability, and learning measurement and evaluation.

### **Compile a wide variety of foreign piano textbooks**

Reform and opening up and closing cultural exchanges with foreign countries have brought significant benefits to the development of Chinese piano art, and many excellent versions of Western piano art (spectral scores, textbooks) and theoretical materials have been introduced. For example, the original spectrum originally had: Bach's "Everage Rhythm Collection" and many polyphonic albums, Haydn, Beethoven, Schubert's piano sonatas and happy special album, Schumann, Chopin, Liszt, Debussy, Ravel, Rachmaninov, Prokofiev, A complete collection of piano music by Scriabin's eight composers. There are also national music schools such as Bartok. The piano scores of the twelve-tone system, such as atonal, have brought almost all kinds of famous piano and concerto collections from the Baroque period to the 20th century into China. Among them, there are also several piano training textbooks at all levels, from the children's textbook series to primary, intermediate to advanced, which has led to important changes in the face of Chinese piano teaching. In the reform and opening up, China has introduced a large number of published piano collections, including the Collection of World-famous Children's Pianos, Bach's Preludes and Fugues, Creative Collections of French Suites, British Suite, and the Children's Piano Collection written by Tchaikovsky, Prokofiev, Kabalevsky, Schumann and Bartok. These rich and diverse introductory and beginner textbooks increase children's interest in learning, avoid mechanical finger exercises, and help them familiarize themselves with various basic musical vocabulary and musical style characteristics (Luo, 2021 : 90-93).

Due to the historical importance of finger technical training in Chinese piano teaching, there are many exercise textbooks. However, before the reform and opening up, the general use was limited to Czerny's practice albums (599, 849, 299, 740), and many excellent exercise albums for Czerny and other composers were rarely used. The shortcomings and one-sided training topics affected and limited the improvement of teaching quality. Since the 1980s, to adapt to the popular development of piano basic education, the People's Music Publishing House has increased the publication variety and publication volume of practice collections. Cherney's excitements have published as many as 10 works (Works 139, 599, 849, 636, 718, 299, 821, 748, 533, and 740), with a publication volume of tens of thousands of copies and repeated printing. Others include Kessler, Clementi, Kramo, Moshkovsky and Chopin, Liszt, Dehengsi, Rachmaninov, and Scriabin. Elementary and intermediate excitements include the works of Bugmüller, Kler, and others. The five-volume etude collection of "Fun Piano Skills" compiled by Hölchberg in the United States is also a good textbook that is very popular with most piano teachers and students. Many practice repertoires have increased nutrition and benefited from booming Chinese piano education.

The introduction and publication of piano artworks have led to the all-around liberation of the previously narrow field of art music textbooks. In the popularization of piano teaching in society, the limitations of the original sonata, the world's famous children's piano collection. The common repertoire of 25 small songs of Bugmüller has been broken, and new tracks have been continuously selected, greatly enriching piano performance and teaching repertoire. At the same time, it has broadened Chinese students' understanding of the world's piano art achievements.

## **Research in piano teaching**

### **Analysis of the types of periodical papers**

The emergence of periodical papers has greatly improved Chinese piano teaching theory in quantity and quality. It is a leapfrog development, frequently reaching all fields of piano teaching, forming a strong teaching theory platform. The different contents of the published paper it is divided into six aspects. The first is a general teaching paper; the second is a relevant paper aimed at a clear teaching object, teaching stage, or teaching form; the third is a relevant paper that analyzes a work, a style, or a special phenomenon; the fourth is an article on piano performance; the fifth is a special limited relevant article from the perspective of time or space, and the sixth is the relevant articles that introduce pianist, piano educator, and related performance teaching activities (Li, 2019 : 70-72).

#### **1) General teaching papers**

Such papers do not limit teaching objects or method but explore issues related to piano teaching from the perspective of general teaching, including guidance on various performance issues and performance ability cultivation of force.

#### **2) Relevant papers for clear teaching objects, teaching stages or teaching forms**

This kind of paper teaches people of specific ages, such as the elderly, young children, college students, or beginners, teaching at stages such as stage, intermediate stage, and advanced stage, or piano teaching for special teaching forms such as digital piano collective class, or open class.

3) Analyze papers related to a work, a style, or a special phenomenon from a teaching perspective, involving various periods at home and abroad. The research perspective is usually to think about a special phenomenon presented by contemporary piano art, and the number of



papers is huge.

4) Articles about piano performance

This kind of article mainly studies the aspects of playing technology, playing heart, playing style, Research.

5) Articles with special restrictions in terms of time or space

Such papers have limited the scope of time or space, such as "Soviet Piano Art in the 20th Century", "Piano Education in the United States," and "Creation and Development of Chinese Piano Music in the Early Founding of the People's Republic of China."

6) Relevant articles introducing pianists, piano educators, and related performance teaching activities are not papers in the strict sense, but they are of great value. This article includes interviews with pianists and educators at home and abroad, the introduction of piano performance teaching and other related activities at home and abroad, and the insights and experience gained on this basis.

## Conclusion

The number of periodical papers on piano teaching theory in the 20th century was small before the founding of the People's Republic of China, mainly because the piano art at that time was still in its infancy. Both playing technology and teaching theory were in a period of learning and learning. Therefore, the development of periodical papers in the 40 to 50 years before the founding of the People's Republic of China is summarized. After the founding of the People's Republic of China, with the revival of politics, economy, and culture, piano teaching continued to move forward with five years as a stage of development before the Cultural Revolution. After the reform and opening in the 1980s, especially in the early 1990s, the number of periodical papers increased sharply, showing leapfrogging development and providing solid theoretical support for constructing China's piano teaching theoretical system.

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