

# The understanding and expression ability of Chinese piano music

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## Abstracts

Music is an important carrier for conveying emotions. With the acceleration of China's reform and opening up, the cultural and artistic exchanges between China and foreign countries have become increasingly close. The piano teaching exchanges are also becoming more frequent, and cultural collisions and differences have emerged in the Sino-foreign exchanges of students' performance, education, and teaching. The way of education and teaching directly affects the effect of education and the performance level of piano students. Therefore, for Chinese piano teaching, continuously cultivating students' piano performance skills is necessary. Only by enabling students to have a rich musical foundation and constantly strengthen their emotions can students continue to stimulate the appeal of music performance in the process of playing and encourage students to enter the higher-level piano performance art research field plays an important role in students' piano skills training and future art research.

**Keywords:** Understanding; expression abilities; Chinese piano music

## Introduction

At present, many piano teachers in China generally believe that the cultivation and training of students' inner hearing and musical sense need students to play a complete track with an independent attitude. The world-famous musician Karl Orff once believed that primary school students have rich perceptual abilities. Teachers need to constantly grasp it at this stage to stimulate students' learning ability in piano. Otherwise, they will miss good opportunities and cause great losses (Chen, 2019 : 105-107). This paper believes that cultivating students' musical sense and inner hearing in piano learning needs to be prepared as soon as possible. In the primary stage of learning, students' hand shape and technology need to be paid effective attention in the same way. In this way, students can not only avoid boring emotions caused by repeatedly playing single or several notes during practice but also stimulate students' interest in learning and open up a large imagination space for piano learning in the future.

## **Piano teaching**

### **Keep a correct and good learning attitude and follow the law of individual and discipline development**

To study anything, we should constantly strengthen compliance with the internal development law of individuals and related disciplines, especially for the piano of the "king of musical instruments," which mainly integrates artistry and high-difficulty technology. We need to follow this law constantly (Wang, 2021: 105-106). For all stages of piano learning, the most important thing is to continuously strengthen the personality charm of learning with a persistent and down-to-earth learning attitude, which is a precious personality charm-shaping process. Talent, opportunity, and diligence are the stepping stones to success. For music lovers, the most important thing is to love music, but the skill level does not necessarily need to reach a certain height. For piano education, the current piano learners have relatively limited contact time with the piano and need help understanding the piano from the cultural level (Ren, 2020: 18-25). Under this background, they began to place their main hopes on higher-level examinations, adding points to entrance examinations and participating in competitions to achieve excellent results. This is a kind of utilitarianism and has high expectations for learning; the study of music will bring a good experience and subtle influence, which is seriously ignored and greatly impacts learners. In this regard, students and teachers need to maintain good learning rules and ensure a correct learning attitude.

### **The reasonable use of traditional teaching materials, teaching students by their aptitude, and focusing on the collocation of new teaching materials greatly benefit students' interest and sense of music.**

Traditional Western piano teaching materials have been effectively tested many times and continuously improved in the development process. These teaching materials play an irreplaceable role in the main training of performance skills. However, in fact, due to the old repertoire and some unreasonable phenomena in the arrangement, at the same time, the involved music styles are not effectively combined with the development trend of the times and the main cultural background of the country, which makes it difficult for students to understand and boring to learn when practicing (Ji, 2018: 172). Therefore, teachers need to combine students' understanding, rationalize relevant teaching materials, analyze students' psychological characteristics at different ages, and properly integrate some new teaching materials that can stimulate students' interest and enrich students' musical feelings.

Regarding music selection, we need to consider the choice of standardization and musicality, fully consider the students' main national culture, and use many modern composition techniques (Guo, 2018: 116-117). Generally speaking, for the teaching content, we need to strengthen the supplement and renewal of the content, and for the display of characteristics, we need to integrate modern and traditional works constantly.

### **Cultivate multiple perceptions of music, especially the ability to understand and express national and national piano music works**

For piano teaching, if we want to effectively and comprehensively grasp the leading soul of national music, we need to constantly strengthen a comprehensive understanding of the folk customs and music culture of our country and nation, have a full understanding of people's main living habits and ways (Dong, 2014:16), and pay attention to people's emotional expression. Only by continuously integrating these characteristics effectively and transmitting this information to students in piano teaching can students highlight the national music characteristics and style of the combination of emptiness and reality, the progress of hardness and softness, and the slowness in the process of performance.

### **Contents of piano teaching and training**

#### **Cultivate and train a keen and discerning inner sense of hearing**

Inner hearing is a kind of ability. This ability usually refers to continuously showing the actual sound and music style connotation through psychology when seeing the music score (Li, 2020: 149-151). For those with inner hearing, only through the recognition of music score symbol information can they constantly combine their ability to grasp the music style effectively. In this context, as long as we practice and ponder carefully, we can show clear practice focus and purpose. This way, we can constantly promote the learning skills to serve the music performance effectively (Xiong, 2014: 40-41). Given this situation, the premise of piano practice is inner hearing. At the same time, this hearing is also an important basis for cultivating musical sense. This can explain why composers can write general scores without band performance. For music without inner auditory guidance, its performance process will be messy, empty, weak, pale, and lack musical soul.

#### **Able to play beautiful and varied timbre**

For piano performance, in addition to playing multiple sound effects, it also presents rich timbre, wide range, and large volume, which can be comparable to the sound characteristics of the orchestra. (Fan, 2016: 219-223). In this regard, while playing, the piano can show beautiful timbre and is rich in changing characteristics, which is significant for effectively presenting musical sense. In fact, for players, it is not only the effective verification of comprehensive attainments but also the main way for piano music to render emotions, describe artistic conception, effectively reveal connotations and shape images (Du, 2016:39). Given this analysis, the timbre is an important content that must be addressed for the effective teaching and performance of the piano.

#### **Clear sentence division plays an important role in the presentation of musical sense**

For the performance of piano works, like vocal music and wind music, it needs to adopt the methods of pause, sentence breaking, and breathing. For some piano players, in the process of practice and performance, they are only limited to the accuracy of notes and time values and the proficiency of music while ignoring the relevant syntax and structure methods, and their performance effects are messier; there is even a phenomenon of ignorance, especially for beginners (Li, 2020: 149-151). The main reasons are as follows: first, personal analysis of music structure and related ability problems; Second, there is a lack of music aesthetic standards in one's heart. Suppose the player has the sufficient main ability of inner music aesthetic standard, and his inner hearing is sensitive and detailed. In that case, he can

achieve the balance effect in a natural way for piano performance and pay more attention to the main trend of melody lines of relevant voice parts, even for special rhythm and strong and weak performance, it will form a sensitive effect. To cultivate clause feeling in piano teaching, teachers must pay constant attention to students' syntax and structural methods in the initial stage of the repertoire performance. They should not be limited to the accuracy of spectrum-related information. As far as piano teaching materials are concerned, they are systematic and scientific to a certain extent and are a good choice. For example, it is necessary to pay attention to the ability of self-analysis for music scores. For the main process of piano practice and performance, it is necessary to continuously and effectively identify connecting lines and double connecting lines to form correct and good phrase structure division step by step; it makes it possible to effectively perceive the main trend, phrase, passage and music structure of melody in the large music structure and long music breath (Yan, 2019: 59-60). Using long-term strict training methods and constantly assisting many excellent performances can strengthen the structural perception of music works, which plays a very important role in the effective division of phrases and a more comprehensive understanding and mastery of works.

### **Be good at using pedal correctly to enrich piano sound color**

Rubinstein is a famous pianist in Russia. The pianist once pointed out that "the pedal is the piano's soul." The pedal plays an important role in the piano. For some piano players, the main concern is whether they can play the music score effectively, and the role of the pedal needs to be more seriously addressed, especially for beginners, which is a wrong method (Guo, 2017: 83). The main reason is that in the process of piano playing, the main function of the pedal is to encourage the performer to play more rich sound effects. The selection of the pedal, the depth and frequency of stepping on the pedal, maintaining the tone pedal, and the soft tone pedal are all important links. Adopting a long-time training method to develop excellent use habits constantly; also plays an important role in piano performance.

### **Comprehensive understanding of works**

In the piano performance, in addition to having the necessary skills, the performer must also have an emotional performance. By mobilizing his emotions, he must feel the special features of the music. If the player only pays attention to technical issues, it will be very important for the piano. As far as music is concerned, it also loses its true soul, making it relatively empty and boring. In this situation, in addition to effectively mastering technology, it is necessary to strengthen comprehensive understanding continuously (Yan, 2019: 59-60). The reasons are as follows: First, in the process of teaching, teachers need to teach students the relevant playing skills, as well as the author, creation time, creation background, and related artistic style of the repertoire and even need to include During the same period, the main aesthetics of people and the cultural characteristics of the time were the main contents of the teaching. After students are familiar with the music scores of the relevant works, they need to strengthen the comprehensive research on the main content, mood, main style, image, and related ideas. In order to effectively express sincere emotions and produce brilliant performances. Second, it is necessary to continuously strengthen students' comprehensive and comprehensive understanding of the characteristics of the times, composition techniques, and related artistic styles of the works. At the same time, teachers also need to strengthen students' understanding of music, Scientific analysis of theories, historical theories, and knowledge of related works, and constantly strengthen one's knowledge; third, it is necessary to make full

use of the relevant books and main audio and other related materials that can be effectively found under the background of modern information. , it is necessary to continuously adopt a systematic and careful method for effective analysis and comparison, which can strengthen the comprehensive understanding of the work.

### **Imagination is an important part of emotional performance**

For any art to effectively express the creator's main ideas and emotions, the observer needs to constantly strengthen his imagination to effectively recognize and understand it, continuously cultivate artistic inspiration, obtain the aesthetic feeling, and strengthen self-sentiment cultivation. Piano art also meets this standard; More is needed to mechanically copy or effectively understand the terms related to the music score. It is only the physical recording of the music. For the composer, the internal spirit and emotion of the music score should be more effectively recorded. Excellent performers can continuously and effectively express the emotion and connotation of the music by giving full play to their excellent spatial imagination; This is precisely the main core and soul of music. At the same time, notes have strong dynamics and vitality, strong appeal, and important indispensable characteristics in the performance process (Wang & Shi, 2005: 58-60). For teaching, relevant teachers need to strengthen and guide students to appreciate a certain passage and main works and constantly imagine relevant emotions and scenes, effectively cultivating students' imagination and enriching their main imagination content. For students, it can shape the effective cultivation and overall improvement of their creative thinking; even when practicing etude, we should strengthen students' understanding of etude, not only through practice but also through music. For music with titles, it is necessary to cultivate students' ability to expand their imagination to feel the relevant contents only through the tips of the relevant contents of the titles to develop rich creative thinking (Wang, 2018: 126-127). Generally speaking, good musical expression requires the effective performance of the main emotional elements of music, such as sensibility, creativity, and understanding, in a skilled manner and skills, which is the main purpose that piano players need to achieve in the performance process.

### **Pay attention to the integration and application of multidisciplinary, especially sister art in piano teaching**

Philosophy, religion, history, and art are organically integrated into piano works. Therefore, we need to pay attention to this multi-disciplinary organic integration in piano teaching. However, this penetration and integration does not become a simple superposition for the rapid expansion of knowledge but mainly needs to organically connect the relevant knowledge points to truly meet the relevant penetration and opening to the outside world to effectively break the original closed teaching mode and promote the effective transformation from isolated teaching to cooperative teaching. (Bai, 2018:31). For example, in the process of in-depth interpretation of music works, we need to have an in-depth understanding of the main historical background of the works and strengthen the application of the main scientific knowledge involved. In this way, we can effectively understand the ideological connotation of the works in an all-round manner. This method can effectively form a three-dimensional knowledge framework for students and then optimize the knowledge structure. It is significant for acquiring a three-dimensional and plump main artistic experience. In addition, it can also cultivate students' comprehensive understanding of the discipline; Then. It plays an important role in analyzing the main methods and abilities of learning music. Among them, we should

consider the internal relationship between relevant arts. For example, when students learn the main performance methods of relevant music works of Impressionism, teachers need to strengthen the integration of relevant sister art, that is, the interpretation of impressionist painting, to make students have an intuitive feeling of the same art genre, that is, artworks, in this way, we can quickly understand and strengthen the master of the main performance style of the work. Therefore, in piano teaching, it is necessary to strengthen the organic integration and mutual penetration of multiple disciplines and sister arts. It is convenient to understand better and grasp the connotation of music works and to play beautiful and moving music.

### **Enjoy more high-level master concerts and be good at making full use of today's network resources to cultivate and train music recognition and enhance music sense**

For the cultivation of a good sense of music, we can strengthen the appreciation of high-level and tasteful masters' concerts, constantly listen to the masters' treatment and comprehensive understanding of these works, and pay attention to the different performances of different performers for the same work, which can strengthen their appreciation of the works, At the same time, it is of great help to effectively enhance and cultivate the sensitivity and sense of music (Peng, 2011: 84-86.). In addition, teachers also need to constantly guide students, encourage students to use network resources, study the works involved, analyze the effects of different masters when playing the same work, and compare and accumulate in the process of continuous appreciation, which will become natural processing and summary, and finally turn it into their knowledge points, Become your unique playing style. This is an effective method for the cultivation of musical sense. At the same time, it is also a way for students to extend, consolidate and expand their knowledge after class. It is of great help to the cultivation of students' creative thinking and the exercise of opposites.

### **Improve the understanding and expression ability of national and national piano music works**

In this study, the teacher is the guide of the students. The researcher selected a famous Chinese piano piece, the Hunan Province folk song "Liuyang River," which was adapted by Mr. Wang Jianzhong in 1974 and correspondingly inherited and integrated classical piano elements. Thus, traditional Chinese music and Western piano are perfectly combined. Through this combination, the expression form of national music becomes more diverse and richer. Therefore, this piano piece does not matter from the performance technique. Alternatively, in terms of tone and tone, it has a very high artistic level. It is a classic work combining Chinese and Western and is liked by many people at home and abroad.

## **Conclusion**

According to the analysis of the art categories of piano music, it mainly involves a wide range of artistic styles. The main composing techniques are rich, and the period is the longest. The etudes, polyphonic works, and Sonatas we can contact are mainly through taking the European traditional music culture and the main Aesthetics as its development center. Effective formation in the long-term development process for learning relevant performance skills and cultivating the main musical sense. It is necessary to strengthen the big culture's perspective, effectively understand and inherit, strengthen the tree cube style of the central vision of equal and broad multicultural existence, and meet the requirements of sharing excellent civilization achievements. Therefore, cultivating students' multiple perceptions of

music and accurate expression ability must adopt a cross-cultural perspective, which is crucial for music performance and learning.

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