

The difference between Western piano teaching methods and Chinese music piano teaching methods

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Abstracts

Western piano teaching research originated in the 18th century, when musicians began to study piano playing skills and teaching methods, which had a profound impact on the development of piano teaching, and has continued to this day, according to the physiological structure of the human body, physiological function, specifically, from the human arm to classify.

The origins of the modern piano date back nearly 300 years. As European music developed, it changed constantly, giving rise to many genres. No matter in the Baroque period, classicism period, Romanticism period or modernism period, the development process of European music has left a deep mark on the technique of piano performance. At the turn of the 19th and 20th century, the piano really entered the Chinese society. While accepting and learning from the excellent musical cultural achievements of human beings, China's own piano art also began to breed, sprout and grow. The creation of piano works came to a climax. The characteristics of piano works created in this stage are the pursuit of distinct national style and vivid musical image, and most of them have bright artistic conception and vigorous vitality. This article aims to present the difference between Western piano teaching methods and Chinese music piano teaching methods.

Keywords: Difference; Western Piano; Teaching Method Chinese Piano; China

Introduction

From the arm classification, the basic piano technology can be divided into three aspects: finger technology; Wrist technique; Arm technique. Two, from the texture structure classification of piano music. From the classification of the texture structure of piano music, the basic techniques of piano can be divided into four aspects: Monophonic technique; Octave technique; Chord technique; Other forms of technology. Monophonic technique refers to the technique of playing one monophonic note after another in a technical piano texture. This technique mainly includes four types: scale and arpeggio; A trill; A repeated sound; Other monosyllabic textures with no uniform pattern.

Octave technique refers to the technique of playing two homophones with an octave distance from each other at the same time.

Chord technique refers to the technique of playing a chord composed of several sounds related to each other in a certain interval.

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Other specific forms of techniques refer to piano textures other than the most common ones mentioned above. Such as: one hand double third degree; The octave of decomposition; Break up the chords.

The piano mentioned above can be classified from two perspectives, which are interrelated and unified. The so-called monophonic technique is mainly fingering technique. In the whole arm, the most critical part of playing monophonic technique is finger. The so-called octave technique, octave technique wrist technique, mainly refers to the wrist technique, the most critical part of playing the octave technique is the wrist. The so-called chord technique, chord technique arm, wrist, finger common technique. These are the three most important parts of chord playing technique.

Teaching methods of western piano

Because music is a practice art that is continuous, it is not allowed to stop and "think" in the process of playing. What needs particularism is that the fingering is used randomly, and forgetting the score does not mean the memory disorder of the real meaning, but is caused by the disorder of movement inertia. Therefore, it is necessary to form a good habit of fingering standard, and the practice is not skilled or the performance level is insufficient. It can lead to a mistake. The practice of adding slow passages or works is quite necessary.

Keyboard position memory method This method is particularly suitable for more complex tone, tone sign and temporary up and down marks, the bit change frequently works. Due to the requirements of music theory and harmony writing, relatively complex pitch recording methods often appear in music score. Therefore, when we encounter such notes, we do not need to remember whether they need to rise or fall again, but directly remember the corresponding keyboard position of iii, which can greatly reduce the complexity of music score.

Harmonic analysis mnemonics the harmonic system is the foundation of the creation of modern western music, and the pronunciation principle of piano enables it to have more complex harmonic application than any orchestral instrument. Therefore, learning and mastering the necessary harmonic knowledge can play a pivotal role in recognizing and memorizing music score. However, in the process of professional piano education in China, professional theory courses such as singing and singing should be taken. In the process of actual piano practice, it is not combined with piano performance, so it is effective to put what you learn into practice.

Suzuki piano teaching method aims at a rich and emotional musical sound in the process of performance. The core is to train students to freely use the piano instrument and play "musical sounds", emphasize the basis and key of piano teaching, cultivate the ability of physical and mental balance and coordination, and help students to restore the state of natural performance. Let the students listen to their own voice, cultivate the students to cherish and respect the piano emotion.

The difference between Western piano teaching methods and Traditional music piano teaching methods.

The art of piano originates from Western countries and has existed in western countries for hundreds of years. Over the past hundreds of years, through the hard work and efforts of many famous musicians and pianists, Western piano art has formed a complete system with strong systematic and theoretical characteristics. Piano art was introduced into our country with a certain scale in the middle of the nineteenth century. By contrast, the piano art in our country lacks a systematic system, most of which are titled music works and seldom have a

system of piano music. In addition, a series of "etudes" born in our country also take training skills as the basic content, and it is difficult to call it a music system with systematic and theoretical properties (Jiang, 2020: 74-76.).

The different development process of piano art in terms of the development process of western piano art, the first stage was keyboard instruments in the Baroque period, during which pianists mainly used clavichord to perform. Unlike modern pianos, clavichord could not make continuous sound, so many grace notes were added to music of this period to form different musical effects. Piano music of this period was introverted and implicit. Avoid emotional exaggeration. The second stage is the school of classical music. The piano music in this period is dominated by the main tone music, and the sonata form is one of the most frequently used musical forms in the classical music period. The appearance of Beethoven, Mozart and Haydn made the piano art in this period develop to a peak. The third stage is the romantic school, which expresses the resistance against classical and authority and promotes individuality, freedom and independence. The piano art in this period pays attention to the catharsis of individual subjective inner emotions. At the same time, it also has a relatively wide range of social characteristics, and the piano art in the Romantic period has achieved comprehensive development. The fourth stage is impressionism and modern music schools, this period of pianists in the pursuit of excellence in expression techniques, extremely lively. As far as the development process of Chinese piano art is concerned, Chinese piano art has absorbed the unique traditional folk music creation techniques, and created a piano culture with Chinese characteristics by using localized music materials. The first is the embryonic stage. The most distinctive representatives of this stage are Zhao Yuanren and Xiao Youmei. Zhao Yuanren's "Selling Buballad" and Xiao Youmei's "Wen" are both unique piano compositions created on the basis of western tunes and integrated with the melody of traditional Chinese tones. The second is the mature stage. The mature stage mainly refers to the 1930s and 1940s of the last centuries, such as He Luting's "The Shepherd Boy and the Piccolo", which comprehensively uses western contrasting polyphony technique and Chinese traditional heterophony technique, which plays an important guiding and inspiring role in the subsequent development of Chinese piano music. The third stage is the prosperity stage. After the founding of New China, the piano music art has grown and developed, and a large number of piano works with traditional folk tunes have been produced, reflecting the strong vitality of Chinese piano art. (3) The different forms of piano works (Hao, 2020: 41-44).

Western piano works have many forms of expression, such as various etudes, dance music, preludes, etc. Different forms of works have different characteristics. Etudes are music for practicing piano skills. Waltz is also known as "waltz", the rhythm is obvious, the melody is clear, suitable for two people to rotate in pairs; Sonatas are suitable for solo instrument or ensemble... At the same time, there are a lot of various title music, such as most of Liszt's works, Schumann's Butterfly, Childhood Scenes, etc. Compared with western piano works, Chinese piano works have fewer types, most of which are similar to the title music of Little Sentry in the South China Sea.

Different artistic expression techniques of piano Due to the great differences between Chinese and Westerners in thinking, there are also many differences in the artistic expression techniques of piano. Westerners pay more attention to three-dimensional thinking when describing things and scenery, especially Impressionist music, like implicit and metaphorical expression, pursue something invisible and untouchable, and yearn for the feeling of the moment. To give the audience a sense of auditory enjoyment. Chinese pianists, on the other

hand, reflect a more linear thinking in the depiction of things and scenery. Chinese aesthetics pay attention to the mean, most of which are spontaneous. The melody of piano music is also ups and downs, integrating all emotions into the melody of lines, changing the traditional harmonic technique in the West, making the chords more diversified.

The integration and development of Chinese and Western piano culture

Art knows no boundaries. Piano art was introduced into China from the West. Although there were many differences in the beginning of development, with the development of The Times, Chinese and Western piano culture is bound to realize integration and communication: Integration and commonness between cultural aesthetics (Lu, 2019).

First, Chinese traditional painting art, calligraphy art, music art is the pursuit of a kind of artistic conception of beauty, spontaneous and not rigid form, focusing on the subjective feelings of the painter, writer, performer and its corresponding subject characteristics. In the development process of western piano culture, the impressionism school's pursuit of beauty just echoes the traditional Chinese aesthetic, pursuing a kind of artistic conception of beauty. For example, take Claude Debussy, the originator of modern impressionism music, as an example. Debussy's music combines different cultural characteristics of the East and the West, with a sense of obscurity. Therefore, the traditional cultural aesthetic and Debussy music performance have many similarities and connections. In addition, in a series of piano works performed by Debussy, the content and titles of his works all have Chinese characteristics. For example, the titles of "Temple on the Fallen Moon" and "Tower" all reflect the deep influence of Debussy by Eastern culture. Second, the creation of piano art shows the main feelings of the creator. The great musician and pianist Beethoven suffered a severe blow of deafness in the critical period of his career development, but even after the deafness, Beethoven did not fall, by his creation of the Pathetique Sonata reflects his perseverance and never give up the spirit of quality. At the same time, there is no shortage of such piano works in China. For example, The Sound of Waves also shows the author's own thoughts and feelings, making the audience's thoughts go away with the author and experience the author's helplessness and sorrow in the face of adversity.

The integration and development of mode structures the integration of western piano culture and Chinese piano art is not only in the title and content of piano works, more importantly, there are a series of common points in the structure of piano art mode, whether piano or other instruments, Chinese Musical Instruments mostly mainly pentatonic scale, at the same time, Debussy's piano work "Tower" is completely created using pentatonic scale. In addition, in a single bar melody, Debussy also uses second degree harmony, which is the same as the piano music "Xiao Feng Dance" created by Chinese pianist Ding Shande, using the same second-degree harmony mode. There are many similarities between the modality structure, which is conducive to the mutual integration of Chinese and Western piano music in the modality structure in the future (Zhang, 2013: 123-124.).

The fusion between melody and rhythm Chinese piano art has been influenced by traditional culture, which is mainly influenced by Confucianism and Taoism. Chinese piano music is mainly manifested as pentatonic scale, and most of the music works are lyrical and elegant. As the main instrument of music performance, piano performance in western countries is mostly magnificent, but in the western musician Debussy's piano work Moonlight, we can also feel the work reflected in a gentle and graceful feeling, through the change of melody and rhythm, for the audience to create a sense of dream. In addition, Debussy usually used compound time or double time in the process of playing his music, which varied freely

from fast to slow. Although a series of changes took place in the performance of the work, the form was dispersed while the spirit remained, and the work still maintained its integrity and unity. This is just like appreciating Chinese painting in Chinese traditional culture. Although Chinese painting seems to follow the nature in the creation, it can still ensure that the shape of the whole picture is scattered and the spirit is not scattered through the difference in the severity and speed of brushwork.

The difference between Western piano teaching methods and Traditional music piano teaching methods. The difference in playing technique Rhythm processing: In Chinese music, rhythm is mainly reflected in rhythm and loose beat, so the rhythm processing of works is often ignored in music creation, which leads to the lack of rhythm training in piano teaching, the lack of players' training in rhythm processing, prone to unstable rhythm, uneven speed, no clear sense of beat and other phenomena. However, rhythm is an objective reflection of the basic style and mood of a musical work. Improper handling of rhythm will lead to more problems in the later learning process.

Playing fingering

Whether playing fingering is appropriate directly reflects the quality of the performer and his understanding of the work, so it can be said that fingering training directly affects each stage of playing. Some teachers in China will let students practice fingering. However, in foreign countries, teachers will adjust the teaching methods according to the individual differences of students to ensure that students can practice fingering in the most appropriate way, which not only improves the quality of teaching but also speeds up the quality of piano practice.

The mastery of lyric expression

In domestic piano teaching, the mastery of lyric expression often attaches great importance to the "momentum" and "brilliance" of the works. Therefore, many domestic students often ignore the birth of the "breath" and "line" of the musical works in the process of playing. To some extent, it will also reduce the effect of the performance of the work. But foreign piano teaching is different. In the teaching process, teachers emphasize the breathing sense and tone sense of the music, and constantly encourage students to sing the works to show them more intuitively. To a certain extent, it also deepens students' grasp of the lyrical lines of the works and enables them to better understand the emotions contained in the works (Liu, 2019: 119-123).

The difference in style

The degree of mastery of the style of the work also directly affects the performance of the musical work. If the performance ignores the style of the music, it is easy to simply pursue the speed, strength and skill on the fingers, which is contrary to the intention of the composer. Every composer has formed his own unique style of music in the process of creating the music. Through its own unique way to express thoughts and emotions to people, however, the style of music is also influenced by various factors. Therefore, it is necessary to learn more from foreign teaching experience, strengthen the teaching of the historical background of the music and related knowledge of the composer in the process of piano teaching, and cultivate students' ability to grasp the style of the work (Huang, 2006).

The emphasis of music selection

Domestic teachers attach great importance to the etudes of Hanon and Czerny, while domestic teachers attach too much importance to the practice of basic skills and neglect the ability to master other aspects of piano works, which leads many piano teachers to assign too complex works. Piano learning is a complicated and long process, teachers should constantly teach piano skills, and help students understand the content of music and improve the aesthetic ability to cultivate sentiment.

As a classical keyboard instrument in western classical music, the history of the piano can be traced back to the 15th and 16th centuries. In modern society, the piano has become the most popular instrument in the world. With the continuous integration and exchange of Chinese and Western culture, piano art has achieved great development in China. However, due to the differences in geographical location, living environment and lifestyle, there are also great differences between Chinese and Western piano culture. Meanwhile, Western music culture spread to China will inevitably be integrated with Chinese culture. Therefore, there is a certain communication and integration between Chinese and Western piano culture. It is necessary to have an open and inclusive mind, learn from and learn piano art and culture of other countries on the basis of accurate research on differences, and realize the organic integration of Chinese and Western piano culture, so as to promote the piano culture towards a better direction.

The differences between Chinese and Western piano culture Differences in piano music system. The art of piano originates from Western countries and has existed in western countries for hundreds of years. Over the past hundreds of years, through the hard work and efforts of many famous musicians and pianists, Western piano art has formed a complete system with strong systematic and theoretical characteristics. Piano art was introduced into our country with a certain scale in the middle of the nineteenth century. By contrast, the piano art in our country lacks a systematic system, most of which are titled music works and seldom have a system of piano music. In addition, a series of "etudes" born in our country also take training skills as the basic content, and it is difficult to call it a music system with systematic and theoretical properties.

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Teaching methods of traditional music piano works performance

Through the joint efforts and continuous exploration of several generations of composers and pianists, the creation of Chinese piano works has gradually matured and prospered from germination to development from imitation to innovation. Some of these works use Western composing techniques to directly imitate European styles, while quite a few are composed and adapted with Chinese elements.

- The creative technique of imitation and adaptation
- Learn about traditional music
- Strengthen the practice of corresponding etudes
- Pay attention to the treatment of the work

In the creation of traditional piano works, imitation, adaptation and transplantation of national instrumental music works are common creative techniques. Many techniques in the works are closely related to the playing techniques of national instruments. To analyze the works, we can start from the relevant techniques of musical expression in the works and understand its true connotation.

Action inertia memory method

This is the fundamental requirement of back playing, is the direct embodiment of the player's mastery of the work. When it comes to playing, even the ability to write music down does not mean that you can perform it accurately and smoothly on stage.

Only through a lot of practice, so that the continuity of the movement, even in the state of "absent-minded" can be accurate, smooth performance is to achieve the stage of the basic requirements.

Because music is a continuous art of time, one cannot stop to think while playing. It should be pointed out in particular that some students' fingering is very random, and their "forgetting music" is not a real memory disorder, but caused by movement inertia disorder.

Therefore, it is absolutely necessary to develop the good habit of compiling fingerings and strictly implementing them at the stage of reading music. Only fixed fingerings can speed up the formation of movement inertia and constantly consolidate it.

In addition, slow paragraphs are easy to be ignored because of their technical ease. Lack of practice will lead to a lack of proficiency in movements, which will lead to forgetting the score. Therefore, it is quite necessary to increase the practice time of slow passages or works.

Keyboard location memory method

This method is especially suitable for works with complex tonality, tonality and numerous temporary lifting marks. Due to the requirement of music theory and harmony writing, complex pitch recording methods often appear in music notation.

For example, although it is absolutely impossible to replace G sharps with A in theory, it is A reduction on the keyboard. Therefore, when we encounter such A note, we do not need to remember whether it is G sharps or A, but directly remember the corresponding keyboard position, which can greatly reduce the complexity of music.

Structural analysis memory method

The structure mentioned here does not refer exclusively to the division of musical structure, but to the developmental analysis of all musical elements or motives in the work. By sorting out the context and clues of the development of the work, the work can form an impression in the mind that can be clearly recalled from the whole to the part, which will greatly improve the grasp of the recitation.

For example, a brief analysis of the distribution of sonata tonality can be made by using the knowledge of musical forms learned, and the difference in tonality between the subtitle of exposition part and recapitulation part can be avoided, which is a "common disease" in the process of sonata recitation.

Another example is to divide a polyphonic work into a number of small sections (a fugue in a common two-page equal law is best subdivided into 8 to 10 sections), number them and make them into paper strips, and then recite them by lot. If it can be successfully completed every time, even some accidents on the stage will not be "fatal", because the beginning of each section is an "emergency exit". You can make a mistake and keep the play going.

Inner auditory memory method

The benefits of listening to a lot of CDS are self-evident. In addition to providing learners with enough playing hints and music processing inspiration, it can also help memorization. In the actual performance process, the performer can "hear" the notes to be played in advance in his mind, sometimes just like listening training in solfeggio ear training class. At this time, even if the performer forgets the movement and keyboard position of the performance, he can follow the inner auditory memory to play smoothly.

Of course, this method has high requirements for the quality of the players themselves, and is generally more suitable for players with absolute pitch recognition ability. Piano students have been listening to the sound of the piano for a long time, so they are fully qualified to strengthen the cultivation of their inner hearing.

There is no reliable evidence that Beethoven had absolute pitch recognition, but he was able to rely on his strong inner hearing to create many classic works even after he was completely deaf, which is enough to show the importance and plasticity of inner hearing.

Suzuki Teaching Approach

The Suzuki Teaching Approach is the music teaching method and educational philosophy developed and promoted by The Japanese violinist Suzuki in the 20th century. He proposed "talent education" for preschool children. He developed his abilities from four aspects: memory, attention, motor ability, and expressiveness. Shinichi Suzuki (1898~1998) was a Japanese violinist. Suzuki's teaching method was founded by Japanese violinist and music educator Suzuki Shinichi. Suzuki made an unexpected discovery and realized that music and language have a very close relationship, so he decided to apply this learning model of integrating music and language to music education. In 1958, he published the concept of learning music in his mother tongue and began to promote the "Suzuki method." The Suzuki method, also known as the "mother tongue method," is a simple and practical teaching method, first for the violin and later for other subjects, not just music. Suzuki's teaching method is suitable for children's music initiation stage of teaching. The first use of the "mother language learning method" is to learn the piano. When the child is born, let him listen to classical music works cultivate his sense of music so that children listen to music like listening to the mother's speech as familiar. Children learn music by auditory imitation, then play and read music. Take "listening" as the premise of learning to play piano, cultivate and improve children's keen.

Conclusion

Chinese piano art pays attention to integration in the creation process, in order to reflect the music style with our own characteristics. The combination of piano art and national Musical Instruments, and the innovation of techniques, playing methods, content and other aspects in the process of piano performance with national Musical Instruments as the carrier, thus continuously enriching the connotation of Chinese piano art and gradually bringing its own particularity to Chinese piano art. In this context, the Central Committee of the Communist Party of China and the State Council issued "China's Educational Modernization 2035".

China's Education Modernization 2035 proposes the following major development goals for 2035: to build a modern education system featuring comprehensive lifelong learning; not to popularize high-quality preschool education; to realize high-quality and

balanced compulsory education; to promote China to become a major learning country but a power with strong human resources; to fully implement the fundamental task of cultivating morality and cultivating people; to constantly improve students' cultural literacy and moral quality; We will improve the system of standards for education quality and clarify the requirements for students to develop core qualities.

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