

PROFESSIONAL PIANO EDUCATION IN CHINESE MUSIC CULTURE

Ye Yuling, I. V. Zubrylina, Candidate of Pedagogical Sciences
Belarusian State Pedagogical University named after Maxim Tank,
People's Republic of China, Republic of Belarus

Abstract. The article examines the system of professional piano education in Chinese musical culture, including its formation and development. The study of theoretical perspectives and academic views on the development of piano teaching is of great importance for the promotion of piano education and performance in modern China. A systematic review and analysis of the theoretical framework and changes in the development of modern Chinese piano teaching can contribute to a better understanding and application of relevant theories by the music education community and performing pianists, contributing to innovation and improvement of piano art.

Keywords: piano, teaching, education, development, system.

ПРОФЕССИОНАЛЬНОЕ ФОРТЕПИАННОЕ ОБРАЗОВАНИЕ В КИТАЙСКОЙ МУЗЫКАЛЬНОЙ КУЛЬТУРЕ

Е Юйлин, И. В. Зубрилина, кандидат педагогических наук
УО «Белорусский государственный педагогический
университет имени Максима Танка»,
Китайская Народная Республика, Республика Беларусь

Аннотация. В статье рассматривается система профессионального фортепианного образования в китайской музыкальной культуре, включая ее становление и развитие. Изучение теоретических перспектив и академических взглядов на развитие преподавания игры на фортепиано имеет огромное значение для продвижения фортепианного образования и исполнительства в современном Китае. Систематический обзор и анализ теоретической базы и изменений в развитии современного китайского обучения игре на фортепиано может способствовать лучшему пониманию и применению соответствующих теорий сообществом музыкального образования и пианистами-исполнителями, способствуя инновациям и совершенствованию фортепианного искусства.

Ключевые слова: фортепиано, преподавание, образование, развитие, система.

The development of Chinese piano art and the formation of its own national piano school would have been impossible without China's dialogue with the West. In the context of these dialogic contacts, their binary essence is important: the meeting of a closed, self-centered, conservative in the perception of the alien and a violation of the musical traditions of Chinese art established by centuries, on the one hand, and openness to dialogue, on the other hand, with a dynamic, novelty-oriented and constant promotion of Western culture.

A number of scientific sources are devoted to the problem of the development of piano education in China. The implementation of research and scientific developments on the history of the formation, development and problems of Chinese piano art in China itself began only after the formation of the People's Republic of China in 1949. Due to the almost complete absence of national development and scientific research of musical art, and focusing on the practice of the relevant Western music institutions, the planning of work in Chinese universities began with the implementation of scientific work. For seven decades (since 1949), Chinese piano pedagogy has achieved incredible success. The world-famous Chinese pianist Lang Lang claims that today about 50 million children in China are learning to play the piano [1].

The first acquaintance of the Chinese with the harpsichord and a meeting with the repertoire for it took place with the assistance of the activities of Western Christian missionaries who came to China for two centuries - from the end of the 16th century by the end of the 18th century. In 1582, the Italians Matteo Ricci (1552–1610) and Michele Ruggieri (1542–1607) were the first to arrive. The results of their spiritual mission were of great importance in establishing and maintaining relations between China and the West; for the first time, they seemed to open China to the outside world and took the first steps to introduce ancient Chinese civilization to Western values.

Period XIX - early XX century became the time of the emergence of a number of ideological movements, the most important among which were the "Movement for the Assimilation of Overseas Affairs" (1867) and the "Movement for a New Culture" (1915–1916). Together, they actively contributed to the awakening of the desire of the progressive population of China to comprehend the heritage of the West and introduce their practice in their homeland, reforms in the economy, political and social life, science, culture and art.

In the sphere of the piano art, trends were born and began to develop the development of concert performance work by pianists, who increasingly began to come from the West, as well as the course of Chinese pianists to study in the West. It was at this historical stage that piano art in China began to form and flow into the mainstream of professional Chinese musical creativity as an organic component of national culture.

After the completion of the Xinghai Revolution and the formation of the Republic of China (1912), a systematic comprehension of the achievements of the West began in the musical art of China. In particular, in the pianistic art, this affected the introduction of the initial forms of professional piano education. In the conditions of the newly created state, there was an urgent need to open their own professional musical educational institutions.

In 1921, Liu Haisu founded the College of Arts in Shanghai, in which, from the second year of its functioning (1922/1923 academic year), he recruited several groups to create a music department. He divided education at this faculty into three departments:

music theory, vocal department and instrumental music department, where among a number of instruments he introduced the basics of learning to play the piano. Then the opening of colleges and music schools, music faculties at universities began, and in 1927 the first conservatory in China was opened in Shanghai.

At the beginning of the XX century thanks to the work of Western teachers, performers and composers in Shanghai the introduction of the achievements of Western piano art was initiated and the fundamental foundations were laid in the development of a system of music education, piano pedagogy and performance. By joining their efforts and focusing on European standards, Cai Yuanpei and Xiao Yumei became the first reformers of education, including the piano education in China.

1949 marks the formation of the People's Republic of China, and in musical history, the beginning of the formation of a system of national vocational education. Those significant achievements in piano work achieved by Chinese composers and performers over a period of a little more than half a century confirm the essence of the role of the piano in modern Chinese ideology as an instrument that symbolizes the highest level of intellectual and practical technologism [1, p. 3].

Only at the end of the 20th and the beginning of the 21st centuries in China, based on the samples of the indicated works, their own printed "Schools of Playing" and textbooks on teaching piano playing by their national authors appeared. The first of these include the works of Ding Shande (they have already been mentioned in the studies of Wang Anyu [2], Ke Leide [3], Wu Na and others. Among the most important works of other authors, we highlight the works of Zhao Xiaosheng "Piano Performance" (1992) and "The Art of Teaching Piano" Zhou Guangzhen (1981), in which she analyzed the pedagogical achievements of J. Paderewski, Bella Davidovich and Chinese teachers of different stages of the formation of the Chinese piano school Yin Chenzong, Ding Shande and Wu Lei.

Currently, more than 30 million children are learning to play the piano in China. It should be noted that according to the Chinese Musicians Association, at present the number of children aged 2 to 12 is more than 220 million [4, p. 49]. The piano education of Chinese children is divided into professional and amateur. Students who expect to enter the Central Conservatory, Shanghai Conservatory and other professional institutes and universities in the future pay much more attention to playing the piano during the program.

One form of contemporary Chinese piano education is the piano test introduced in the 1980s in connection with the "piano fever". This test accelerated the process of organizing piano schools, piano art centers, such as the Children's Piano School at the Central Conservatory, the Zhonghe Children's Piano School in Shandou City, etc. In addition, in 1992, the Liu Shikong Piano Art Center was founded in Hong Kong. About 40 branches of this center have been opened in more than 30 Chinese cities, where they are engaged in piano art, as well as selling pianos and other musical instruments [5].

The system of musical education in primary and secondary schools in China is marked by the obligatory mastery of the materials of the lessons of musical art. In most parts of China, elementary school lasts six years, junior high school three years, and senior high school three years. Music lessons are held in elementary and junior high schools, once a week. In addition to educational tasks, the content of the lessons mainly consists in teaching singing, playing musical instruments, and the like. The music lessons in the high school of the highest degree are called "art satisfaction" lessons.

Today, piano education in China is provided by the following institutions of higher education:

- multidisciplinary universities;
- specialized musical institutes (academies, conservatories);
- pedagogical universities.

It should be noted that Central and Shanghai conservatories are leaders in the field of professional music education in China.

Special institutions of the conservatory type in the PRC have modern material support. Thus, the Zhengjiang Conservatory has 9 concert halls for 600–800 seats, equipped with the latest technology.

The high level of training of performers is provided by highly professional teaching staff. Thus, Professor Zhou Guangzhen works at the Central Conservatory, who is recognized as the "soul of Chinese piano education." Zhou Guangzhen has awards and the status of a lifelong professor at the Central Conservatory. Influential and highly respected pianists are also teachers of the Beijing Conservatory. Among them are Professors Li Qifang, Wu Ying.

It should be recognized that the model of elite piano education is in fact not available to the mass musician, does not adapt to the cultural needs of modern Chinese society, and does not meet the high demand for piano education that is popular in the country today.

Based on the foregoing, it becomes obvious the need to create an effective system of piano education that meets the national needs for mass instrumental education, taking into account Chinese classical artistic and aesthetic traditions, the fundamental ideas of Chinese traditional music pedagogy, as well as world experience in general music education.

The evolution of piano music culture in China has been a complex and dynamic journey, marked by a rich interplay of cultural dialogues, historical shifts, and educational reforms. The initial stages, characterized by the influence of Western missionaries and the introduction of European musical traditions, laid the foundation for the formation of the Chinese piano school. The establishment of educational institutions. The "piano boom" in China, a unique phenomenon in the global piano art history, was propelled by a deliberate state choice to leverage musical art for projecting a positive image of China globally. The success of Chinese pianists on the international stage, exemplified by artists like Lang

Lang, underscored the effectiveness of the methodological concepts developed within China.

The significant growth in the number of children learning the piano in China underscores the popularity and cultural significance of music education. The existence of specialized institutions, conservatories, and music schools has played a pivotal role in nurturing talented musicians and fostering a national piano school. The emphasis on professional training, particularly in leading conservatories like the Central and Shanghai Conservatories, has led to the emergence of outstanding young Chinese pianists on the international stage.

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