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RESEARCH ON THE APPLICATION AND TEACHING OF CHINESE PIANO WORKS IN COLLEGE CLASSROOMS

Abstract. *This article examines the use and methodological research of Chinese piano works in the educational process, drawing on the teaching of piano in colleges and universities. Chinese piano works not only reflect the musical and aesthetic concepts and historical and cultural heritage of the Chinese nation but also contribute to the development of students' musical expression and aesthetic culture through their unique melody and harmony. Research shows that the introduction of Chinese piano works into education not only promotes traditional culture but also invigorates piano education in universities, enhancing the overall level of students' artistic preparation.*

Keywords: *Chinese piano works, college piano classes, application and teaching, teaching methods, teaching efficiency.*

Annatsiya. *Mazkur maqolada kollej va oliy ta'lim muassasalarida fortepiano ta'limi misolida xitoy fortepiano asarlarining dars jarayonida qo'llanilishi va ularni o'qitish bo'yicha tadqiqotlar ko'rib chiqiladi. Xitoy fortepiano asarlari nafaqat xitoy xalqining musiqiy-estetik qarashlari hamda tarixiy-madaniy merosini o'zida aks ettiradi, balki o'ziga xos melodiya va garmoniya orqali talabalarning musiqiy ifodaviyligi va estetik didini rivojlantirishga xizmat qiladi. Tadqiqotlar shuni ko'rsatadiki, xitoy fortepiano asarlarini o'qitish jarayoniga joriy etish nafaqat milliy an'anaviy madaniyatni targ'ib etadi, balki oliy ta'limda fortepiano ta'limiga yangi ruh bag'ishlab, talabalarning umumiy badiiy saviyasini oshiradi.*

Kalit so'zlar: *xitoy fortepiano asarlari, oliy ta'limda fortepiano darslari, qo'llash va o'qitish, o'qitish metodlari, ta'lim samaradorligi.*

Аннотация. *В данной статье на основе преподавания фортепиано в колледжах и университетах рассматривается применение и методические исследования китайских фортепианных произведений в учебном процессе. Китайские фортепианные произведения не только отражают музыкально-эстетические концепции и историко-культурное наследие китайской нации, но и способствуют развитию музыкальной выразительности и эстетической культуры студентов благодаря уникальной мелодике и гармонии. Исследования показывают, что внедрение китайских фортепианных произведений в обучение не только способствует популяризации традиционной культуры, но и придаёт новое развитие фортепианному образованию в вузах, повышая общий уровень художественной подготовки студентов.*

Ключевые слова: *китайские фортепианные произведения, занятия по фортепиано в вузах, применение и преподавание, методы обучения, эффективность обучения.*

INTRODUCTION

Chinese piano music has experienced more than a hundred years of development. While absorbing the essence of Western piano art, it has deeply integrated Chinese traditional music elements to form an artistic style with unique national characteristics. In recent years, with the enhancement of cultural confidence, the status of Chinese piano works in piano teaching in colleges and universities has become increasingly prominent, and its unique cultural connotation and aesthetic value have injected new vitality into piano education. This paper aims to explore the application value and practical path of Chinese piano works in piano teaching in colleges and universities. By analyzing its cultural inheritance, aesthetic expansion and teaching functions, and combining task-driven, situational creation, singing guidance and other teaching methods, this paper explores how to more effectively integrate Chinese piano works into classroom teaching to improve students' national music literacy and artistic expression. This study not only helps to promote the inheritance and innovation of Chinese traditional music culture, but also provides theoretical reference and practical guidance for the diversified development of piano teaching in colleges and universities.

RESULTS AND DISCUSSION

A basic overview of the development of Chinese piano

The piano is a keyboard instrument that belongs to the traditional Western classical musical instruments. It is known as the "king of musical instruments". Since it was introduced to China in the late 19th century, it has experienced a development process from imitation to integration, from reference to innovation. In the soil of Chinese music culture, the piano has not only become an important carrier of Western classical music, but also formed a unique Chinese piano music style through the combination with national music elements. This process not only reflects the changes in China's modern and contemporary music culture, but also shows the artistic charm of the fusion of Chinese and Western music [1, p. 74].

The early introduction and initial development of piano in China (late 19th century - first half of 20th century)

Western missionaries and merchants first brought the piano to China. It appeared in churches and concessions in trading ports such as Shanghai and Guangzhou in the late 19th century. In the early 20th century, with the rise of new-style schools, piano education gradually took root in China. From the 1920s to the 1940s, Chinese piano music creation entered the initial exploration stage. Composers began to try to incorporate Chinese folk music elements into piano works. For example, He Luting's *Shepherd's Flute* (1934) adopted the melody and pentatonic scale of Jiangnan folk songs, becoming one of the

representative works of the nationalization of Chinese piano music.

Nationalization Exploration after the Founding of New China (1950s-1970s)

After the founding of the People's Republic of China, the nationalization process of Chinese piano music accelerated. Many composers went deep into the folk customs and integrated traditional music elements such as folk songs, operas, guzheng, and pipa into piano creation. In the 1950s and 1960s, a number of classic Chinese piano works emerged, such as "Colorful Clouds Chasing the Moon" adapted by Wang Jianzhong, which used pentatonic scales and ornaments to imitate the charm of national instruments; "Hundred Birds Paying Homage to the Phoenix" (adapted by Wang Jianzhong from a suona piece) simulated the timbre and rhythm of folk instruments through piano techniques.

Diversified development after reform and opening up (1980s-early 21st century)

After the reform and opening up, Chinese piano music entered a period of prosperity. With the increase of international cultural exchanges, composers have inherited national traditions while widely absorbing modern composition techniques, making Chinese piano music present a more diverse style. In the 1980s and 1990s, traditional-style piano works were still developing, such as Li Yinghai's "Sunset Xiaogu" and Chu Wanghua's "The Day of Turning Over", which further expanded the expressiveness of national piano music. Since the 21st century, Chinese piano music has emerged on the international stage. Composers such as Zhang Chao's "Pihuang" and Wang Xiaohan's "Chinese Painting" continue to explore the integration of national music and modern piano language.

The necessity of applying Chinese piano works in college piano classes

Cultural Value – Inheriting Chinese Traditional Culture

Chinese music culture is a precious spiritual wealth created by the working people in their long-term historical life and production practice. The Chinese piano works created based on this have inherited and developed these ancient cultures in a brand-new way. Through these works, contemporary people can have a more comprehensive experience and a deeper understanding of Chinese music culture, making the excellent traditional culture more widely recognized in the contemporary era. On the one hand, Chinese piano works embody the unique musical aesthetic concept of the Chinese nation. Chinese piano works focus on imitating the melody of national instrumental music and pursue the harmonious unity of music and nature, music and people. This to a certain extent reflects the profound influence of Chinese cultural thoughts on Chinese music culture for thousands of years. This aesthetic concept is fully reflected in Chinese piano works.

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For example, Wang Jianzhong's "Three Variations on Plum Blossoms" and Wang Zhenya's adaptation of "Yangguan Sandie" have won people's love with their unique national style melody and profound artistic conception. On the other hand, Chinese piano works contain rich historical and cultural connotations. Many works are based on historical events, traditional culture and folk stories, such as the Yellow River Piano Concerto, which is based on the Yellow River Cantata, a national salvation song during the Anti-Japanese War, and the Shepherd's Flute composed by He Luting. These works show the Chinese people's spirit of struggle and national sentiment in a specific historical period.

Aesthetic value – expand students' aesthetic vision

Traditional Chinese music pays attention to the charm and rhyme of sound. "Qi" refers to the inherent connotation of Chinese music style. "Rhyme" refers to rhythm, single tone, strength, length and pitch of sound, etc. The various elements in music modify each other and are artistically processed and embellished to make it full of charm. [2.39] For example, in the Chinese piano works of ancient music style, such as "Three Variations on Plum Blossoms" and "Autumn Moon over Calm Lake", the music still maintains a coherent breath when it is "silent" and "blank", achieving the unity and combination of qi, rhyme and rhyme. For example, the piano piece "Three Variations on Plum Blossoms" composed and adapted by Wang Jianzhong and "Zheng Xiao Yin" composed by Chu Wanghua are also unique in imitating the timbre of traditional Chinese folk instruments. The music focuses on virtuality and reality, movement and stillness, reflecting the traditional national charm of Chinese piano works. The aesthetic concepts of "Qiyun" and "neutrality" in traditional Chinese music are reflected in piano music, so that the music works can express natural scenes while conveying an inner spiritual realm. For example, Chu Wanghua's piano work "The Rippling Stream in the Valley" creates a quiet and spacious valley mood through soft melodies and coherent musical figures. When playing, the performer needs to enter a state of contemplation and use soft and coherent touches to complete the phrases in one go, making the audience feel as if they are in the valley and feel the natural beauty of the rippling stream. When appreciating and playing these pieces, you can gain multiple unique aesthetic experiences such as the unity of man and nature, the fusion of scenes, and the ethereal flying, which expands the audience's aesthetic vision and improves their aesthetic quality.

Teaching value – Cultivating students' core literacy

First, the unique melody and harmony of Chinese piano works help improve students' musical comprehension and expression. The teaching process constructs a three-dimensional aesthetic edu-

cation system, which gradually cultivates students' national music aesthetic judgment and appreciation through multi-dimensional and multi-level music experience, thereby improving their overall aesthetic literacy. Secondly, the ideological and political connotations contained in Chinese piano works help cultivate students' sense of social responsibility and historical mission. Many modern Chinese piano works reflect the heroic spirit of the Chinese people during the revolutionary and construction periods, which plays an important role in inspiring students' patriotic feelings and national pride. Third, the introduction of Chinese piano works not only broadens students' artistic horizons, but also diversifies their playing skills. Through training in timbre, rhythm and musical expression, students can better master the performance essentials of Chinese piano works and improve their artistic literacy and professional ability. Studying representative Chinese piano works from different periods can enable students to have a deep understanding of the cultural traditions and aesthetic concepts of the Chinese nation. Students also gain improvement in core literacy such as aesthetic perception, cultural understanding, and musical expression during the learning process. [3, p. 177].

The application of Chinese piano works in teaching methods

Task-driven teaching method. Task-driven teaching method is a teaching model that is student-centered and emphasizes practice and collaboration. By setting real-life situational tasks, it stimulates students' autonomous learning ability and enables them to naturally acquire knowledge and skills in the process of completing the project. First, clarify the task objectives. Teachers should set clear and specific learning tasks based on the teaching content and the actual situation of the students, ensure that the tasks are operational and interesting, and stimulate students' interest and initiative in learning. Second, reasonably design the teaching content. The teaching content should be student-centered, combined with students' needs and understanding ability, and design diversified and well-structured teaching tasks to promote students to improve their practical and innovative abilities in the process of completing tasks. Third, pay attention to the diversity and challenge of tasks. By setting challenging and innovative learning tasks, students are encouraged to complete tasks in cooperation and interaction, thereby improving their musical imagination and artistic accomplishment. Fourth, strengthen the subject status of students. In task-based teaching, the leading role of students should be highlighted, and through task-driven methods, students should be encouraged to actively learn in perception, experience, practice and cooperation to improve classroom efficiency. Fifth, pay attention to teaching evaluation and feedback. After the task is completed,

the teacher should review and evaluate the task to help students summarize their experience and improve their learning effect [4, p. 104]. Taking the work "Hundred Birds Paying Homage to the Phoenix" as an example, the teacher can design the following task chain: Before the task, listen to the original suona music and analyze its musical characteristics (such as glissando, vibrato, rhythmic pattern). During the task, the groups explore how to imitate the "bird singing" effect of suona on the piano (such as ornaments, pedal use, etc.). After the task, each group performs and evaluates each other, and the teacher summarizes the differences in performance thinking between "instrumentalization" and "vocalization" of Chinese piano music.

Singing guidance method. Singing guidance method is a teaching method that helps students experience the elements of musical expression through singing or humming the melody. In music teaching, vocal singing can vividly convey rich emotional experiences and artistic inspiration. This method pays special attention to guiding students to grasp the speed changes, intensity contrast and rhythm processing of the music, to deepen their understanding of the emotional connotation and style characteristics of the music works. Taking the teaching of Chinese folk song piano adaptations as an example, its melody line itself has distinct language rhythm characteristics. Teachers can guide students to recite the lyrics with emotion, then transition to singing with lyrics, and finally transfer the skills of breath control and phrase processing during singing to piano performance. Through such training, students can transform musical elements such as the direction of the melody, the breathing of the phrases, and the speed changes into inner artistic feelings, and achieve more natural and smooth emotional expression. This teaching method has a significant effect on improving the expressiveness of music works. For example, in the well-known piano piece "Nanniwang", teachers can lead students to sing the rhythm and score first, and then bring the lyrics into the singing during the teaching process to enhance students' understanding of national style piano music, so as to better express the style of the work.

Situation creation method. Situation creation method is a teaching method that stimulates students' emotions and cognition and promotes their active learning by creating a teaching environment with specific situations. Its core is to enable students to understand and master knowledge in specific and vivid scenes through the creation of situations, thereby improving their interest and effectiveness in learning. In piano teaching, teachers can combine the texture characteristics, speed changes and dynamics of the music to construct corresponding emotional images, which plays an important role in guiding students to accurately express emotions and shape timbre. [5.50] For example, in "Jasmine

Fantasy", the theme music of the work is presented four times, and each time the performer needs to enhance the expressiveness of the music through emotional progression. However, due to the interspersed connecting paragraphs or supplementary phrases of different textures between the theme music, students are prone to interruptions in emotional expression. To solve this problem, teachers can use folk song background introduction, storytelling or multimedia audio-visual means to construct a coherent situation to help students understand the narrative logic of the music, so as to better reflect the continuity, sense of expression and level progression of the theme in the performance [6, p. 25].

Dialogue teaching method. Dialogue teaching method emphasizes that teachers and students promote cognitive development through two-way communication in an equal and interactive teaching environment. Unlike the traditional one-way indoctrination teaching model, this method gives students space to fully express their personal opinions. In piano classroom teaching, teachers can guide students to have in-depth discussions on the musical understanding and performance processing of Chinese piano works, such as asking students to share their personalized interpretation of the works and jointly explore the expressive effects of different performance plans. This interactive learning model can not only enhance students' sense of classroom participation, but also stimulate their learning initiative. When students feel that their opinions are respected and valued, their learning enthusiasm will be significantly improved, thereby effectively improving teaching efficiency. Compared with traditional teaching methods, dialogue teaching method shows obvious advantages in cultivating students' independent thinking ability and musical expression.

Group cooperative inquiry teaching method. Group cooperative inquiry teaching method is a student-centered teaching model that emphasizes that under the guidance of teachers, students work in groups to explore knowledge and solve problems through cooperation, discussion, practice, etc. This teaching method combines the concepts of cooperative learning and inquiry learning, and aims to cultivate students' teamwork ability, critical thinking and autonomous learning ability. In the process of teaching implementation, a multi-level group learning mechanism can be constructed, adopting the principle of "backbone leadership", that is, students with outstanding professional skills serve as core guides, and the composition of group members focuses on gradient matching to ensure that each group contains learners at different levels of development. In this way, on the one hand, students with strong learning ability can lead students with weak foundations in the form of assistance and help, and on the other hand, it can also enhance students' sense of cooperation, improve students' interpersonal skills,

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self-study ability, organizational ability, collaboration ability, etc., so that students can achieve a change in learning methods from "passive acceptance" to "active construction", and effectively improve students' classroom participation and learning motivation [7, p. 123].

CONCLUSION

As the artistic crystallization of the fusion of Chinese and Western music culture, Chinese piano works carry the unique aesthetic concepts and profound historical and cultural connotations of the Chinese nation. From the perspective of piano teaching in colleges and universities, this study explores the application and teaching practice of Chinese piano works in the classroom, revealing its important value in cultural inheritance, aesthetic education and core literacy cultivation.

First, the teaching application of Chinese piano works is an important way to inherit and develop China's excellent traditional culture. From "Shepherd's Flute" to "Yellow River Piano Concerto", these works not only show the unique charm of national music, but also record the social outlook and national spirit of a specific historical period. By learning and playing these works, students can deeply understand the essence of Chinese music culture and enhance their cultural identity and national pride. At the same time, the national innovation of Chinese piano works in melody, harmony, rhythm, etc. also provides rich materials for the diversified development of piano art. Secondly, the teaching of Chinese piano works can effectively expand students' aesthetic horizons and enhance their artistic expression. Chinese traditional music focuses on the aesthetic concepts of "lively spirit" and "virtual and real coexistence", and these characteristics are fully reflected in Chinese piano works. [8.163] For example, works such as "Three Variations on Plum Blossoms" and "Autumn Moon over the Calm Lake" guide students to experience the unique subtlety and depth of Chinese music through the imitation of timbre and the creation

of artistic conception. This kind of aesthetic training not only enriches students' musical perception ability, but also injects a new dimension of expression into their piano performance.

In terms of teaching practice, this study proposed a variety of teaching methods such as task-driven teaching method, singing guidance method, and situation creation method, and conducted in-depth analysis in combination with specific work cases. These methods emphasize the subjectivity and practicality of students, and stimulate students' learning interest and creativity through task design, situation simulation, cooperative exploration and other methods. For example, in the teaching of "Hundred Birds Paying Homage to the Phoenix", by imitating the timbre of suona, students can more intuitively understand the expression techniques of national music; in the teaching of "Jasmine Fantasy", situation creation helps students better grasp the emotional progression and narrative logic of music. The use of these methods not only improves teaching efficiency, but also cultivates students' comprehensive artistic literacy.

The application of Chinese piano works in piano teaching in colleges and universities is not only an inevitable requirement for cultural inheritance, but also an important direction for innovation in art education. Through scientific teaching design and diversified method practice, the teaching of Chinese piano works will play an irreplaceable role in cultivating music talents with national feelings and international vision. The teaching research of Chinese piano works still needs to be further deepened. In the future, we can combine modern educational technology to develop more interactive and immersive teaching models; at the same time, we can strengthen interdisciplinary research and explore the relationship between Chinese piano works and literature, history, philosophy and other fields, so as to more comprehensively explore their cultural value and educational significance.

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