

Modern and Contemporary Chinese Piano Music from the Perspective of Culture

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Abstract: Chinese piano education has entered a brilliant period of development in the 21st century. With the development of people's material life, cultural life is gradually improving its own level. Therefore, despite the twists and turns in the development of Chinese piano education, it still shows a general upward trend. Therefore, no matter how China's piano performance is today, we need to learn to stick to our confidence. The purpose of this paper is to study Chinese modern and contemporary piano music from a cultural perspective, to summarize the experience of piano development, and to provide Suggestions for contemporary piano education. Based on the correlation between the three subjects of "culture", "people" and "education", this paper tries to carry out the two opposite aspects of Chinese piano education in modern times and the contemporary piano education based on the education in this period from the perspective of culture. In the face of the problem that Chinese piano education and culture are stagnant, this paper puts forward the corresponding Suggestions according to the background reasons after discussion.

1. Introduction

In the 21st century, piano education has reached a peak, especially in China. During this period, a large number of piano talents were born, with lang lang, li yundi this generation of new era of music talent. Under their leadership, the Chinese piano industry began to make its mark in various famous competitions around the world, attracting worldwide attention [1-2]. Based on this, by sorting and summarizing the outstanding Chinese pianists in different periods and the relevant educational theories and Suggestions, it is easy to study the different representative ideological theories in different periods. This method can enrich the connotation of piano education and facilitate the summarization of new experience [3-4].

The integrated application of network platform and multimedia provides a new model for modern piano teaching and performance. L. Chen made an optimization analysis of modern piano performance mode based on multimedia system. In the process of piano performance, the pianist should continue to improve the relevant requirements through scientific and rigorous training. Using digital piano classroom for teaching can greatly improve the effect of piano skill training and help to optimize and improve the quality of music education [5]. Pei-fen Chen discusses the musical effects and techniques used by the French baroque composer and harpsichord player francois kuperin. Topics cited include the style of Couperin legato and the practice of written finger pedals, his decorative arts, the shape of his music, the timing of his breathing and unmarked pauses, and the influence of pipa music on his performance, harpsichord effects characterized by broken chords [6]. The first pianos were made around 1700. These early pianos were modeled on the harpsichord of the day, whose harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord harpsichord. The original piano had a compass of four octaves with brass and iron strings and a wooden frame. Nicholas Giordano believes that this evolution was driven by the needs of composers and musicians as well as technological advances [7].

This paper firstly expounds some typical piano works in modern times, and then unifies the piano works from modern times to today, and extracts representative works for analysis. Based on this, it is convenient for readers to choose and understand the piano masterpieces of various

dynasties [8-9]. From the perspective of piano teaching, this paper first divides the difficulty degree of modern and contemporary Chinese piano works, and then compares the works of the same difficulty with common western works in training and performance, so that students can have a more overall and comprehensive understanding of piano works [10].

2. Proposed Method

2.1 Cultural Perspective

No matter from the relationship between education and society or from the relationship between education and people to study education, we only see one aspect of the universal connection of education, so this kind of research is bound to be one-sided. If we want to study education comprehensively and profoundly, we should unify the two, and culture is the bridge connecting them. On the one hand, culture is at the core of "society", on the other hand, it is created by people in the society. Therefore, to unify the relationship between education and society and the relationship between education and people, and to comprehensively grasp education, it is essential to study the relationship between "culture", "education" and "people". The relationship between "culture", "education" and "people" is both unified and contradictory.

2.2 Modern and Contemporary Piano Music

The continuous development and promotion of modern piano music teaching in China, as well as the continuous expansion and promotion of its influence and status in the piano world, have brought unprecedented opportunities and vitality to the development and influence of modern piano music in China and entered a new stage and period of rapid development. During this period, the development of piano teaching and technology gradually improved to a more systematic and scientific level. At the same time, due to the continuous publication and establishment of various teaching technology publications by the state, the transmission and international exchange of advanced teaching technology experience in the field of piano teaching has been ensured, so that the technology and theory of modern piano music teaching in China have entered a new period of rapid scientific development.

3. Experiments

3.1 Experimental Background

In China and in the field of piano education, piano education needs meaningful education to push forward its educational theory. On the whole, in the field of piano, China has made remarkable achievements in many fields and is constantly developing and optimizing. The implementation of piano culture, no doubt is the piano education, which can link the past and the next, connecting each other's important part. Piano education is the main driving force to promote the development of Chinese contemporary piano education, and the development of piano culture cannot be separated from piano education. Piano talents cannot be cultivated without piano education. Therefore, if we want to pay attention to China's piano industry, we should first pay attention to China's piano education.

3.2 Experimental Design

Since the beginning of the opium war, China has been reduced to a semi-feudal and semi-colonial country in the face of both cultural and material aggression. As China was forced to open its doors to the outside world, countless cultures poured in from overseas, arriving in China, a land with a barren and traumatized spiritual life. At the same time, the piano, a brand new thing, appeared in the Chinese music industry, and its score and performance skills flowed into the country and were accepted by many intellectuals at that time. Piano education has also gradually infiltrated into various aspects of Chinese art education. The distribution of piano education in China during this period is shown in Table 1.

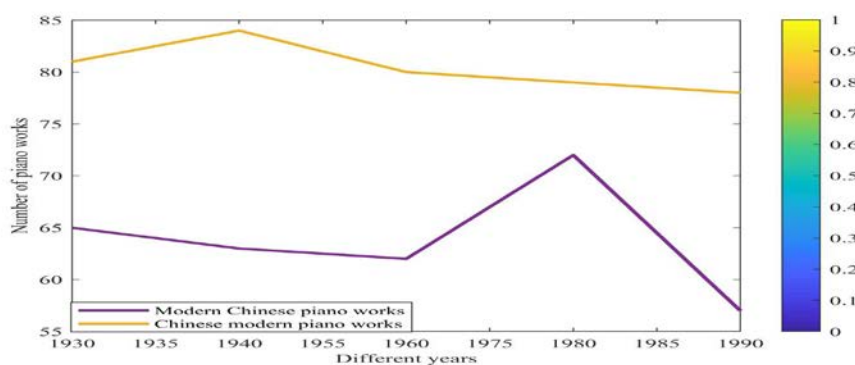
Table 1. Distribution of modern and contemporary piano education in China

Time	Unit	Address	Whether to open the piano discipline
1881	The academy of Chinese and western	Shanghai	The beginning of the piano discipline
1903	St. Mary's school for girls	Shanghai	Increase the subject of piano
1937	Shanghai music hall	Shanghai	Offer piano, vocal music and violin lessons
1946	Private Chinese academy of music	Shanghai	Offer piano, vocal music and violin lessons
1960	Guangxi university of the arts	Guangxi	Music department piano major
1979	Shandong university of the arts	Shandong	Music department piano major

4. Discussion

4.1 Analysis of Modern and Contemporary Chinese Piano Music from the Perspective of Culture

As shown in Figure 1, in the early 20th century, "school music" was a movement that made the piano truly accepted by Chinese society and gain a certain status. It was a school singing class led by the intellectuals of that era, which was born with the establishment of a new school system and the call of The Times. Just as hot in the movement, the piano related knowledge also began to spread among the crowd, among them, the piano playing all kinds of basic knowledge and skills are income in the songs of the era, the yellow since, for "this song" and "the yellow crane tower" the two classic ancient poems add the corresponding tablature for propagation and playing at the time. At the same time, in Shanghai, a number of piano factories were born at the beginning of the 20th century. At that time, due to the chaotic situation, although the piano entered the social vision, it was not in great demand for a long time. Moreover, the domestic parts were rarely produced, so most of the piano components needed to be imported from overseas and the price was high. These events proved that the piano was needed in the domestic market at that time and had a certain output of its own, which proved the development of piano culture in the local area. Based on this, the output of piano is increasing year by year with the progress of The Times.

**Figure 1.** Changes of modern and contemporary Chinese piano works

As is shown in Figure 2, China's piano education is on the rise. With the development of The Times, a new group of piano talents have emerged in China and won many titles in international competitions. After that, due to the remarkable achievements, the development level of China's local music was noticed by the world, and the status of China's music industry gradually rose. In China, the development of the piano industry changed with each passing day, showing a good momentum of progress, which provided a good background for the development of piano education. At the same time, due to the integration of music culture and modern thought, piano education also develops in a diversified way. In order to better integrate into the diversified cultural environment, education has provided many ways to promote the cultivation of piano talents: collecting and classifying various foreign materials, including famous piano scores and research papers; From its own beginning, the number of domestic papers on piano education has gradually increased, slowly forming a piano teaching theory that belongs to China and ADAPTS to the development of its own environment. The above methods help domestic piano talents to absorb knowledge, improve the piano education methods, and optimize the piano teaching sports, piano culture has contributed to the cultivation.

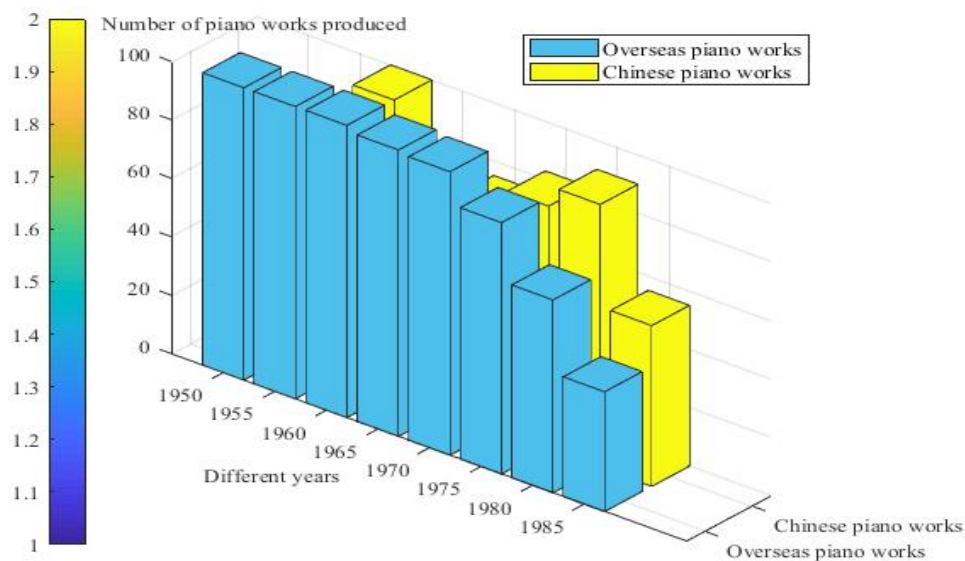


Figure 2. Analysis of Chinese piano works in the 20th century

In the late 1980s, based on the development of piano education, the process of playing the piano was performed with the knowledge of qigong in traditional Chinese culture, which enabled the performers to achieve a consistent harmony between internal and external performance. For example, is the most widely circulated, xiao-sheng zhao "way of playing the piano, the piano works, by the author from two aspects: theory and systematic observation of in-depth analysis, based on the ancient piano theory combined with the ancient theory of Yin and Yang, both as a foundation, for the total process of modern piano culture into its unique theoretical system, a set of piano is combined with the theory of Yin and Yang of the piano culture with Chinese characteristics. Moreover, zhao xiaosheng referred to the study of ancient traditional aesthetics, especially the aesthetic skills in ancient music, to elaborate the modern piano music education. Under his influence, many similar works combining traditional aesthetics with Chinese piano education were produced. In the process of appreciating performance, people will also consider the defects in the process of performance, such as seeking the connection between music and aesthetics; The differences between Chinese traditional culture and modern culture, especially in the field of piano; The connection and difference between traditional piano performance and modern and contemporary piano performance. Many scholars have studied these striking parts. In the course of piano education, different analyses and debates on different theories are the driving force for the improvement of piano education theory, which is conducive to the development of China's own piano theory system.

4.2 Suggestions on Chinese Modern and Contemporary Piano Music from the Perspective of Culture

After summarizing, summarizing and analyzing modern piano music, we can learn a lot from it. For example, under the influence of the local cultural environment, the overall development trend of piano education is upward, which is conducive to the development of music culture. The development of music cannot be separated from the development of people's material life. Therefore, with the gradual improvement of people's material life, their ability to tolerate and appreciate music is correspondingly broader. Social changes affect people's material needs. Based on this, such influence also spread to the progress of music culture. The piano education in China has kept the pace of progress in modern and contemporary society, and it is getting closer to the international stage. On the basis of understanding this point, we should also see the deficiencies and defects of piano education theory still existing due to the short development time, so that we will not be arrogant and lose the opportunity of development. Although there will be difficulties in the process of development, but through the study of theory, the experience of induction, Chinese piano education can still head forward.

At present, people's mind is lost, as well as the dilemma of piano education itself. Based on this, it is very necessary to re-judge the fundamental purpose of piano education. In view of the problem of how to define the ultimate purpose of piano education, what people should do is to trace back to the source and judge what the ultimate purpose of education is. As an activity to cultivate people's spiritual world, people can help themselves to learn skills, acquire rich knowledge, learn about the fields they are interested in, or, more fundamentally, help themselves to survive through education. The real fundamental purpose of education is to enable people to ensure their basic survival through the above methods and to enhance their enjoyment of life through spiritual life. We can understand from it that piano education was born because people have a higher pursuit for spiritual life, and piano education is a good way to spread music culture. No matter the teacher or the teacher, only by making clear this point, can we realize the most important significance of real piano education, so as to reach a higher level and achieve better results?

Conclusions

Music is the art of emotion, and learning piano cannot do without the regulation of emotion. The paper along the historical context of "culture", "people", "Chinese piano education" and the Chinese modern "piano culture" the interaction between the comb and analysis, and on the basis of the summary on the current situation of the development of modern and contemporary Chinese piano education, aiming at its present state to sum up the gain and loss of contemporary Chinese piano culture. Therefore, in the face of the prosperity and hidden dangers of Chinese piano culture, piano educators based on the contemporary cultural form should keep their heart, forge ahead, draw lessons from experience, and contribute to the development of Chinese piano culture.

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