

A Comparative Study of Russian Piano School Teaching and Piano School Teaching in China

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Abstract: The Russian piano school is quite famous in the world, and has cultivated generations of excellent pianist players in the history. The performance characteristics of the Russian piano school are unique, and has a very sound piano teaching system, which makes a large number of Russian piano playing masters. On the other hand, although the teaching of piano school in China has been making continuous progress under the influence of Russia in recent years, there are still many problems and the teaching level is still relatively backward. Based on this, this paper studies the teaching characteristics of the piano school between China and Russia respectively.

1. Introduction

Compared with other disciplines, piano teaching has a remarkable uniqueness, and it needs to have a perfect education system to achieve a high level of teaching results. In order to continuously improve the teaching quality of the piano school and cultivate more piano talents, it is necessary to deeply analyze the deficiencies and prominent problems existing in the current piano teaching in China. On the basis of clarifying their own situation, the successful teaching experience of the Russian piano school should be used for reference. Establish a piano education system with Chinese characteristics, so as to continuously enhance the teaching quality and level of the piano school in China.

2. Analysis on the Teaching Characteristics of Russian Piano School

2.1 Attach Importance to the Teaching of Basic Skills

Players of the Russian piano school with different playing styles all have a common thing, that is, they all have stable and solid basic skills. The Russian piano school attaches great importance to the training of basic piano technology. The Russian piano school summarizes the traditional piano playing techniques of some European countries, forms a complete teaching concept, and creates its own unique finger training skills. Russian children basically start to contact with the piano from an early age, and most of them have a very solid basic skills. But even so, when they enter middle school or even college, no matter what their foundation is, they will accept the comprehensive learning of basic piano skills, after which they will face strict inspection and assessment. Students who fail to pass the assessment of basic skills can not perform the piano on stage. The Russian

piano school attaches so great importance to the teaching of basic skills, and this policy has played a great positive role. Many students think that they have mastered the basic skills of piano playing, and they are prone to impetuous in the future study. The practice of basic piano skills will be more and more neglected, and over a long time, their own performance level will decline. Therefore, teachers will make the same requirements for all students, no matter how the basic level, they should start from the basic skills, in order to achieve the role of constantly consolidating and encouraging students' basic piano skills^[1]. In addition, on the basis of constantly consolidating the basic skills, students can always keep in a good state and be ready to participate in various practical performances at any time. Therefore, no matter what time and occasion, and what kind of work the players play, the players of the Russian piano school are all very calm. On the contrary, the teaching of the piano school in China lacks the consciousness of basic skills training. Many students' basic skills are not solid, and teachers still blindly seek new things and differences, which is not conducive to the cultivation of piano talents in China.

2.2 Highlight the Experience of the Work

The Russian piano school emphasizes the experiential performance of the works. That is, on the basis of a preliminary understanding of the works, and then add a new personal understanding, feeling and experience, and then create more popular works, which is a teaching means that the Russian piano school pays attention to. In this process, piano players need to have a preliminary understanding of the content expression of the work, including the main content, era background and style characteristics of the work. The understanding of these contents is helpful for players to have a preliminary grasp of the work^[2]. Then, the player should conduct an in-depth analysis of the work, including the tone of the work, song structure, technical characteristics, rhythm intensity and other content. After the analysis, they will try to play the work to verify the correctness of their understanding and feelings. Finally, they should integrate their personal emotions on the basis of the performance to practice constantly, and gradually improve the process of the second creation. It can be seen that the performance process of the Russian piano school is very scientific and rigorous. This process needs to grasp certain rules step by step, so that the final performance effect will be satisfactory. In the teaching of the piano school in China, the experience of the works is quite insufficient. When many piano players see a new song, they usually directly analyze the technical characteristics, and then play it. Without an in-depth understanding of the main content of the work and the emotional connotation of the work, it will lead to the lack of emotional experience and artistic connotation of the final performance. Therefore, it is necessary to have a comprehensive and correct understanding of the works. The performer is not only to play every note in the work, but also to deeply understand the ideological feelings and cultural connotations contained in the work. Only by deeply analyzing the work and emphasizing the deep experience of the work, can the performance be more popular.

2.3 Encourage Students to Participate in Performance Practice

The art of piano is highly performative. Only when you really go on the stage and play your works, can it be the final embodiment of piano art. Russian piano school attaches great importance to the final stage performance practice. In Russian schools, some music performances or music competitions are often held. Every student has a lot of opportunities to perform on stage. Piano teachers can act as judges of the competition and make fair evaluation and assessment for students. In addition, Russian schools have also reached long-term cooperation with some music theaters or concert halls. Students can also go to special concert halls to play piano, so as to accumulate students' experience in performing outside^[3]. It can be seen that only by regularly

participating in practical performances can we accumulate more performance experience and give full play to the knowledge and skills we have learned. The performance on the stage should run through the whole performance career of each performer. Russian piano players are often encouraged by teachers to participate in performance practice, so they can play every song calmly on the stage. In contrast, Chinese piano school players always lack stage performance experience, especially students. They have only one or two opportunities to perform on the stage every year, so they often feel nervous, insecure and even make mistakes due to lack of experience, so that their best level can not be played normally. The most important thing in the teaching of piano school in China is to create more opportunities for students to perform on the stage. Students' performance experience can be increased by holding concerts, music competitions and other ways. The school should also establish cooperative relations with some music and art groups or institutions outside the school, so that the needs of both sides can be met. The most important thing is to enable students to get more exercise opportunities.

2.4 The Diversification of the Teaching Mode

The teaching methods of the Russian piano school are diverse, and the teaching characteristics are also very unique. The following two piano teaching methods are listed to analyze. One is the emotional communication method. Teachers and students are honest friends, and often have in-depth communication. Teachers will take the initiative to communicate with students to understand their learning status and learning experience, and students are willing to feedback their own thoughts to teachers. Through the emotional communication between each other, the teacher to understand the specific situation of the students, clear guidance methods. The other is the cooperative teaching method. This is one of the most common teaching methods in the Russian piano school. Teachers will often assign some research tasks to students, so that students can complete them through the form of group cooperation. For example, teachers ask students to study the characteristics of piano performance and creation in the romantic period, and students can cooperate with each other. Some people are responsible for finding historical information, while others are responsible for collecting and playing repertoire^[4]. Through cooperative teaching, students' sense of unity and ability of cooperation can be enhanced, so as to further strengthen their interest in piano performance. However, China's piano school lacks diversified teaching methods like Russia. It is often taught through traditional oral and heart-to-heart teaching methods. Although students have learned professional music theory knowledge and performance rules, the teaching methods are too mechanical, which seriously hinders the exertion of students' subjective initiative.

3. Analysis on the Teaching Characteristics of Chinese Piano School

3.1 Piano Enlightenment Education Lacks a Scientific and Standardized System

Piano education in the Enlightenment period plays a vital and fundamental role for piano learners. However, according to the survey, there are still many wrong cognition about the basic piano education of the piano school in China. This is not conducive to the students' learning effect of the art of piano. China usually pays more attention to the cultivation of playing skills in the teaching of piano enlightenment. This kind of teaching causes students to lack emotional expression and emotional cognition of the purpose of piano music, resulting in a phenomenon that children mechanically display piano skills. If this development continues for a long time, the development of piano art in China will be seriously hindered.

3.2 The Quality of Piano Teaching in Colleges Needs to Be Improved

Most of the excellent and highly influential players in the Chinese piano school have received higher education. This shows that the piano education in China is mainly distributed in the university^[5]. In recent years, due to the expansion of Chinese universities, more and more piano students, accompanied by the serious decline of piano teaching quality in colleges. The main reason is that the number of students has increased, which leads to the shortage of teaching resources and teachers, which has affected the teaching quality. In the past, the piano specialty was not as popular as it is now, and the source of college students is also limited, so there are few students in piano class, and one-to-one guidance can even be carried out between teachers and students. But now piano teaching has become a collective teaching in large classes. A teacher should guide more students at the same time, which leads to the quality of piano teaching is much worse than before. In addition, in order to cope with the increasing number of students, many schools have also recruited some teachers with low comprehensive level and quality. In fact, the teaching of piano school in China requires teachers to have solid music theory knowledge, excellent piano performance skills, and know how to teach skills to students more effectively. However, at present, the expansion of enrollment in Colleges and the shortage of music teachers have formed an opposite situation, resulting in the unsatisfactory quality of piano teaching in colleges .

3.3 The Teaching Mode is Single and Lack of Innovative Ideas

Piano performance is a form of emotional expression, which should also be reflected in the teaching of piano. However, there has always been a single teaching mode in piano teaching in China. Teachers only mechanically impart knowledge and skills to students, but do not emphasize how to express the content and emotion of the works. If students accept monotonous, mechanical piano teaching forms for a long time. Just blindly practice the piano playing skills, while ignoring the influence of the emotional connotation of the works. Then the students will gradually lose their interest in learning the piano, and also can not play the real sense of the piano works. Although a large number of excellent piano players have emerged in the development process of China's piano school, most of their performances are classic repertoires, and brand-new works created by individuals are still scarce^[6]. It can be seen that the piano school in China lacks innovative ideas in teaching, blindly teaching foreign classic songs in teaching, with few injections of domestic traditional culture, and a serious lack of innovative spirit. Such a teaching mode will lead to students cannot really understand the artistic connotation of the piano, and also can not give play to their own subjective initiative, unable to complete the innovation and creation of piano music.

3.4 The Teaching Concept is Relatively Backward, and the Faculty Force is Insufficient

At present, the most fundamental problem in the teaching of piano school in China is that the teaching concept is relatively lagging behind. Compared with Russia, piano teachers in China do not pay enough attention to students, which is a very common phenomenon in many schools. The teaching form of piano teachers in China is too traditional, often ignoring the personality characteristics of students and the difference of piano basic level. In teaching, students are not taught in accordance with their aptitude. In addition, piano teaching in China is often full of bad phenomena. Parents and teachers are always keen on the piano grading test, or ask their children to participate in some competitions to win certificates of honor. In order to achieve these purposes, they will require children to practice a piano track mechanically. Such a learning process is too utilitarian and formal, and it can not achieve the real significance of piano teaching^[7]. But how

can we improve that situation? This requires us to have more high-quality piano teachers, only the strong teachers, can make the quality of piano teaching to be guaranteed. However, the relatively excellent piano teachers in China are seriously insufficient. The ability and quality of existing teachers are also uneven. Some teachers have low professional knowledge and skills, and some teachers are irresponsible to students in teaching. Due to the serious lack of the construction of piano teachers in China, and the relatively backward teaching concept, it is difficult to realize the reform of piano teaching, and to form a perfect system of piano teaching.

3.5 Lack of a Sound Piano Art Theory System

In recent years, China has been constantly committed to the theoretical research of the art of piano, and has formed more levels, a wide field of research scope. However, it only stays in the quotation of relevant foreign materials and tracks, and there is not much innovative content emerging. Generally speaking, the content and depth of the research are still relatively simple. The lack of piano art theory in China makes it difficult to form a complete system. On the one hand, the current evaluation index of excellent teachers in China is determined as the number of papers published. Although it can promote the development of piano teaching in China to some extent, it also leads to the emergence of a large number of articles on repetitive content research, which greatly reduces the quality of theoretical research of piano school in China^[8]. On the other hand, the existing research on piano theory in China mostly borrows foreign literature and materials, and does not form a piano art theory system with Chinese characteristics, which also leads to the stagnation of piano teaching quality in our country.

4. Conclusion

The teaching level of the Russian piano school is the highest level in the world. The development of piano art in China is relatively backward. In recent years, colleges have been committed to the reform of piano education and teaching. However, in the process of teaching, there are still many shortcomings, leading to the quality of piano teaching in China can not be significantly improved. Therefore, China should learn more from the successful experience of Russian Piano School in piano teaching, establish and improve the theoretical system of piano art, innovate teaching ideas and models, and strengthen the construction of teachers. In this way, the teaching development of piano school in China will enter a new stage.

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