

The Enlightenment of Modern Hermeneutics to Piano Teaching

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Abstract: Nowadays, more and more music scholars begin to study modern hermeneutics. In our country, there are many scholars studying how to embody "vision fusion" in piano teaching, which is a brand new exploration. Since the reform and opening up, piano education in China has made unprecedented development, but there is still a certain gap compared with some advanced teaching ideas abroad. In terms of playing skills, China's training methods have gradually narrowed the distance with foreign countries, and even surpassed them, but the main deficiencies are reflected in the appreciation, interpretation and creation of works. The author analyzes the relationship between modern hermeneutics and piano teaching from the aesthetic Angle of modern hermeneutics, and obtains some enlightenment from it. Starting from the student-centered learning process, this paper analyzes and discusses the role of "vision integration" in teaching activities, and explores new teaching concepts for reference.

Hermeneutik (German: Hermeneutik) is also translated into hermeneutics, "hermeneutics", "hermeneutics", "annotations" and so on in Chinese. German philosopher W. C. H. Dilthey (1833-1911) is known as the father of hermeneutics. He initiated "historical hermeneutics", whose view is to respect the original nature of history and restore history. In the middle of the 20th century, modern hermeneutics, represented by German philosopher H. G. Gadamer (1900-2002), rose gradually, opening up a new realm of hermeneutics. Compared with the former, modern hermeneutics has some supplements. It emphasizes that not only things are historical, but people who are constantly changing in history are also historical. They are not opposites, but integration and integration. In the field of piano teaching, modern hermeneutics has built a bridge between the interpretation and understanding of piano works and performance, shifted its dominant position from the essence of the work to the interpreter who interprets it, strengthened the relationship between the interpreter and the understood, and revealed the important position of the interpreter's own aesthetic perception. Nowadays, many music scholars begin to turn their eyes to the study of modern hermeneutics on music teaching, hoping to obtain more useful research value from it. This paper analyzes the relationship between modern hermeneutics and piano teaching from the aesthetic Angle of modern hermeneutics and obtains some enlightenment from it.

1. The role and status of students in piano teaching

From the perspective of hermeneutic aesthetics, in the course of modern piano teaching, the teacher's leading role has gradually turned into a "new subject" with students as the main body. Students occupy an important position in the teaching process, and the subject of students is the most direct "receiver" in the whole teaching process. ^[1]Under the vision of modern piano teaching, more and more experts and related researchers advocate the special position and important role of new subject in teaching. In combination with the principles of modern hermeneutics, a good piano work does not reflect high artistic value from itself, but through the interpretation of appreciation from different angles. The author thinks that, when the students are playing piano works, not from the fingers of the basic skills, which is taken a lot of time to hone, but more important is the student's understanding of the work itself, it requires players to listen to music at ordinary times, accumulate and master the style of the works in different times, and are familiar with the composer's creation means and artistic characteristics. Specifically, to get a score without life, pop-up fantasy realm of ideas, in this realm, and you attract people stepped into the "honeymoon period" commonly, which is needed excellent music works reading ability of the players, as well as a professional creative thinking, the active integration of the composer, and you can derive from its own unique insights and connotation. Only with this kind of cultivation can the performer effectively control the art of the work, squeeze the artistic value of the work to the extreme, and also get the recognition of the majority of the audience. The meaning of playing a work should not only be an interpreter, but also an appreciator. Without understanding and appreciation, it can only become a single, dull and tasteless play, not a play. The music produced by playing is lack of appreciation, and the combination of play and play is the most satisfactory embodiment for piano performers. Playing a piano works can't depend on teachers for it has arranged a so-called "unified specification", but to experience, by the students to listen, to feel the music, in the perspective of the correct understanding of freedom feeling, lets the student in the first person to experience the connotation of music, to consider each melody, even each note how to beat, which play different lasting appeal^[2-3].

Under the guidance of interpretation aesthetics, the status of students has been raised to an unprecedented height in piano teaching. Under the traditional teaching mode, students are only taught by teachers, and everything is arranged by teachers. Completing teachers' teaching plan means completing the whole teaching task. However, this traditional way of teaching kills the thinking energy of modern students. Students gradually lose their interest in playing the piano because they are boring and only focus on practicing skills. In the combination of modern hermeneutics and modern piano teaching, teachers are no longer in the leading position as before, but in the auxiliary position, helping students to understand works correctly from the side, guiding students to think independently and taking students as the center. In the view of constructivist educational theorists, modern hermeneutics and its views share some different paths. Constructivism education theory emphasizes that students are the main body of cognition, and teachers should play the role of supporters and guiders. Teachers and students should interact and communicate more and cooperate closely to cultivate students' independent learning ability. ^[10]Students should accumulate knowledge in traditional course teaching, and reorganize it to complete innovation. Therefore, no matter from the perspective of modern hermeneutics or constructivist philosophy, we can easily see that the purpose is the same, that is, to make students really become the subject and promote them to play the role of the subject. Of course, in practical teaching, some teachers excessively pursue the historical restoration of the works, and believe that the works should be interpreted historically, respect the style reflected in the era of the works, return to tradition, reproduce the composer himself, and oppose the performers to interpret the works in a new way. To this end, we don't for the teacher to bias and misunderstanding, interpretation of the music itself is diversified, music education development is

also gradually perfect, in repeated reasoning and empirical interpretation of modern learning concept while the music education seems to be very practical, but also go through constant practice and case analysis, elaborate, research, to refine the essence, Promote the highest value of utility. Practice is very important, for example, how to make students have their own understanding. Modern hermeneutics advocates deepening their own experience and intuitive feeling about music, and the final understanding of a work can be inconsistent with its original intention. "Legitimate prejudice" is acceptable in modern hermeneutics, and every understanding contains some prejudice. For example, every reader's different understanding of the work, the style of each piano school, and the time and cultural background of each work can all produce certain prejudice, which is inevitable. ^[1]So the understanding of the work is also needed to combine with diversity, explore and absorb the advanced ideas from different perspective, like German philosopher Gadamer puts forward the concept of "fusion of horizons, both understand the work and the" time lag ", we must depend on the time interval, create it again with the understanding, and sublimate the connotation of the works^[4-5].

2. The embodiment of "vision fusion" in piano performance

The core concept of modern hermeneutics proposed by Gadamer is "fusion of horizon", which is understood as the temporal deviation of people's interpretation of works of art, namely the contradiction between "historical interpretation" and "realistic interpretation". There is a "time distance" between work and understanding, between in the understanding of the contemporary person unable to completely restore work's original intention, Therefore, the so-called "conservative" performers to completely restore a piece or a composer and name himself could not be achieved, we also try to avoid this risk in piano teaching. Gadamer believes that this contradiction can only be solved from the perspective of "two worlds", and only by overcoming the "time interval" can the work be correctly interpreted. Each piano piece has its own unique history, and in principle, performers should also respect and acknowledge its existence. But on this basis, the performers also need to interpret the work from a "present" perspective. There is a historical gap between the works created by composers and the performers who interpret them now. During this period, the world is constantly changing, and everything created by people, including philosophy, art, culture and science, is constantly updated and developed with the evolution of history. In this era of advancing with The Times, performers' aesthetic and historical views have been constantly innovating. At the same time, in the eyes of contemporary audiences, their requirements for the appreciation of works are getting higher and higher, which can no longer meet the single performance mode. Therefore, the integration of "understanding and being understood" is extremely important. ^[1] Gadamer believes that understanding and being understood exist at the same level, just as Mr. Wu Qiwen mentioned: the relationship between them is like the compound formed by the combination of "two chemical elements" to form "horizon fusion". ^[1]To embody "vision fusion" in piano performance is a very advanced concept and superb performance technology. How do we embody "vision fusion" in teaching? Mr. Chen Shenggang gave three very appropriate answers in his paper "On the Enlightenment of" Vision Fusion "to Piano Performance: Accumulation of foresight; Understand the original;Second creation. The term "foresight" was put forward by Gadamer, aiming at the cognitive accumulation of the comprehender to the object of understanding. "Understanding the original work" means that the comprehender actively constructs the fusion of horizons, and fuses "contemporary horizons" and "historical horizons" to produce a "grand horizon". "Second creation" is the most critical element in the realization of piano performance. The three points complement each other and are carefully studied in teaching and fully reflected in practice, which can improve students' overall performance level to an unprecedented height. The integration of vision into piano teaching reflects the student-centered orientation and actively promotes the comprehensive ability shaping of students'

independent learning, independent understanding and independent innovation^[6].

Nowadays, there is a steady stream of new piano works, and many famous composers and excellent works have emerged in China. The author divides piano works into three broad areas: western works; Scope of Chinese works; A range of modernist works. Although they are all piano works, they are identical in terms of playing techniques, but there are differences in their actual understanding. As for why to list a separate range of modernist works, one is that modernist works are very different from traditional music in both form analysis and the study of its acoustics. Modern composers means very free, even in traditional has excluded some techniques in for them are commonplace things, such as John cage's "four minutes 33 seconds, all silent, not with a pitch of the note, and for example schoenberg atonal music, eliminate the tonic and advocate the status, instead, and their dissonance, Amplify the contradictions and tensions between chords. The second is whether the western modernist works or modernist school works in China, they are all on the basis of break traditional routine and set up new concept of creativity, their approach is very close, because they have the similar angle of the understanding in their life. In the pluralistic society, they accept the ideology of diversity and diversity of thinking ability, because of the country they're in and the different style of the tune. Of course, there are many modernist works where the melody or harmony tends to be more traditional, but because the composer is in the "present" perspective, he can still get a different experience from it when he appreciates the work. It is not easy to integrate "vision fusion" into the works of these three scopes. Teachers need a lot of reading, thinking and summarizing a lot of practical experience to obtain mature teaching methods^[7].

2.1 The role of "Convergence of Horizons" in the range of Western works

Four periods of Western classical music are often performed: the Baroque period, the classical period, the Romanticism and the neoclassicism. The Baroque period is mainly polyphonic music, such as Bach's well-tempered clavier. No efforts to change at the time of the sheet music, and even some mark also have no, is a late understanding through fusion of horizons and constantly revised and become, of course, if we are to collect different versions of the books and dig out with a fugue, it is not difficult to find that, in both the dynamics and tags are different in some works, This is the differential interpretation caused by the "time interval", but this does not affect the performance, any version can be played with confidence, they can have authority. Since it was in the heyday of the clavichord, the works in the Baroque period followed the design principle of the clavichord to form distinctive pronunciation, such as grace note. Scarlatti used a lot of grace notes in his 555 keyboard sonata. At that time, because of the sharp tone of the clavichord, the pronunciation was somewhat inadequate, so the clear and delicate grace notes could make up for the short point of the instrument pronunciation, and could also be used to modify a work, increase the expression and sublimate the connotation of the work. Piano range wide, although we now pedal is perfect, but still we should pay attention to the use of grace note, baroque music is very "decorative", just like those colorful decorative lines on the gothic architecture without them will seem old-fashioned and boring, and poor grace note play will also affect the rhythm. ^[1]Therefore, teachers should carefully study the characteristics of grace notes in each work and use some standard practice methods to help students solve difficult problems in playing. Secondly, baroque works are mainly polyphonic, and each part must be clear and uniform. Teachers can encourage students to listen to different versions of audio materials, read more relevant literature about composer style introduction after class, and then reconstruct it based on their own understanding. First of all, the requirements on the score should be carefully standardized. Then, some pianists can be imitated and learned from the materials they have enjoyed before. Finally, on the basis of the two points, they can make a second creation through their own interpretation. For example, in some melodic lines that are not strong or weak, we make some crescendo or diminution.

At the end of the passage, we can do something that slows down. Even in places where there is no grace note, if you feel a lack of appreciation, you can also add a certain grace note to increase the effect of melody modification^[8-9].

Sonata is one of the representative genres of the classical period. The classical sonata has a rigorous structure and does not lose emotional expression. At this time, homophonic music gradually replaced polyphonic music, music works are more and more unique personality, representative composers should be the Vienna Three, Haydn, Mozart and Beethoven. Haydn's style is optimistic, positive, simple and elegant, while Mozart's works are more detailed and exquisite, and Beethoven's sonata is more grand and grand, with a large number of pedal, rough and passionate tone, great momentum, which reflects a lot of emotional connotation in its works. Beethoven can be said to be the key figure from classicism to romanticism, his sonatas are quite popular with the majority of players, there are still many works as a competition or concert special repertoire, or even as a "benchmark" sonatas. Why is Beethoven so beloved? Because every sonata of Beethoven is unique, which is closely related to his experience. Beethoven's life illness, after the pain of brokenhearted, old age and deafness, these kinds of misfortune affected his character, exercise his indestructible willpower. His works are infected with heroic ideals and catharsis of personal emotions. Performers will be affected by the charm of the works in the process of performance, which can express their own feelings and obtain the satisfaction of rendering difficult techniques. Players often use their own emotions to understand Beethoven's works, such as his Sonata Pathetique in C minor (Op. 13 No. 8). In the introductory part, Pianist Horowitz played 1 minute and 25 seconds, while Zimmerman played 1 minute and 49 seconds, and only the fourth section was about 4 seconds behind Horowitz. The reason why there is such a big difference is that the two pianists have different aesthetic perspectives. Perhaps, in the process of playing, they may not show Beethoven's experience in their mind, but their own experience, using Beethoven's melody to express their personal emotions, which reflects the personality charm of pianists.

Horowitz and Zimmerman, two piano masters, reflected the "fusion of vision" when performing their works. Although they played the same work, they expressed different styles and ideas, showing the style and charm of piano masters. In fact, in the teaching process, teachers can often cite similar examples to students to find ways to improve the stage performance of students. Not only in the classical period, but also in the Romantic period. The works of the Romantic period are more expressive, and the composer's personal emotions are fully reflected in the works. Piano works in the Romantic period are an important area in the whole range of Western works, where the style of works is the most complex and has reached its peak both technically and artistically. As a performer, technology is an important aspect, but we should have the ability of "vision integration", carefully interpret the connotation of the work, and create again on the work. Students should have a certain knowledge of music theory before playing romantic works, and must learn music history well to effectively interpret the works. The second creation must be based on the interpretation of the original, and it is difficult to understand the inner spirit of the work if you do not master the music theory and history. Of course, the piano works of the neoclassical period were no longer as emotionally expressive as those of composers of the Romantic period, but they were replaced by more difficult performance techniques, such as complex interwoven rhythms, micro-polyphony and difficult to memorize melodies. But we don't get into neoclassical don't need "horizon fusion", on the contrary, we need to interpret the composer's creation background more, at the same time, we take the initiative to students, their thinking innovation, promotion of imagination, because each works of this period of free play space is very large, its structure is also very free, Only after the second creation can the work be effectively promoted to the highest realm.

2.2 The role of "vision fusion" in the scope of Chinese works

Due to the influence of history, there are many uncertainties and blank spots in the interpretation of Traditional Chinese piano works, with great freedom, which brings more imagination space to the readers and increases more opportunities for second creation. Musical text is an open and dynamic "schematic structure" full of "blank call" and "indefiniteness". Different perspectives can be reflected in the structure of works, which is called "flowing viewpoints" in the concept of reception aesthetics. Chinese works can be fully interpreted in different environments through the process of "fluid perspective" of the interpreters. [8-9] Because of China's works are influenced by outside factors, such as historical background, political influence, ethnic customs, we need to find the point of view, for the composer with his own point of view, not passive accept work history, but to actively participate in reconstruction of history and reality "fusion of horizons, assuming that dialogue with the composer of space-time, shaping history, reliving classic. Just like we watch the black and white movie of the 1960s again, when you hear "My Country and I" appear in the movie "Shanggan Mountain", you can't help feeling the soldiers' spirit of defending their country and not fearing sacrifice at that time, but now, we living in peace time sing "My Country and I" again, We may feel more is those heroes for us in exchange for happiness and pride dare. Music is not the same to the listener as it is to the performer. Like Chinese pianist lang lang played on the Spring Festival gala "emancipated days, faster than zhu jianer and meant a lot of, we can't comment on lang lang run counter to the composer, the view is different, but their horizon, the style is different also, which also won't someone think lang lang didn't respect the composer intended rather than a good pianist. In the teaching, teachers to the understanding of the work in detail, because most of the work there will be a lot of ethnic factors in it, we can make the second creation, but also should reflect national characteristics, because national characteristics is one of the main features of work in China, even some of works is the direct embodiment of amorous feelings of ethnic minorities in China, if we ignore this. Then these works will lose their vitality.

2.3 The role of "Vision Fusion" in the range of modernist piano Works

In the 20th century, modernist music began to enter the stage of history. Atonal, no melody, non-functional harmonic, complex and irregular rhythm characteristics has broken the traditional pattern of classical music, and even created some special new way of playing, such as tap on a piano cover, pizzicato, with nails inserted in the piano strings strings in place or with books used on the strings, the novel works more clearly show the distinct personality of the composer. In addition to neoclassicism, Schoenberg's twelve-tone system and some American avant-garde works also emerged. At this time, the works can no longer be viewed with the traditional understanding, because the composer's creative thinking has been completely divorced from the tradition, and they have created a new musical language, which endows mystery and abstraction. Sometimes, players even cannot understand some special symbols on the score. In the 21st century, some composers' methods seem to be "extreme", such as breaking the keys after playing, painting on the players, etc. Their interpretation of works is more like a kind of performance art or formalism. Like schoenberg, John cage Henry cowell outstanding contemporary composers, such as they have in writing in advance and future interpretation of the reserve a large number of daydream space, they have stood on the "current" space dialogue with history, at the same time, they are also part of the history, are to be interpreted by the us to them, communicate closely with them. After we play their works, we will be re-interpreted by future readers, which is like a trinity space integrating the past, present and future. The "convergence of horizons" is like a time and space tunnel, in which we shuttle back and forth freely, communicating and discussing with the former and future readers.

3. Some enlightenment of modern hermeneutics to piano teaching

What should we think about teaching? Modern hermeneutics gives us some inspiration. Piano educators should first have their own vision and master the professional ability to understand works. In the teaching process, teachers should actively guide students as the main body and expand students' own explanatory ability. To explain a work, first through the analysis of history, standing in the perspective of history, to interpret the historical significance of the musical work, and then put the focus on the "present", have their own vision, in the "present" perspective, combined with their own views for a new interpretation of the work, to achieve the "vision fusion". Of course, we can't ignore skill training. When we make teaching plan, we can take skill training and work interpretation ability training as two big blocks, bring them into scientific teaching thinking frame and integrate them into teaching practice. In ancient times, composers were performers themselves, collectively known as interpreters of art, who not only re-enacted history but also made it. Modern hermeneutics tells us that, as the practice subjects of performing arts, performers should first restore and reconstruct the history of their works, and then re-create them from the perspective of the present horizon with contemporary aesthetic concepts. In fact, as modern interpreters, we should learn from our predecessors. On the road of music, there is still a lot of history to be explained, and a lot of art to be explored and created. We are both wanderers and pavers in the art world. It is our mission to establish a more long-term path of music and art. Piano performance is not only a kind of performance art, but also a kind of creative art. We should have a "new perspective" of performance art and give new life to works. ^[2] Learning a work should not only reflect its perfect value, but also generate a new meaning for it, give a new life to it and improve its rich connotation, which puts forward higher requirements for us piano educators. When we train students, we must have a central goal: to develop students with the professional ability to interpret and create merger.

4. Conclusion

The above is only the author's own reading experience and practice summary of the experience, there is still a long way to go for the piano teaching method to use modern hermeneutics concept, in this field, we only have a small point, there is still more knowledge to be understood and developed. We should shoulder heavy responsibilities and go a long way, down-to-earth, seriously do a good job in each teaching work. First of all, students should play the main role, guide them to become an appreciator, and then appreciate the original value of music from the perspective of appreciation, and combined with their own current interpretation, to become an excellent performer. At the same time, we should study and discuss new teaching methods to improve students' creativity in interpreting works. When students learn to play works of different styles, they should use their understanding of the original work, combined with their own background of The Times, and carry out practical training on the works with their own views, and finally find their own style. Teachers cannot force students to completely obey their own opinions, and there is no unified performance standard for a piece of work. In order to break the shallow understanding consciousness of students, we should first improve their thinking energy. Listening more, reading more, thinking more, understanding more, are indispensable important factors in the learning process of students. Students should have certain reading ability, which on the one hand refers to a large number of literature reading materials, on the other hand refers to a larger number of music works. In reading historical materials to learn the essence of the predecessors, in the appreciation of the connotation of music, and finally improve their own aesthetic appreciation, obtain new and professional interpretation ability, this interpretation ability to return to the music works, and perfect interpretation with superb performance technology. The author believes that this kind of learning method of circular interpretation will certainly make students enjoy different experience in learning piano, improve their interest in learning, and finally play to the highest level.

Of course, "vision convergence" covers the entire teaching process. Integration of students and composers; The integration of students and works; Integration of students and viewers; Student and teacher integration. It is an extremely complex process to integrate these perspectives accurately and scientifically to form the final great fusion, which is also an important topic for educational scholars to study and an important inspiration brought to us by modern hermeneutics.

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