

# Research on the development of piano performance teaching in China

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**Abstract.** The establishment of Shanghai National Conservatory of music in 1927 marked the establishment of piano performance in China. With the development of the motherland, Chinese piano art has grown up all the way, showing unique musical cultural phenomena and Piano cultural highlights closely related to the social environment in different historical stages. The author believes that the development of Chinese piano art is mainly reflected in three aspects: teaching, creation and performance. The pioneers of China's early piano education not only trained the first batch of piano players for the Chinese music world, but also continued their teaching ideas, teaching styles and teaching methods on their students from generation to generation, which has had a positive and far-reaching impact on today's Piano Teaching in China. By sorting out and analyzing the historical development stages of Chinese piano performance teaching theory, the author can observe the current situation of Chinese piano performance teaching with a more critical perspective, thus enlightening us to explore and think about Chinese piano performance teaching in the new era, so as to promote the deeper and broader development of the research on piano performance teaching theory, And try to change the problem that piano performance teaching only stays at the level of language description and experience summary to a certain extent, and seek a development path for the improvement of piano teachers' scientific research ability.

**Keywords:** Chinese piano art; Piano education; Piano performance teaching theory; Chinese piano works; Teaching practice; Teaching mode.

## 1. A summary of the development of piano performance teaching theory in China

Chinese piano performance teaching theory has gone through three development stages. In each development stage, its development characteristics are inseparable from the influence of social background, teaching environment, piano teaching materials, piano works and other elements. The author attempts to explore the relationship between the above elements from the perspective of cultural integration, and explain its impact on the development of Chinese piano performance teaching theory.

### 1.1 The initial stage of Chinese piano teaching theory: from the beginning of the 20th century to before the founding of the people's Republic of China

#### 1.1.1 Social background and teaching environment

After the Opium War in 1840, China was forced to open its doors, which led to the influx of more foreign businessmen and missionaries into China. The music classes offered by long-term settled foreigners in missionary schools were the beginning of the spread of keyboard art in China. At the beginning of the 20th century, the emergence and development of school songs played an important role in the introduction and development of piano music. After the failure of the "Westernization Movement" of the feudal ruling class, the bourgeois reformers led by Kang Youwei and Liang Qichao vigorously advocated "reform and reform", advocated the importance of music to ideological enlightenment, advocated learning western scientific civilization from Japan, and actively set up new cultural and educational facilities.

The May Fourth Movement directly influenced and promoted the upsurge of Chinese cultural circles to explore new ideas and knowledge, and greatly promoted the formation and development of new music culture in modern China. Music circles around the world have successively established various forms of music associations, and the music institute of Peking University was established

during this period. After that, the Music Department of Beijing Women's Normal University, the Music Department of Beijing National Conservatory of music and the Music Department of Shanghai Normal College were successively established, which laid the foundation for the popularization of piano education in China. These schools also trained the first batch of piano players for the Chinese music world.

### **1.1.2 Piano teaching materials and Piano Works**

The development of piano teaching in China from the beginning of the 20th century to the founding of the people's Republic of China is basically the western piano teaching mode of "all single reception". At that time, most of the piano teaching theory books were brought back from abroad. These piano teaching theory works translated into Chinese greatly helped the Chinese piano teaching in the initial stage, and became the main reference books of Chinese piano teaching at that time, which was widely spread in China.

After the rise of early school songs, Shen Xingong, Li Shutong, Zeng Zhiying and other major music educators in this period brought back various music textbooks and piano etudes from Japan. For example, piano etudes by Bayer and Czerny, piano fingering practice by Hanon, Sonata collection, Czerny Etudes and other primary piano teaching materials provided the foundation for the later piano teaching in China. These seemingly simple and elementary foreign teaching materials are still in use today because of their scientific, systematic and practical compilation and training methods, which have affected generations of Chinese pianists.

## **1.2 The exploration stage of Chinese piano teaching theory: from the founding of the people's Republic of China to the Cultural Revolution**

### **1.2.1 Social background and teaching environment**

At the beginning of the founding of new China, the state vigorously developed the piano art, focusing on the Piano Department of the Central Conservatory of music and the Piano Department of Shanghai Conservatory of music. In order to develop the Piano Department into a national piano art teaching, performance and research center as soon as possible, some famous piano players and educators from the Soviet Union are regularly invited to China for academic exchanges. From 1954 to 1960, the Central Conservatory of music and the Shanghai Conservatory of music successively hired three Soviet piano experts to teach for students for a long time: Valentin Alexandrovich Serov (in Shanghai from 1954 to 1956), Aram Tatulian (in Beijing from 1955 to 1957) and Tatiana Petrovna Kravchenko (in Beijing from 1957 to 1960). The three experts brought piano teaching materials, piano teaching ideas and teaching methods from the Soviet Union. This move played a key role in promoting the development of Chinese piano teaching at that time, and also promoted the dissemination and promotion of western advanced piano teaching ideas in China at a very fast speed.

It can be said that the Central Conservatory of music and Shanghai Conservatory of music had the most advanced teaching concepts and teaching equipment in China at that time, and also gathered a group of very excellent piano players and educators in China at that time. They successively cultivated a group of excellent steel piano talents in the future. The Two Conservatories gradually established a "14-year consistent system" in the teaching system of affiliated primary and secondary schools, which not only ensures the quality of freshmen, but also facilitates the further selection and training of high-level talents.

### **1.2.2 Piano teaching materials and Piano Works**

During this period, Chinese piano educators began to adapt and innovate piano teaching materials in piano teaching. On the one hand, the excellent piano music works from European and American countries brought back by piano experts who returned from studying abroad have exposed students to piano works of different styles and schools, and broadened their horizons. On the other hand, the support of Soviet experts for China's piano education also brought advanced piano playing technology and teaching ideas, enriched China's piano teaching repertoire and enriched the content of piano teaching materials. Moreover, during this period, Chinese piano educators began to pay attention to

the importance of national music and integrated national music into the compilation of teaching materials. Therefore, many piano teaching materials with Chinese characteristics appeared during this period, such as five tone piano etude, simplified piano teaching notes for common piano lessons for undergraduates, the first lesson of children's piano, preliminary lessons of children's piano, music series of Beijing Academy of Arts - preliminary lessons of children's piano, primary lessons of middle school piano, adult piano lessons, amateur piano teaching materials for the masses, etc.[1]

### **1.3 The development stage of Chinese piano teaching theory: from reform and opening up to the end of the 20th century**

#### **1.3.1 Social background and teaching environment**

Led by the Central Conservatory of music and the Shanghai Conservatory of music, music colleges, art colleges and normal colleges all over the country have expanded their original piano majors. Expand the teaching contents, the number of students enrolled and the training of high-level talents. The unprecedented expansion of the scale of piano education and the continuous progress of educational concepts and teaching means have greatly improved the quantity and quality of talent output of piano performance major, greatly expanded the ways of running music education in Colleges and universities, and accelerated the speed of training music teachers in normal colleges and secondary vocational schools. Since then, China's professional piano education has formed a relatively complete teaching network composed of professional music colleges, art colleges and normal universities. In addition, various types of piano education have spread all over the country like a net, which has created a new situation of unprecedented prosperity in piano education in China.

Since the 1980s, there has been a spectacular scene of thousands of people snapping up pianos. This situation has continued to this day. As the "Piano fever" is coming, many problems have emerged without adequate preparation. Such as the lack of plaques for excellent teachers, the narrow motivation of parents to learn the piano, and the weariness of piano children.

#### **1.3.2 Piano teaching materials and Piano Works**

In the 1980s, with the comprehensive development of piano teaching in China, piano teaching theory has also been improved. This is not only reflected in the theoretical works of piano teaching, but also in the compilation and creation of piano teaching materials.

The compilation of piano teaching materials involves many aspects of piano teaching. The piano teaching materials compiled by China's piano teaching work, especially the basic teaching materials, have been published one after another, which has played a good role in promoting the development of China's piano education. Some teaching materials compiled by piano workers are also quite typical, such as piano teaching materials with Chinese style characteristics: Selected Piano Music for children - five tone technical practice album II, selected piano music in Chinese style polyphony; Piano teaching materials for children: Piano finger practice for children, preliminary piano course for children, piano course for children, piano Enlightenment Course for children, interesting piano course for children; Piano teaching materials for adults and the masses: Basic Piano courses (1-4), adult applied piano courses (upper and lower), etc. Based on years of piano teaching experience, the textbook editors have planned and targeted the compilation of textbooks, practically solved the practical problems in teaching, and made efforts to fill the gaps in the previous textbooks.

## **2. Current situation of piano performance teaching in China**

Mr. Fu Lei once said, "first as a man, second as an artist, then as a musician, and finally as a pianist." It can be seen that the experience, perception, communication and exchange of music art, as well as the cognition of different music cultural context and humanistic connotation, constitute a complete teaching system (Teaching Model). This system is based on China's excellent music culture tradition for thousands of years, which corresponds to the "aesthetic education" in China's education

policy, and highlights the function of music in imperceptibly cultivating students' good sentiment, perfecting personality and educating people with aesthetics.

## **2.1 Music**

In music pedagogy, teacher Liao Naixiong proposed "the level of music engagement": music singing performance is divided into four levels: shallow level, middle level, deep level and high level. [2] If this theory is applied to the teaching of piano performance, the author believes that "deep" and "high" are mutually supportive and complementary, so they are integrated and summarized as "music image building", which is elaborated here through the following three aspects:

### **2.1.1 Basic training in Piano Performance Teaching**

Basic training can generally be divided into two aspects: sound training and spectrum reading training.

Mastering the sound is the key and difficult point in piano learning. Teachers should strengthen the guidance of students' voice control, and pay attention to the control of voice every time students press keys and play. [3] After the correct sound is formed in your mind, you can play the music to form a good training habit.

Reading music is the most basic and important training for piano learning. Teachers need to help students better understand the rhythm and composition of music, so as to better complete the expression and interpretation of piano music. [4] It can guide the students to read the score in sections, phrases and sections, and help them get familiar with the structure of the work. Thus, students can develop the habit of being good at reading music scores.

### **2.1.2 Musical expression in Piano Performance Teaching**

Improving students' music perception ability and strengthening rhythm training are conducive to the improvement of music expression in piano performance.

Whether or not students have a natural sense of music, music perception is the basis for cultivating students' musical expression. Teachers should pay attention to the cultivation and training of students' musical perception from the aspects of auditory ability, perceptual ability and emotional ability.

Teachers should strengthen the rhythm training, learn to control the rhythm for music expression, and then realize the shaping of music expression. At the same time, we should pay attention to students' perception of the overall rhythm of piano music, guide students to understand the rhythm of music, form concrete thinking through repeated training, and control the rhythm of music.

### **2.1.3 Music image building in Piano Performance Teaching**

As an artistic activity, piano performance has the characteristics of integrating emotion with performance scenes. The process of emotional penetration and emergence is the process of shaping and forming music images. For this image, the most basic thing is the performer's and the audience's cognition of piano music. In the process of performing, the performer needs to first analyze the content of the repertoire, understand the emotion and creative intention expressed by the repertoire, and combine his own performance experience to deeply comprehend it, so as to complete the basic cognition of the repertoire. When appreciating the music, the audience can interpret the work through the performer, Form a specific impression of the work, and obtain emotional cognition and recognition, and then produce a more ideal aesthetic image.

## **2.2 Culture**

### **2.2.1 The development dilemma of "Chinese piano works"**

In the course of nearly 100 years' creation, many excellent Chinese piano music works have emerged, which have made great contributions to the development of piano music creation and Piano Education in China. Among them, "Lingnan style piano works" is an indispensable and important part. The author believes that this will become an important direction of piano academic research in the future. Since the 1920s, Guangdong music has officially developed from the so-called "stage

music" to an independent instrumental music, and gradually penetrated into the creation of Chinese piano music works. Piano performance has gradually become a new carrier of Guangdong music inheritance.

In recent years, many works and large collections of Chinese piano works have systematically combed the contemporary Lingnan style piano music works, which has also set off an upsurge of research and performance of Lingnan piano works in the piano music industry. The Lingnan Music Culture Interpretation Series [5] integrates the theory of music genre with the musicology of E.V.Horoboste in Germany, and deeply analyzes the cultural characteristics of Lingnan local social structure, folk customs, religious ceremonies and so on represented by the sound of these Lingnan musical instruments; There are also many educators and performers from Guangdong who have made in-depth exploration of Lingnan Music Culture from different perspectives in terms of performance teaching and aesthetic characteristics.

The current teaching process stops at the framework of western piano performance education, and fails to guide students to understand the essence of Chinese traditional music from the perspective of artistic conception, culture and aesthetics of Chinese music works, so as to establish the foundation of "identity" through "cultural identity".

### **2.2.2 Spread and inheritance of "Chinese piano works"**

We have been under the theoretical system of western music education for a long time. Students studying piano performance may be able to well understand and perform Western piano works, but they ignore and "scorn" at Chinese piano works. They even think that Western works represent "advanced" while Chinese works "have no technical content". There are many reasons for this embarrassing situation. The author believes that the important reason is not only that the Chinese piano education theory has been established under the western piano theory for a long time, but also the "deficiency" of using Chinese piano works for teaching. This "deficiency" has both ideological and artistic deficiencies. In recent years, the publication of several sets of large-scale Chinese piano works, such as "hundred flowers bloom - 100 years of Chinese piano", "100 years of classics of Chinese piano solo works", and the holding of academic activities related to Chinese piano works, such as "the first China (Sanya) International Piano music week and China piano music creation and development forum and China Piano Works Exhibition", will bring the creation, performance, teaching Research has reached a new peak.

There are many key points and difficulties in the teaching and performance of Chinese piano works. How to deal with the unique timbre, melody, decoration and speed in Chinese piano works, how to reasonably grasp the elastic speed, how to strengthen the performance of linear melody, and how to guide students to more actively and accurately understand and master Chinese traditional culture are all problems we face.

For the special skills of playing Chinese piano works, some special technical training materials can be selected. For example, five tone technical practice, five tone piano fingering practice and 60 Chinese style piano etudes. In terms of cultural inheritance, students can deepen their study of traditional culture and national culture while learning Chinese piano works. From the process of exclusion - Exploration - understanding - love, they can summarize their own music learning methods, complete "identity" in music, and enhance national self-confidence.

## **2.3 Training objectives and employment**

In addition to professional music schools, more and more comprehensive, normal, media universities and colleges have begun to set up piano performance majors, which has played a role in promoting the development of piano performance professionals. In terms of the current employment situation of piano performance professionals, the lack of overall social demand is the main reason why most students are difficult to obtain employment opportunities. The whole employment market presents an obvious situation of "supply exceeding demand". As an educational discipline with a strong purpose, the piano performance specialty has a relatively poor integration with the needs of all-round talents. Most of the students trained are also difficult to adapt to the main employment trend

in today's society, resulting in the continuous decline of the employment success rate of piano performance professionals.

Based on this situation, more and more colleges and universities put forward the concept of "diversified talent training mode for piano performance specialty", and carried out a series of reforms and innovations in specialty construction, curriculum system, teaching methods, teaching materials and so on. The author believes that the integration of production, study and research is a successful reform practice. The integration of production, study and research means the integration of teaching, scientific research, social services and the application and promotion of achievements, highlighting the uniqueness of the piano performance specialty.

In teaching, increasing students' participation can stimulate students' enthusiasm, promote the progress and improvement of teachers' teaching level, and truly achieve "teaching and learning grow together". In scientific research, students' practicality should be increased. Under the guidance of teachers, students should pay attention to their own learning experience. Theory and practice should be combined, and theory and practice should complement each other. In terms of social services, it emphasizes the interdisciplinary and accommodation of majors, so that students can open their minds, get rid of habitual thinking, give full play to their professional characteristics and develop their awareness of social services on the basis of learning relevant knowledge of their major. In the application and promotion of achievements, students' stage performance experience and competition participation experience are increased to enhance their self-confidence, broaden their horizons and accelerate their progress.

On the basis of the above teaching reform practice methods, piano performance majors should constantly improve themselves in the learning process, and pay attention to enriching their personal knowledge reserve system while practicing their performance skills. In the case of relatively small social demand, employees can better adapt to the selection criteria of employers for talents only if they have good educational knowledge and excellent performance skills at the same time. In the face of employment, we should change our employment ideas and choose employment before employment. Under the increasingly severe employment background, professional talents should fully understand their own personal ability and specialty particularity, no longer just cling to the nature of jobs provided by enterprises or institutions, but should adapt to the needs of the society, give full play to their personal professional qualities, accumulate work experience, and open up more career possibilities for piano performance graduates.

### **3. Exploration of piano performance teaching in China in the new period**

The author will summarize the teaching concept, teaching form and teaching method of Chinese piano performance teaching, and try to explore a new path of "teaching" and "learning" in piano performance teaching.

#### **3.1 Two way extension of teaching concept**

##### **3.1.1 People oriented and music oriented**

Teacher Liao Naixiong once put forward in an introduction to music pedagogy that "all education should be based on human beings and should follow the principles and principles of human studies. The integrated music education teaching should have duality: it should not only aim at the learning subject 'people', but also at the learning content 'music', forming the unity of 'people-oriented' and 'music oriented'." [6] Different music teachers will have different instinctive reactions or thoughts in their minds when they hear the piano works played by students. Many mistakes or one sidedness in music teaching often result from the lack of an overall concept.

The teaching system of piano performance in China has been influenced by traditional concepts for a long time. The traditional value orientation makes the relationship between teachers and students based on the absolute authority of teachers over students. Teachers have become the center of the teaching process, while students have become the subjects who accept music knowledge and

performance skills. For example, some teachers use the "cramming" teaching method, only focus on the output of their own teaching content, and are not good at inspiring students; Some teachers are only used to arranging students' learning plans according to their preferences and even familiarity with certain works, and are not used to adjusting the learning of tracks according to students' actual progress and love of works; Some teachers impose their emotional experience on students for a long time, forcing students to agree with their own ideas, instead of trying to analyze works on the basis of equal relationship between teachers and students. This kind of teaching thinking has had a great negative impact on the piano performance teaching, and also unconsciously caused the lack of talent training, which makes it difficult to cultivate truly accomplished piano art talents. It completely stands in the perspective of "music oriented" and ignores "people-oriented".

### **3.1.2 "Bi-Musicality" and single sense of music**

American musicologist mantle hood first put forward the concept of "dual musical ability" (i.e. "Bi-Musicality") in the 1970s. "Bi-Musicality" means that a musicologist must have the ability to fully participate in the music system if he studies the music of a particular nationality or style. The theory of "Bi-Musicality" advocates researchers to examine the research object from the perspective of "cultural relativity" and "cultural totality", respect and recognize the standard value of "other" music, and form a multi-dimensional aesthetic and cognitive ability of "other" music culture through theoretical learning and behavioral practice.

The teaching concept of "Bi-Musicality" is based on the equality of music culture. It inherits and carries forward the national music culture without excluding other music cultures. It is a multicultural music value teaching system with Chinese characteristics. In the practice of "Bi-Musicality" piano performance teaching, teachers with correct ideas and reasonable knowledge structure are needed. In addition to teaching students in language, teachers should also have good performance ability and be able to do exemplary performance for students. The theory of "Bi-Musicality" not only provides a good theoretical and practical basis for the nationalization of piano in China, but also opens up a new path for the reform of piano education in China.

## **3.2 Various teaching forms**

With the technological change triggered by the information revolution in the world, Internet technology has become the label of the times. The combination of education industry and modern information technology has contributed to the "Internet + education" model. Among the piano performance majors in various colleges and universities in China, the traditional teaching has some problems, such as the single teaching form, the lack of practical teaching, and the poor subjective initiative of students. With the help of multimedia technology and teaching platform, teachers can expand resources. The "new piano performance class" will promote the diversification and efficiency of teaching forms. At the same time, it can greatly promote students' ability to actively explore music and continuously improve students' aesthetic ability. The author believes that under the educational informatization piano performance teaching mode, pre class teaching, classroom teaching and after class teaching can be an organic whole. Pre-class teaching is the foundation, classroom teaching is the implementation, and after class teaching is the supplement. Integrating the teaching platform and multimedia technology into the piano performance teaching, the author believes that it has the following three important meanings:

### **3.2.1 Openness of access to teaching resources**

Piano performance is a course that emphasizes practice. Because of this, in the traditional teaching mode, there is a teaching idea that values practice more than idea, which greatly affects students' learning and understanding of music theoretical knowledge, but it is not a good thing for students' long-term development. The emergence of the teaching platform makes the course content fully shared. Whether before or after class, students can freely choose music theory courses according to their actual needs, so that the learning process is no longer limited by time and space, and fully realize the autonomy of learning. At the same time, the teaching process is more visual and traceable.

### **3.2.2 Pertinence of teaching content**

In the process of piano performance teaching, teachers can create different teaching situations and create a good teaching atmosphere through multimedia technology, according to different teaching contents, combined with the actual problems and needs of students in the learning process. When teaching a specific performance technology, teachers can first use multimedia technology to let students watch, understand different processing methods from the senses, and then carry out theoretical explanation and on-site demonstration on this basis, so that students can experience different playing effects. After class, different types of practical training can be carried out, and performance videos can be uploaded to the teaching platform for observation and discussion. Through these different teaching forms, students can master the knowledge they have learned more deeply, apply it more flexibly to practice, and it is also conducive to cultivating students' divergent thinking.

### **3.2.3 The comprehensiveness of teaching evaluation management**

In the past, the teaching evaluation of piano performance has a single form of expression. The teaching evaluation of piano performance in Colleges and universities is mostly based on the examination once a semester, and the evaluation of the course teaching process is less. The teaching platform can give full play to the advantages of information system, and can carry out evaluation management in the whole process of teaching. For example, in addition to the final exam, appropriate weights can be given to the course participation, course discussion, forum activity and other process links as the reference scores for the process evaluation. Only when the scores of the two evaluations meet the qualified standards can students successfully complete the course credits. Therefore, teachers can timely grasp the learning process and progress of students, and carry out personalized and targeted teaching. Students can clearly see their own thinking and progress, and improve their subjective initiative.

## **3.3 Teaching methods**

### **3.3.1 The application of cooperative piano teaching**

"Modern educational theory holds that students' knowledge is not acquired through teachers' teaching, but through interpersonal cooperative activities in a certain situation to realize the construction process of cognitive system. This teaching concept means that the traditional teacher centered teaching model should be completely abandoned." [7] In teaching, the performance and listening of four hands and two piano works can enlighten and draw lessons from piano performance. In cooperation, listening to different sound characteristics and sound production methods will be more colorful for piano solos, and can more accurately feel the voice characteristics, the dialogue, cooperation and connection between music thoughts, and use a broader perspective to learn and understand music works.

"The process of collaborative learning is to improve the level of piano performance through the mutual communication between students and others. Therefore, this form of collaborative learning is conducive to cultivating students' cooperative spirit and communication ability. Through this form of collaborative learning, students can share their learning achievements with the whole group and jointly complete the construction of interpretation of the piano works they have learned." [8] In the process of piano teaching, due to the uneven foundation of students, oining the Collaborative Piano Teaching mode can enable students to motivate each other in the process of mutual cooperation and mobilize their interest in learning to the greatest extent. At the same time, students can enhance their performance ability in the process of playing with each other, and stimulate self reflection and self growth.

### **3.3.2 Application of "Alexander Technique"**

Alexander technique is a physical training method that can coordinate and rehabilitate motor function and psychological function. It can also help dancers, singers and athletes to give full play to

their strengths. [9] This technology, which originated in the first half of the 20th century, is a theoretical system combining ergonomics, exercise physiology, pedagogy and psychology.

San Diego [10] put forward the scientific function of "Alexander technique" in Piano Teaching in his doctoral research at the University of London. Elizabeth Valentine [11] believes that this technology can help improve the performer's skills and timely adjust the player's mood. Barbara Conable [12] once pointed out that the "body mapping" in Alexander technique is an important factor affecting piano performance. Xia Yun [13] mentioned that Alexander technique can help improve students' playing state and sound quality.

When students have "fear of difficulties" in the face of difficult performance segments, the traditional piano teaching method often seeks inspiration and progress from shaping the music image or breaking through the performance skills, but ignores the attention to the students' body functions and psychological guidance. "Alexander technique" can be aimed at a series of situations of students, so that they can focus on feeling the stretch of the body during exercise, and integrate all kinds of effective actions to give up invalid actions and reduce tension. For example, teachers can use guiding language to communicate with students, remind them to always keep abdominal breathing, and feel the activities from the shoulder blade to the fingertips.

#### 4. Conclusion

The new era requires us to cultivate talents with advanced thinking ability, innovative spirit and practical ability. Informatization has brought us new ideas and new opportunities for teaching mode reform. How to integrate Internet thinking and interdisciplinary thinking into piano performance teaching is the deficiency of most piano teachers, which still needs continuous exploration. The author believes that with the help of multimedia technology and learning platform, the piano performance teaching can be enriched and improved, but this can not become an illusory slogan, nor can it be used as an excuse for teachers to be enterprising in the future. It should be the right way to continuously improve their own cultural cultivation and professional ability, improve their scientific research literacy, pay serious attention to it and make practical planning.

The author believes that if piano teachers can clarify the teaching concept of "culture in music and music in culture", change the traditional teaching mode of "Teacher centered", take the students' perception of music as the focus of training, take "emotion, attitude and values" as the teaching goal, and take the music expression ability and music image shaping ability as the ultimate goal of technical training. Under the guidance of teachers, students will gradually establish a complete and systematic view of music, and have a long-term interest and love for other related humanities.

China's piano art has grown from scratch, matured and popularized. It depends on the establishment of China's national cultural self-confidence, the improvement of people's living standards, and the unremitting efforts of generations of piano players, composers and educators. At present, there are some deficiencies in China's piano education, such as teachers' attention to music text education while ignoring the relationship between culture and music, the creation and inheritance of Chinese piano works, and the control over the performance skills and styles of Chinese piano works, which still need to be further solved. In the future, the author will further strengthen the theoretical research and theoretical criticism of Chinese piano music. It is necessary to conduct a deeper discussion on the theoretical research of piano music in combination with China's historical and cultural background, music text content, composition technical structure and so on.

In today's global integration, multicultural music education is particularly important. Although piano art is an exotic culture, the creation of piano works in China has appeared as early as the beginning of the 20th century. Throughout the development of piano performance teaching in China, it can be said that education and teaching go hand in hand with music creation and run through the development of Chinese piano culture. In this paper, the author can not restore the overall picture of the development of Chinese piano culture, but hopes to look back on history, combined with the writer's own teaching experience, have a glimpse of the current situation of Chinese piano

performance teaching, and explore new teaching ideas and teaching reform. It aims to make clear how Chinese piano art has come along and how it will continue to develop. In the future, the author will continue to carry out deeper theoretical research around the piano performance teaching, and carry out more teaching practice exploration.

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