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PIANO MUSIC TRAINING AS A TEACHING SUPPORT FOR EDUCATIONAL PROBLEMS IN MODERN UNIVERSITIES IN CHINA

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Abstract: Piano music training occupies an important position in our country's higher education system, not only as a core course for music majors, but also widely used in general education and comprehensive quality training. However, piano education in Chinese universities still faces many problems such as single teaching methods, unreasonable curriculum, and insufficient practical ability of students. This paper discusses the supporting role of piano music training in modern university education, analyzes its existing problems, analyzes the characteristics of Chinese and Western piano repertoire to trigger the importance of students' basic training, takes the analysis of the characteristics of Chinese and Western piano repertoire to trigger the importance of students' basic training, takes it as a starting point to fundamentally cultivate students' musical literacy and interest in music, and puts forward an optimization strategy to promote the sustainable development of music education. In short, piano education can promote the overall coordination of college students' bodies, and from the psychological aspect, piano education can improve the willpower of college students and stimulate their creative thinking, and the mutual communication and cooperation in piano performance can cultivate students' collectivist concepts.

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1 INTRODUCTION

It is now widely accepted that experience can alter many aspects of brain function and structure, but we are still far from understanding the mechanisms behind this plasticity. In neuroscience, this problem is usually addressed at the cellular, synaptic, and network levels in animals, while in humans it is primarily addressed at the systemic and cognitive levels. The term plasticity has been used to describe a variety of complex processes and represents multifaceted phenomena at different levels and in different time frames. In the context of cognitive neuroscience, we use the term plasticity to describe changes in brain structure and function that influence behavior and are associated with experience or training; Discussion of processes that occur at the cellular and molecular level that may be associated with plasticity.[1].

2 ANALYSIS OF THE CURRENT SITUATION OF PIANO EDUCATION IN CHINA

China's piano education has developed rapidly in recent years, and various professional piano training institutions can be seen in many cities across the country. The trend of popularization and marketization of piano education is obvious, but there are also some problems and challenges.

In terms of educational resources, the distribution of piano education resources in China is relatively uneven, mostly concentrated in some economically developed cities and international metropolises. This leads to limitations in student choice





and also creates differences in the quality of education. Some first-class universities and music schools have strong faculty and advanced teaching equipment, which can provide students with better educational resources. However, compared with the number of piano students in the country, these high-quality educational resources are obviously far from enough. Therefore, we need more public education resources to meet the needs of music education in society as a whole[2].

In terms of teaching mode, the problems of piano education in China are also obvious. The traditional teaching mode is mostly one-on-one teaching, which has the advantage of being able to teach piano skills more directly, but the disadvantage is that it pays too much attention to skill training and lacks discussion of music theory and background. The one-on-one teaching method is also not conducive to cultivating students' collaborative communication skills and music performance training. Therefore, we need to delve into more applicable teaching models, such as piano ensemble and choral education, which can not only improve students' performance ability, but also enrich students' musical life and expression ability.

In terms of student quality, there are common problems in Chinese piano education that focus on utilitarianism and lack of continuous learning and long-term accumulation. Most students only pay attention to their own examination and competition results, and do not pay attention to their own piano literacy, understanding and appreciation of music, which makes them have certain shortcomings in musical accomplishment. This is also one of the reasons why it is generally difficult to improve the quality of piano education. Therefore, we need to improve the overall quality of students by changing their learning attitudes and cultivating students' interests.

3 PROBLEMS FACED BY PIANO MUSIC TRAINING IN CHINESE UNIVERSITIES

A: Teaching methods are single and lack of innovation

At present, piano teaching in many universities is still based on the traditional "one-on-one" teaching mode, emphasizing technical training and ignoring musical expression. This model is difficult to adapt to the requirements of modern education for innovation ability and comprehensive quality.

B: Insufficient opportunities for students to practice

Compared with professional conservatories, ordinary universities have limited piano education resources, fewer opportunities for students to perform, and it is difficult to accumulate stage experience.

C: Single evaluation system

At present, the evaluation of piano courses is mainly based on examination performance, and there is a lack of comprehensive ability assessment such as music understanding, improvisation ability, and cooperative performance[3].

3.1 PROBLEMS IN PIANO PLAYING TEACHING IN COLLEGES

Lenin said: "If you don't understand music, you can't understand life." Many outstanding scientists and artists such as Einstein and Lao She have high attainments in musical instrument performance. This is undoubtedly the best explanation of the purpose and significance of learning piano. However, in the process of teaching piano playing in colleges, teachers often ignore the knowledge of the significance and theory of piano playing learning, and repeatedly require students to conduct fingering training, etc., which makes college students subjectively think that piano performance is to form basic playing ability, accompaniment ability or progression ability to play music. Under the influence of this psychology, college students' piano playing lacks emotional investment, and no matter how strong the use of techniques is, it cannot achieve a true understanding and emotional transmission of the emotions of the music, which makes the playing teaching effect not ideal[4].

The learning method of piano playing teaching in colleges is relatively simple, and teachers often require students to conduct scale training and then perform music. The specific teaching is to explain and demonstrate the scales and music sentence by sentence, and then practice by the students themselves. Finally, complete the playing task through repeated practice, perform well and then proceed to the next stage of learning. Such a repeated, step-by-step learning method will allow students to mix some knowledge from the heart and make the teaching of piano theory just right. However, such a simple teaching method will make students bored, and the decline in enthusiasm will naturally reduce the teaching effect. In addition, for etudes, most teachers let students complete foreign etudes, and students feel very irritated by repeated practice, and in practice, teachers' overall grasp of etudes stays in a single, mechanical and correct mode, and can never reflect the positive role of piano accompaniment in setting off, rendering and shaping the musical image. Such situations make the effectiveness of piano playing teaching in colleges not high.





Although college students have strong self-learning ability, they still need temporary guidance from teachers in the specific piano playing teaching process. However, at present, tutoring and teaching for college students often lack practical effect, and the specific manifestations are: First, teachers' tutoring attitude is strict. Teachers' individual tutoring time is limited, so they often guide in a stern tone in the process of tutoring, and students are naturally reluctant to follow the teacher's guidance and breed resistance. second, in the process of individual tutoring, students will have a dependent mentality, and there will often be teachers who ask them to talk about whatever they want; The teacher said that there should be any emotion, and it is difficult to achieve the personality performance of playing. The reason for this situation is mainly because the teacher's tutoring is too extreme, instilling playing skills and instilling playing emotions in the extreme.

3.2 DIFFERENT TRAINING METHODS FOR CHINESE PIANO REPERTOIRE AND WESTERN PIANO REPERTOIRE

Although there are no insurmountable obstacles for Chinese to learn Western music, Chinese music is our "mother tongue" for learning music after all, and playing Chinese piano music works has special significance for cultivating students' musical sense and musical expression ability.

Although Chinese piano music is based on the piano expression techniques determined by Westerners in terms of basic expression methods, it has different characteristics from the West.

Chinese piano music has different scales and modes from Western music, and is also different from Western music in terms of polyphonic usage. It contains many techniques and musical expressions that cannot be learned in Western piano music.

From a technical point of view, Chinese style piano music has its own special requirements when playing. First of all, most Chinese music adopts pentatonic mode, and both scales and arpeggios are very different from the European major and minor key system in terms of fingering. Its modal characteristics make Chinese piano music works use a large number of non-third-degree superimposed structure chords in harmony, using third-degree structure chords as the basis, using triads plus sixths, and parallel fourth-fifth progressions. Other types of harmonies, such as the clarity or ambiguity of tonality, as well as the use of bitonality, polytonality, and even atonality, make modern Chinese piano works have very distinct national characteristics in the novel arrangement of harmony. Secondly, many Chinese piano works are adapted from folk songs and national instrumental music, and there are many special ornamental and superimposed sounds in the music that need to imitate different timbres when played. We will learn and connect with Chinese piano repertoire in the following mode[5].

TABLE 1: CHINESE PIANO REPERTOIRE CURRICULUM DESIGN

level	Teaching objectives	Evaluation method
Basic level	The popularization of Chinese repertoire and creative background	Music Appreciation Report
Advanced level	Simple track playing	Group performance
Research grade	Piano concertos and difficult repertoire performances	Academic papers/performance experiences

Some students not only do not understand or even like the Chinese piano music works arranged by the teacher because they have little contact with Chinese piano works. Therefore, piano teaching should use a large number of excellent Chinese works in teaching to expand the scope and style of piano works. After continuous exploration, our country's pianists and composers have created many excellent piano music works based on national folk tones and with a strong national style, such as He Luting's "Shepherd Boy Piccolo", Wang Jianzhong's "Embroidered Gold Plaque" and "Ba Z Body and Road" adapted from northern Shaanxi folk songs, and Zhou Guangren's "Taiwan Compatriots, My Flesh and Blood Brothers" adapted from the song; Li Yinghai's "Spring River Flower Moon Night" adapted from ancient songs, Chen Peixun's "Dry Heaven Thunder" adapted from Cantonese music, Zhao Xiaosheng's adaptation of "Wuliuzi" (Hebei Diyin), Chu Wanghua's "Erquan Yingyue" based on the erhu song of the same name, and other musical works have made useful attempts in pursuing national music style and strengthening the appeal of national music, and have achieved good results, not only providing rich teaching resources, but also broadening our horizons.

Perhaps due to the difference in cultural backgrounds between the East and the West, foreign teachers pay great attention to the cultivation of students' performance personality in teaching. They believe that piano performance is a stage art. As a performer, maintaining your personality in your performance is an important guarantee of capturing your audience on stage and achieving success. Under this educational concept, foreign teaching pays more attention to guidance and inspiration than





domestic teaching. Foreign teachers pay great attention to inspiring students when explaining music, so that students can understand the meaning through thinking, understand the artistic conception, and then express it in their own way. They focus on helping students grasp the overall sense of music in the overall situation, and allow students to have their own different opinions in the partial interpretation, which is more inclusive in teaching. In this teaching atmosphere, students' musical personality is often preserved to the greatest extent. In contrast, domestic teaching pays more attention to explanation. Teachers pay great attention to the processing of parts when explaining music, and they will tell students very clearly how to interpret it. Although students have learned a lot of technical knowledge in this kind of teaching, they have improved very quickly; However, due to the lack of active thinking, the musical personality seems relatively poor. As a performer, maintaining your personality in your performance is an important guarantee of capturing your audience on stage and achieving success. Therefore, it is very important to pay attention to guiding and inspiring students in teaching, and to preserve students' musical personality to the greatest extent possible within the scope of music. In addition to the difference in teaching methods, foreign teachers also pay more attention to the body language used by students when playing music in the cultivation of students' playing personality. They believe that the reasonable use of body language can make the music better presented. As a pianist, you need to constantly communicate with the audience and use body language to infect them, so that they can integrate into the musical world of the player. The author believes that the importance of body language can be viewed from two aspects: first, compared with Westerners, the personality of Orientals is more subtle and restrained. Under the influence of this cultural background, students often focus only on the music itself when playing music, ignoring other external factors related to musical performance, such as the use of body language. Many students played very completely, but due to the lack of corresponding body language coordination, it was not infectious enough, and it was difficult to drive the audience's emotions. Foreign teaching, on the other hand, may be influenced by cultural background, and it seems to pay more attention to the external factors related to musical performance - body language. In addition to the internal factors caused by the difference in cultural backgrounds between the East and the West, the emphasis on body language in performance is also inseparable from the external factors brought about by the development of the times, which is an interesting phenomenon[6].

4 OPTIMIZE THE TEACHING STRATEGY OF PIANO MUSIC TRAINING

Advanced piano playing skills are an important part of improving your performance, covering scales and arpeggios, chords and inversions, as well as jumping and legato. The practice of scales and arpeggios not only helps improve finger dexterity and speed, but also enhances sensitivity to pitch and interval.

Technical training is a crucial basic practice for piano players, especially for middle school students who are in the stage of finger growth. First of all, teachers should pay special attention to the cultivation of basic skills in the teaching process, such as scales, arpeggios, octaves and other technical difficulties, which are the basis for building piano playing skills. Secondly, teachers need to arrange a certain amount of time in each class to explain the important and difficult points of these basic skills, and provide corresponding guidance, but at the same time, they should also pay attention to the control of the amount of basic skills training after class, so as to avoid too much repetition and boring practice that causes students to feel frustrated in self-confidence, so as to lose confidence in continuous piano practice. Finally, the practice of basic skills is a step-by-step process, do not rush, in order to "pull out seedlings to help" the effect of forcibly practicing difficult skills, may lead to finger injury or muscle stiffness. Once these poor muscle memories are formed, they will cause a great burden on the later performance of large repertoire, making students feel tired during the performance process, and even affecting the quality and expressiveness of the performance.

Emphasize the balance between emotional expression and technical training[7].

In the teaching of piano performance for middle school students, it is necessary to pay attention to the balance between emotional expression and technical training, and not to "pick up sesame seeds and lose watermelon". Emotion and technique complement each other in piano playing. Without emotional skills, music will become empty Bland; And emotions without skill cannot be effectively conveyed to the audience. Therefore, in the teaching process, teachers should reasonably arrange after-class practice homework, which is conducive to the two-way development of emotional and technical training. First of all, emotional expression is very important in music, which is the full embodiment of one's own sense of music, if you do not express your own thinking, this piece is empty. Secondly, technical training is the basis of all kinds of music, no matter what kind of music is played, it is inseparable from the support of technology. For example, the playing style of the Baroque period and the Romantic period is different, and a certain distinction is required. For example, Bach's works need to imitate the performance effect of the clavichord, and require the independence of the fingers and a clear sense of line; The repertoire of the Romantic period, such as Chopin's Mazurka, needed to be played using the organs of the wrist to express more free and expressive music. Therefore, teachers should teach students the correct way to play, how to use the pedals, and how to handle different styles of repertoire, so that students can master various technical points[8].





5 CONCLUSION

Piano music training plays an important role in teaching support in modern university education, which can improve students' artistic literacy, creativity and mental health. However, piano education in Chinese universities still has problems such as single teaching methods and imperfect curriculum systems. By optimizing the teaching mode, strengthening practical training, and improving the evaluation system, the educational value of piano music training can be further enhanced and the sustainable development of music education can be promoted.

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