“Making foreign things serve China:” Dynamics of Westernisation and Indigenisation in Contemporary Chinese Piano Pedagogy

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A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

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Submitted 3 March 2024

Abstract

This thesis sets out to develop a critical discussion of some issues in contemporary Chinese piano pedagogy arising from the Western origins of the piano and its pedagogical tradition, and their reception and adaptation in contemporary China, set against the wider historical background of colonialism and post-colonialism. These discussions of pedagogical issues are built upon the realistic situation of Chinese piano education from the late twentieth century to the present day. My discussion of piano pedagogy is informed primarily by two complementary strands of research: first, analysing the teaching materials that are commonly used in piano lessons, including Western and Chinese examples; and second, interviewing some Chinese piano teachers and observing their piano lessons to understand the real practice of Chinese piano lessons. Two broad themes arise from my findings. First, I observe the cultural dissonances existing in the use of Western teaching materials in Chinese piano lessons, which may cause unexpected and uncomfortable results when used by Chinese learners. I have also found several significant differences in how those teaching materials are used in university piano lessons as opposed to the private piano studios. Second, I critically evaluate the debate over the indigenisation of the piano in China, its self-claimed achievements and principles, and consider how the discourse of indigenisation, and its fruits in terms of new “Chinese” repertoire and learning materials, is understood and used (or not used) by real Chinese piano teachers, both in the private studio and in higher education.

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Declaration

I, the author, confirm that the Thesis is my own work. I am aware of the University's Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not been previously been presented for an award at this, or any other, university.

Some portions of Chapter 2 have been published as the following article:

Fengyi Zhang, "Cultural Dissonance in Piano Pedagogy in Post-Colonial China," *Chopin Review* 4-5 (2022), 56-77.

Introduction

I started to learn the piano in 2003, when I was eight years old, at a private piano studio in China. I attended my piano lesson once a week, outside of my normal school. When I came to middle school, the pressure of normal studies increased, and many of my friends in the private piano studio quit their piano lessons, as they did not have enough time to practise piano and complete the homework from piano lessons, giving priority to their normal school studies. While I kept on learning the piano, I indeed found it difficult to balance the schedule of studies in normal school with those in piano lessons. I was in a boarding school at that time, and I always practiced the piano in the school's piano room every day. My tutor even talked to me about this; she was worried that it would negatively affect my normal studies, as I was devoting my time to the piano. (In her mind, I was wasting time as long as I did not spend it on normal studies.)

From 2003 until 2010 when I graduated from middle school, my piano teacher, my parents, and me, pushed to reach and pass the tenth level of the piano grading test (the highest level of the piano grading test that I attended), because we knew that I would have less time to play piano once I got to high school, due to the greater burden of the normal studies. For that ultimate goal, I even took a whole year just to practice the repertoire, scales and exercises required for that examination.

Then, when I reached high school, the pressure of competition among my study subjects became even greater. Every student needed to work hard for the college entrance examination, the Gaokao. My parents realised the high pressure of high school studies, so they stopped my piano lessons and asked me to pay more attention to my normal studies. I resumed my piano lessons in the second year of high school, when I and my parents decided that I would be a music student in a university or a conservatory. Again, over several months, I only practiced the pieces prepared for the university and conservatory entrance exams.

Finally, I was admitted to a department of music in a university and became a music student in 2013. In the university's environment of professional music education, the department provided many piano rooms for students where I could spend my whole days at a time, playing piano as long as I wanted (although the number of piano rooms did not fully satisfy the needs of students). I had a piano lesson once a week and had many other music-related classes, including composition techniques, Chinese and Western music history, aesthetics of music, and so on. I graduated from university with a bachelor's degree in 2017.

These experiences inspired me to conduct this research. As a beginner in a private piano studio, I learned piano by studying and using a large number of Western teaching materials, including US beginner tutor books, Western exercises or etudes, and anthologies of Western classical repertoire. I had few opportunities and little time to play Chinese pieces at that period. Repertoire selections were directed towards the piano grading exams and piano

competitions; Chinese piano works were rarely chosen by my piano teacher, even though the repertoire lists provided by the piano grading exam board always included some Chinese pieces. In my learning process, of the few Chinese pieces that I was able to learn, some of them were even from Western teaching materials – some "Chinese music" as created and described by Western editors. During my studies at the piano studio, I never even heard of any Chinese tutor book for piano beginners written by Chinese musicians. In my university piano lessons, my piano teacher thought that Chinese piano students should have some Chinese pieces in their repertoire, so then I had more opportunities to play Chinese piano works, even though Western classical works and the conventional Western etudes were still the overwhelmingly dominant content of my piano lessons.

On the basis of these experiences, I started to frame questions in my mind. Why do Western teaching materials still dominate Chinese piano lessons? How often are Chinese piano works and Chinese piano tutor books used in real Chinese piano lessons? To what extent and in what senses are these Chinese piano resources "Chinese?" Why is Chinese music academia so enamoured of these resources, as achievements in the process of indigenising Western piano music, if real Chinese piano lessons remain dominated by Western teaching resources and repertoire? And what do we actually mean when we talk about indigenising Western piano music in China?

In fact, before I arrived at university, I had no enthusiasm for the piano or even for music, although I learned piano for almost ten years as an amateur. During this time, I spent all my energy and directed all my efforts toward passing the piano grading exams, in order to satisfy my parents. My piano lessons were always filled with the boring content of technique and repetitive practice. In the midst of this experience, I thought that I could never play the piano well or understand Western piano music. At the university, however, the content of my piano lessons became rich and colourful. Detailed introductions to composers, their works, and the musical style of their period often appeared, and methods of expression and interpretation in performance were more emphasised and taught by my piano teacher. I began to be interested in the piano and in music when I arrived at university. (Certainly, the many other music-related classes provided by the department made a great contribution to this.) To conduct this research, therefore, I knew that the I had to take into consideration the wide difference between professional piano education at universities and conservatoires, and amateur piano education at private piano studios. In the piano studios, the utilitarian motivations of Chinese parents and Chinese piano teachers impact and even fully determine the content and pedagogy of piano lessons to a great extent.

This thesis sets out to develop a critical discussion of some issues in contemporary Chinese piano pedagogy arising from the Western origins of the piano and its pedagogical tradition, and their reception and adaptation in contemporary China, set against the wider historical background of colonialism and post-colonialism. These discussions of pedagogical issues are built upon the realistic situation of Chinese piano education from the late twentieth century to the present day. My discussion of piano pedagogy is informed primarily by two complementary strands of research: first, analysing the teaching materials that are commonly used in piano lessons, including Western and Chinese examples; and second, interviewing

some Chinese piano teachers and observing their piano lessons to understand the real practice of Chinese piano lessons. Two broad themes arise from my findings. First, I observe the cultural dissonances existing in the use of Western teaching materials in Chinese piano lessons, which may cause unexpected and uncomfortable results when used by Chinese learners. I have also found several significant differences in how those teaching materials are used in university piano lessons as opposed to the private piano studios. Second, I critically evaluate the debate over the indigenisation of the piano in China, its self-claimed achievements and principles, and consider how the discourse of indigenisation, and its fruits in terms of new "Chinese" repertoire and learning materials, is understood and used (or not used) by real Chinese piano teachers, both in the private studio and in higher education.

The overarching objective of this thesis is to paint a picture of the contemporary reality of Chinese piano education, in the context of the Chinese project to indigenise Western piano music in the post-colonial period. My concern is that Chinese society, at least in the field of piano education, has never really shaken off the encumbrance of Western music's initial arrival as a tool serving the objectives of European colonial powers. Specifically, this research attempts to examine some difficulties that arise in Chinese piano lessons when they are overwhelmingly dominated by Western teaching materials; to unfold the discourses about the indigenisation of piano music through discussion with Chinese piano teachers; and to critique some aspects of how Chinese pianists understand indigenisation, what can be seen as "achievements" of indigenisation, and what "Chinese" means in this context. The shadow of colonialism continues to looms over all of these topics and activities: cultural autonomy, or perhaps rather cultural equality, remains a work in progress for Chinese society.

The topic of Chinese piano education has been of great interest to Chinese music researchers over the past two decades. As I will discuss in more detail in Chapter 1, many journal articles, DMA dissertations and PhD thesis that investigate issues related to piano education have been published by Chinese researchers.[1] On the whole, these researchers are interested in building a general historical picture based on documentary and archival investigation, focussing on topics such as the development of piano teaching in China from the beginning of the twentieth century, or the use of piano textbooks and the development of piano teaching theory in different periods of the twentieth century. On the other hand, Chinese researchers have also shown interested in investigating children's piano teaching and learning in the private piano studios. Often this work has focussed on problems in the private piano studios, such as the imbalance of the quality of teachers, the rigid teaching method, and the lack of

[1] For example, 赵云 Yun Zhao "Wenhuashiyu Zhong De Zhongguo Dangdai Gangqin Jiaoyu (The Investigation of Chinese Contemporary Piano Education in the Perspective of Chinese Culture)," (PhD thesis, The University of Huadong Shifan, 2010); 李思囡 Sinan Li, "Erlshi Shiji Zhongguo Gangqin Jiaoxue Lilun Fazhan Yanjiu (The Research of Development of the twentieth-century theory of Piano Didactics)," (PhD thesis, The Normal School of Ha Erbin, 2017); 孙惠 Hui Sun, "Zhongguo 20shiji gangqin jiaocai lishi de fazhan yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)," (DMA diss., University of Qingdao, 2018); 魏钰 Yu Wei, "Research on the Application of Kodaly's Music Teaching Method in Children's Piano Teaching," *The Home of Opera*, no.2 (2024), 118-120.

systematic management. Meanwhile, the wider question of "how to make the piano become Chinese" has taken up a lot of space in Chinese piano discourse.

The present project differs from these previous studies in several respects. Few researchers have investigated what is happening in everyday piano lessons in China, and this is what the empirical component of my project is intended to discover. Other researchers have considered either university-level piano education, or the private piano studios; this project deliberately considers both, comparing and contrasting. Existing studies very often mention that more and more Chinese compositions and Chinese piano tutor books have been published since the second half of the twentieth century, viewing these as a symbol of the gradual indigenisation of the piano in China; my project takes the next step to ask whether and how these Chinese piano learning materials are used in real piano lessons, and how piano teachers at all levels understand the notion of indigenisation.

I have used two methodologies to conduct my investigation. The first is documentary analysis: I have collected and analysed the teaching materials that are commonly used in Chinese piano lessons, including adapted-US and original-Chinese piano beginner tutor books, adapted-Western and original-Chinese Etudes or Exercises, anthologies of Western classical composers, collections of piano works by Chinese composers, and repertoire anthologies for piano grading exams (both those run by Chinese exam boards and those of the ABRSM, now gaining popularity in China). All of these books are from two Chinese publishing houses, Renmin Music Press and Shanghai Music Press, who are widely recognised among Chinese musicians as the most authoritative in the field, although many were first published in American or European editions. Ninety books are analysed in this research, all of which are physical books (although the issue of scores accessed online, for example on IMSLP, is also briefly discussed).[2]

The verbal texts, musical texts, and illustrations appearing in these teaching materials are all subject to analysis. Matters are not straightforward, because many of the books have been adapted, to a greater or lesser extent, for use in China. In order to make Western teaching materials that can be used in Chinese piano lessons, Chinese publishers buy the copyright of those Western teaching materials and publish them in Chinese editions. In investigating these materials, it is often necessary to compare the Chinese adaptation with the original Western editions of these teaching materials. Also, the same or similar repertoire is often published by both Renmin Music Press and Shanghai Music Press, and moreover both presses follow different editorial practices in selecting and adapting Western materials for republication, therefore it is sometimes necessary to compare books from both presses.

The second methodology used in this project is empirical research. I undertook fieldwork in China during the first half of 2021, from February to July, including interviews and lesson observations to investigate the practice of Chinese piano education. All of the 20 participants were Chinese piano teachers working at the forefront of piano education, 11 from private

[2] All of the scores and teaching resources that I analysed for the project are listed at the beginning of the bibliography. Not all of them are used as case studies for focussed discussion in the thesis, but the whole sample forms the frame of reference for my general comments on teaching resources.

piano studios and 9 from a university music department. Among the participants from the private piano studios, 11 of them attended interviews and I was able to observe 7 of them delivering lessons. Among the participants from the university, 9 of them attended interviews and I was able to observe 7 of them delivering lessons. The participants at the private piano studios are almost all women, aged in their 20s and 30s, and educated to undergraduate level (with the exception of two participants, who hold Master's degrees); their students are mostly children of primary school age. The participants at the university music department are generally older, ranging from age 35 to 60, with an almost equal balance of men and women, and most hold postgraduate qualifications; their students are mostly performance majors at Batchelor's and Master's levels.

I made a detailed research plan in preparation for the fieldwork beforehand, including the topics and questions to be explored, research locations, expected outcomes, methods and work plan, and timeline.[3] Having agreed this research plan with my supervisors, I gained research ethics approval from the University of Sheffield in late 2020 (ethics application reference number 035218).[4] I obtained every participant's consent for me to conduct the interviews and observations, which took place in the participants' offices and teaching studios. The interviews and observations were undertaken with audio recordings, although a few of the participants refused to be recorded. In such cases, the interviews and observations were undertaken without recording. When mentioning the participants in this thesis I will use pseudonyms to protect their identities.

The interviews were semi-structured, what Gilman and Fenn call "interviewee-driven interviews," where I only had a rough frame for the interview, and the progression of the interview was based on the interviewee's responses to each question.[5] Questions followed paths including the ideals of piano performance and piano pedagogy in Chinese piano lessons; what manners and approaches to piano performance and piano pedagogy are authentically "Chinese;" what piano tutor books they are using; how they understand Western vs Chinese teaching materials used in Chinese piano lessons; how they understand the indigenisation of Western piano music in China; and what they take the definition of "indigenisation" to be in that context.

In the observations, I directed my attention to the ways in which teaching materials were used in a lesson; the main content of a lesson; the teacher's requirements regarding their pupils' performance manner; the teacher's pedagogical approach or methods; and the pupil's reaction to the content and methods delivered by the teacher. The analysis of the empirical data aimed at discovering similarities and differences. On the one hand, these were considered individually, teacher by teacher, taking into account the particular training and experience of each of the participants. On the other hand, the data were grouped in order to compare findings from the private piano studios with those from the university.

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[3] Lisa Gilman and John Fenn, *Handbook for Folklore and Ethnomusicology Fieldwork* (Bloomington: Indiana University Press 2019), 37-47.
[4] The Ethics Approval Letter will be added in Appendix.
[5] Gilman and Fenn, *Handbook for Folklore and Ethnomusicology Fieldwork*, 147-9.

The fieldwork took place in the province of Henan, which is geographically located in the centre of China, although the Chinese view it as a northern province (on account of its climate), and has the third largest permanent population in the nation. This also is the province in which I grew up and experienced the full process of amateur and professional piano training. The private piano studios visited in the fieldwork are located in Zhengzhou, which is the capital city of Henan province. The university visited in the fieldwork is the University of Henan, which is located in Kaifeng, a small city and quite close to Zhengzhou (the University of Henan has a separate campus in Zhengzhou, but the Department of Music is in Kaifeng).

The location of the fieldwork is significant, among other things because piano education opportunities are not equally distributed across China, and I will refer to this point several times in my analysis of the results. By policy, China divides cities into tiers—first, second, and third—according to data including the number of permanent residents and the degree of economic development. Zhengzhou has been recognised as a new first-tier city (ranked behind the super first-tier cities: Beijing, Shanghai, Guangzhou, and Shenzhen) since 2017. It has more than 12 million permanent residents and a relatively prosperous economy, which means that there is a good supply of middle-class families living in this city, and most of the city's piano learners are from those families. The private piano studios that I visited include a very famous chain of piano training institutions named 刘诗昆钢琴培训机构 (The piano training school of Shikun Liu),[6] and a small-scale piano training studio where there is only one piano teacher (I will give the details of these institutions in the Appendix). The university of Henan has the best department of music in Henan province, and its music department sometimes can edge into the range of the foremost music departments of China. This is the university where I myself studied as an undergraduate piano student.

Alongside the two principle methods of this project, I will also sometimes draw on my own experience to inform the discussion. As I have set out above, I am myself a recent Chinese piano learner, whose educational journey in music has encompassed both private piano studios and a university music department (the same university that I visited for my fieldwork). My motivations in undertaking this project, and the questions I set out to answer, all stem ultimately from my own experiences of learning piano in China. Therefore, whilst I approach the documentary analysis and fieldwork with an outsider perspective, I also have an insider perspective on Chinese piano culture and on all of the specific matters discussed in this thesis. I make no attempt to artificially exclude my own experiences from the discussion. As Timothy Rice has argued, there is no clear-cut way to distinguish between insider (emic) and outsider (etic) perspectives;[7] but, when preparing for my empirical research, I took appropriate steps to understand the possible advantages and disadvantages of each angle.[8]

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[6] Shikun Liu (1939-) is a celebrated Chinese pianist of the previous generation. The piano school he founded is well known among the public.

[7] Timothy Rice, "Toward a Mediation of Field Methods and Field Experience in Ethnomusicology," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, ed. Gregory F. Barz and Timothy J. Cooley (Oxford: Oxford University Press 2008), 50-52.

[8] Gilman and Fenn, *Handbook for Folklore and Ethnomusicology Fieldwork*, 16-21.

This thesis consists of three main chapters. Chapter 1 constructs a detailed historical background for this research, moving from a wide to a narrow horizon. First, I set out the grand historical background of Western culture spreading all over the world along with Colonialism and globalisation, creating impacts on non-Western societies that remain difficult to evade even in this post-colonial era. Second, I introduce the reception of Western classical music in China, reviewing how Western classical music integrated into Chinese society and culture from three dimensions of politics, society, and culture. Third, I review the piano tradition in Europe and Russia that mainly formed in the nineteenth century and significantly influenced the form of the contemporary pianism; this is necessary in order to ground the discussion of "Western" vs "Chinese" approaches to piano performance and pedagogy that unfolds later in the thesis. Finally, I provide an overview of piano pedagogy China, including its historical origins and development, contributions made by celebrated Chinese pedagogues and pianists, and research related to piano pedagogy in contemporary Chinese academia.

In Chapter 2, I will discuss some difficulties arising from cultural dissonance in the use of Western teaching materials in Chinese piano lessons, in a context where Western teaching materials overwhelmingly dominate Chinese piano lessons today, as they have for decades past, including US beginner tutor books for beginning piano learners and anthologies of classical music repertoire.[9] There are five issues related to this investigation that will be developed this chapter. First, the Western tradition and the Chinese tradition of introducing and learning music notation are quite different. Thus, ways of introducing notation used in US beginner tutor books might cause incongruities in Chinese piano lessons, when Chinese pupils learn music notation in a very different way in their regular schooling. Second, some specific pedagogical approaches that are designed for Western children in US beginner tutor books might not be amenable or even legible for Chinese children, because those two groups of children have grown up in totally different cultural environments. Thus, Chinese children may struggle to benefit from the editors' pedagogical approaches based on Western culture. Third, most of the Chinese editions of Western teaching materials published by Chinese publishers only provide literal translations rather than idiomatic translations of verbal text from English to Chinese, including the titles and lyrics of pieces, which demonstrably results in something being "lost in translation," causing barriers for Chinese children to understand not only a term or a phase but also the pedagogical intention behind it. On the other hand, Chinese editions always also provide the original English texts, because these represent the sense of authority, even though it seems that Chinese pupils are likely to only read the Chinese translations in practice. Fourth, the selected repertoire, exercises, and the related introduction of the musical background shown in US piano tutor books are always specifically associated with Western musical culture, entailing elements that are unfamiliar to Chinese pupils and far away from the culture of their everyday life. This may cause difficulties in building cultural literacy when learning from Western teaching materials. Also, the "Chinese music" presented and described by Western editors in US tutor books is marred by prejudice and bias reflecting the Western tradition of Orientalism, but these elements are

[9] Part of this material is published as Fengyi Zhang, "Cultural Dissonance in Piano Pedagogy in Post-Colonial China," *Chopin Review* 4-5 (2022), 56-77.

retained even in the latest Chinese versions of Western teaching materials. This may be detrimental to Chinese children's cultural identity. Finally, the traditions of Western education and Chinese education to understand interpretation and fidelity in performance are quite culturally distinct. Thus, Chinese piano students might find it difficult to understand and follow a Western editor's will when he or she expresses the importance of flexibility and individually interpreted execution when performing. Against this backdrop, Urtext editions representing the sense of absolute authority have recently risen to popularity in the piano market in China and receive overwhelming praise from Chinese piano teachers, even though the Urtext concept and the notion of authenticity in classical performance have long since been critiqued in Western musicology.

In chapter 3, issues related to indigenisation in Chinese piano pedagogy will be discussed, against a context in which achievements in indigenising piano have been contributed and celebrated by many music scholars in China from the late twentieth century to the present day. The discussion of this chapter will be developed from four angles. First, I show that the various "Chinese" piano tutor books written by Chinese musicians, which are always seen as achievements of indigenising piano music, are filled with Western elements, although they do also use some specific Chinese elements. Second, I investigate the indigenising theories of celebrated Chinese pianists and pedagogues, asking to what extent and in what ways these theories of piano performance are "Chinese." I find that some are part of the Chinese inheritance of the Western and Russian piano traditions, whereas others are built more unambiguously upon Chinese culture. I explore with the help of my participants and observations how Chinese piano teachers understand these Chinese approaches and "Chinese" theories, if Chinese piano teachers use (or do not use) these "Chinese" achievements, and how these "Chinese" achievements impact (or not) the practice of real piano lessons. Third, I will investigate how my participants deal with and think about the Western-ness of the piano, in the context of indigenising discourse. This discussion is built upon four topics covered during the interviews: how Chinese piano teachers think of their Chinese piano students learning the piano with reference to the Western piano tradition; how Chinese performers understand and play Western piano music with reference to their own childhood and formative experiences in the Chinese cultural context; how they understand the indigenisation of piano music in China; and if the Chinese have (or need to build) their own standards and ideals of piano performance. Finally, the discussion of interpretative ideals for Chinese piano repertoire (as distinct from Western piano repertoire played in China) based on my participants' opinions will be developed. The aesthetic concepts from traditional Chinese philosophy, and performance techniques from traditional Chinese singing, in order to create the appropriate sound and correct musical style of Chinese piano music, which are always deemed as a confident differentiation between Chinese piano music and the Western piano tradition, will be the focus of discussion.

In sum, this thesis aims to show a corner of the picture scroll of real piano education in China, which is unfolded through an investigation of issues in contemporary Chinese piano pedagogy from some specific angles. Within the background of indigenising Western piano music and integrating it into Chinese society, some difficulties exist when using Western

teaching materials in real Chinese piano lessons. Numerous achievements of indigenising piano music have been contributed by famous Chinese pianists and pedagogues in the last several decades. While these contributions are widely acknowledged as “Chinese” in Chinese academia, a critical consideration of how Chinese they are, or what we mean when we say they are “Chinese,” needs to take into account practice in real piano lessons. This project aims on the one hand to explore the problems and difficulties arising in the real teaching process from overwhelmingly using Western teaching materials, and on the other to develop the critical discussion of indigenising piano music in China to identify the issues that need introspection and the achievements that provide the potential directions of future development, placing these under the specific historical and cultural background of post-colonialism. In both aspects, this project is novel. The empirical work, particularly, that is developed in this research to explore the practice of real Chinese piano lessons, has rarely appeared in Chinese music research. Based on the empirical work, the investigation of Chinese piano performance and pedagogy, and the related issue of the differences between professional and amateur piano education, has also never been mentioned by Chinese researchers. This research will fill these gaps.

Chapter 1

The International Roots and Routes of the Chinese Piano Tradition

The concept of China's art of piano music has been proposed by Chinese musicologists in recent decades to construct a general view of the development and integration of Western piano music into Chinese society and its indigenisation.[1] Although China's art of piano music is defined for the most part in terms of the practice of composing, performing and teaching Chinese piano compositions, performing and teaching Western piano compositions are also regarded as irreplaceable practices. Wei has observed that inheriting Western piano music culture in order to develop China's piano performance and piano education is seen as common and natural in China.[2] With the preoccupation with contributing to the indigenisation of Western piano music in recent decades, however, the meaning of "indigenisation" and the question of what an indigenised piano tradition might sound or look like deserves critical discussion, for example to consider what might be seen as the real achievements of indigenising Western piano music, rather than the replacement of the tradition of Western piano music in China. Tracking back to the last century, the development of piano music proceeded in China when Chinese society was experiencing some turbulent periods and had not achieved authentic cultural autonomy. A tradition of piano performance and piano pedagogy was formed influenced by different cultural elements. This tradition exists and impacts practices of piano music in the present day in China. Thus, all the knowledge of why and how Western music came to China, which is a matter not only of the history of China but also that of the world; of the response to the coming of Western music in China; of the piano tradition in the West and how it formed the tradition of piano music in China, should be discussed.

In this chapter, I will provide the broader context to the focussed investigation in Chapter 2 and 3, describing the reception of Western classical music in China as a whole and the development of piano pedagogy in China; the dissemination of Western music around the world under the conditions of colonialism and post-colonialism, which placed the development of Western piano music in China within a Eurocentric narrative; and the piano tradition in Europe and Russia, which provided the template that was inherited and learned by the Chinese in order to develop piano music in China. I will begin by introducing postcolonialism and the globalisation of Western music, to explain how the coming of Western music culture with connotations of colonialism and Eurocentrism affects non-Western societies' traditions and practices of music. Then I will summarise the history of the reception of Western classical music in China, to explain how Western classical music

[1] 魏廷格，Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory), *The Art of Piano*, no.2 (2012), 20-21.
[2] 魏廷格，Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory), 20-21.

integrated into Chinese society, and to introduce some issues and difficulties in the process of developing Western music, as well as the achievements that have been celebrated by Chinese scholars in the process of "indigenising" Western classical music in China. In the third section, I will describe the Romantic piano tradition, including the conventions of piano performance and pianism, and aesthetics of piano performance, as they were established in nineteenth-century Europe and Russia, linking through to Russian piano pedagogy in the twentieth century which profoundly shaped the piano pedagogy developed at the new conservatoires in mid-twentieth-century China. Finally, I will survey the history of piano pedagogy in twentieth-century China, and summarise recent trends in Chinese piano pedagogy research.

1.1 *Postcolonialism and the Globalisation of Western Music*

With the prevalence of colonisation around the world since the fifteenth century, European colonisers gradually explored and conquered other territories, with the aim to build an unjust trade relationship, to gain economic benefits through achieving control in colonised countries.[3] The dissemination of Western culture was used as an effective tool to advance political colonisation, through which European colonisers infused notions of the "modernity" and "superiority" of Western culture into non-Western societies.[4] In this process, Western music, bearing obvious characteristics of Western culture, was intentionally introduced and exported to the rest of the world to advance colonial projects. In this section, I will introduce postcolonialism and the globalisation of Western music from two angles, the national and the political, to describe how the globalisation of Western music under circumstances born out of colonisation significantly influences the development of music in non-Western societies in the post-colonial period.

The notion that Western music is "modern" and "superior" is founded in Western culture's own comparative discourse which seeks an identity for its own culture through the devaluing of others'. Bohlman has claimed that "European music has no ontology without imaging otherness," and that the "sense of selfness" of European music exists through its imagination of others and through its attempts to control and to destroy otherness.[5] Under this process, the hierarchy of music was built, making a comparison between Western music and others, through devaluing a "low other" which does not modernise.[6] In the process of the spread of Western music around the world with the aura of "modernity," Western music was seen as a representative of rationality, progress, change and universality, in opposition to tradition, "a

[3] Ania Loomba, *Colonialism/Postcolonialism* (London: Routledge, 2017), Preface.
[4] Jin-ah Kim, "'European Music Outside Europe? Musical Entangling and Intercrossing in the Case of Korea's Modern History," in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Reinhard Strohm (London: Routledge, 2018), 177.
[5] Philip V. Bohlman, "Composing the Cantorate: Westernizing Europe's Other Within," in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, ed. Georgina Born and David Hesmondhalgh (Berkeley: University of California Press, 2000), 188.
[6] Richard Middleton, "Musical Belongings: Western music and Its Low-Other," in *Western Music and Its Others: Difference, Representation, and Appropriation in Music, ed*. Georgina Born and David Hesmondhalgh (California, University of California Press, 2000), 60-62.

category which comes to stand for all that is irrational or emotional, stagnant, ancient, and local."[7] Those opposite characteristics were used to map the difference between West and non-West.[8] Through building this discriminatively geographical concept, Western people established their discourse of "essentialism, exceptionalism and Eurocentrism" in the world.[9]

In the sphere of post-colonial research, different arguments have emerged that show different attitudes towards the globalisation of Western music. In previous decades, some scholars took a positive view, proposing that the coming of Western music to non-Western societies is beneficial to the musical development of non-Western societies, as they have the chance to learn from Western music, which is "scientific," "mature" and "modern," in way that is ultimately beneficial to the diversity of the world's musics. For example, writing in the 1980s Nettl described several advantages of introducing Western music around the world through different aspects: the coming of Western notation is the best thing that could happen for the preservation of traditional music, achieving the aim of preserving and inheriting traditional music; the manufacturing and performance techniques of Western instruments could contribute to the improvement of traditional instruments in non-Western societies; the mature teaching system of Western music provides a sample of music education, which could help the teaching institutions of non-Western countries master more efficient instructions in their native traditions of music.[10]

In contrast, many scholars have problematised the globalisation of Western music under the paradigm of Eurocentric discourse. Some have pointed out that the conditions of musical globalisation are built on the assumption that Western society is "modern" compared to non-Western societies; that global modernity can be achieved through spreading Western achievements.[11] Said has argued that the Western world making a separation between Europeans and natives of other regions was an insidious and unjust strategy which aimed to achieve imperialisation and colonisation.[12] The West described "white" as a higher race, Western society as "modern," and Western culture as "superior," in order to assert their status of centrality around the world.[13] For non-Western countries, the consciousness of inferiority to the West, which was firmly formed under the strong influences of colonialism, imperialism and Eurocentrism, leads to the outcome that "Many independent regimes have sacrificed potential emblems of cultural distinctiveness, even more than occurred in colonial territories."[14] This consciousness of supposed inferiority tended to encourage non-Western

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[7] Amanda J. Weidman, *Singing the classical, voicing the modern: The post-colonial politics of music in South India* (Durham: Duke University Press, 2006), 4.
[8] Weidman, *Singing the classical, voicing the modern*, 7.
[9] Jann Pasler, "The utility of musical instruments in the racial and colonial agendas of late nineteenth-century France," *Journal of the Royal Musical Association* 129, no.2 (2004), 24-32.
[10] Bruno Nettl, *The Western Impact on World Music: Change, Adaptation, and Survival* (New York: Simon & Schuster Books For Young Readers, 1985).
[11] Mathew Pritchard, "Cultural Autonomy and the 'India Exception': Debating the Aesthetics of Indian Classical Music in Early 20th-Century Calcutta," in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Reinhard Strohm (London: Routledge, 2018), 260.
[12] Edward Said, *Orientalism* (New York: Vintage, 1979), Introduction.
[13] Said, *Orientalism*, Introduction.
[14] Pritchard, "Cultural Autonomy and the 'India Exception'," 260-261.

countries to imitate the forms of Western culture as they pursued the development of their societies.

Under these circumstances, Western music, enjoying the glamour of science and the prestige of the modern thanks to the ascription of power to Western science and technology, was followed and imitated by many countries around the world. Some countries in Asia, which have been eager to "catch up" with the West in order to modernise their societies, are typical examples. During the Meiji Reform of the late nineteenth century in Japan, Western-derived institutions of music education were organised following "the scientific rationalised principles of West," nearly replacing all indigenous cultural practices.[15] Takenaka has highlighted the contribution of Isawa Shūji, an educator who studied overseas in the USA, to the development of musical affairs and of music education for the nation in Japan's Meiji period, delicately discussing Isawa's policies built upon his key ideal of "national music." Isawa thought that the "Japanese should have unique music of their own that corresponded to their national character, all the more so as Japan had just restarted as a nation state." Therefore, he argued that the Japanese should make "a new Japanese music."[16] Viewing his project from a modern-day perspective, it seems surprising that this new "national music" for Japan actually entailed creating "new tunes by amalgamating music both of the East and the West."[17] In a nation seeking urgently to pursue social development and modernisation, Western music with its glamour of modernity and science inevitably became an effective tool. This colonial doctrine seems to have acquired an almost cult-like quality; Isawa's fanatical worship of Western music led him even to the view that "Japanese music, if it took the due course of development, would become the same with that of the west in the end."[18] By the post-war period, the status of Western music was still unshakable in Japanese society, as Japan strove urgently to develop its economy, to modernise, and to rebuild its society and its citisens' confidence by "catching up with West, even overtake it."[19] The Japanese scholar, Fujita, has observed that, until the beginning of the twenty-first century, Japanese people had little knowledge of their traditional music and only a little experience of traditional musical instruments.[20] It is obvious that Western music deeply infused into Japanese society under the ideologies of colonisation, effectively colonising the existing spaces of traditional music in Japan.

In Korea, also, Western music was imported primarily due to the needs of social reforms, which were implemented on the model of the industrialisation of the Western powers before the twentieth century.[21] In the early twentieth century, under influences of the Japanese

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[15] Mina Yang, "East Meets West in the Concert Hall: Asians and Classical Music in the Century of Imperialism, Post-Colonialism, and Multiculturalism," *Asian Music* 38, no. 1 (Spring 2007), 4.
[16] Takenaka Toru, "Isawa Shuji's 'National Music': National Sentiment and Cultural Westernisation in Meiji Japan," *Itinerario* 34, no. 3 (2010): 102.
[17] Takenaka, "Isawa Shuji's 'National Music'," 101.
[18] Takenaka, "Isawa Shuji's 'National Music'," 109.
[19] Yang, "East Meets West in the Concert Hall," 5.
[20] Rinko Fujita, "Music Education in Modern Japanese Society," in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Reinhard Strohm (London: Routledge, 2018), 140–41.
[21] Jin-ah Kim, "European Music Outside Europe?" in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Strohm (London: Routledge, 2018), 183.

government, songs with "European and Japanese melodies" dominated music classes in Korean schools. (From 1910 to 1945, Korea was colonised by Japan. Japan established its Western-based educational system in Korea during this colonial period.)[22] Thus, Western music achieved practical domination of musical practices in Korea. In the period of the 1920s to 1930s, moreover, advancements in recording technology and radio broadcasting exposed the Korean people to music from Europe and the US. Western-derived music satisfied Korean people's fantasy of modernity and advancement, and became very popular.[23] In contrast, traditional Korean music struggled to maintain its existence, as it was hard to gain any support from the government or appreciation from the public.[24] Indeed, Korean traditional music was even prohibited and rejected, as "tradition" was associated with negative meanings, such as poor, backward and feudal, which are the very opposite of modernity.

In China, Western music has similarly been used since the early twentieth century as an efficient tool to modernise Chinese society and liberate Chinese people's minds from 2000 years of feudal culture.[25] With its connotations of modernity and cultural superiority, Western music enjoyed an ever higher popularity among the public, and its instruments, musical theory, and musical knowledge have dominated tertiary level music education China.[26] In the process of Western music integrating into Chinese society, however, traditional music was seen as the opposite of modernity – a symbol of backwardness and inferiority. Since the early twentieth century, traditional Chinese instruments, such as the Erhu, have been "improved" through the application of techniques from Western instruments, in order to pursue "musical cosmopolitanism."[27] Yang has argued that the prestige of Western classical music, which continues to exist in East Asia in the post-colonial period, is relevant to the issues of modernisation and globalisation, against the backdrop of colonisation.[28] Thus, the dissemination of Western music around the world, and the ways in which non-Western societies have responded to the coming of Western music, cannot be understood simply by viewing Western music as a tool to preserve traditional musics and maintain the diversity of the world's musics, as this description ignores the influences of Eurocentrism and colonialism on the comparative discourse that frames those non-Western societies.

During the second half of twentieth and beginning of the twenty-first century, nations began to realise the issues arising from the Eurocentric ideology of Western music, and this realisation began to affect the development of music in their societies. Many countries made efforts to revitalise traditional music and indigenise Western music. For example, the Japanese government enacted an amendment to their music education guidelines in 2002, aiming to insert traditional Japanese music into the curriculum and syllabus of music

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[22] Kim, "European Music Outside Europe?" 183.
[23] Kim, "European Music Outside Europe?" 183-4.
[24] Kim, "European Music Outside Europe?" 184.
[25] Sheila Melvin and Jindong Cai, *Rhapsody in Red: How Western Classical Music Became Chinese* (New York: Algora Publishing, 2004), 266-300.
[26] Wai-Chung Ho and Wing-Wah Law, "Values, Music and Education in China," *Music Education Research* 6, no. 2 (2004), 149–67.
[27] Richard Curt Kraus, *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (New York: Oxford University Press, 1989), 115.
[28] Yang, "East Meets West in the Concert Hall," 1-4.

education.[29] This move reflected the intention of the Japanese government to preserve and revitalise traditional Japanese music, and balance the relationship between traditional music and Western music in the process of the development of music in Japan. In China, Chinese musicians have paid increasing attention to the development of Chinese traditional music and the indigenisation of Western music since the late twentieth century.[30] They composed many Chinese-style works for Western instruments, some adapted from Chinese folk music and some deploying elements of Chinese music such as the pentatonic scale, and attempted to make associations between Chinese traditional culture and Western music across various aspects of composition, performance and music teaching, in order to make Western music serve Chinese people and Chinese society better.[31] These moves can be viewed in terms of East Asian countries trying to shake off the legacy and cultural influence of Western colonisation.

However, some scholars are skeptical of the feasibility of cultural independence in non-Western societies. Prichard has argued that "cultural autonomy," which refers to a non-Western society seeking to get rid of the influences and implications of Western culture in order to develop and indigenise traditional culture, is sometimes more slogan than reality.[32] The indigenisation of Western music in China is a case in point. Mittler has proposed the term "new music," describing a category of music which is not restricted to indigenous Chinese traditions, but emerged under Western influence.[33] She defined "new Chinese music" to include works written by Chinese composers in many different Western idioms and styles, which employ techniques known in the West, such as Western instrumental and compositional techniques, which are new to China.[34] Most Chinese scholars, however, were accustomed to subsuming all of these types of music into the achievement of the indigenisation of Western music in China, ignoring their essential inheritance of the tradition of Western music. Mittler has further argued that it was common for "Chineseness" (referring to a Chinese style of music produced with the emergence of nationalism in China) to appear as a commodity to satisfy the needs of the Western market in the twentieth century.[35] Since the second half of the twentieth century, although the development of traditional music and the indigenisation of Western music have been given increasing emphasis in China, and achievements in these domains have received growing praise in Chinese academia, the ideology of musical indigenisation and its landmarks should still be debated and questioned.

On the other hand, the political effects of the dissemination of Western music along with colonial expansion around the world should not be neglected. Coelho has argued that "music became an important source of information as both cultural product and mode of political discourse with the colonial expansion," and that through its dissemination "people can

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[29] Fujita, "Music Education in Modern Japanese Society,"140.
[30] 颜 咏 (Yong Yan), "Guangyu Gangqinjiaoyu Minzuhua De Sikao" (The Consideration of Piano Education Becoming Chinese)," *The Newspaper of the University of Qingdao Music School* 30, no. 1 (2013), 7–9.
[31] Melvin and Cai, *Rhapsody in Red*, 300-307 .
[32] Pritchard, "Cultural Autonomy and the 'India Exception'," 260-264.
[33] Barbara Mittler, *Dangerous tunes: The politics of Chinese music in Hong Kong, Taiwan, and the People's Republic of China since 1949* (Wisebaden: Harrassowitz , 1997), 8.
[34] Mittler, *Dangerous tunes*, 8.
[35] Mittler, *Dangerous tunes*, 283-286.

understand a web of interacting relationships involving authority, power and influence."[36] During the sixteenth and seventeenth centuries, the spread of music beyond Europe was generally managed by viceroys, soldiers, diplomats and missionaries, in the service of Christianity and nation.[37] Allied to the political purposes of colonial expansion, Europeans described Western music as a superior language, replacing those of the natives, in the hope of achieving political control by first achieving cultural control.[38] By the end of this process, in the twentieth century, Western music had come to be regarded as an international language and an internationally valid system, a set of techniques which could be understood by everyone, spreading around the world.[39] Spakowski has argued that the popular concept of "a universal music culture" or the analogy of Western music to an international language, which clearly leans on the legacy and outcomes of colonisation, is dangerous, as it always "ignores the high potential for Eurocentric inherence in inclusive narratives of the world."[40]

The example of twentieth-century India can demonstrate how the concept of the analogy of music to language affects society through the politics of voice. Under the influence of colonisation, a complicated hierarchy of languages established in Indian society in the 1930s.[41] On the basis of this hierarchy, language was divided into two categories – classical languages, and "vulgar" or "vernacular" languages or mother tongues.[42] Within this process, the analogy of music to language, representing idea of music as a means of communication that listeners can enjoy and understand, emerged in the 1940s and brought with it many questions to debate in India: "What kind of language of music was imagined as mother tongue or an aesthetically motivated language of art?; and was the listener's appreciation grounded in a sense of identity based on his mother tongue or a sense of identity inspired by his awareness of a great classical tradition?"[43] Attaching these complex meanings and implications to music was at adds with Indian nationalist thought on the place of music in an independent India, according to which music should be able to give voice to the people.[44] Therefore, musical affairs were organised for the sake of politics, such as the Tamil music movement of the 1930s to 1940s, in order to deliver the ideas of a political group to the public.[45]

The globalisation of Western music with its connotations of superiority and advancement has always affected the political discourse of non-Western countries. With the coming of Western music as a symbol of superiority, science, and internationalism, for example, the Communist Party advocated and supported the development of Western classical music in China in the

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[36] Victor Anand Coelho, "Music in new worlds," in *The Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt (Cambridge: Cambridge University Press), 91.
[37] Coelho, "Music in new worlds," 91.
[38] Coelho, "Music in new worlds," 92.
[39] Mittler, *Dangerous tunes*, 272.
[40] Nicola Spakowski, "East Asia in a Global Historical Perspective-Approaches and Challenges," in *Studies on a Global History of Music: A Balzan Musicology Project*, ed. Reinhard Strohm (Routledge, 2018), 235.
[41] Weidman, *Singing the classical, voicing the modern*, 156.
[42] Weidman, *Singing the classical, voicing the modern*, 156.
[43] Weidman, *Singing the classical, voicing the modern*, 183.
[44] Weidman, *Singing the classical, voicing the modern*, 160.
[45] Weidman, *Singing the classical, voicing the modern*, 183-4.

middle of the twentieth century.[46] Henceforth, Chinese musicians started to win prises in instrumental competitions and became famous on the international stage.[47] The Chinese demonstrating the ability to master Western instruments and Western music was seen as strong evidence, through which Chinese government could show the whole world that China had got rid of its poor and backward image, in order to build relationships with Western powers and the developed countries of the world, and build trade contact with them to develop the economy.[48]

The issue of Chinese national identity has become particularly politicised since the middle of the twentieth century, leading to uncomfortable questions about the reception of Western music in China, such as whether music written in a Western idiom by a Chinese musician should be considered Chinese music.[49] The importance of identity issues to the Chinese government is reflected in their distrust of "all varieties of corrupt and decadent ideologies of the bourgeoisie and other exploiting classes and the dissemination of sentiments of distrust towards the socialist and communist cause and to the Communist Party leadership" during the Cultural Revolution of the period of 1966 to 1976.[50] In that period, "if a piece does not sound Chinese, it would be labelled – not good."[51] While Western music was prohibited at that time as a foreign threat, some specific compositions were still praised and their performance encouraged by Communist politicians, such as the *Yellow River Piano Concerto* adapted from the 1939 cantata of the same name. Taking as its theme the Yellow River which is seen as China's mother river, the cantata warmly praises the long history of the Chinese nation; shows the heroic scene of the people of China fighting bravely against the Japanese aggressors; and draws a magnificent picture of the people of China defending their motherland and stubbornly fighting against their enemies.[52] The music composed in Western idioms that found favour during the Cultural Revolution was seen as Chinese, because it sounded Chinese, was composed by Chinese musicians, encompassed many Chinese elements, and reflected the national spirit and national identity. Such works were used as an efficient tool to disseminate "Chinese music" and aesthetics in a way that harmonised with the political ideas of the Communist Party, in order to educate citisens. Responding to these ambiguities, Mittler has asked, who knows what Chinese music really is?[53]

In sum, over the past several centuries Western music has spread outside Europe alongside colonial expansion, helping European colonisers to achieve their ambitions. In the post-colonial period, the dynamics of the reception of Western music in non-Western societies still cannot be picked apart from their colonial origins and inheritance. Under the paradigm of European comparative discourse, Western music, with its connotations of superiority and modernity, had a significant allure for non-Western societies, which hoped that by cultivating

[46] 卞萌 Meng Bian, *Zhongguo Gangqin Wenhua Zhi Xingcheng Yu Fazhang (The Form and Development of Chinese Piano Culture)* (Beijing: Huayue Press, 1996), 80-82.
[47] Melvin and Cai, *Rhapsody in red*, 300.
[48] Melvin and Cai, *Rhapsody in Red*, 266.
[49] Mittler, *Dangerous tunes*, 277-278.
[50] Mittler, *Dangerous tunes*, 278.
[51] Mittler, *Dangerous tunes*, 279.
[52] Kraus, *Pianos and politics in China*, 128-161.
[53] Mittler, *Dangerous tunes*, 283-286.

Western classical music they could modernise their societies and satisfy the desire of the public for progress, science and cultural prestige. Under the established Eurocentric paradigm, also, Western music, with its implicit meanings associated with issues of power, authority, politics and nationalism, has arguably stood in the way of developing countries achieving "cultural autonomy," at least in the realm of music. Since the late twentieth century, as the reception of Western music in East Asian societies has shifted toward revitalising traditional music and indigenising Western music, tricky questions have emerged that are intricately tied to issues of cultural identity. What is the real "traditional" music of each non-Western country? What is the definition of indigenisation in music? And how do native musicians authentically achieve the indigenisation of Western music? The debate on these points is ongoing.

1.2 *The Reception of Western Classical Music in China*

Western classical music has enjoyed four centuries of reception and development in China since the first harpsichord was introduced by a Western missionary at the beginning of the seventeenth century, its long history accompanying and responding to the vicissitudes of Chinese society.[54] However, it is only since the 1980s that Western classical music has started to become an integral part of Chinese society, finding a place in the daily life of Chinese people. Over the same period the Chinese economy has grown very substantially, and China has opened her doors to embrace cultural diversity from all over the world under the specific policy of "Reform and Opening Up." In the mid-1980s, Chinese society was gripped by "piano fever," and around the same time China became one of the biggest producers internationally of pianos and violins.[55] From the late twentieth century, Chinese musicians performing Western music were increasingly visible on international stages.[56] In the twenty-first century, between 30 and 100 million students are learning to play the piano in China,[57] amounting to around 18% - 42% of the population of Chinese children in the 0-14 age range.[58] In sum, since the 1980s it is clear that Western classical music has grown hugely in its popularity in China, and has become integrated into Chinese society in a variety of ways. In this section, I will introduce how Western classical music has integrated into Chinese society from three perspectives, politics, society and culture. Then I will describe issues and difficulties existing in the process of integrating Western classical music into Chinese society; and finally, I will describe an ideology that has long guided the reception of Western classical music in China, namely the objective of indigenising Western classical music, or making the piano serve the Chinese.

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[54] Joyce Lindorff, "Missionaries, Keyboards and Musical Exchange in the Ming and Qing Courts," *Early Music* 32, no. 3 (2004), 403.
[55] Melvin and Cai, *Rhapsody in Red*, 308.
[56] Melvin and Cai, *Rhapsody in Red*, 300.
[57] "Western Classical Music in China," Facts and Details, Google, last updated January 2014. http://factsanddetails.com/china/cat7/sub41/item250.html
[58] "Demographics of China," Wikipedia, Google, last edited on 22 July 2019. https://en.wikipedia.org/wiki/Demographics_of_China

Many scholars have investigated the processes whereby Western classical music has integrated into Chinese society and culture, against the backdrop of developments in politics, society and culture. Melvin and Cai observe that the Chinese Communist Party has used the performing arts as a political tool since its founding in 1921.[59] Prior to the establishment of People's Republic of China in 1949, the Communist Party used Western music to disseminate revolutionary and anti-Japanese sentiment in order to shape the political consciousness of the population and encourage them to fight against the invader in the World War II period—the *Yellow River* cantata, for example, was widely disseminated and popularised among the public at that time.[60] By the 1970s, China was eager to build a relationship with the Western world, both to develop its commercial interests and to build an international image to improve its influence around the world; and in this context Western music became an effective tool used in diplomacy.[61] The Communist Party enacted policies to strongly support the dissemination of Western classical music in China in order to win international recognition in all fields.[62] In addition, with the prosperity of the economy in the 1980s, the growing Chinese urban middle class began increasingly to pursue self-enrichment through culture and spirituality.[63] Government support for Western classical music was also intended to satisfy the needs of these Chinese citisens. However, all matters concerning music and music education were always controlled by the Ministry of Culture, a department of the Chinese government (replaced in 2018 with a Ministry of Culture and Tourism).[64] The Ministry of Culture announced policies and decrees to shape the guidance of spirit and mind offered within music and music education, aiming to keep the country's musical culture in harmony with the value system of the Communist Party.[65] Music was, in essence, a tool used to control people and support the dominant position of the Communist Party in China.

On the other hand, the values of Western music aligned well with the perceived need for social development in China and its trajectory. With the establishment of the People's Republic of China in 1949, Chinese society was pushed towards modernization and urged to shake off its poor and backward image. Especially, after the announcement of the policy of "Reform and opening up" to open China's doors to the whole world in the 1980s, those objectives were strongly pursued by Chinese society. In this process, Kraus notes that the Chinese tend to equate "modernisation" with "Westernization," and Chinese musicians define modernity in terms of features basic to Western music.[66] As early as the 1920s, in fact, Chinese musicians "improved" Chinese traditional instruments, such as the erhu, by learning the supposedly more "scientific" technologies of Western instruments.[67] Regardless of whether it was a result of false consciousness under the influence of Western colonialism, Western classical music was indeed seen as a scientific element which could help modernise

[59] Melvin and Cai, *Rhapsody in Red*, 320.
[60] Kraus, *Pianos and Politics in China*, 57.
[61] Melvin and Cai, *Rhapsody in Red*, 266.
[62] Kraus, *Pianos and Politics in China*, 105.
[63] Melvin and Cai, *Rhapsody in Red*, 287.
[64] Melvin and Cai, *Rhapsody in Red*, 310-320.
[65] Melvin and Cai, *Rhapsody in Red*, 324.
[66] Kraus, *Pianos and Politics in China*, 29.
[67] Kraus, *Pianos and Politics in China*, 115.

China at that time, and that understanding continuously propelled its popularity in Chinese society in the 1980s.[68] Furthermore, Western classical music was regarded in China as a token of modernization involving revolutionary progressive thinking, associated with values such as emancipation, freedom and individualism.[69] Thus, it was also regarded as a useful import that could help liberate Chinese people's cultural thinking from 2000 years of feudalism.[70] In addition, Melvin and Cai have observed that the Chinese view Western culture as "technologically and culturally advanced."[71] A large number of Chinese have adopted Western classical music as a badge of respectable social status, as Europeans themselves did in the early nineteenth century when the piano emerged as a prestige object in high bourgeois European consciousness.[72] This investment in Western music as a status symbol is one of the crucial factors driving "piano fever," a phenomenon that continues today in China. As the *China Daily* reported on April 6, 2004, "Some parents are hoping beyond all hope that their children will change their lives through studying the piano."[73] Western classical music satisfies Chinese people's aspirational fantasies of nobility.

At the same time, in recent years an intercommunity bridging Western music culture and Chinese traditional culture has promoted the adaptive integration of Western classical music into Chinese society by emphasising themes of perspectives held in common. Huang has proposed that the high levels of popularity achieved by Western classical music in China result from a fundamental compatibility between the values of Western classical music and those of the Confucian tradition in China, such as artful self-cultivation and virtue, which can be merged together to show transcultural affinities.[74] China has a historical tradition of connecting the realms of music and morality or individual self-cultivation.[75] Numerous ancient Confucian sources work with this connection, claiming for example that good music can help people create virtue, or that music is an indispensable part of improving people's self-cultivation.[76] (Interestingly, though perhaps not significantly, exactly the same views of music can be found in the ancient Greek sources that are conventionally considered by Westerners to lie at the foundations of the European cultural tradition.) Similar opinions attached themselves to Western classical music in China even in the early twentieth century. Several Chinese musicians who supported the integration of Western classical music into Chinese society promoted the view that Western classical music would improve the quality of Chinese music culture, help enhance the virtue of Chinese people and develop their self-

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[68] Kraus, *Pianos and Politics in China*, 115-19 .
[69] Hedrich Geiger and Jinshou Zeng, "Xifang Gudian Gcangqin Yinyue Zai Zhongguo de Lishi Yu WeiLai (The History and Future and Western Classical Music in China)," *The Newspaper of Xinghai Conservatory*, no.3 (July 2011), 165-67.
[70] Kraus, *Pianos and Politics in China*, 213.
[71] Melvin and Cai, *Rhapsody in Red*, 300-305.
[72] Kraus, *Pianos and Politics in China*, 182.
[73] Melvin and Cai, *Rhapsody in Red*, 307.
[74] Hao Huang, "Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy," *International Journal of Music Education* 30, no. 2 (May 2012), 161-62.
[75] Huang, "Why Chinese People Play Western Classical Music," 167-9.
[76] 戴圣 Sheng Dai, *Li Ji (Books of Rites)*, compiled from the Dynasty of Xi Han (BC 206- AD 9); and *Lun Yu (The Analects)*, compiled before the period of Zhan Guo (BC 475-221); quoted in Walter Kaufmann, *Musical references in the Chinese classics* (Detroit: Harmonie Park Press, 1976), 23-33.

cultivation.[77] In China, there is a common view that symphonies are in some sense "better" than popular music, and that state support for classical music is justified because symphonies will make their listeners into better people.[78] With the enactment of the one-child-one-family policy in 1979, Chinese parents focused their efforts upon providing the best education for their child, to cultivate their sole descendant.[79] Lessons in Western classical music became a popular choice to fill up their child's time outside of school.

For all the popularity and success of Western classical music in China, distinctive issues and difficulties in its integration into Chinese society can also be observed. Melvin and Cai have pointed out that a narrow and highly selective understanding of Western music is the norm in China, not only among the concert-going public but also among expert musicians.[80] Audiences overwhelmingly prefer works from the standard Classical repertoire, such as the symphonies and concertos of Beethoven and Tchaikovsky (of course, this is also true, although to a more limited extent, of Western audiences for classical music). Music dating from before about the mid-eighteenth century in Europe is rarely performed, and the same is true of the works of Western contemporary composers.[81] Chinese musicians working in the Western classical tradition have often been criticised for lacking a broad and deep cultural understanding of Western music, placing their emphasis instead on technical music studies.[82] Western classical music education in China is focused relentlessly on the training of soloists—there is no interest in ensembles, or even the orchestra.[83] Very likely this pro-solo, anti-orchestral orientation is prominent among the reasons for the piano's singular popularity in China, far outstripping all other Western instruments: it is known as the solo instrument *par excellence*.

American scholars Lowry and Wolf have criticised the centrality of technique in Chinese music lessons, and indeed in arts lessons of all kinds in China.[84] Chinese teachers, they argue, focus on building skills and ignore the broader knowledge of Western music culture which will help their students to build context and understanding for their interpretation of Western music.[85] However, at the same time, the focus on technique offers a simple way for music teachers to structure a student's learning, as they can measure their students against benchmarks in particular performance skills, and follow the same lesson plans for every student.[86]

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[77] Geiger and Zeng, "Xifang Gudian Gangqin Yinyue Zai Zhongguo de Lishi Yu WeiLai (The History and Future and Western Classical Music in China)," 165-6.
[78] Kraus, *Pianos and Politics in China*, 181-3.
[79] Kraus, *Pianos and Politics in China*, 182.
[80] Melvin and Cai, *Rhapsody in Red*, 310-320.
[81] Melvin and Cai, *Rhapsody in Red*, 310.
[82] Melvin and Cai, *Rhapsody in Red*, 311.
[83] Melvin and Cai, *Rhapsody in Red*, 309.
[84] Kathryn Lowry and Constance Wolf, "Arts Education in the People's Republic of China: Results of Interviews with Chinese Musicians and Visual Artists," *Journal of Aesthetic Education* 22, no. 1 (Spring 1988), 89–91.
[85] Lowry and Wolf, "Arts Education in the People's Republic of China," 92-96.
[86] 赵娟 Juan Zhao, "Zhongguo Shehui Yinyue Jiaoyu Gangqin Kecheng Zhi Wenhua Chanshi Yu Goujian" (The Form of Culture of the Musical Education of Piano Lessons in Chinese Society)" (PhD thesis, University of Hunan Shifan, 2013), 163-4.

In fact, the motives for encouraging a child to learn a Western instrument are sometimes extremely utilitarian, implying a "fake enthusiasm" for Western classical music. An article in *China Daily* has mentioned that "It is true that almost every parent sent their children to attend piano lessons. However, if you ask their primitive purpose of these parents to make their children learn the western instrument, you are likely to receive the answer that if their children can master one Western instrument, they can gain extra scores on the National College Entrance Exam."[87] This is the result of a policy pursued by the Ministry of Education from 2009-2018, intended to encourage students to focus on artful self-cultivation: students who win prestigious music competitions can gain extra points in the National College Entrance Exam.[88] However, although policy changes in recent years have made it harder to gain extra points through learning Western instruments, Chinese parents' enthusiasm for Western music has continued to surge.[89] This is largely attributable to the social cachet associated with one's child attaining a high level in their musical instrument exams, something that far predates the introduction of the policy in 2009. These parents represent a distinct constituency for the reception of Western classical music in China, who may in fact have no interest or aesthetic investment in Western music at all, but are dedicated followers of it nonetheless as a vehicle for their social aspirations on behalf of their children.

The Chinese scholar Yun Zhao has proposed a simple explanation to capture all of these apparent shortcomings in the Chinese approach to Western classical music: the difficulty lies in the mismatch between the pronounced aestheticism and even spirituality of the classical tradition in its European origins, and the pronounced pragmatism that characterises Chinese traditional culture.[90] Pragmatic thinking, Zhao argues, places the emphasis on achieving good results and attaining benefits by fulfilling the goal, instead of enjoying the process and pursuing the satisfaction of the spiritual world.[91] Seen from this perspective, the centrality of technique in music education and the "excessive and screwy enthusiasm" for Western classical music is a result of the urge among the Chinese to gain good results and benefits arising from their pragmatic mentality.

On the other hand, it is also easy to see ways in which the popularity of Western classical music has left China's indigenous musical traditions shortchanged. The association of Western classical music with the modernising impulse in China has led to the overwhelming dominance of Western music in Chinese tertiary music education. In pursuit of the goal of

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[87] 罗梦雨 Mengyu Luo, "Gudian Yinyue Tingzhong de Shehui Fenceng--Zhong, Ying Gudian Yintueting Zhong de Tingzhong Duibi (The Hierarchy of Class among Audiences of Western Classical Music --the Comparision between Audiences from Chinese Concerts and British Concerts)," *The Dissemination of Music*, no.1 (2016), 48–53.

[88] "Gaokao Jiafen Zhengce (The policy of extra scores in the National Entrance College Exam)," Baidu, . https://baike.baidu.com/item/%E9%AB%98%E8%80%83%E5%8A%A0%E5%88%86%E6%94%BF%E7%AD%96

[89] 卞萌 Meng Bian, *Zhongguo Gangqin Wenhua Zhi Xingcheng Yu Fazhang (The Form and Development of Chinese Piano Culture)*, 90.

[90] 赵云 Yun Zhao "Wenhuashiyu Zhong De Zhongguo Dangdai Gangqin Jiaoyu (The Investigation of Chinese Contemporary Piano Education in the Perspective of Chinese Culture)," (PhD thesis, The University of Huadong Shifan, 2010), 128-35.

[91] Zhao, "Wenhuashiyu Zhong De Zhongguo Dangdai Gangqin Jiaoyu (The Investigation of Chinese Contemporary Piano Education in the Perspective of Chinese Culture)," 135.

modernisation, Chinese musicians ignore the fundamentals of Chinese music in favor of Western music.[92] Melvin and Cai observe that Western instruments and music theory dominate the curriculum of China's conservatories.[93] While there exist a number of compositions in the Western classical style written by Chinese composers, which were regarded as "Chinese compositions" in the second half of twentieth century, Western repertoire still took priority for Chinese musicians on stage.[94] Since the millennium, a number of Chinese scholars have begun to see this as a problem, and have devoted themselves to the process of the indigenization of Western classical music.

Numerous Chinese musicians of the recent generation have built their reputations upon the process of making Western classical music indigenous; and many books and articles investigating the topic have been published since the late twentieth century. The scholar Yong Yan is a signal example. Yan has pointed to three problems hindering the process of the indigenization of Western piano music, in the hope that a recognition of the issues will lead ultimately to their resolution.[95] The first is a simple lack of Chinese compositions. The second is that Chinese compositions are always ignored by piano teachers, so they are less likely to be learned by piano students. The third is the centrality of Western piano tutor books in early stage piano lessons. Furthermore, Xiaosheng Zhao built a "new" (or "Chinese") system of piano performance through key concepts of Chinese philosophy and those of traditional Chinese culture, such as the dialectic of Yin and Yang and some metaphors from traditional poems, to explain the ideals of piano performance (I will discuss Zhao's contribution in detail in Chapter 3).[96] As Chinese scholars generally have urged teachers and learners to make the piano better serve Chinese pupils through using Chinese piano tutor books, Chinese musicians take it for granted that creating an approach to piano grounded in Chinese philosophy should also be more responsive to Chinese habits of thought and understanding. The Chinese pianist Gongyi Zhu was applauded by Chinese scholars for using ancient Chinese poems to explain how to produce more expressive dynamics when playing piano compositions to his students.[97] Zhu's method has attracted particular praise for its use of metaphors drawn from traditional Chinese culture to make Chinese students better understand piano performance and expression.

The efforts of Chinese musicians to indigenise Western classical music have pursued two principal objectives: to serve Chinese learners better by communicating with them about Western music using Chinese traditional concepts and practices; and to find an indigenous authenticity in Western music that will adapt it better for the needs of Chinese society.[98] However, it is possible that an implicit nationalist agenda may also be at work, especially in

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[92] Melvin and Cai, *Rhapsody in Red*, 306.
[93] Melvin and Cai, *Rhapsody in Red*, 321.
[94] Kraus, *Pianos and Politics in China*, 309-13.
[95] Yan, "Guangyu Gangqinjiaoyu Minzuhua De Sikao" (The Consideration of Piano Education Becoming Chinese)," 7–9.
[96] 赵晓生 Xiaosheng Zhao, *Gangqin Yanzou Zhidao (The Methods of Piano Performance)* (Shanghai: Shanghai Music Press, 1991), 21-45.
[97] 潘一飞 Yifei Pan, "Zhu Gongyi Tan Gangqing Jiaoxue (Some Points of Piano Education from Gongyi Zhu)," *The Newspaper of Chinese Central Conservatory*, no. 1 (1985), 42.
[98] Melvin and Cai, *Rhapsody in Red*, 320-330; Kraus, *Pianos and Politics in China*, 111-13 and 135-7.

view of the long-term propagation of nationalist ideology by the Communist Party. Kraus has observed that during the 1970s, when nationalism received particular emphasis in China, musicians were concerned to select politically safe music for their performance programs.[99] Whilst Chinese society has enjoyed considerable stability since the turn of the twenty-first century, and the exaggerated political campaigns of the mid-twentieth century are largely a thing of the past, a concern to examine and mould the character and identity of China as a nation remains current in Chinese affairs, as it does in every polity worldwide. Thus, the current preoccupation with the indigenisation of Western classical music, although not belligerently nationalistic, is certainly invested in questions of national identity, and in the dialogue of ownership and cultural authority between Western culture and its Chinese reception.

To summarise, while Western classical music was first introduced into China several hundred years ago, it started to integrate more fully into Chinese society and become part of Chinese people's normal life only from the late twentieth century. The integration of Western classical music into China proceeds under the influence of China's political, social and cultural situation. In this process, although issues and difficulties inevitably appear, they can also be seen as signs of Western classical music "becoming Chinese." In recent decades, the indigenization of Western classical music has been emphasised by Chinese scholars, many of whom made contributions in different fields, including piano composition, piano performance and piano pedagogy. The concept of "the culture of China's piano art" was proposed to generalise the development of Western classical piano and its reception in China, and appears frequently in books and articles in the sphere of academic research.[100] However, many questions relating to the notion of the indigenization of Western classical music in China remain to be critically discussed and debated.

1.3 *Piano Tradition in Europe and Russia*

Now enjoying international ascendency in musical culture, the piano has a several hundred year history. Invented in Florence as early as the late seventeenth century, across the eighteenth century in Europe the piano was one among a selection of different keyboard instruments, sharing the affection of keyboard players with the harpsichord, clavichord and organ.[101] Performers played this new instrument using the approaches they were familiar with from the other keyboards, all of which were considerably older than the piano. European composers of the earlier and mid-eighteenth century, such as J.S. Bach and Domenico Scarlatti, were aware of the piano but wrote principally for other keyboards; those of the later eighteenth century, such as Mozart and Clementi, wrote for pianos that still differed quite significantly from the modern form of the instrument.[102] It can be seen that the characteristic

[99] Kraus, *Pianos and Politics in China*, 111.
[100] 魏廷格, Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory), *The Art of Piano*, no.2 (2012), 20-21.
[101] David Rowland, "The piano to c.1770," in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge: Cambridge University Press, 2011), 7-9.
[102] David Rowland, *A History of Pianoforte Pedalling* (Cambridge: Cambridge University Press, 2004), 82-102.

qualities and techniques of the piano had yet to be formed at that time. The piano became more and more popular among European societies from the 1770s, gradually becoming a mainstream keyboard instrument in the nineteenth century.[103] Pianos appeared as domestic instruments not only in the homes of the nobility but also in those of the middle class, and also became an irreplaceable part of public entertainment in public concerts.[104] In tandem, composers began to draw attention to composition for piano. From the first half of the nineteenth century on, several piano virtuosos emerged, gaining the status of celebrities with considerable social influence.[105] All of these elements led to gradual establishment of piano conventions, principles and aesthetics in the nineteenth century. In this section, I will first introduce the conventions, principles and aesthetics of piano practices established in nineteenth-century Europe and Russia, then describe twentieth-century Russian piano pedagogy, which inherited the principles and aesthetics of the nineteenth century, before finally describing how Russian piano pedagogy arrived in China in the middle of the twentieth century.

The concert etiquettes of the nineteenth century were more flexible than today, with less reverence and a more entertainment. Chatting and laughing of audiences always accompanied the performer's music during the performance.[106] Also, the performer was free to choose their distinctive stage manner and performance style. Anton Rubinstein, for example, always "wandered around the stage distractedly between items until he happened to be ready to play again."[107] In this circumstances, it is hardly reasonable to expect audiences to remain in solemn silence. Thus, an improvised introduction and transition at the beginning of the concert and between different pieces were standard in concerts of that period, a "lively conservation" by which performers attracted the audience's attention, reminding them that the concert was beginning.[108] The prelude, an improvised genre with the function of telling audiences that it is time to begin the concert, was popular in that period, although it is less prominent in the repertoire today.[109] While performers were commonly interrupted by appreciative applause from audiences, who even clapped between variations, applause was welcomed by the performer and not seen as disrespectful or bad behaviour. The performer considered this enthusiasm as an affirmative reaction from the audience, through which they can judge whether audiences are satisfied with his or her performance. The nineteenth-century pianist Hans von Bülow explained that: "silence is not what the artist wishes – we want applause. If there is no applause, the artist infers unconsciously that the audience is cold and uninterested."[110]

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[103] Kenneth Hamilton, "The virtuoso tradition," in *The Cambridge Companion to the Piano*, ed. Rowland, 57-74.
[104] Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (New York: Pendragon Press, 1998).
[105] Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (New York, Oxford University Press, 2007), 3-33.
[106] Hamilton, *After the Golden Age*, 37-8.
[107] Hamilton, *After the Golden Age*, 112.
[108] Hamilton, *After the Golden Age*, 101-3.
[109] Hamilton, *After the Golden Age*, 117.
[110] Hamilton, *After the Golden Age*, 94.

Under the situation of flexible etiquette in concerts, the practice of improvisation as a programme in concerts was very popular in that period. Hamilton has written that the climax of Liszt's solo recital always appeared when he gave improvisations on themes freely suggested by audiences.[111] Improvisation provided performers with opportunities to show their abilities of innovation and creativity to the public, skills that only a "real" artist could master. Meanwhile, audiences admired the performer who had the ability to improvise, as the performer was always expected be a "true artist" taking on characteristics of an innovator in European Romantic aesthetics.[112] It is obvious that innovation, originality and creativity were regarded as crucial features that musicians need to have. It is interesting to observe that, in contrast, originality is not a standard virtue within China's tradition; rather, imitation is considered as positive. During the integration of Western classical music into China in the twentieth century, thus, Western music prioritising innovation and originality was considered "noisy" and "deafening" in China, and suffered suppression in some periods as a result.[113]

The form of the musical concert of the early nineteenth century was different from that of today. The piano recital, a form which is more familiar today, was not created by Liszt until the 1840s.[114] Before that time, pianists usually shared the stage. A pianist might give a concert with a combination of other performers, from a singer or chamber ensemble to a full orchestra.[115] From the late nineteenth century, the piano recital gradually became a normal part of the European musical scene. The length of a piano recital of that period was usually two or three hours, although many complaints about the "monotony of concerts - against the perpetrators of the longer programs" always emerged.[116] It is obvious that there is a huge difference between these recitals and the length of a standard modern piano concert, of forty-five minutes to one hour. Moreover, the tradition of playing from memory also grew in that period. This custom gradually prevailed, although arguments about the disadvantages of playing without notes continued as late as the late nineteenth century. The English pianist Harold Bauer (1873-1951) noted that "artists who played solo 'by heart' … were criticised openly for lacking in respect both for the audience and for the composer by indulging in such theatrical display."[117]

With the piano recital firmly established on the European music scene, the "repertory" of the piano concert gradually formed. The establishment of a fixed programme for a piano concert was particularly advanced by the innovation of the co-called "historical recital," which came about as means of injecting a variety of styles into a programme made up entirely of piano music.[118] Anton Rubinstein's programme approach for "historical recitals," presenting music from the late Renaissance to contemporary times in chronological order, can be seen as a

[111] Hamilton, *After the Golden Age*, 45.
[112] Edward E. Lowinsky, "Musical Genius - Evolution and Origins of a Concept," *The Musical Quarterly*, no.3 (July, 1964), 321-340.
[113] Mittler, *Dangerous tunes*, 128.
[114] Alan Walker, *Franz Liszt: The Weimar Years, 1848-1861*, vol. 2 (New York: Cornell University Press, 1987).
[115] Hamilton, "The virtuoso tradition," 62-64.
[116] Hamilton, *After the Golden Age*, 60-61
[117] Hamilton, *After the Golden Age*, 78.
[118] Hamilton, "The virtuoso tradition," 65.

template.[119] With the establishment of the recital's repertory, including various styles of music, it can be seen that pianists started to perform music not only by themselves. Beforehand, most pianist-performers only played their own pieces in their concerts, as almost all pianists were both composers and performers and the role of pianist-composer was more attractive.[120] The role of the pianist as an interpreter of others' music increased across the nineteenth century, and the balance between a pianist as a composer and a pianist as an interpretative artist changed somewhat.[121] Inevitably, this change of the conception of a musician's identity led to a change in musical practice.

The "standard repertory" as a canon of piano music was established in the nineteenth century. As early as the late eighteenth century, the profusion of keyboard tutor books provided a selection of music to form anthologies for lessons.[122] Composers such as Bach, Handel, Scarlatti, Haydn, Mozart and Beethoven were included in these anthologies.[123] However, this kind of collection was aimed to educate and broaden. In 1838-1839, Carl Czerny published the anthology of piano music, including Mozart, Clementi, Dussek, Cramer, and Beethoven, which was intended as prescriptive, rather than illustrative or didactive as in previous cases.[124] All of the works selected for inclusion were regarded as the "best" and the "most useful" by Czerny.[125] From then on, anthologies of piano works tended to be driven by subjective opinions and intended to be used as prescriptions. This progression, which classified music into different categories, "best" and "not best," according to its perceived merit, contributed to the establishment of a hierarchy within the repertory and thus the establishment of canon. In Adolf Prosniz's *Handbuch der klavier-literatur* of 1884, for example, a "league table" of composers is given in descending order of merit, from the highest order (C.P.E Bach, Mozart, Haydn, Beethoven, Clementi, Hummel, Weber, and Schubert), to the second order (Dussek, Cramer, Field, Spohr, and Czerny).[126] Also, the concept and definition established for musical "genius" in that period, describing a person who has creativity for music engendered by enthusiasm, imagination and inspiration, and one who, unlike a mere craftsman, can create art which escapes all definite rules, built the standard by which to judge whose music and which kind of music are the best.[127]

The nineteenth century is now looked back on by musicians as the Romantic era, a period characterised by ideas such as individualism, personality, expressiveness and emotionalism, appearing in opposition to classical ideas of rationalism, regularity and balance.[128] Those Romantic aesthetic principles, which contributed to the establishment of the "standard styles" of Romanticism, were first formed in the field of literature, then spread to other fields of

[119] Hamilton, "The virtuoso tradition," 65.
[120] Hamilton, *After the Golden Age*, 62.
[121] Hamilton, "The virtuoso tradition," 66.
[122] Dorothy de Val and Cyril Ehrlich, "Repertory and canon," in *The Cambridge Companion to the Piano*, ed. Rowland, 125.
[123] de Val and Ehrlich, "Repertory and canon," 125.
[124] De Val and Ehrlich, "Repertory and canon," 124-6.
[125] De Val and Ehrlich, "Repertory and canon," 124-126.
[126] De Val and Ehrlich, "Repertory and canon," 133.
[127] Lowinsky, "Musical Genius," 321-340.
[128] Keith Chapin, "The Emergence of Musical Romanticism," in *The Cambridge Companion to Music and Romanticism*, ed. Benedict Taylor (New York: Cambridge University Press, 2021), 17-34.

art.[129] Many concepts that remains central to the culture and interpretation of Western classical music today emerged in the context of Romantic aesthetics. For example, the idea of "expressive interpretation," that performers are free to perform music from their hearts in order to maintain spontaneity and originality, emerged and gradually prevailed during the nineteenth century.[130] This notion is in tension with the tradition of "authenticity" or "fidelity," maintained from the late eighteenth century, which required that performers adhere as strictly as possible to the composer's intentions, as represented in the score.[131] The argument about interpretative fidelity resonates right across nineteenth-century musical culture. With the foregrounding of the "genius" concept and the establishment of standards to judge "great masters" and "great works," the "faithful" performance of the works of composers, especially Mozart and Beethoven, who were viewed as representing the pinnacle of musical achievement, was regarded as the approach that would maintain their prestige and show due respect for their works.[132] Thus, fidelity in performance was always associated with the concept of the performer's respect for the score written down by the composer. Many famous pianist-virtuosos of that period taught their pupils to follow the way of fidelity to the score, to show respect for composers.[133] In the present day, the Romantic dichotomy between fidelity to the "genius" composer and their score, and freedom of expression and originality in interpretation, remains in play in piano lessons.

In fact, the Romantic period permitted a large degree of freedom for the development of interpretative customs. Hamilton has claimed that the necessity of pleasing the crowds and earning a living from concerts accounted for much of Liszt's liberated approach to performance.[134] Chopin and Liszt both taught their pupils to alter scores freely in their piano lessons. Liszt also claimed that: "Written music is only the transcription of an idea that requires a performer for realization. The inevitably inexact and lifeless notation can never delineate every aspect of that music adequately, leaving its fate substantially at the mercy of the performer's talent or understanding."[135] It can be seen that musical expressiveness and emotional communication, executed through a creative and flexible reading of the score, were emphasised by leading pianists of that period. It is interesting to observe that, for all that Liszt and especially Chopin are greatly beloved of Chinese pianists, the individualism and personality reflected in the Romantic performer's pursuit of interpretative expression does not sit easily with Chinese traditional culture, and is especially disharmonious with the ideals of the Communist Party in China.[136] Thus, "extreme individualism" in works of Western

[129] Miranda Stanyon, "Music and Romantic Literature," ed. Benedict Taylor (New York: Cambridge University Press, 2021), 37-55.
[130] Michale Cole, *The Mechanical Muse: The Piano, Pianism and Piano music, c. 1760-1850* (New York: Routledge, 2017), 136-47.
[131] Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (London: Cornell University Press, 1995), 1-6.
[132] Hamilton, *After the Golden Age*, 183.
[133] Hamilton, *After the Golden Age*, 188-197.
[134] Kenneth Hamilton, "Performing Liszt's piano music," in *The Cambridge Companion to Liszt*, ed. Kenneth Hamilton (New York: Cambridge University Press, 2005), 171.
[135] Hamilton, "Performing Liszt's piano music," 174.
[136] Mittler, *Dangerous tunes*, 129.

music was sometimes seen a sign of danger in the Chinese cultural context during the second half of the twentieth century.

With the popularity of the piano in the nineteenth century, a distinctive pianism built upon the aesthetics of Romanticism was gradually formed for the piano performance, breaking the fetters of the techniques and ideals of the eighteenth century.[137] Many great pianist-virtuosos of that period, including Chopin and Liszt, significantly contributed to the establishment of this pianism. Chopin built his manner of performance based on the mechanistic conception of instrumental playing, providing a new horizon on piano performance as well as piano teaching.[138] Also, he pioneered a system of piano performance from a physical perspective, such as considering how to obtain a well-determined position of the fingers, hand, forearm etc., in order to execute music well at the keyboard.[139] This system became an important foundation for piano technique, and still significantly influences piano teaching and learning today. Liszt, meanwhile, innovated in the use of the wrist, arm-weight, shoulder, and even the whole back in performance, in order to give weight to the sound and express the quality of tone.[140] Furthermore, he advised using a pliable hand shape and flexible position to relax the fingers, considering this to be an effective way to achieve a good performance.[141] Both of these pianists' investigations of techniques of piano performance provided templates for the following generations.

Two main styles of piano performance can be identified in nineteenth-century Europe. First, "singing tone" became one of the features for which Chopin's piano performance was especially celebrated.[142] Several performance techniques, such as arpeggiation, synchronization and the use of the sustain pedal became popular thanks to this style.[143] Based on this performance style, moreover, Chopin further built his aesthetic of performance resting on the analogy between music and language, writing that "We use sounds to make music just as we use the word to make the language."[144] For Chopin's ideal of performance, music, as a language, aims to deliver the performer's emotion to the audience through performance; he always advised his pupils to consider the feelings of the listeners.[145] The second celebrated performance style was the "orchestral style" developed by Liszt. His innovation of techniques including the flexible wrist and the weight of the arm and back aimed to execute a transcendent sound, as if the piano became an orchestra in performance.[146] The approaches of

[137] Hamilton, "The virtuoso tradition," 57-74.
[138] James Methuen-Campbell, "Chopin in performance," in *The Cambridge Companion to Chopin*, ed. Jim Samson (New York: Cambridge University Press, 1994),198-200.
[139] Jean-Jacques Eigeldinger, *Chopin: Pianist and teacher as seen by his pupils* (New York: Cambridge University Press, 1986), 16.
[140] Alan Davison, "Franz Liszt and the Development of 19th-century Pianism: A re-reading of the Evidence," *The Musical Times*, vol. 147, no. 1896 (Autumn, 2006), 5.
[141] Davison, "Franz Liszt and the Development of 19th-century Pianism," 37.
[142] Methuen-Campbell, "Chopin in performance," 189-202.
[143] Methuen-Campbell, "Chopin in performance," 198.
[144] Eigeldinger, *Chopin*, 42.
[145] Eigeldinger, *Chopin*, 44.
[146] Hamilton, *After the Golden Age*, 225-231.

both Chopin and Liszt, though different, shared the ultimate objective of communicating with listeners through expressive music.[147]

Many of the ideas and opinions about how to be a great musician and how to perform music well advanced by Romantic pianists still remain normative in Western piano education to this day. Liszt proposed that to be a musician, one must first be an artist; in his mind, a musician should have a broad knowledge of diverse fields of art, as he understood music by reference to many other disciplines of art, such as graphic art and literature.[148] French critics wrote appreciatively of Liszt's that "the fact that he so obviously understood the greatness of Shakespeare, Goethe, Schiller, Byron, Hugo and Hoffmann set him apart from other, unidimensional and therefore less Romantic musicians."[149] This was Liszt's way to understand music and perform music expressively to deliver emotion to listeners. Seen from the perspective of how to provide a great performance for audiences, moreover, some contemporary pianists mentioned that performers should not dazzle audiences through complex techniques.[150] Instead, they should impress listeners through their expressive performance—although some Romantic piano virtuosos were indeed obsessed with technical difficulty, including early-stage Liszt.

While divergence and difference, such as different performance styles and arguments about interpretative fidelity, existed within the piano tradition of the nineteenth century, those diverse styles and different understandings of performance were able to coexist. Rowland has argued that attention to tonal beauty and melodic projection is one of the few things common to all Romantic pianists.[151] In Liszt's piano lessons, performing a "singing tone" frequently appeared in his instructions to his pupils, although he was always characterised by his "orchestral style" in performance.[152] Concerning the intensive relationship between the object music and the subjectivity of performance, also, Hamilton indicates how contemporary pianists can deal with this issue harmoniously: initially they learn a piece in terms of the original score, then if subsequently some things still seem capable of improvement, they alter them.[153] The coexistence of divergent views and preferences within the piano tradition of that period seems to implicitly contain the idea of "eclecticism," which "always backs away from conflict, preferring to see in everyone's ideas something of the truth, something it could use."[154] Bolus-Reichert has argued that the Romantics "were disposed to be impressed by the talent of eclecticism for combination, by its willingness to recognise and unite opposing styles."[155]

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[147] Hamilton, *After the Golden Age*, 234-241.
[148] Katharine Ellis, "Liszt: the Romantic artist," in *The Cambridge Companion to Liszt*, ed. Hamilton, 3-7.
[149] Ellis, "Liszt: the Romantic artist," 4.
[150] Hamilton, *After the Golden Age*, 258.
[151] Hamilton, "The virtuoso tradition," 71.
[152] Hamilton, "Performing Liszt's piano music," 180-84.
[153] Hamilton, "Performing Liszt's piano music,"173.
[154] Christine Bolus-Reichert, *The Age of Eclecticism: Literature and Culture In Britain, 1815-1885* (Chicago: The Ohio State University Press, 2009), 89.
[155] Bolus-Reichert, *The Age of Eclecticism*, 90.

The philosophical idea of "eclecticism" within the Romantic piano tradition shows an affinity with Chinese traditional philosophy. The Confucian principle of "Zhong Yong," which instructs people do everything in moderation, has existed in Chinese culture and influenced Chinese people's thinking and behaviour for two thousand years.[156] From one perspective, "Zhong Yong" is formed to avoid conflict and maintain balance, in order to ultimately achieve "He" (harmony) in the universe.[157] In Chinese culture, this doctrine is always regarded as a standard virtue.[158] In Western culture, however, the connotation of "eclecticism" is mostly negative: to be eclectic is to be mediocre, undiscriminating, middle-class, confused, decadent, mixed and unoriginal.[159] Also, eclecticism is not easily compatible with the Romantic concept of "genius."[160] This may explain why few European musicians of the period elaborate a concept of "eclecticism" that contributes to their musical aesthetics and musical practices.

At the beginning of the nineteenth century, Russia, did not have a highly-developed keyboard culture comparable to that of Western Europe. "Local amateur societies" dominated Russian piano culture until the 1840s.[161] As audiences' attention turned to professional musicians, Russian pianism gradually formed under the considerable influence of those professional musicians from Western Europe who toured or lived in Russia. Rego has argued that Russian pianism was able to learn from the practices of Western European pianism.[162] The playing of Anton Rubinstein, who represented a high point of the history and development of Russian pianism, was "characterised by the sound, the color and variety of his performance that he brings to singing of the melodic line," features achieved because "he can master skills of musical conception, phrasing and pedalling."[163] The techniques and performing styles for which Rubinstein became famous in Russia were the very same ones that had been praised in Liszt, Chopin and other contemporary pianists from Western Europe, and indeed have been regarded as generally characterising Romantic pianism in Western Europe. Zenkin has claimed that Russian pianism developed as the continuation of Romanticism, although its climax was later than the Western European trend.[164]

The established piano tradition and pedagogy of the Russian conservatories of that nineteenth century offers further insights into the features of Russian piano tradition. With the development of professional piano music in Russia, two conservatoires, the Moscow Conservatoire and the St. Petersburg Conservatoire, were established by the Rubinstein

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[156] 余秋雨 Yu Qiuyu, *Junzi Zhidao (The doctrine of gentleman)* (Beijing: Beijing's Combination publishing company, 2014).
[157] 陈维新，郑凤霞，Chen Weixin and Zheng Fengxia, "Kongzi Zhongyong Zhidao de Wenhua Jiedu (A cultural Interpretation of Confucius's Doctrine of the Mean)," *The Report of Dongjiang*, no. 2 (2006), 37-40.
[158] 余秋雨 Yu Qiuyu, *Junzi Zhidao (The doctrine of gentleman)*.
[159] Bolus-Reichert, *The Age of Eclecticism*, 1.
[160] Bolus-Reichert, *The Age of Eclecticism*, 1.
[161] Anne Swartz, "Technological Muses: Piano Builders in Russia, 1810-1881," *Cahiers du Monde russe*, vol. 43, No. 1 (2002), 120.
[162] John Anthony Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists: The Russian Piano Tradition, Aesthetics, and Performance Practices" (PhD thesis, Princeton University, 2012), 38.
[163] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 46.
[164] Konstantin Zenkin, "The Liszt Tradition at the Moscow Conservatoire," *Studia Musicologica Academiae Scientiarum Hungaricae* 42, no. Fasc. 1/2 (2001), 107.

brothers (Nicolai and Anton) in the 1860s.[165] One of the pedagogies particularly stressed in Moscow was good finger technique. According to Zenkin, the tradition and pedagogical work of the Moscow Conservatoire were continuations of Liszt's teachings, who was well-known for his transcendant technique and his emphasis on the importance of good technique in performance, at least in his early career.[166] It is not surprising, therefore, that many Russian pianists obsessed over technical complexity in performance, especially before the 1950s.[167] Moreover, tonal beauty, which was also profoundly emphasised by Liszt, also became one of characteristic performance styles of the Russian School.[168] Meanwhile, the Rubinstein brothers, as leaders of the two conservatoires in Russia, both developed interpretative performance, although through different perspectives and methods in their teaching process.[169] Furthermore, shaping students' individual personality, developing their creative imagination, artistic sensitivity and curiosity, and broadening their knowledge of diverse fields of art, were common tasks for teachers in the Russian conservatoires. [170]

With the rise of a Russian national idiom in the second half of the nineteenth century, music was inevitably influenced by this new trend. Slavonic folk music and other musical materials with Russian characteristics became the obsession of contemporary Russian musicians.[171] Nationalism, as an offshoot of nineteenth-century Romanticism, was a quickly growing force in Russia.[172] Many compositions representing Russian styles were created by Russian musicians and became famous on the international stage, and a "Russian School," so-called to characterise specific features of Russian style existing among Russian musical practices, also became well-known around the world.[173] Seen from the perspective of piano performance, however, the inheritance of pianism and the aesthetics of piano performance from Western Europe used to build the principles and teaching methods of the Russian school is clear.

With the development of the piano in nineteenth-century Russia, a distinctive Russian Piano School was established, representing Russian pianists' preference for general and special repertoire, characteristic sonority, tempo, use of the pedal, technical-interpretational approach, and pedagogical methods.[174] Some famous contemporary pianists, such as the Rubinstein brothers and Theodor Leschetizky, are generally considered to be the founders of the Russian Piano School.[175] They significantly contributed to the form of pianism of the

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[165] Irena Kofman, "The history of the Russian Piano School: Individuals and Traditions" (PhD thesis, University of Miami, 2001), 14-21.
[166] Zenkin, "The Liszt Tradition at the Moscow Conservatoire," 93.
[167] Swartz, "Technological Muses," 135.
[168] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 45-71.
[169]Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 45-71.
[170] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 58.
[171] Marina Frolova-Walker, *Russian music and nationalism: From Glinka to Stalin* (London: Yale University Press, 2007), Preface.
[172] Frolova-Walker, *Russian music and nationalism*, Preface, ix.
[173] Sofia Lourenço da Fonseca, "European piano schools: Russian, German and French classical piano interpretation and technique," *Journal of Science and Technology of the Arts/Revista de Ciência e Tecnologia das Artes*, no. 1 (2010), 6.
[174] Lourenço da Fonseca, "European piano schools," 6-7.
[175] Blanc Chun Pong Wan, "Contemporary Russian Piano School: Pedagogy and Performance," (PhD thesis, King's College London, 2017), 90.

Russian Piano School in the nineteenth century. This established pianism was seen as an important part of the tradition of the Russian Piano School, inherited from one generation to the next.[176] Based on the established pianism, meanwhile, a specific piano pedagogy was gradually formed pursuing the aim of teaching students to achieve those particular ideals of piano performance.[177] Many Russian piano teachers of the twentieth century, who still followed the ideals and aesthetics of the tradition Russian Piano School, learned their teaching methods from its pioneers, and themselves contributed further improvements in piano performance and piano pedagogy.

Achieving a full sound and long-lasting singing tone are crucial parts of the pianism of the Russian Piano School.[178] In order to achieve a beautiful sound in performance, Russian pianists often attempt to imagine the sound before producing it. This method was popular not only in the twentieth century, but as early as the second half of nineteenth century. Anton Rubinstein gave instruction to his pupils, saying that "before your fingers touch the keys, you must begin the piece mentally."[179] Similarly, Josef Lhevinne, a famous Russian pianist and piano teacher in the twentieth century, mentioned in his book that "every piano student who aspires to acquire a beautiful tone must have a mental concept of what beautiful tone is."[180] Moreover, Josef's wife – Rosina, also a famous pianist and pedagogue, advocated a similar pedagogy: "you imagine the sound you wish to produce, then you produce it."[181] In the present day, even, mental practice is still an essential part of Russian piano lessons. Because of the importance of listening to qualities of sound as a foundation for executing a great sound, ear training was also stressed in Russian piano lessons. For example, Josef Lhevinne pointed out that students need to understand how to listen and then they can listen to what they are playing.[182] Also, the mid-twentieth century Moscow Conservatory piano professor Henrich Neuhaus proposed some points about how to develop the student's ear, or their auditory capacity. According to Neuhaus, the piano student should learn self-control, which is an ability to control one's own playing using their ear, and self-judgement, which is an ability to compare the real sonority with the imaginary or the ideal which is conceived in one's mind.[183]

The other key principle of the Russian Piano School is the strong technical foundation. The Russian School's technical training was always connected to the aim of producing a beautiful tone. Gerig has argued that in the Russian School, the emphasis is on thinking moods into fingers and arms.[184] Russian pianists believed that the richness and singing quality of tone

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[176] Wan, "Contemporary Russian Piano School," 31.
[177] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists,"45-71 .
[178] Wan, "Contemporary Russian Piano School," 86.
[179] Minh Thanh Nguyen, "The Effects of Russian Piano Pedagogy on Vietnamese Pianists, with Comparisons of Effects Of Vietnamese Piano Pedagogy and UK Piano Pedagogy," (PhD thesis, The University of New South Wales, 2007), 331.
[180] Josef Lhevinne, *Basic Principles in Pianoforte Playing* (New York: Dover Publication, 1972), 17.
[181] Regina R. Gerig, *Famous Pianists & Their Techniques* (Newton Abbot: David and Charles, 1976), 306.
[182] Lhevinne, *Basic Principles in Pianoforte Playing*, 11-12.
[183] Galina I. Crothers, "Heinrich Neuhaus: Life, Philosophy and Pedagogy" (PhD thesis, Birmingham City University, 2012), 247.
[184] Gerig, *Famous Pianists & Their Techniques*, 302.

depends upon well-cushioned fingers and a loose wrist.[185] They made significant contributions to the development of the physical technique of piano performance, and then used those innovations in piano lessons. Obviously, the foundation of mastering strong technique was still the independence of fingers, following the Romantic piano tradition. Moreover, some Russian pianists, such as Vassily Ilyich Safonov (1852-1918) and Maria Levinskaya (whose book *The Levinskaya system of pianoforte technique and tonecolor through metal and muscular control* was published in 1930), worked towards a scientific system to incorporate the best features of active finger technique and the weight method employing the finger and the weight of the arms, shoulders and the whole back, in order to produce a powerful and beautiful sound.[186] Those pianists investigated this system of physical technique from the perspective of anatomy. They applied a theory of levers (fingers, hands, arms and shoulders) and muscle effect to make an analogy to approaches to performance using the body.[187] Also, the problem of the contradiction between relaxation and tension of muscles when instaneous releasing, and issues and difficulties maintaining physical freedom and avoiding firmness of expression, are intensively discussed by these pianists.[188] Neuhaus further discussed these issues from his perspective: he believed that confidence is the basis of freedom, and tried to consider faults of shyness, indecision and uncertainty, from the perspective of psychology.[189]

While performing techniques played a vital part in the traditional pedagogy of the Russian Piano School, many Russian pianists of the twentieth century still had different opinions concerning how to train technique. Some pianists, such as Sergei Rachmaninov and Alexander Goldenweiser (1875-1961), followed old, time-tested methods to improve students' technique.[190] They asked students spend a long time playing specific exercises, such as those of Hanon and Czerny, hand gymnastics, etc. In contrast, Neuhaus never asked his pupils to pay attention to any instructional exercises and etudes, as he was convinced that "the technique should exist by itself, separated from music; it should be inseparably merged with the artistic vision."[191] In his opinion, the technical aspect of piano playing has to be absolutely subjugated to its artistic demands.[192]

While these celebrated Russian pianists, teaching at conservatoire level, generally connect the training of technique to the aim of achieving ideal performance and meeting artistic demands, it seems likely that rigid technical training could not be avoided in ordinary Russian piano lessons during the Soviet era. In 1960, the Soviet Ministry of Culture in Moscow published an official "Syllabus of special classes in piano for music schools," which gave guidance on courses offered at preparatory music high school (music school for children) and provided a

[185] Gerig, *Famous Pianists & Their Techniques*, 302.
[186] Nettie Alice Cobb, "An evaluation of comparative piano technique since 1902" (PhD thesis, North Texas State Teachers' College, 1941), 15-51.
[187] Cobb, "An evaluation of comparative piano technique since 1902," 15-51.
[188] Cobb, "An evaluation of comparative piano technique since 1902," 51-72.
[189] Heinrich Neuhaus, *The Art of Piano Playing* (London: Barrie and Jenkins, 1973), 89.
[190] Kofman, "The History of the Russian Piano School," 60.
[191] Kofman, "The History of the Russian Piano School," 62.
[192] Kofman, "The History of the Russian Piano School," 62.

diploma qualifying the graduate to teach in the preparatory department of a music school.[193] According this Syllabus, "the teacher must in every way encourage students to work on the perfection of his or her technique; the development of technique in the narrow sense of the word (velocity, agility and evenness) is achieved by systematic work on etudes, scales and exercises."[194] Under the provisions of this policy, technical training should be severely stressed in ordinary piano lessons and be executed in a rigid form. This situation indicates divergences between Russian pianists' pedagogical concepts for technical training, and shows a gulf between professional and amateur training in Russian piano education.

Interpretative performance was always one of ideals of the Russian Piano School and further affected the form of teaching methods in twentieth-century Russia. In the Soviet period, according to Rego, the pedagogy of the Russian Piano School was characterised by striving for a profound and faithful interpretation of the musical text, a precise communication of the composer's ideas, and an understanding of the style and character of the music as the basis for an authentic interpretation of a composition.[195] Under this pedagogy, the content of music was always stressed by Russian teachers. For example, Neuhaus gave the main priority to the music itself or the content of the music in the hierarchy of principles of musical performance. His famous teaching method is to ensure players capture "the artistic image" by mastering the ability of understanding the "content, meaning, the poetic substance, the essence of the music and be able to understand in terms of the theory of music (naming it, explaining it)."[196]

In order to understand the content of music, analyzing compositions was an inevitable element of Russian piano lessons. Students were asked to become familiar with a piece's form, harmonic and polyphonic structure, metrical rhythmic relationships, melodic design, phrasing, articulation, quality of desired sonority, and dynamic shading. The process of analyzing a piece was seen as helpful to understand the intention of the composer and the content of a composition, which could help students ultimately to achieve an interpretation in performance.[197] In Neuhaus' teaching process, he always emphasised the importance of music theory. His instruction to his pupils was that "performers should act as a musical detective examining the score in search of clues."[198] In his mind, any detailed information hiding behind the score could help performers to reveal the emotional content of the work.[199]

In the process of teaching students to achieve interpretative performance, Russian teachers also placed emphasis on the cultivation of a student's individuality and personality. Many Russian piano teachers believed that an essential task of teachers is to teach students how to build their own conception and understanding of music and perform interpretatively.[200] For example, in Rosina Lhevinne's piano classes, she would never play for a student nor

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[193] Gerig, *Famous Pianists & Their Techniques*, 311.
[194] Walter Robert, "Piano Study in Soviet-Russian Schools of Music," *Journal of Research in Music Education,* Vol. 12, No. 3 (Autumn, 1964), 200.
[195] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 87.
[196] Neuhaus, *The Art of Piano Playing*, 2-9.
[197] Nguyen, "The Effects of Russian Piano Pedagogy on Vietnamese Pianists," 331.
[198] Neuhaus, *The Art of Piano Playing*, 21.
[199] Neuhaus, *The Art of Piano Playing*, 21.
[200] Nguyen, "The Effects of Russian Piano Pedagogy on Vietnamese Pianists," 307.

encourage them to listen to a master's recording of a work, for fear of her student turning into a mimic and sacrificing their individuality.[201] Russian piano teachers dedicated themselves to cultivating a student's ability to understand compositions through their own knowledge and experience and to perform music from their own heart. This method is the reflection of a distinctive aesthetic of Russian piano pedagogy: "the more and brighter students, the less influenced by pedagogues."[202]

In order to build student's capability of understanding and interpreting compositions, Russian pianists place emphasis on teaching a broad knowledge of music to cultivate the student's musicianship. Neuhaus mentions in his book that historical and social aspects are important conditions for the understanding and interpretation of the musical context.[203] Moreover, in Goldenweiser's lessons, he always dedicated the first lesson to discussion about composers, such as their places in the history of music and compositional styles.[204] Also, Russian piano teachers devoted themselves to cultivating their pupils as artists rather than only pianists. In Neuhaus's opinion, the knowledge not only of musical art but also of different kinds of arts and of humanities as a whole, need to be transmitted in piano lessons.[205] He believed that broader knowledge from related disciplines, which could be applied to the art of performance, is necessary for every performing musician.[206] In Neuhaus' classes, he always used extra-musical associations, for example referring to literature, poetry and painting, to communicate with students, aiming to cultivate students' musical imagination.[207] He was convinced that this method would facilitate the creation of musical ideas or images in a student's mind, through which students could master the art of performance.[208]

The method of demonstration in piano lessons was also an inevitable part of Russian piano pedagogy. Russian teachers' demonstrations were formed in pursuit of the basic purpose of communicating to students how to express music better. They were not limited to a theoretical aspect (using language) to demonstrate.[209] Instead, they stressed the importance of practical demonstration, such as incorporating a wide range of gestures or other practical activities in their teaching process.[210] Most Russian teachers believed that using gestures or practical activities in piano lessons is an effective way to communicate with pupils, by which they can express and deliver musical emotion and musical meanings easily to their students' understanding.[211] In Neuhaus' piano lessons, for example, he avoided giving verbal instructions in the process of teaching rhythm, such as here – accelerate, there – slow down.[212] In order to help students find a correct rhythmic flow, he would conduct, play together with students on another piano, or sing, directing the attention of students to

[201] Gerig, *Famous Pianists & Their Techniques*, 306.
[202] Kofman, "The History of the Russian Piano School," 72.
[203] Neuhaus, *The Art of Piano Playing*, 81.
[204] Rego, "Skryabin, Rakhmaninov, and Prokofieiv as Composer-Pianists," 104.
[205] Crothers, "Heinrich Neuhaus," 175.
[206] Crothers, "Heinrich Neuhaus," 175-83.
[207] Crothers, "Heinrich Neuhaus," 175-83.
[208] Crothers, "Heinrich Neuhaus," 175-83.
[209] Wan, "Contemporary Russian Piano School," 164.
[210] Wan, "Contemporary Russian Piano School," 164.
[211] Wan, "Contemporary Russian Piano School," 164.
[212] Crothers, "Heinrich Neuhaus," 265.

understand the meanings of a particular element of the music.[213] Also, he often used analogies to life experiences to demonstrate, helping students to understand the meanings of music and perfect great execution.[214]

Although so far I have described Russian pianism and Russian piano pedagogy under the heading of the "Russian Piano School," which collects common performing principles and distinctive performance features of Russian pianists and models a national style within which Russian pianists are aware of belonging to a group sharing common performing principles, the diversity of Russian piano styles from different conservatories and also different individual pianists cannot be ignored. Kenneth Hamilton has pointed out that: "Russian musicians may not fit into the national style, and they often draw a sharp distinction between the styles of Moscow and St. Petersburg."[215] Irena Kofman has also argued that each individual pianist who is considered to belong to the Russian Piano School of the twentieth century was in themself a complete piano school, with all its attributes: aesthetic and artistic attitudes, a declared philosophy and a brilliant assemblage of followers.[216] Therefore, defining a single national style to generate a list of common features of the piano in Russia, whilst neglecting the practical diversity of styles of Russian piano existing in piano performance practices and piano lessons, is ultimately too narrow and arbitrary.

Nonetheless, the Russian example is important to my research, including in its dubious coherence as a distinct "piano school," because Russian piano pedagogy has very significantly influenced the development of Chinese piano education since it was introduced into China in the 1950s. Within the scope of a wider move to establish a good relationship between China and the Soviet Union after 1949, when the PRC was established as a Communist country, the Chinese government invited Russian experts, including pianists and piano pedagogues, into China to help develop Chinese music education. Those piano experts, such as Aram Taturian and Tatyana Kravchenko, were gathered in the Central Conservatory and the Shanghai Conservatory, providing piano lessons for students.[217] They brought with them Russian piano pedagogy, piano textbooks, and model for convervatoire piano education, contributing to the development of Chinese piano education.[218] Many Chinese pianists and pedagogues who later became famous were taught by these Soviet experts. Some of them became piano teachers working at tertiary level, such as Huifang Ye who became a professor at the Nanjing Art College, and Ruixing Li, who taught piano in the Shanghai Conservatory after graduation. Some contributed to piano education for amateurs, such as Guangren Zhou, who founded the first amateur piano training school and created the first piano competition

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[213] Crothers, "Heinrich Neuhaus," 265.
[214] Neuhaus, *The Art of Piano Playing*, 3, 26.
[215] Wan, "Contemporary Russian Piano School," 91.
[216] Kofman, "The History of the Russian Piano School," 71.
[217] 蔡溪溪 Xixi Cai, "Eluosi Gangqin Xuepai Dui Woguo Gangqin Jiaou Zai Jiangguohou Shiqi Nianjian De Yingxiang Yanjiu (The Investigation of the influence of the Russian piano School in Chinese Music Education in the Period of Seventeen Years after the establishment of the People's Republic China)" (PhD thesis, Normal University of Henan, 2013).
[218] 蔡溪溪 Xixi Cai, "Eluosi Gangqin Xuepai Dui Woguo Gangqin Jiaou Zai Jiangguohou Shiqi Nianjian De Yingxiang Yanjiu (The Investigation of the influence of the Russian piano School in Chinese Music Education in the Period of Seventeen Years after the establishment of the People's Republic China)."

for amateur students in China, and Shikun Liu, who founded a chain of piano training schools in the 1990s which remains very popular among the public to the present day. With these Soviet-trained musicians enjoying a large influence in the realms of piano performance and piano education in China, the Russian piano tradition is surely disseminated among not only the professional teaching sphere but also, more patchily, the piano training schools for amateurs, across the country. A more detailed account of how Russian piano pedagogy considerably influenced piano teaching in China will be provided in the next section.

In sum, as the piano entered the mainstrem in Western societies during the nineteenth century, specific conventions, principles and aesthetics were formed for this instrument. The Romantic piano tradition, which was inherited from one generation to the next, is still at work in modern piano lessons. With the coming of Western culture to the whole world in the colonial period and more recently through post-colonial globalisation, moreover, the influence of the Romantic piano tradition exists not only in the Western world but also anywhere where the piano is played. While Russian Piano School as a distinct entity dates from the late nineteenth century onwards, many of its established principles and aesthetics of piano performance were indeed a continuation of the Romantic piano tradition derived from Western Europe, and this inheritance shaped the form of its piano pedagogy. With the introduction of Russian piano pedagogy to China in the 1950s, furthermore, Chinese piano education has been heavily influenced by the tradition of the Russian Piano School. In this manner, mediated principally by Russian piano teachers, European Romantic pianism found its way to China.

1.4 *Piano Pedagogy in China*

Piano teaching activity first appeared in Chinese society within church schools organised by Western missionaries in the late nineteenth century.[219] With Chinese social reform in the late nineteenth and early twentieth century, importantly, Chinese society was gradually liberated from feudalism and tended to pursue democracy and modernity.[220] Western instruments, which were used as a tool by revolutionists, started to enter the horizons of most Chinese people at that time. The piano as a tool for teaching began to appear in the music lessons of primary and secondary schools, and music faculties and conservatories providing professional piano education were established after the 1920s.[221] In this section, I will sketch out the development of piano pedagogy in China across two distinct phases: 1920s to 1949, the period during which professional piano teaching in China experienced preliminary development but was not yet systematised, and after 1949 (the year of the establishment of the PRC), the period during which China established a professional system of piano

[219] 李思囡 Sinan Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)" (PhD thesis, Normal University of Haerbin, 2017).
[220] 金桥 Qiao Jin, "Xiaoyoumei Yu Zhongguo Jindai Yinyue Jiaoyu (Xiao Youmei and music education of modern)" (PhD thesis, Shanghai Conservatory, 2003), 15-22.
[221] Qiao Jin, "Xiaoyoumei Yu Zhongguo Jindai Yinyue Jiaoyu (Xiao Youmei and music education of modern)," 40-45.

education and its methods of teaching piano became mature. Having set out this historical context, I will then discuss recent research into piano pedagogy in China, describing achievements, issues, and gaps in the field.

The establishment of music faculties, institutes and conservatories in the 1920s marked the beginning of professional music education in China. Several faculties and institutes of music began to be established, mainly in Shanghai and Beijing, such as the Normal School of Shanghai (1920), the training institute of music attached to Beijing University (1922), and the National Art School of Beijing (1926).[222] In 1927, the first Conservatory was founded by the celebrated Chinese revolutionist, educator and music pedagogue Yongmei Xiao (1888-1940) in Shanghai, named the National Conservatory of Music (it was renamed the Shanghai Conservatory in 1956).[223] Yang has argued that the establishment of the National Conservatory of Music made it possible for Chinese musicians to receive a Western-style music education at the highest level for the first time.[224]

Foreign teachers, especially those from Russia, at that time significantly contributed to professional music education in China. The example of the National Conservatory of Music, which represented the highest level of music teaching in China at that time, can stand for the general picture. Almost half the full-time and a third of the part-time teaching staff of the Conservatory was Russian by 1935.[225] Indeed, Shanghai, which was often portrayed as a gateway to Chinese modernity at that time, was a hub for internationals living in China: more than 20,000 Russians lived in Shanghai by the mid-1930s.[226] Those Russian teachers made significant contributions to the school's performance curriculum and musical activities. Students studying in the Conservatory at that time from all over the nation were examined by their annual students' concerts, in which Russian pedagogues and their students played an important role. This was because Russian pedagogues were in charge of various areas of performance studies at the Conservatory.[227] Among those Russian teachers, one piano professor, the St Petersburg Conservatory graduate Boris Zakharov (1887-1943), is regarded as the founding father of Chinese pianism, and deserves special attention. He introduced the standard repertory, including Bach's Preludes and Fugues, Carl Czerny's etudes, and works by Mozart, Beethoven, Schumann, Chopin, Liszt and Debussy, into the curriculum.[228] This practice was adopted as a template by other Chinese teachers, and soon and became the standard for piano studies at the Conservatory.[229] According to Yang, moreover, the list of his students "reads like a who's who of Chinese musical life."[230] Many of his students enjoyed

[222] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 16.
[223] Chi Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China" (DMA Dissertation, Louisiana State University, 2002), 1.
[224] Honlun Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," *Twentieth-Century China*, No.1 (2012), 74.
[225] Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," 79.
[226] Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," 75-79.
[227] Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," 80.
[228] 孙惠 Hui Sun, "Zhongguo 20 shiji Gangqin Jiaocai Lishi Yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)" (DMA dissertation, The University of Qingdaoz, 2018), 12.
[229] Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," 86.
[230] Yang, "The Shanghai Conservatory, Chinese musical Life, and The Russian Diaspora," 86.

key places among the first generation of Chinese pianists. For example, Shande Ding (1911-1995), who was the first Chinese pianist to make commercial recordings, and served as the Vice-President of the Shanghai Conservatory and of the Association of Chinese Musicians; and Cuizhen Li (1910-1966), who was Dean of the Piano Faculty at the Shanghai Conservatory after 1949.

Pianists from Western Europe also played an important role in Chinese piano education during this first phase after the initial founding of the conservatoires. A key example is Mario Paci (1878-1946), the first pianist to give a public recital in China, and one of the instigators and conductors of the first Chinese orchestra, who enjoyed great popularity among the upper class at that time in Shanghai. Paci claimed to have been a pupil of Liszt, and taught many Chinese students who later became famous pianists, including the hugely influence piano pedagogue Guangren Zhou (1928-), who has taught at the Central Conservatory, Gongyi Zhou (1922-1986), another Central Conservatory professor, and Cong Fu (1934-2020), a Chinese-born British pianist who has been described as "a poet of the piano" on the international stage.[231] According to Zhou's description, Paci emphasised the independence of the fingers and the firmness of the fingertips, and he did not allow students to move their wrists when playing.[232] Furthermore, he assigned many finger exercises, including scales and arpeggios, to improve his students' technique.[233] He assigned a broad repertory, including preludes and fugues by J.S Bach, sonatas by D. Scarlatti and Mozart, studies by Clementi and Cramer, selected works from Grieg's *Lyric Pieces* and Mendelssohn's *Songs without Words*, to enhance students' performance abilities.[234] Zhou has noted that Paci's signature pedagogies, such as the emphasis on the independence of the fingers and firmness of the fingertips, have been widely adopted by Chinese pianists in teaching and performing.[235]

It is necessary to note that some Chinese musicians who had studied overseas, such as in Japan, North America and Western Europe, also contributed to the development of piano education at that period. For example, Shuhua Li (1901-1991), who had studied at the Conservatoire de Lyon in France in 1919, taught at Beijing Art College in 1925 and served as a piano professor and Dean of the music faculty at Hangzhou Art College after 1930.[236] He taught many students who later themselves became influential pedagogues, including Zhicheng Lao, a piano professor at the Central Conservatory and the China Conservatory after 1949, and Shigui Hong, a celebrated piano professor at the Central Conservatory after

[231] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 20.
[232] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 20.
[233] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 21.
[234] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 21.
[235] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 21.
[236] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 22.

1949.[237] Also, he published a book entitled *钢琴基本弹奏法* (The basic methods of piano performance) in 1941, which was one of the earliest achievement of piano pedagogy research in China.[238] Moreover, Ruixian Wang, Enke Li and Fengzhi Shi, who had studied in North America, worked at the National Conservatory in Shanghai from 1927; Wang was the founding Dean of the Piano Faculty.[239]

In the first half of the twentieth century, the development of piano education in China was influenced by various elements of the musical cultures of different countries, although the piano traditions of Russia and Western Europe probably accounted for the larger proportion. In the end, a systematic model of piano education was not established in China in that period. While several piano textbooks were published, such as Alexander Tcherepnin's *五声音阶的钢琴教本* (The textbook with pentatonic scales) (1936) and Li's *钢琴基本弹奏法* (The basic methods of piano performance) (1941), which were seen as "Chinese" because they involved Chinese musical elements or were written by Chinese musicians, and piano works in a Chinese style also appeared,[240] they were rarely used in real piano lessons. According to Sun, piano anthologies and books of finger exercises from the West were the mainstream resources in piano lessons.[241] For the most part, these resources were brought to China by foreign teachers and Chinese musicians who had studied overseas, and many of them were in English.[242]

After the establishment of the PRC, Chinese society aimed to leave behind the turbulent times of the past and usher in a new era. The Communist Party strongly emphasised the development of China's cultural infrastructure and institutions. Professional music education, thus, had a prominent place on the agenda of state affairs.[243] The Central Conservatory, initially established as the Chongqing National Conservatory of Music in 1940, was re-founded as the Central Conservatory in 1949, initially based in Tianjin and then moving to Beijing in the mid-1950s. The National Conservatory, meanwhile, was renamed the Shanghai Conservatory in 1956, and over the course of the 1950s several further conservatories were founded in some of the key cites of China, such as the Tianjin Conservatory, the Sichuan Conservatory and the Wuhan Conservatory (although they did not all bear those names at their foundation).[244] Furthermore, a growing number of departments of music providing professional piano teaching were established in many art colleges and universities distributed

[237] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 22.
[238] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 22.
[239] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 23.
[240] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 25-27.
[241] Hui Sun, "Zhongguo 20 shiji Gangqin Jiaocai Lishi Yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)," 18-20.
[242] Hui Sun, "Zhongguo 20 shiji Gangqin Jiaocai Lishi Yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)," 18-20.
[243] Melvin and Cai, *Rhapsody in Red*, 189.
[244] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 30.

across almost every province of the nation.[245] It is clear that professional piano education in China received significant development at that period.

In the process of developing music education, China learned much from the Soviet Union during the period between 1950 and 1960. At that period, China, self-identifying as a backward country, built a good relationship with the Soviet Union and set out to learn from its international partner in all areas in order to develop rapidly. The field of music education was no exception. Some measures to learn from the Soviet Union in order to develop China's education were proposed by The Ministry of Culture, including sending students to study in the Soviet Union, inviting educational experts from the Soviet Union into China, learning and imitating the school model of the Soviet Union, and translating and using the textbooks and curricula of the Soviet Union.[246] Under this policy, three piano pedagogues from the Soviet Union were invited to China to work in Beijing and Shanghai: Aram Taturian (1915-1974), who worked at the Central Conservatory from 1944 to 1947;[247] the Leningrad Conservatory professor Tatayana Kravtchenko (1916-2003), who worked the Central Conservatory from 1957 to 1960;[248] and Shienoff, who worked at the Shanghai Conservatory from 1954 to 1956.[249] At the Central Conservatory, Taturian and Kravtchenko gave masterclasses and private lessons not only to the students but also to the teachers. Their masterclasses were open to all faculty members, and almost the entire faculty attended in order to benefit from their teaching.[250] Also, some talented piano performers and piano teachers distributed in different colleges or universities of the nation were selected to come to Beijing and Shanghai and attend those Russian teachers' lessons.

Taturian, Kravtchenko and Shienoff opened up a new world of piano performance and piano pedagogy to Chinese teachers and students, and significantly influenced the form of piano pedagogy in China. According to Guangren Zhou, a piano professor at the Central Conservatory who attended their classes after 1955, "The piano teaching methods at the Central Conservatory were primarily imported from other countries, mainly Russia. Russian teachers had the greatest influence on Chinese piano teaching methods. Prior to the arrival of Russian teachers, there was no systematic tradition of pianism and piano pedagogy in China."[251] Not surprisingly, Russian teachers emphasised technical training as the foundation

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[245] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 30.
[246] 杨丹 Dan Yang, "Yinyue Jiaoxuefa Jiaocai Zhi Lishi Yanjiu (Historical Study of Textbooks of Music Didactics (1901-1976)" (PhD thesis, The Normal University of Hunan, 2013), 189.
[247] 张辉 Hui Zhang, "Sulian Zhuanjia Zai Zhongyang Yinyue Xueyuan Zhijiao Shimo (The information of all activities of Soviet experts' teaching in the Central Conservatory of Music)" (DMA Dissertation, The Central Conservatory of Music, 2011), 36
[248] Hui Zhang, "Sulian Zhuanjia Zai Zhongyang Yinyue Xueyuan Zhijiao Shimo (The information of all activities of Soviet experts' teaching in the Central Conservatory of Music)," 38.
[249]Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 2
[250] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 16.
[251]Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 13.

of performance, in conformity with the tradition of Russian piano pedagogy.[252] At the same time, they also considered tone production to be one of the most important elements in piano playing – again in line with what we have already learned of the Russian Piano School.[253] Students were always taught to relax their wrists, hands and arms while they played, and a flexible wrist with a transfer of arm weight to fingers was also taught in order to produce a beautiful tone, principles which as we have seen were inherited by the Russian Piano School from Romantic European pianism.[254] This technique was very novel for Chinese piano performers at that time; beforehand, they had played with the fingers without any motion of the wrists, arms and shoulders, and touch and tone colour were rarely considered in performance.[255] Also, the Russian teachers emphasised inspiring students to use their own imaginations to explore beautiful sounds. For example, they asked their students to imagine a specific tone quality before producing it, another key feature of Russian pianism as we have seen above.[256] Many principles of performance that were taught in those Russian teachers' lessons remain normative in Chinese piano lessons today.

Russian teachers brought the influence of Russian pianism and pedagogy to China's conservatories, and in doing so they greatly enhanced levels of piano performance and piano education in China. Lin has shown that it was after the intervention of those Russian teachers that Chinese piano performers began to win prises in international competitions.[257] Before that, hardly any Chinese pianists had even appeared on international stages. For example, Guangren Zhou won 8th prise in the International Robert Schumann Competition in Germany in 1956, Shikun Liu (1939-) won 2nd prise in the International Tchaikovsky Competition in Russia in 1958, and Chengzong Yin (1941-) won 1st prise in the World Youth and Friendship Festival and Piano Competition in Austria in 1960.[258] Many of these Soviet-trained students went on to become famous pianists and piano pedagogues in China. Some organised piano recitals around the country, such as Chengzong Yin and Shengying Gu (1937-1976); some published books and articles on piano performance or piano teaching, such as Shizhen Ying (1937-), author of the book *钢琴教学法* (The Piano Pedagogy) in 1980 and the article "钢琴教学中基本功训练的几个问题 (Several questions of basic training in piano teaching);"[259] some worked at conservatories and art colleges all over the country, and their students have in turn been distributed to almost every province of China; some contributed to the development

[252] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 14.
[253] Hui Zhang, "Sulian Zhuanjia Zai Zhongyang Yinyue Xueyuan Zhijiao Shimo (The information of all activities of Soviet experts' teaching in the Central Conservatory of Music)," 36.
[254] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 15.
[255] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 15.
[256] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 15.
[257] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 17.
[258]Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China," 17.
[259] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 72-86.

of piano education for amateurs, such as Guangren Zhou and Shikun Liu (as mentioned in the previous section). These Soviet-trained piano workers have spread the influence of the Russian piano tradition wherever the piano is to be found in the nation, and this influence exists and is reflected in everyday piano lessons in the present day in China.

With the implementation of the policy of "Reform and Opening" in the 1980s, the booming of the economy and culture made piano education develop rapidly. In order to satisfy the needs of increasing numbers of piano students, the People's Music Press, which came under the National Publishing Bureau, started to publish a variety and a large number of books of piano exercises and anthologies of piano music, such as more than ten series of Czerny exercises (139, 599, 849, 636, 718, 299, etc., extending well beyond the four series that were previously available in China), the Etudes of Cramer and Tchaikovsky, and piano analogies of Liszt, Chopin, Debussy and Rachmaninoff.[260] Moreover, some tutor books from America, such as *John Thompson's Easiest Piano Course* and *Interesting techniques of piano*, for beginner level piano students, were introduced into China and became popular.[261] Also, more and more piano textbooks written by Chinese authors, summarizing and generalizing methods to teach or learn piano, such as *朱工一钢琴教学论* (Zhu Gongyi's theory of Piano Teaching) by Deyue Ge (1989), and *钢琴表演艺术* (The Art of Piano Performance) by Jialu Li (1993); piano anthologies complied by Chinese editors and including both Western and Chinese compositions, such as *钢琴基础教程* (The Basic Book of Piano) by Xiaoping Li, Pei Xu, and Hejun Zhou (2003); and piano pieces composed by Chinese musicians, suitable for use in piano lessons, were published.[262] That diversity of Western and Chinese resources should have considerably enriched the content of piano lessons in China after the 1980s, although in practice Western resources have overwhelmingly dominated Chinese piano lessons until the present day.

As Western classical piano has integrated into Chinese society across the twentieth century and into the twenty-first, Chinese musicians have consistently devoted themselves to the indigenisation of Western piano. This issue has attracted particular attention since the 1980s, resulting in the publication of a number of articles and books investigating the topic. In the field of piano education, the interventions of a few particular Chinese pianists are usually highlighted. For example, Cong Fu, the first person to make associations between concepts of Chinese traditional culture and manners of piano performance, developed an analogy between traditional Chinese drawing and calligraphy, and styles of execution in piano performance.[263] Moreover, in order to help students understand the style and "意境" (Yijing) of a piece, so that they can execute a better performance by expressing appropriate emotion, Fu made analogies between piano pieces and traditional Chinese poems, both of which express similar

[260] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 69.
[261] Hui Sun, "Zhongguo 20 shiji Gangqin Jiaocai Lishi Yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)," 37.
[262] Siqiu Li, "Ershi Shiji Zhongguo Gangqin Lilun Fazhan Yanjiu (A Study of the development of Chinese piano teaching theory in the twentieth century)," 72-86.
[263] 魏廷格 Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory)," *The Art of Piano*, no. 2 (2012), 20-21.

content and meaning, or between a Western composer and an ancient Chinese poet who had similar experiences.[264] Furthermore, he used the Chinese philosophical concept of "一(Yi)," meaning "initial" and referring to the beginning out of which everything else comes to be, to teach students how to execute the first note and subsequent notes of a bar, and how to provide a good beginning at the outset of performing a piece, which to his mind was especially crucial.[265] Fu's contribution is seen as a model for Chinese scholars in investigating approaches to the indigenisation of piano on performing and teaching, and I will discuss it further in Chapter 3. In a similar vein are Gongyi Zhu's teaching methods and Xiaosheng Zhao's "new" system of piano performance, mentioned above and also discussed further in Chapter 3, which have similarly been seen as significant achievements in the ongoing task of making Western piano Chinese.

However, some problems cannot be ignored in the process of developing piano education in China. For example, the centrality of technique is common in Chinese piano lessons. As early as the 1950s, while Russian teachers coming to China brought many artistic concepts and ideas of performance and pedagogy, technical training always occupied the largest space in Chinese piano lessons.[266] Under the specific conditions of twentieth-century China, as the Chinese rushed to achieve rapid development in every area of society to get shed their backward image, understandably Chinese musical workers were attracted to pedagogical content that could be studied, imitated and mastered easily in order to achieve rapid results.[267] With the "piano fever" of the 1980s, more and more piano training studios for amateurs have sprung up around all corners of the nation to cope with the rising number of piano students.[268] This resulted in the number of piano students outstripping the number of well-qualified piano teachers available to teach them, leading to concerns over the low quality of piano teachers. For piano teachers with limited musical qualifications and experience, a curriculum structured around quantifiable technical training goals is a pragmatic choice.

While Chinese piano pedagogy itself has developed since the first appearance of professional music education in China in the 1920s, research into piano pedagogy was widely developed in China only after the 1980s. Since then, the number of books and articles discussing topics of piano performance and piano pedagogy from various angles has increased year by year.[269] While this represents an important achievement in Chinese piano culture, Chinese scholars

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[264] 肖承兰 Chenglan Xiao, "Fucong Jiangxue Shilu (The recording of Fu cong's teaching)," *The Art of Piano* (Janurary 2001), 18; 王爱国 Aiguo Wang, "Fulei Zhongguo Shici Shenmei Jiaoyu Dui Fucong Gangqin Yanzou Yishu De Yingxiang (The influences of Fu Cong's art of piano performance from the Fu Lei's education of poet's aesthetics), *The report of Zaozhuang's College*, no. 6 (December 2009), 69-71. "Yijing" refers to the artistic realm formed by the integration of the life picture depicted in artistic works, and the thoughts or feelings expressed in a piece.

[265] 肖承兰 Chenglan Xiao, "Fucong Zai Gangqin Yanzou Shang De Meixue Zhuiqiu (The pursuit of aesthetics of Fu Cong's piano performance)," *The People's Music*, no. 8 (1999), 19-20.

[266] Lin, "Piano teaching philosophies and influences on pianism at the Central Conservatory of Music in Beijing, China."

[267] Dan Yang, "Yinyue Jiaoxuefa Jiaocai Zhi Lishi Yanjiu (Historical Study of Textbooks of Music Didactics (1901-1976)," 129.

[268] Melvin and Cai, *Rhapsody in Red*, 308.

[269] 冯效刚 Xiaogang Fengi, "Zhongguo Gangqinn Yishu Wenhua Neihan De Shenshi (The review of the connotation of China's piano art)," *The Publishing of Art College of Nanjing*, no. 1 (2015), 30.

have also noticed many problems existing in research on piano pedagogy. For example, Wei has pointed out that much research into piano performance and piano pedagogy in China is very superficial and lacks systematic organisation.[270] Moreover, few of these studies investigate these topics from the perspective of aesthetics, philosophy and culture, and locate their research in the context of twentieth-century culture in China.[271] In what follows, I will introduce the achievements, problems and gaps in the field of Chinese piano pedagogy research in detail.

In the sphere of academic publishing, the number of journal articles addressing this topic is far greater than the number of books, PhD thesis and DMA dissertations. The publishing of music journal articles in China, which generally follows the Author Processing Charge model, usually does not have strict academic requirements, unlike submitting a PhD thesis or DMA dissertation. For example, in order to publish an article in the journal *The Art of Piano*, a pioneering and influential music journal in China, writers just need to send an electronic version of the article to the editors by email; if the article can be published, the editors will contact the writer to discuss the publication date and payment; then, finally, the article is published.[272] It is clear that this process does not include multiple checks and corrections between peer-reviewers, editors and authors, as happens in the scholarly publishing sphere of North America and the UK. Therefore, the quality of the music research presented in journal articles in China is extremely variable, and often low. Furthermore, the number of DMA dissertations from Chinese music researchers outstrips that of PhD theses, which may be related to the fact that the bar for rigour and originality in a DMA dissertation is generally set lower than that for a PhD thesis. The same situation exists in North America, where numerous Chinese students study in conservatories and universities, conducting research into piano music in China.

In the field of piano pedagogy research, Chinese researchers are particularly interested in building a general historical survey of Chinese piano education on the basis of documentary and archival research,[273] considering topics such as the development of piano teaching in China from the beginning of the twentieth century, or the use of piano textbooks (text-based resources differing from piano tutor books), and the development of piano teaching theory in different periods of the twentieth century. Few studies focus on the musical practices happening in everyday piano lessons, for example by using the methods of observation and interview to understand what is the process of piano teaching in piano lessons, observing the

[270] Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory)," 31.
[271] Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory)," 31.
[272] Information derived from the journal's website.
[273] 孙惠 Hui Sun, "Zhongguo 20shiji gangqin jiaocai lishi de fazhan yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)" (DMA diss., University of Qingdao, 2018), 5-45; 杨丹 Dan Yang, "Yinyue Jiaoxuefa Jiaocai Zhi Lishi Yanjiu (Historical Study of Textbook of Music Didactics)" (PhD thesis, The Normal School of Hunan, 2013), 1-293; 李思囡 Sinan Li, "Erlshi Shiji Zhongguo Gangqin Jiaoxue Lilun Fazhan Yanjiu (The Research of Development of the twentieth-century theory of Piano Didactics)" (PhD thesis, The Normal School of Ha Erbin, 2017), 14-117.

behaviours of teachers and students, or understanding teachers' and students' attitudes to and reflections on the process of piano teaching and learning.

Researchers have shown an interest in the investigation of children's piano teaching and learning, more than in tertiary-level piano education. In Chinese society, most young piano students learn the piano in private piano studios, as did I, so a majority of researchers focus on investigating the general conditions of the private piano studios.[274] For example, they investigate the problems existing in private piano studios, such as the imbalance of the quality of teachers, the rigid teaching methods, and the lack of systematic management. However, few researchers have investigated concrete teaching methods used in these institutions on the basis of practices observed in real piano lessons, such as how and what instructions teachers should give students, which kinds of piano tutor books should be used, and how to use them in the teaching process. Moreover, few researchers have focused on differences between professional-level piano teaching at conservatories and universities, and piano teaching in private piano studios.

Many Chinese researchers generate prescriptive research explaining how to use various modern music pedagogies, such as the Dalcroze method, Kodály method, Orff Schulwerk and Suzuki method,[275] in the process of piano teaching. These researchers do not aim to discuss issues relating to performance in the process of piano teaching, such as how to help students understand piano music well and perform well. Instead, they devote themselves to finding better ways to engage students in their music lessons, build their musicality, and cultivate their interest in music, mainly in relation to piano learners who are young and at the beginning stage.

Meanwhile, a great deal of research into piano pedagogy is related to the topic of the indigenisation of Western piano in China. These studies particularly investigate "Chinese piano tutor books," meaning piano beginner tutor books, etudes or exercises, and anthologies prepared by Chinese musicians and editors. They always mention that an increasing number of Chinese compositions and Chinese piano tutor books were published from the second half of the twentieth century.[276] These Chinese-style materials, which can be used in piano

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[274] 李婷歌 Tingge Li, "Zhengzhoushi Your Gangqin Jiaoyu De Xianzhuang Yu Sikao (The Conditions and Introspection of Piano teaching of Children in the City of Zhengzhou)" (DMA diss., University of Zhengzhou, 2016), 1-47.

[275] 郑丽梅 Liemi Zheng, "Aoerfu Yinyue Jiaoxuefa Zai Youer Gangqin Jiaoxue Shijian Zhong De Yingyong (Research on the application of Orff music teaching method in the practice of piano teaching for young children)" (DMA diss., the University of Yanbian, 2014), 1-28 ; 王祖君 Zujun Wang, "Dakeluozi Zai Shaoer Gangqin Jiaoxue Zhong De Yingyong (The Application of Dalcroze Teaching Method in Children's Piano Teaching)" (DMA diss., Central China Normal University, 2014), 1-45; 魏钰 Yu Wei,"(Research on the Application of Kodály 's Music Teaching Method in Children's Piano Teaching)," *The Home of Opera*, no.2 (2024), 118-120.

[276] 孙惠 Hui Sun, "Zhongguo 20shiji gangqin jiaocai lishi de fazhan yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)" (DMA diss., University of Qingdao, 2018), 5-45; 杨丹 Dan Yang, "Yinyue Jiaoxuefa Jiaocai Zhi Lishi Yanjiu (Historical Study of Textbook of Music Didactics)" (PhD thesis, The Normal School of Hunan, 2013), 1-293; 李思囡 Sinan Li, "Erlshi Shiji Zhongguo Gangqin Jiaoxue Lilun Fazhan Yanjiu (The Research of Development of the twentieth-century theory of Piano Didactics)" (PhD thesis, The Normal School of Ha Erbin, 2017), 14-117.

lessons, are regarded as a symbol of piano teaching gradually becoming indigenous in China. However, these studies never consider whether the Chinese-style materials are actually prevalent in piano lessons, how often they are used in piano lessons, and how they are used in the process of piano teaching. In fact, some of the researchers point out that Western piano resources take more space in Chinese piano lessons, and that American beginner tutor books enjoy higher popularity among Chinese piano teachers and learners.[277] These studies indeed point out that the centrality of Western teaching resources is an obstacle in the process of making the piano indigenous. However, they rarely deeply consider the contradiction between the centrality of Western teaching resources and the acknowledged achievement of piano music becoming indigenous, certified in terms of the publishing of Chinese piano tutor books. Nor do they consider how the centrality of Western piano tutor books may negatively impact the indigenisation of piano music in China, or why it is that Western piano tutor books still dominate Chinese piano lessons.

A large portfolio of studies on Chinese piano education focus on indigenous teaching methods and approaches to performance. Many contributions from Chinese pianists, such as Cong Fu, Gongyi Zhu and Xiaosheng Zhao are applauded, as I have mentioned above. Again, these special teaching methods and manners of performance are generally regarded as a symbol of the indigenisation of piano teaching in China.[278] However, again, researchers rarely consider whether these indigenous teaching methods and manners of performance are really used in Chinese piano lessons. If they are not, can they still be seen as "indigenous?" Other researchers seek out the commonalities in ideals of piano performance between the Romantic and Russian piano traditions, and manners of Chinese piano performance, in order to show the rationality of the creative approach of piano performance through Chinese philosophy.[279] Moreover, research is often published comparing the musical aesthetics of the West and those of traditional China.[280] In the process of making piano music indigenous in China, it can be seen that Western piano music is always regarded as the object to be learned,

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[277] 金铮, Zheng Jin, "Zhongguo Gangqin Jiaoyu Minzuhua Wenti Lunlue (The brief discussion about Chinese national piano education)" (PhD thesis, The Normal School of Henan, 2006), 4-59; 孙惠 Hui Sun, "Zhongguo 20shiji gangqin jiaocai lishi de fazhan yanjiu (The research of historical development of Chinese piano textbook in the twentieth century)" (DMA diss., University of Qingdao, 2018), 5-45; 李思囡 Sinan Li, "Erlshi Shiji Zhongguo Gangqin Jiaoxue Lilun Fazhan Yanjiu (The Research of Development of the twentieth-century theory of Piano Didactics)" (PhD thesis, The Normal School of Ha Erbin, 2017), 14-117.

[278] 冯效刚, Xiaogang Fengi, "Zhongguo Gangqinn Yishu Wenhua Neihan De Shenshi (The review of the connotation of China's piano art)," *The Publishing of Art College of Nanjing*, no.1 (2015), 27-37; 魏廷格, Tingge Wei, "Guanyu Zhongguo Gangqin Yishu De Gainian Jiqi Lilun Yanjiu Gaishu (The Overview of China's piano art and the research of theory)," *The Art of Piano*, no. 2 (2012), 20-21.

[279] 郭蕊 Rui Guo, "Zhongguo Chuangtong Meixue "Zhonghe" Sixiang Zai Yinyue Biaoyan Zhongde Tixian (The reflection of traditional Chinese aesthetics – 'Zhonghe' on piano performance)" (DMA diss., The Normal School of Ha Erbin, 2017), 2-35; 苏海鸣, Haiming Su, "Zhongxi Yinyue Siwei Chayi Zhi Bijiao (Th comparison about differences of thinking of Chinese music and Western music)," *The Newspaper of College of Minjiang*, no. 6 (November 2011), 99-103.

[280] 郭蕊 Rui Guo, "Zhongguo Chuangtong Meixue 'Zhonghe' Sixiang Zai Yinyue Biaoyan Zhongde Tixian (The reflection of traditional Chinese aesthetics – 'Zhonghe' on piano performance)" (DMA diss., The Normal School of Ha Erbin, 2017), 2-35; 苏海鸣, Haiming Su, "Zhongxi Yinyue Siwei Chayi Zhi Bijiao (The comparison about differences of thinking of Chinese music and Western music)," *The Newspaper of College of Minjiang*, no.6 (November 2011), 99-103.

as the benchmark for comparison, and as the cornerstone supporting the development of Chinese piano music.

It is interesting to note some of the questions that are ignored by Chinese research in this field. For instance, under the significant influence of the Romantic and Russian piano traditions, what are the ideals and philosophies of piano performance in China, and to what extent (or in what sense) can they be considered authentically "Chinese"? In order to achieve the indigenisation of piano performance, is it necessary to find a real "Chinese way" of piano performance, rather a Chinese-flavoured route to achieving existing international performance conventions? Or to replace the aesthetics of Romanticism and the Russian tradition entirely, rather than decorate these warhorses of Western pianism with Chinese philosophy in order to make them fit Chinese culture? What exactly do we mean when we refer to the "indigenisation" (or "nationalisation," or "making western piano music become Chinese," as it is commonly termed in Chinese articles and books) of aspects of piano performance and piano teaching? Also, another problem deserves attention. Principles and ideals of piano performance are commonly used pedagogically, appearing in the process of piano teaching.[281] Thus, the investigation of piano performance should always run alongside the investigation of piano teaching. However, Chinese researchers generally keep the two separate.

To summarise, with the initial establishment of Chinese piano education in the first half of the twentieth century, the budding form of Chinese piano pedagogy was influenced by varied piano music cultures, including those of Western Europe, Russia and even North America. Although piano pedagogy was not yet systematic and mature in China at that time, these foreign influences were passed down by individual student pianists who later became famous and influential in their own right in China, constituting the next generation of conservatory piano professors. As we begin the second half of the twentieth century, it is clear that the development of Chinese piano education was mainly influenced by the Soviet Union and the Russian piano tradition. While increasing numbers of Chinese music students have studied in different parts around the world, such as in Europe, Russia and North America since the 1980s, and these students, who often go on to become piano workers, bring diverse styles of piano performance and piano teaching back to China, the dominant place of the Russian piano tradition in Chinese piano education is still beyond doubt. Meanwhile, while Chinese research in piano pedagogy has made important strides since the 1980s, many problems and gaps remains. Especially in the discourse surrounding the indigenisation of Western piano, many questions concerning the nature of "indigenisation" remain to be considered and debated.

1.5 *Conclusions*

Western classical piano music has achieved considerable development in Chinese society since the early twentieth century. Its indigenisation, aiming to make Western piano music

[281] Kofman, "The history of the Russian piano school," 14-21.

serve Chinese people and serve Chinese society well, has been emphasised by Chinese musicologists for the past several decades, and many Chinese pianists have made contributions to this field. However, many issues inherent in the ideology and the task of making Western piano music become Chinese, such what exactly "indigenisation" is and how practically it could be achieved, are sorely in need of further critical discussion.

In fact, contemplating the development and integration of Western piano music in China is no simple matter. The modern reception of Western classical piano in China is the end point of a process of global dissemination of Western culture that is rooted in centuries of colonisation, and freighted with the universalising ideology and imperial ambitions of the Western powers. Western classical music arrived in and developed within non-Western societies under the paradigm of Eurocentrism. Bathed in the aura of Western society, connoting modernity, science and development, it seems inevitable that Western classical music was accepted and rapidly developed in Chinese society. In the process of forming a Chinese piano tradition, furthermore, the inheritance of the Western piano tradition is also obvious and inevitable. Under the particular conditions in China after 1949, the good relationship with the Soviet Union gave China opportunities to learn and imitate. In the field of piano music, the development of piano performance and piano pedagogy in China was greatly influenced by the tradition of the Russian Piano School. In investigating Chinese piano culture in the twentieth century, the inheritance from the West (not only the tradition of Western Europe or that of Russia) in the fields of piano performance and piano pedagogy is impossible to ignore.

Right now and over the past few decades, great emphasis has been placed in Chinese academia on indigenising Western piano music in China. Some issues inherent in the current indigenising discourse deserve scrutiny, such as the distinct similarities between the "Chinese" approaches to piano performance proposed on the basis of Chinese traditional culture and those inherited from European Romantic pianism, and the centrality of Western piano tutor books in real Chinese piano lessons. The recognition of these real situations and existing issues helps us to contemplate anew "what indigenisation is" in China. Meanwhile, some problems, such as the centrality of technique in piano lessons, and the gap between the academic sphere and everyday piano learning and teaching, which have appeared in the cource of the very rapid development of piano teaching in China, also need to be highlighted and further investigated, in order more deeply to understand the real situation of piano education in China. Chinese musicologists always applaud the fact that the culture of "China's piano music" has prospered since the late twentieth century. However, what exactly we mean by "China's piano music," and whether such a thing genuinely exists in the sense that we take it to, remain to be discussed.

Chapter 2

International Exchange and Cultural Dissonance in Piano Teaching Materials

Within the popularity of the piano in China, many Western teaching materials have overwhelmingly occupied Chinese piano lessons since the late twentieth century, including US beginner tutor books for beginning piano learners and anthologies of classical music repertoire. Particularly popular in China are the series *John Thompson's Easiest Course*, *A Dozen A Day*, *Faber Piano Adventures* and *Bastien Piano Basics*. However, it seems reasonable to hypothesise that the practice of using these Western teaching materials to teach Chinese pupils may produce unexpected and unsatisfactory results due to cultural dissonance. In this chapter, I will investigate this contention by discussing five issues.

First, I will examine the approach to introducing notation in US beginner tutor books, which does not conform to Chinese conventions for learning the system of musical notation, and may therefore cause incongruities in Chinese piano lessons where these US teaching materials are used. Also, some editors' pedagogical aims that are articulated by introducing notation in a specific way may not land in the intended way when Chinese children use these books, owing to cultural differences.

Second, some of the pedagogical effects reflected in these teaching materials are specific and tailored to Western youth cultures, and may therefore not be understood by Chinese pupils or benefit them, because they have grown up in a totally different cultural environment. Third, the texts, including pieces' titles and lyrics, which are translated from English into Chinese when Western teaching materials are published in Chinese editions, may not generate the same meanings for Chinese pupils as for children in the US, as most of them are quite specific to Western culture, especially when they are transliterated into Chinese without regard to their cultural connotations. One the other hand, the original English texts are always given in the Chinese editions, with or without translations, aiming to present a sense of authority, even though it seems most likely that in practice pupils only read the Chinese translations; this may also causes some problems of comprehension and useability.

Fourth, the contents provided in US piano tutor books, including the pieces and the related introduction of the musical background, which are often selected for their familiarity and specific associations in Western musical culture, are unfamiliar to Chinese pupils, so it may be hard for them to build cultural-musical literacy when learning from Western teaching materials. Also, the Orientalism reflected in Western teaching materials, where Western editors describe "Chinese music" in ways that reflect a long-standing and inaccurate Western stereotype, will not sit well with Chinese pupils or help them build their cultural identity.

Finally, I will develop a discussion of approaches to interpretation and authenticity in performance. In this I will focus particularly on the increasing prominence, from around the year 2000 on, of 'Urtext' editions of canonic piano repertoire, adapted from European

publishers by the Renmin Music Press and Shanghai Music Press, and how these are used in real Chinese piano lessons.

2.1 *Notation and language*

Notation is basic music-theoretical knowledge, and as such it always occupies plenty of space in beginner piano tutor books. Many of the editors who compiled the US beginner tutor books mentioned previously place emphasis on the pedagogical strategies they have designed to help young learners acquire these new musical concepts easily and enjoyably. However, learning strategies for music notation systems are diverse and specific to different musical cultures around the world. In the school curriculum, Chinese children learn a system of relative pitch corresponding to 1, 2, 3…. ("number notation"), whereas in their private piano lessons they must learn a system of notation based on absolute pitch and solmization (fixed Do); the two are quite different in their conceptualisation of the graphic representation of musical sound.

Alongside their private piano lessons, most children in China have curriculum music lessons from primary school on, or even from kindergarten in some prosperous cities. While schools in different cities use different editions of teaching materials, movable Do solmization and corresponding numbers are most commonly taught and used, because sight reading and singing are the main content of these music lessons. Simplified notation, also called number notation, works by assigning the numbers 1 to 7 represent the musical notes of a scale, and always corresponds to the diatonic major scale. This type of music notation is quite common and popular in China, and many Chinese nursery rhymes and Chinese folk musics are circulated and sung from simplified notation. During my own primary education, all songs were presented in simplified notation in the teaching materials.

Thus, some US beginner tutor books, which introduce the notation system by means of pitch names (A, B, C…), may cause confusion for Chinese pupils, because they introduce a system different to the one they learn in school music class. *John Thompson's Easiest Course*, *Faber Piano Adventures* and *Bastien Piano Basics* all introduce the notation system by introducing pitch names and their positions in the scale one by one, albeit that they apply different logical orders to teach the scale, sometimes starting from A and others from C. Simultaneously, some other theoretical concepts, such as quarter notes, duration and rhythm, some techniques, such as fingerings and legato, some small and interesting practices, and many decorations related to the musical contents are introduced and shown, so that learning music notation is a framework for learning many other musical concepts. Editors fill every page with very rich content, especially in *Faber Piano Adventures* and *Bastien Piano Basics* which were published later, attempting to make piano lessons fun in the hope that children will enjoy learning music.

The pedagogical designs based on the Latin alphabet and the English language system in US piano tutor books do not mesh with Chinese pupils' prior and parallel musical learning, and can cause them difficulties. *Faber Piano Adventures* and *Bastien Piano Basics* both introduce

pitch names of the diatonic scale and their positions on the keyboard firstly, and then introduce the notion that each pitch name corresponds to a note of the stave. This means that pupils need to learn and remember all pitch names of the diatonic scale and identify their position on the keyboard at the beginning of learning notation, without considering the system of the stave. It seems that the editors attempted to make this learning process simpler by separating the systems of notes on the keyboard from the notes of the stave. However, Xia, who is from the private piano studio and uses *Faber Piano Adventures*, and has taught both Chinese and British children having previously studied in the UK, highlighted that Chinese children always find it harder to learn and remember the pitch names, as these pitch names consist of letters of the alphabet that are from a foreign language system. Guo, who is also from the private piano studio and also using *Faber Piano Adventures* in her piano lessons, had a similar opinion, saying that "I feel that this type of teaching materials is more suitable for foreign children" (referring to English speakers). She described how she had tried to learn the intended pedagogical strategies from some English videos online showing how English teachers use this series of teaching materials to teach pupils notation and help them remember these pitch names. However, she found that the method she saw in these videos, which is based on the English language system and involves using animals' names whose initial letters are the same as the pitch names in order to help pupils remember, cannot be applied to Chinese children. She further complained that she has not found an effective method to help her pupils to overcome this difficulty, and that using the method in the English videos would add to her pupils' burden because remembering English words is tough for them. She also observed that English piano lessons that she watched online look more relaxed, and pupils seem to be more engaged, compared to Chinese piano lessons. In Zhu's description, meanwhile, she always ascribed these problems to her pupils; for example, she complained that her pupils do not study hard and have no enthusiasm for learning the piano so that they find it hard to learn the notation and remember every pitch name. At least in these cases, the editors' pedagogical strategies in these US teaching materials seem to not work well for Chinese children, neither helping pupils to learn the music easily nor making them feel fun in the learning process to arouse their interest in the piano.

Some participants from the private studios had developed different ways to teach pupils the notation well in their piano lessons, whilst still facing difficulties in using US piano tutor books. Guo said that pupils always feel very confused in remembering pitch names at the beginning. Thus, she would not teach the seven notes together at the same time, she only teaches three notes in one lesson, such as C, D, E, approaching this process slowly and giving pupils enough time to remember them. Also, she made use of solmization when pupils are learning notes of the stave: she taught each syllable and its correspondence to the name of a note on the stave, although there is no mention of solmization syllables in the teaching materials. She asked pupils to sing every note in syllables and read them in the same system to help pupils learn the stave and identify every note on the stave. She mentioned that while her pupils learn pitch names from these teaching materials, they use them little, other than when they are doing the written music theory practice indicated in the teaching materials, but if pupils need to attend an ABRSM examination (which have recently become quite popular in China, especially in big cities with a large middle-class population), they would sing pitch

names rather than syllables. Similarly, Liu even taught only one pitch name in a whole lesson, and then her pupil can have a whole week to do some practice and remember this pitch name and its position. She mentioned that the system of syllables appears more often in her lessons to ask pupils to play whilst singing the melody. In contrast, Ma, who is using *Bastien Piano Basics*, emphasised that her pupils feel fine when they learn pitch names, as most of her pupils have experience of learning English, but she also mentioned that the series *Bastien Piano Basics* is only used to teach pupils at a certain age who have sufficient ability in logical thinking and learning, whereas some of her younger pupils use a series of Chinese piano tutor books that is easier for them to learn from. (I will discuss how the teacher uses this series of Chinese piano tutor books in the next chapter, where I will come to the subject of Chinese-made piano tutor books.) Ma also introduced solmization in the process of teaching the notes of the stave and their positions on keyboard, although again, the series *Bastien Piano Basics* does not provide any teaching materials on this. In her piano lessons, no matter whether she asked her pupils to sing the melodies or asked them to read every single note to check whether pupils have mastered the notation, she and the children are accustomed to using syllables to name every note. While pitch names appeared less in her piano lessons, she still deemed it necessary to spend time learning pitch names, because this is basic knowledge for understanding the concept of tonality and learning major and minor keys, which is required for the piano grades.

In Chinese musical tradition, people are accustomed to using solmization. Piano teachers themselves were taught in this way when they were young, and now they use the same method to teach their pupils. Thus, in many Chinese piano lessons where *Faber Piano Adventures* and *Bastien Piano Basics* are used, the pedagogical effects intended by these teaching materials, which give space and emphasis to introducing an independent system of pitch names at the beginning in order to make children learn this new musical concept more easily and enjoyably, in most cases may not make sense for Chinese children, and even hinder the learning process. On the other hand, while some of my participants made efforts to integrate the system of solmization, which is not mentioned in these two series of teaching materials, into the process of teaching notation, and the system of pitch names plays only a small role in practice in their piano lessons, they still followed the general sequence of how the US editors intended to introduce musical knowledge in the books. In practice, it seems that piano teachers are aware of the cultural dissonance reflected in the approach to learning notation presented in these Western teaching materials, they adapt the material in the tutor books to bridge the gap to solmization. In light of these observations, it seems reasonable to raise a doubt over whether these Western teaching materials are really ideal for Chinese pupils to use; or at least to wonder whether Chinese piano learners may gain less advantage from them than their Western counterparts. However, at the same time, almost all of my participants who use US beginner tutor books praised these teaching materials in our interviews for their systematic, well-designed and advanced pedagogy that can help children learn piano happily and flexibly, even though many of them simultaneously complained of the difficulties that they met while using them in practice.

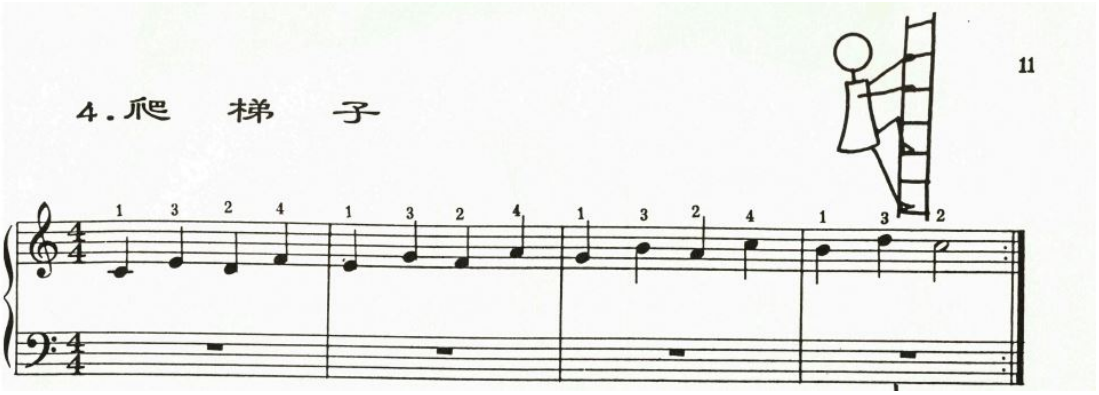
2.2 *Differences in pedagogical approach*

2.2.1 Metaphorical approaches

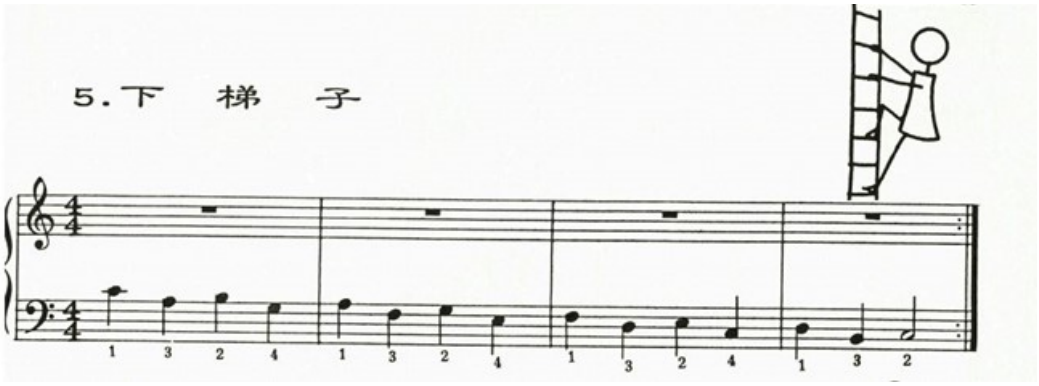
A metaphorical approach to forming knowledge is felt as natural across all arts and humanities subjects in Western culture.[1] At least in some respects, this too is culturally specific. The analogy between familiar bodily movements and physical key movements on the piano is a good example of such a metaphorical style of learning. However, this metaphorical approach is quite different from the manner of direct verbal instruction that is commonly used to teach the piano in the Chinese tradition. Some cases from US piano tutor books, including *A Dozen A Day*, *Faber Piano Adventures* and *Bastien Piano Basics*, can serve as examples of this difficulty.

The titles of several exercises in *A Dozen A Day* are derived from sports, especially from gym class, including activities such as "爬梯子" (Climbing Up A Ladder), "下梯子" (Climbing Down a Ladder), "青蛙跳" (Jumping Like A Frog), "右手抓杠" (Hanging from Bar by Right Hand), "双手抓杠" (Hanging from Bar by Both Hands), and "玩溜溜球" (Playing with a Yo-Yo). Analogies between bodily movements and musical movements were engaged in the process of designing these exercises, through which pupils can intuitively understand the intended musical effects. For example, in the exercises "爬梯子" (Climbing Up a Ladder) (Ex.1) and "下梯子" (Climbing Down A Ladder) (Ex. 2), the melodies go up and go down like the upward and downward motion of the climbing body. In "玩溜溜球" (Playing with A Yo-Yo) (Ex. 3), the melody of the right hand is static, representing the hand holding the toy, and the melody of the left hand is in motion, representing the up-and-down motion of the toy itself, from C to G then back to C. These build on the metaphorical mode of taking knowledge from one domain and applying it to another. Sports were centrally important to school culture in the 20th-century USA, and were seen by children as cool, so that the analogy of sports to musical training was attuned to the culture within which *A Dozen a Day* was created, and served to attract pupils' interest. Twenty-first-century Chinese piano learners have grown up in a different culture of physical exercise, and in any case are more engaged with computer games and smartphones, so this metaphorical invitation may not have its intended effects for them.

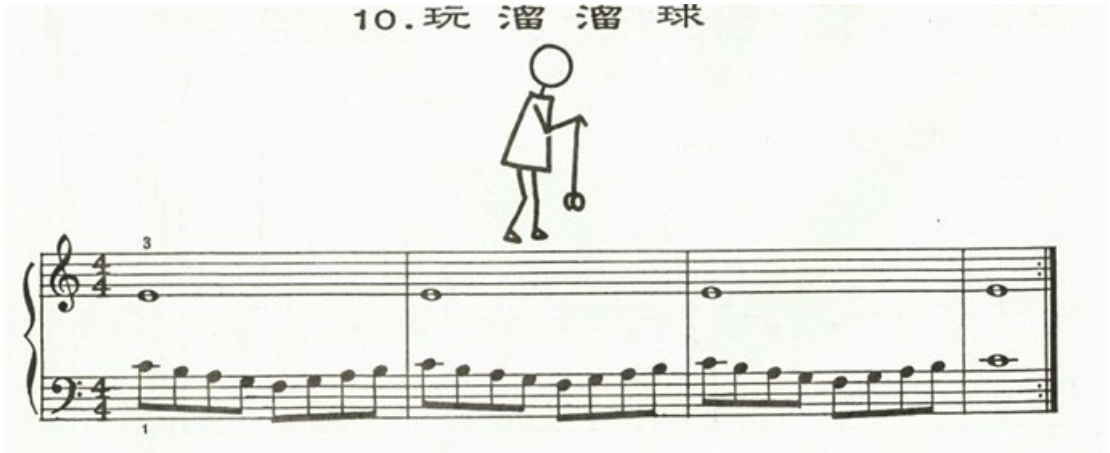
[1] George Lakoff and Mark Johnson, *Metaphors we live by* (Chicago: University of Chicago press, 2008), 3-15.



Example 1: 爬梯子(Climbing Up a Ladder), Edna-Mae Burnam, *Gangqin Tinatian Lian (*A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/11.



Example 2: 下梯子(Climbing Down A Ladder), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/11.



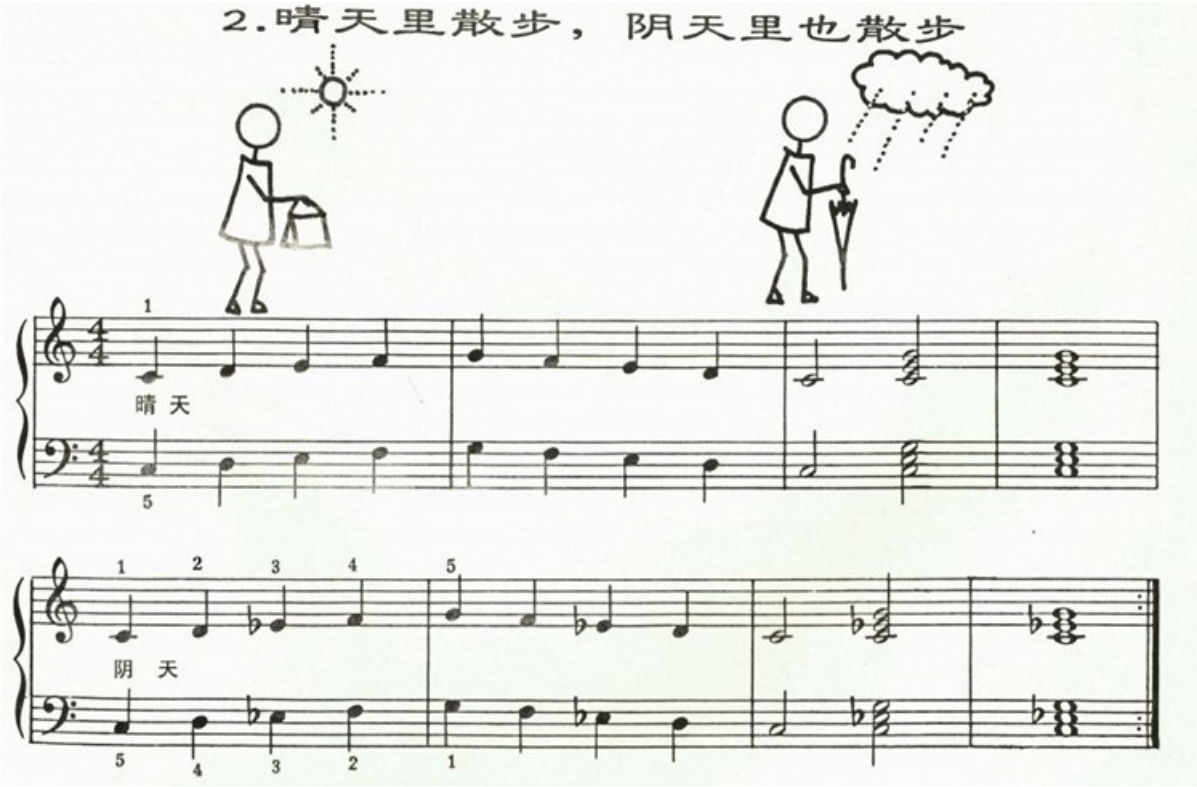
Example 3: 玩溜溜球(Playing with A Yo-Yo), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/12.

Some of my participants who teach in the private piano studios provided examples of how this educational concept engaged in the US beginner tutor books is articulated by Chinese teachers. Ma, who was using *Bastien Piano Basics*, a series of American beginner tutor books first published around 1985, introduced a new exercise, “溜冰” (Skating), to her pupil. She intended to describe how skating works and make an analogy between the bodily movement

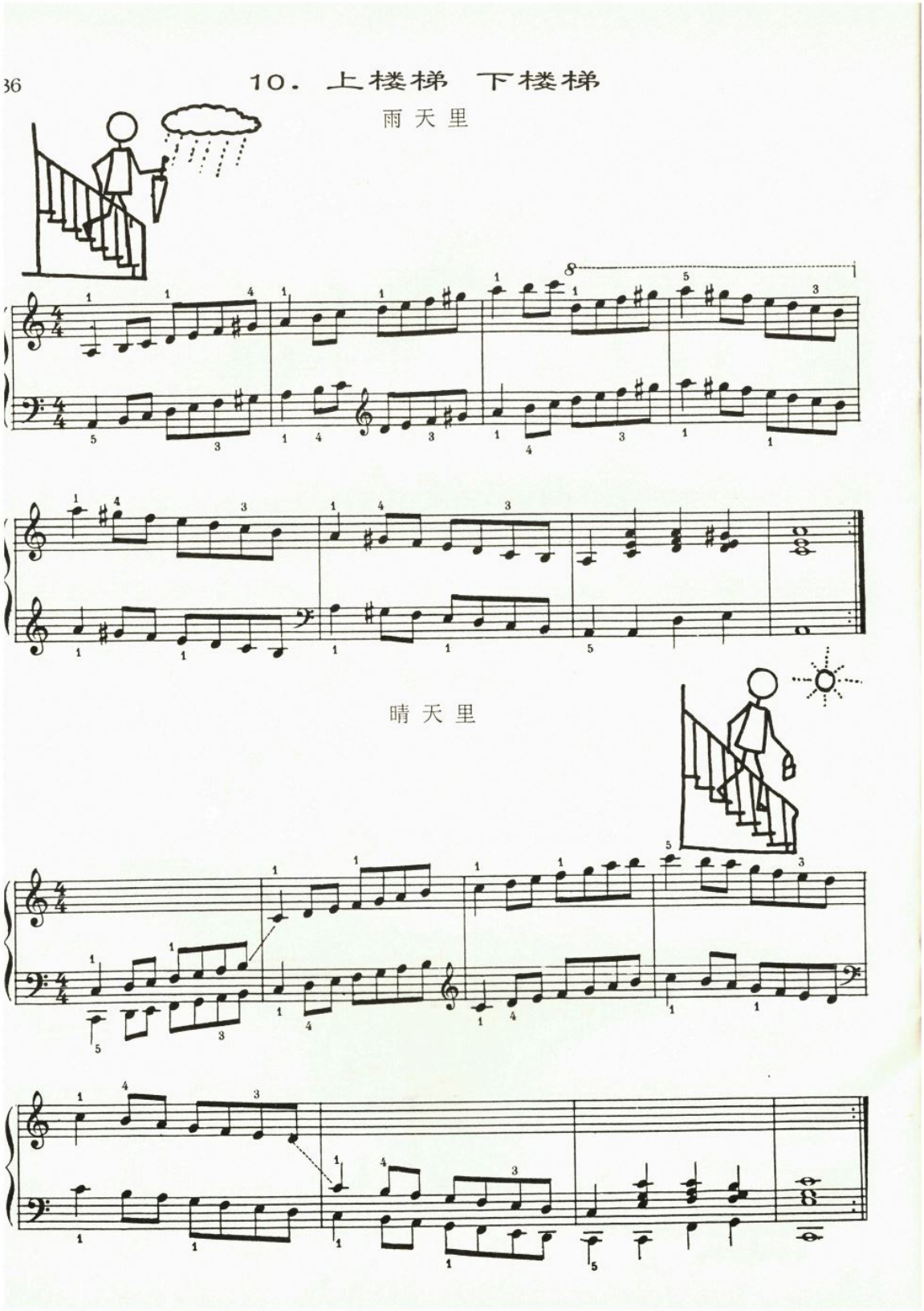
when skating and the musical movement from C to G – going up, and then from G to C – going down. Obviously, Ma understood the specific approach intended by this exercise and she followed this approach when she was teaching. However, it remains unclear if her pupil really found something fun in this process and intuitively understood the musical effects, given that most Chinese children rarely do outdoor sports even on weekends.

Also, Gu used the metaphorical approach when training his pupil to have independent fingers, in this case without any guidance from the tutor books. He asked his pupils to play a group of upward and downward scales using the third finger in order to make the pupil's hand maintain a proper shape. He called this practice "going upstairs and downstairs," and then explained that the finger goes up and goes down by stepping on the keyboard like the body going upstairs and going downstairs by stepping. Clearly, his intention was to make the toneless finger practice more interesting. Making an analogy between musical movements and bodily movements to introduce this practice seems to be better than just giving a direct and monotonous description and demonstration, adding a little bit of colour to the lesson, although the effect of this teaching strategy on a Chinese child unused to this style of instruction remains to be established. The extent of musical knowledge concerning the scale, the step, the interval of the 2nd, and all their relationships with each other implied behind this analogy should not be ignored. It seems reasonable to doubt that the beginner I observed in this piano lesson, who is in 1st Grade in primary school, can understand this musical knowledge intuitively. By tradition, Chinese education does not make use of the metaphorical mode to introduce information, including in the field of music, for example in music classes in primary school and kindergarten. The metaphorical approach used in piano lessons would sit outside of their normal school's learning system, both in musical instruction and in learning other subjects. This difference in pedagogy effectively turns the piano studio into a kind of international, or even Western, enclave within the wider Chinese education system, something which may not effectively serve the needs of learners because it introduces a cultural dissonance with their existing habits of learning.

Other examples in *A Dozen A Day* and *Faber Piano Adventures* show other ways in which the metaphorical approach is engaged. The title of one piece in *A Dozen A Day* is "晴天里散步, 阴天里也散步" (Walking On A Sunny, Then A Cloudy Day) (Ex. 4). There are two lines of melody, with the sunny day represented by a major chord C-E-G, and the cloudy day by a minor chord C-Eb-G. In another exercise, "上楼梯-晴天里 下楼梯-阴天里" (Upstairs and Downstairs on a Cloudy Day / On a Sunny Day) (Ex. 5), the first section is in A minor and the second is in C major, once again linking minor to bad weather and major to fine weather. Similarly, in *Faber Piano Adventures*, to introduce the musical theory of major and minor keys, the editor aims to build an association of the concept of weather change, such as the sunny day and the cloudy day, with the two contrasting modes. A small assignment is given, asking pupils to circle the right images—a big sun and a dark cloud with rain—to identify the corresponding major or minor key after reading the given melodies. This is intended to help pupils understand the emotional valence of major and minor chords, or major and minor keys, through their prior emotional understanding of different weather conditions.



Example 4: 晴天里散步，阴天里散步(Walking On A Sunny, Then A Cloudy Day), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/19.



Example 5: 上楼梯-晴天里 下楼梯-阴天里(Upstairs and Downstairs on a Cloudy Day / On a Sunny Day), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day), (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 5/36.

The metaphorical approach is used not only to introduce exercises but also to introduce knowledge about piano techniques. Some examples from *Faber Piano Adventures* can be shown here. In a section introducing some basic piano techniques for beginners, the editor describes how to make the round gesture of hands on the keyboard when they are ready to play by making an analogy to a round roof; how to make their fingers independently stand on the keys by practicing putting the second, third, fourth and fifth finger successively to the fingertip of the thumb, gesturing a round glass; how to feel the weight of the arms when they sit in front of the piano by analogy to the feeling that gorillas' arms droop naturally. This kind of approach appears throughout this series of piano tutor books to introduce techniques and interpretation.

In my observations, Guo was using *Faber Piano Adventures* and implemented this approach in her lessons. She asked her pupil to feel his arms lift softly like feathers, and to feel like an elephant's foot when his arms were falling freely, in order to learn how to play staccato. She then asked her pupil to practice this again and again, to find the right feeling of the falling of the elephant's foot with a heavy weight, when the pupil could not execute the falling of the arms well. She asked her pupil to hold up the first joint of his little finger as if holding up an umbrella. This approach indeed attracted the child's interest, even though it entailed introducing a new technique and asking her pupil to execute it by practicing and practicing. As an observer, I could feel the relaxed and pleasant atmosphere that characterised this piano lesson—something that never occurred during my own childhood piano lessons, at a time before these types of piano tutor books had become popular in China, when most Chinese piano teachers were using more rough, straightforward and dull teaching methods. It seems that in this case the metaphorical approach was successful in making this piano lesson fun and colourful, perhaps because the particular analogies used in this example are less culturally specific and can be easier and more direct to understand. Again, though, the private piano lesson is independent of the school curriculum, and generally occupies only one hour of a pupil's week. How deeply piano learners can adapt to the piano lesson and this teaching approach, if they are not accustomed to being taught in this way in other educational settings, is a critical question for piano pedagogy in China.

2.2.2 The tradition of flexibility in Western music culture

Flexibility or creative freedom in different fields of music, regardless of composition, performance, etc., is a vital feature within the Western music tradition. In the field of music education, the flexible approach is, to a great extent, directed toward preserving and respecting the creativity of the music itself and the music learner's natural creativity in responding to the music, which are widely understood to be central objectives for music education in the West. However, this educational concept is extremely contrary to China's traditional Confucianism, which cultivates people to be compliant and obedient, meaning that the Chinese are accustomed to being taught how to obey. A case in a popular anthology of Beethoven's sonatas can be developed into a discussion here. The anthology of Beethoven's sonatas edited by Barry Cooper, and first published in 2007 by the Associated Board of the Royal Schools of Music in the UK, was published in a Chinese edition in 2010 by Shanghai

Music Publishing House. David Ward, who edited the fingering in the anthology, wrote in his "Note on Editorial Fingering:"

> Suggestions for fingering can be helpful, particularly for the less experienced player and in teaching editions such as this. But it is a curious exercise to make them when one is well aware that much of what is suggested may be replaced by a teacher's or student's preferred patterns.

This passage is literally translated into Chinese in the Chinese edition at the beginning of the anthology as a part of the Introduction. It is clear that Ward accepted that both teachers and students could have their own understanding and preference of fingering, and they can execute the music depending on their own decisions. This reflects a wider Western tendency for music teachers to understand and explain the musical text as precisely presented in particular editions flexibly, according to their personal tastes and preferences. However, this tradition runs in the opposite direction of China's educational tradition. Chinese pupils might find it hard to understand the flexible approach that the editor wished to express (and expected his readers to share). Ward wrote to Cooper after completing the fingering for the first edited sonata: "I know that much of what I find works for me will not be so comfortable for different hands and will inevitably be changed." Those words indeed present editor's intention that they hope to share with readers, and we assume that teachers and pupils would read it, although Chinese teachers and pupils (as indeed those in the West) do not always treat the texts alongside the scores appearing in the anthology seriously. Chinese editions of piano anthologies like this one whose copyrights belong to US, UK and European publishers have become very popular in China, where the Western publishers' logos are thought to represent a reliable authority. However, the case of these comments on fingering raises the question of whether issues of cultural dissonance may affect the use of these resources by Chinese piano students no less than the use of Western beginner tutor books.

Chinese teachers are used to following the guidance given by the editors of anthologies and their editorial interventions in the scores. In my observations, no matter whether private piano lessons for low-level piano learners or university piano lessons for high-level piano learners, the teachers always emphasised reading scores accurately when pupils were playing, including correct notes, correct rhythm, correct fingerings and correct expression marks. For teaching beginners, it is understandable that most pupils are in the process of learning new musical skills and knowledge, therefore they need to strengthen the new knowledge by practicing pieces as accurately as possible. But it is also clear from my observations that accuracy of execution provides the quantifiable standard for teachers to easily and clearly count how many results they have achieved in a piano lesson, in a way that can satisfy pupils' parents. In the professional-level piano lessons at the university, teachers claimed that the importance of reading scores correctly based on the principle of adhering to the composer's intentions is always seen as a common rule that must be implemented and observed, although the role of interpretation was always underlined at the same time. Compared to the private piano lessons, teaching content concerning interpretation and musical expression outside of the given books indeed occupied more space in the university piano lessons, and the flexibility to change the musical text was sometimes allowed when teachers had a specific

notion of the piece for achieving greater musical expression. My observations suggest that these instances of flexibility are more likely to appear in piano lessons given by teachers who have had experience studying overseas, as they have developed sufficient understanding of the music and its attendant interpretative traditions beyond what is shown in the score, for example information about composers, the background or context of the writing of the piece, and the musical styles of that period, which are widely considered by Western classical musicians to be necessary to decide how to understand the musical text and express the music well. These instructors also had experience of being taught within such a flexible approach outside the Chinese education system, so they are conscious of their own agency in teaching the right and the good depending on their understanding and preferences, even though this teaching content may not conform to that given in the pages of the score. Their situation overlaps with that described by Tan in terms of transnational Chineseness and artistic "authenticity"; these Chinese piano teachers' transnational experiences result in the "double-consciousness" of cultural identities, prompting them to develop their own understandings of piano music's "authenticity," which are also reflected in their teaching approaches and teaching styles in their piano lessons.[2]

Flexibility and enjoyment are also important elements in piano lessons for learners who are at a lower level of playing. The piano tutor books that are commonly used in private piano lessons often present the intention of the original American editors to help children learn the piano in an engaging and flexible manner. No matter whether it is *Faber Piano Adventures* and *Bastien Piano Basics*, the most popular in China over the last ten years or so, or the series *John Thompson's Easiest Piano Course*, which some of my participants viewed as out of date although it remains in use, the editors intended to embrace different musical styles and introduce diverse music cultures from around the world.[3] These tutor books also aimed to engage learners through the many cartoon images appearing on every page, particularly in *Faber Piano Adventures* and *Bastien Piano Basics*, in parallel with the introduction of new musical knowledge and different exercises. Editors tend to categorise the contents of these tutor books clearly into performance, techniques, music theory, and so forth, so that children can easily understand the structure of their learning and piano lessons can be clearly coherent. They divide the complete course of instruction into different volumes, such as first level, second level, etc., according to the difficulty of the contents, so that each level is relatively

[2] Shzr Ee Tan, "Re-Imagining China's Female Pianists: Yuja Wang and Zhu Xiao-Mei," in *The Oxford Handbook of Music in China and the Chinese Diaspora*, ed. Yu Hi and Jonathan P.J. Stock (New York: Oxford University Press, 2023), 406-407.

[3] Some of the participants both from the University and the private piano studios mentioned that the series *John Thompson easiest course* and *modern course* are too old. They preferred other "new" series of beginner piano tutor books, such as *Bastien Piano Basics* which has been vigorously promoted by the Chinese Musician's Association, a branch of the Communist Party of China, with the aim of updating the teaching materials on the market for piano education. In fact *Bastien Piano Basics* was first published in the US in 1963, so it is hardly new, although it does postdate *John Thompson*, which was first published in 1954. Perhaps the impression of "newness" is created because the first Chinese edition of *Bastien Piano Basics* appeared in 2005, later than the first Chinese edition of *John Thompson*. In Chinese academia, reviewing music research over the last decade, including PhD theses, MA dissertations and published articles, *Bastien Piano Basics*, *John Thompson Easiest Courses*, and the other series discussed here are all commonly chosen for discussion when investigating Chinese piano education. While a handful of scholars have briefly proposed that the *John Thompson* series is out of date, it remains a touchstone for the discussion of piano education in Chinese academia.

short and children have a sense of achievement through the process of finishing one book and coming to the next one. The metaphorical approach is engaged in these piano tutor books, as discussed above, which also aims to make learning music fun for children. It is obvious that flexibility and interestingness are the central priorities reflected in these US-derived beginner tutor books. However, when these tutor books are imported into the Chinese context it is right to problematise these strategies and ask whether Chinese children are able to be totally engaged in the piano lessons, and if piano teachers indeed develop their piano lessons adhering to the pedagogical gist of these piano tutor books.

Three of my participants who teach in private piano studios complained that their pupils are often silent in piano lessons, although they attempt to guide them to understand the music on their own and make them well engaged in the class by means of questioning and answering. Xia said that children answered "I do not know," or "I have no idea," in many cases, when she threw out a question guiding pupils to think independently and engage in the lesson. This suggests that at least some pupils expect piano teachers to adopt an entirely didactic approach, telling them everything that they should do when they approach a new piece, including how to read the score, how to understand the music, and how to execute every note to make the music, and also to explain everything about the new musical knowledge that they should learn. Without doubt, the cramming method is how they are accustomed to learning in school. Piano teachers sometimes find themselves powerless to go against this habit, as it will be hard to build a flexible and cheerful piano lesson when their pupils do not cooperate. Both Xia and Liu, who have had experience of studying in the UK and giving British children piano lessons, pointed out that British children are easier and happier to engage in piano lessons, whether through expressing their own understanding of executing the piece, or enjoying playing the music whilst singing the melody. In contrast, in the experience of these two participants, many Chinese children are not willing to enter into cooperation; even though the teacher may ask them to sing the melody at the same time as they play it, some of them reject the task, saying "no," and some of them express resistance by keeping silent.

Another reason cited by these participants to explain why they encounter obstacles to making their piano lessons for beginners more flexible and enjoyable is Chinese parents' utilitarian attitude toward piano learning. Most participants mentioned that overwhelmingly teaching technique is most common in their lessons, although they have ideals of helping pupils enjoy the music in the piano lessons and making their piano lessons attractive. They indeed introduce some teaching tools to help pupils learn musical skills and knowledge, and prepare musical accompaniments to use when pupils are playing boring exercises in order to make the practice more interesting. It is noteworthy that these approaches were described by participants in interviews, whereas I did not see them used while observing real piano lessons. This might be because I did not observe enough lessons to encounter them, but it could also be that these fun elements are not really common in lessons, and are conceived instead for show lessons and marketing rhetoric to attract new clients, and to meet an idea of how piano lessons "should be." Either way, it is clear that teachers always have to put more energy into pushing pupils' learning progress, including making pupils complete more and

more exercises and mastering more and more pieces by only focusing on conquering the new technique, ensuring that pupils can complete enough tasks quickly.

The burden of quantifying the achievements resulting from piano lessons is, according to the perceptions of my participants and also my own experience as a piano learner in China, primarily caused by Chinese parents' enthusiasm for the piano grading exams. Almost all my participants who teach in private piano studios mentioned that most Chinese children continue with piano lessons with the aim of passing the next piano grade exam, continuously pursuing a higher level. Indeed, China's home-grown piano grading exams are not sufficient to satisfy the market among parents, and recently the British ABRSM exams have become popular, representing the greater authoritativeness and the implied halo of social and economic distinction of the West. Yang quite proudly said: "My pupils are very effective. Almost all of them can pass the tenth level [the highest level in China's piano grading exam] when they are in 5th or 6th Grade in primary school." She further pointed out that piano teachers should conform to the needs of the market, and therefore of parents, because in China most pupils' schedules are completely filled up by school, homework and exams when they come into secondary school, and they rarely have free time to play the piano as a pastime when they face such a heavy burden of studies, which means that pupils only have those several years in primary school to finish the task of getting the highest level in the piano grading exam.

The participants from the university expressed some contrasting opinions on elementary piano education. Wang claimed that any method used to teach a beginner student will destroy their natural instinct for music; in his view, the only way to avoid this is to ask the child to play on the keyboard, and the child can play whatever they want as long as they are happy. (By "method" I take it that he refers to the techniques and skills of playing the piano, such as the exact gesture of the hands, fingers and arms, and so forth.) Also, Yang opposed parents asking their children to learn the piano for pragmatic reasons, as this would obliterate the children's initiative and interest in the music. The obvious divergences between the views of this university piano teacher and those of the teachers in the piano studio described above call our attention to the issue of the professional competency of the piano teachers who work in elementary piano education, or perhaps more pertinently to the suitability of the system within which they operate. The focus on the evaluation of performance, and rigid learning steps applied in the same way to all learners, are easier and simpler ways for these teachers to operate and meet the demand among parents for learners to achieve quantifiable standards. But in the view of Yang, a top-level piano teacher, they are actively harming children's musical development. Among my participants from the piano studio, there was one whose undergraduate major had been singing. She is now teaching the piano in a private piano studio; as she explained to me, she put a lot of effort into learning the piano on her own after graduating from university, but as piano was not her own principal study one might reasonably question her qualifications for the task. It may also be relevant to this issue that some piano teachers rejected any interview and observation when I contacted them to develop the fieldwork for this project: perhaps they lacked the confidence in their craft to expose it to a researcher who they may perceive to be in a position to judge it. From my

wider experience as a lifelong piano learner in China, there are a number of piano teachers who are in this situation around the nation, especially in the areas outside of the first-tier cities. For these piano teachers, flexibly teaching pupils based on their characteristics and personal preferences may be a task that goes beyond their abilities.

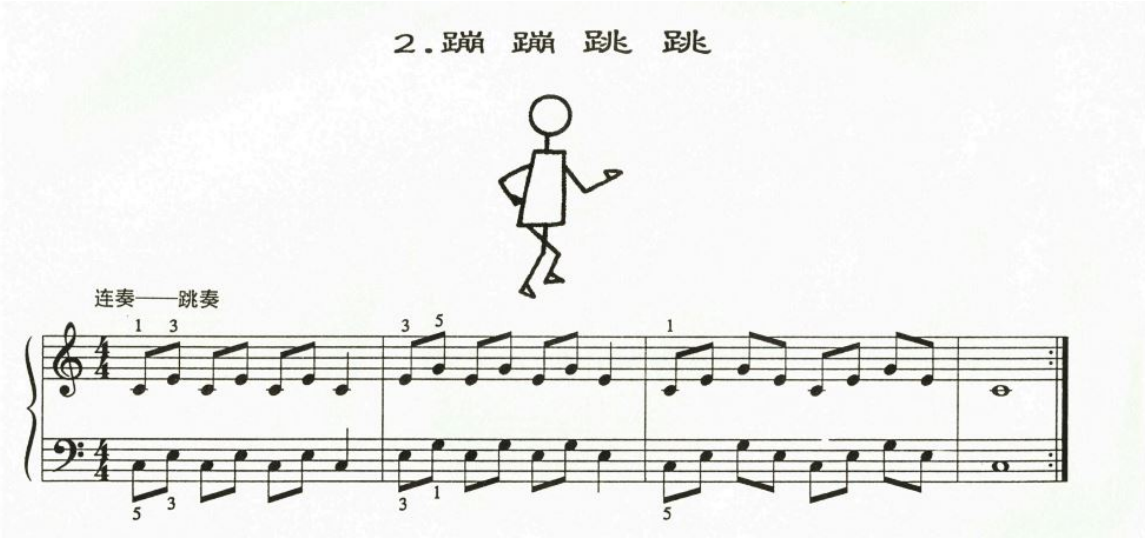
2.3 *Issues arising from the translation of the English text*

2.3.1 The translation of piece titles in beginner tutor books

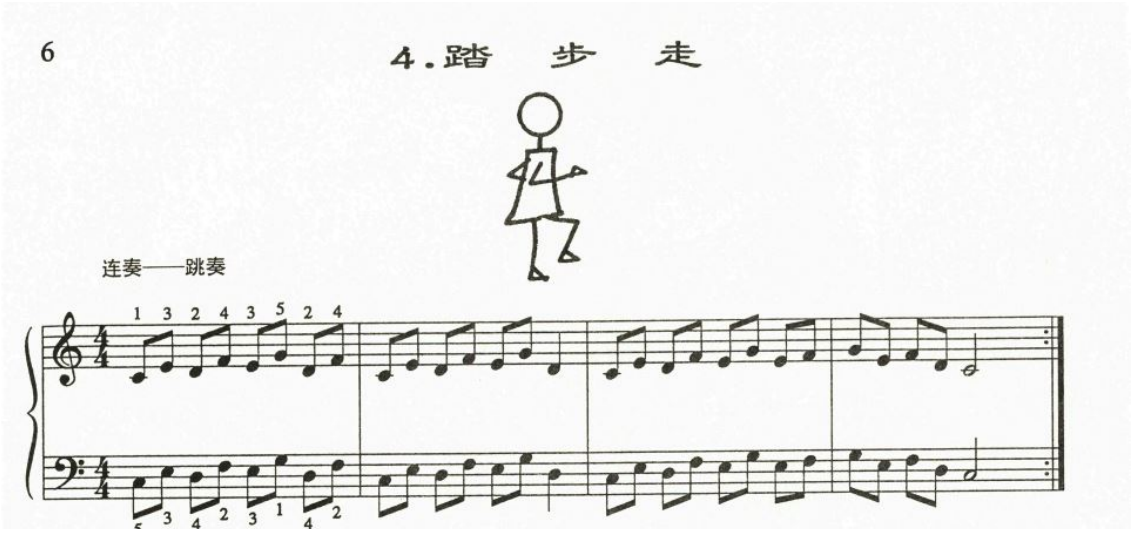
Translating English to Chinese in the Chinese versions of Western tutor books, including the titles and lyrics of pieces, also creates dissonances and misunderstandings. The characteristic analogy between physical body movement and musical movement in *A Dozen A Day* is clarified through the titles of the exercises. In the English version, the titles "蹦蹦跳跳" (Skipping) (Ex. 6) and "踏步走" (High Stepping) (Ex. 7), for example, allow Western pupils to understand easily the intended connection with the musical movements in the exercises: skipping refers to the main melody which is organised in 3rds, such as going up from C to E and E to G, or going down from G to E and E to C; while in "High Stepping," the 3rd skip units move up and down by 2nds, from C-E to D-F to E-G for example. Similarly, an exercise from *Bastien*, entitled in English "Skipping Frogs," introduces the 3rd intervals by making an analogy with the bodily movement of skipping, which is quite suitable for the character of a frog. The melody goes up and goes down by building 3rds, such as C-E-G and F-D. Because the analogy between physical movement and musical movement is commonplace in Western culture, if a music teacher says that this line of melody goes up by step, pupils can immediately intuit the character of the melody. However, because this view of music, and the childhood significance of these descriptors of physical actions, are both culturally specific, the titles do not retain these connotative values when translated into Chinese. Chinese editions generally give literal Chinese translations of titles, rather than idiomatic translations that aim to preserve the cultural significance of a term or phase; thus the pedagogical intention may be lost.

Some other cases in *Bastien* and *John Thompson's Easiest Course* can also be shown as examples here to develop the discussion on the issues arising from translating the piece's title from English to Chinese. An exercise from *Bastien Piano Basics*, "盗二垒" (Stealing 2nd Base) (Ex.8), is designed to introduce 2nd intervals, associating a concept from baseball with one from music to help children understand how to measure the 2nd intervals. The melody of this exercise goes up and down by stepping, such as, on the right hand from C-D-E-D-E-F-G, on the left hand from G-F-E-D-E-F-G, which is like the batter running from first base to second base when playing baseball. American children might easily understand the intended connection between the 2nd base in sports and 2nd intervals in music, and obtain the expected musical learning via this metaphorical mode, as baseball is the most popular sport in the US. However, this sport is extremely rare in China; it is highly likely that Chinese children will find it hard to understand this title's significance when it appears in the Chinese edition, as they know less about baseball, and consequently they would lose the pedagogical

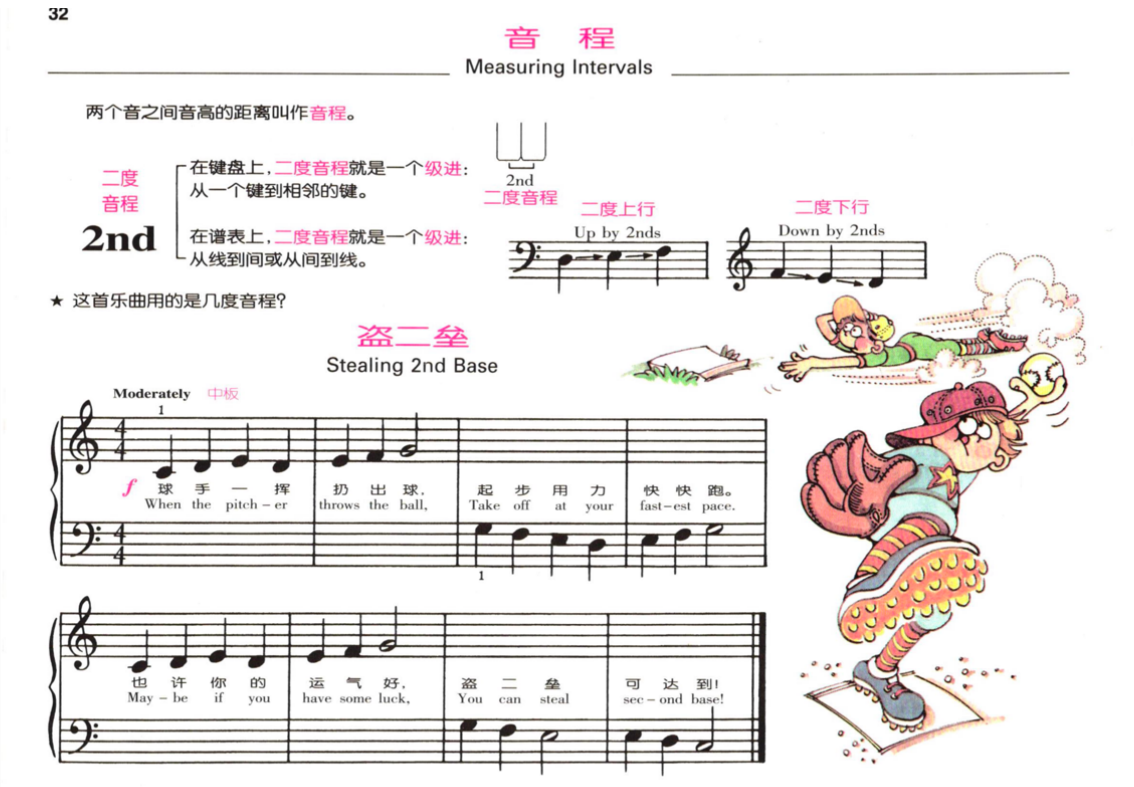
intention behind the analogy. (I myself, for example, knew nothing about baseball before I searched for it on Google to develop this research.) Furthermore, a piece entitled “老麦克唐纳的农场” (Old MacDonald Had a Farm) from *John Thompson's Easiest Course*, is a famous British and American nursery rhyme about a farmer and the various animals he keeps. This song sounds very lively and cheerful, which is harmonious with the depiction that many animals live happily together on this farm. Clearly, the given title and the content of the music are echoing each other in order to help children understand the piece well. However, this piece is translated into Chinese and named “老麦克唐纳” (literally, “Old MacDonald”). The title in the Chinese edition does not correlate with the musical content, and the “老麦克唐纳” (Old MacDonald) mentioned in this title, a Scottish surname transliterated into Chinese, will not make any sense to Chinese children, and may strike them as strange as it is obviously not a Chinese name. In this case, at least, the piece’s title does not work effectively in the Chinese edition due to the Chinese editor’s approach to adaptation and the language barrier retained within the translation.



Example 6: 蹦蹦跳跳(Skipping), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2017)), 3/1.



Example 7: 踏步走(High Stepping), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2017)), 3/6.



Example 8: 盗二垒(Stealing 2n Base), James Bastien, *Basidian Gangqin Jiaocheng* (Bastien Piano Basics) (Shanghai: Shanghai Music Press, 2006 (re-printed by 2018)), 1/32.

Some of the participants offered their opinions on this difficulty. Xia complained that the intended design with the pedagogical meanings making analogies between sports and music, which is aimed to increase the interestingness, inevitably does not always make sense to Chinese children, as these titles have lost the metaphorical meanings which associate with the music in their original cultural context when they are translated into Chinese. Similarly, Huang mentioned that children indeed find it hard to understand when pieces' titles are

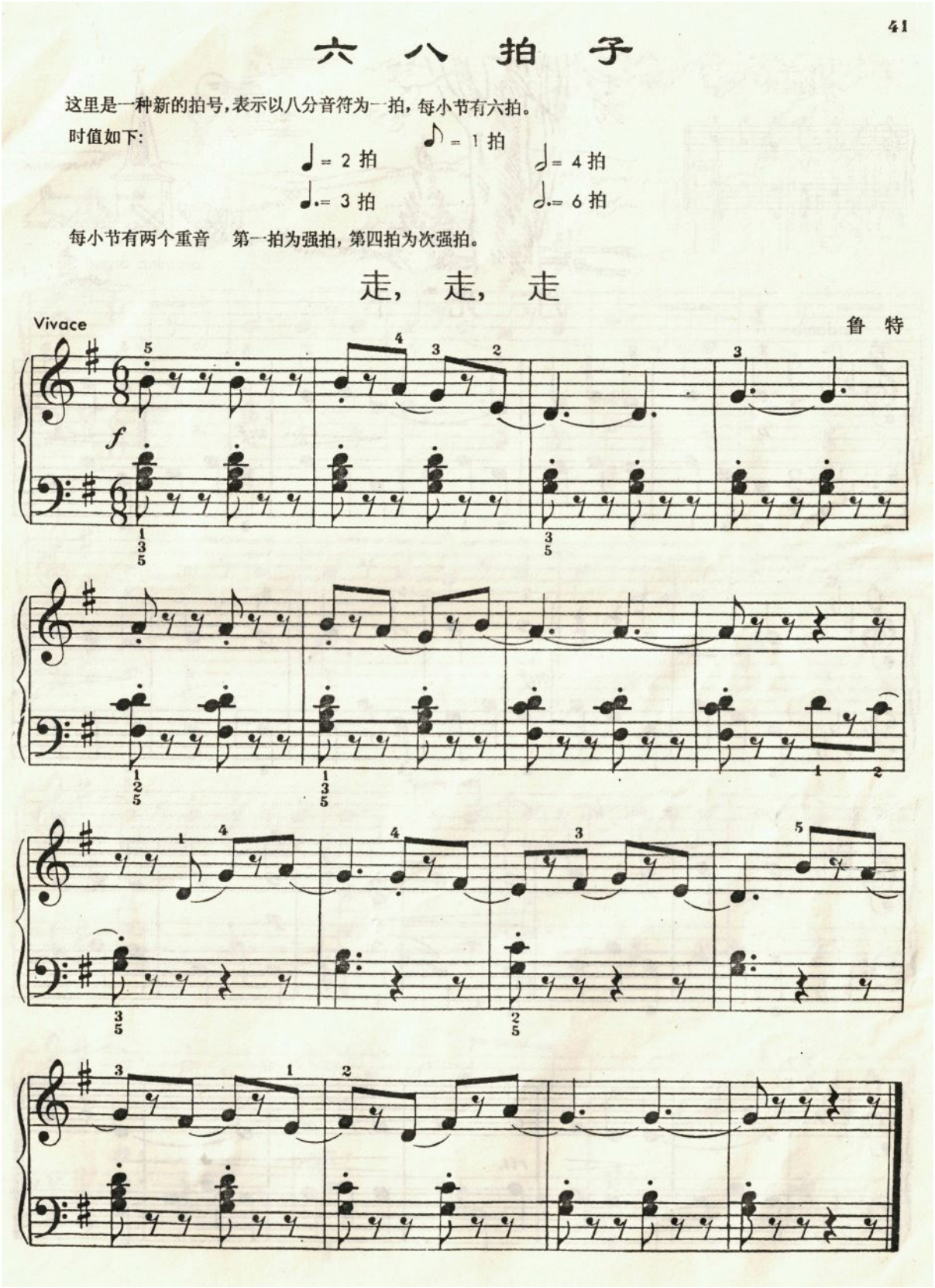
transliterated into Chinese outside of the American English context, but she pointed out that there are many images shown on the page which can help children to fill in the missing information. Huang described how she always creates stories based on the content of music, helping kids understand the music's meaning in an easy and funny way. It looks like there are indeed difficulties in the process of using these US piano tutor books, but some Chinese piano teachers are making efforts to achieve their teaching purposes by maximizing the use of the resources present in these teaching materials. Although my participants are clearly resourceful and creative in mediating between the incompletely legible content of their American teaching materials and the cultural/linguistic frame of reference of their Chinese students, it seems valuable to take a step back and question whether materials that require Chinese piano teachers to undertake this role are really suitable in the first place.

2.3.2 The translation of lyrics in beginner tutor books

Another translation-related issue is the absence of lyrics. In studying the adaptation of Western piano tutor books for publication in China, I have found that some pieces which are given lyrics in their Western English versions lose them in their Chinese versions. Two small exercises from *A Dozen A Day* can serve as examples. The lyrics in the English version run: "Fit as a fiddle, All day long, Exercise will make my fingers very strong; Fit as a fiddle, Exercise my fingers everyday, Fit as a fiddle, Exercise will make my fingers play." The American editor here uses the lyrics to describe a metaphorical associations between sports exercise, physical play, and musical movements, to make daily practice seem both necessary and fun. In each book in this series (save the last, book 7), the contents are organised into five groups, each with twelve exercises, so that pupils can structure their progress group by group. The last exercise of each group is named "精神饱满 准备练习" (Fit as a fiddle and ready to go), and includes lyrics that encourage pupils to practice every day. The foundations for this structure are laid in the preface, where the author writes: "Many people do physical exercises every morning before they go to work. Likewise – we should all give our fingers exercises every day." However, the lyrics to each iteration of "Fit as a fiddle and ready to go" disappear in the Chinese version; thus, Chinese pupils (and teachers) lack this more explicit and direct opportunity to understand the editor's pedagogical scheme.

Another example can be found in *John Thompson's Easiest Piano Course*, in a piece called "走，走，走" (Tramp, Tramp, Tramp) (Ex. 9) This was one of the most popular songs of the American Civil War. The composer, George F. Root, wrote both words and music in order to give hope to the Union prisoners of war. The time signature of this piece is 6/8 and the expression mark is *vivace*. Also, two staccato quavers at the beginning of the main theme, paired with an accompaniment of short staccato chords in the left hand, build lively and strong sentiments. Lyrics are given: "Tramp, Tramp, Tramp! The boy is marching; Cheer up comrades they will come." Through these two sentences, we can feel the intended emotion, and also a kinetic analogy with marching feet; and it is obvious that the music and lyrics respond directly to each other, so that when pupils learn this piece, the lyrics can help them understand its sentiments and execute the music well. However, Chinese pupils cannot

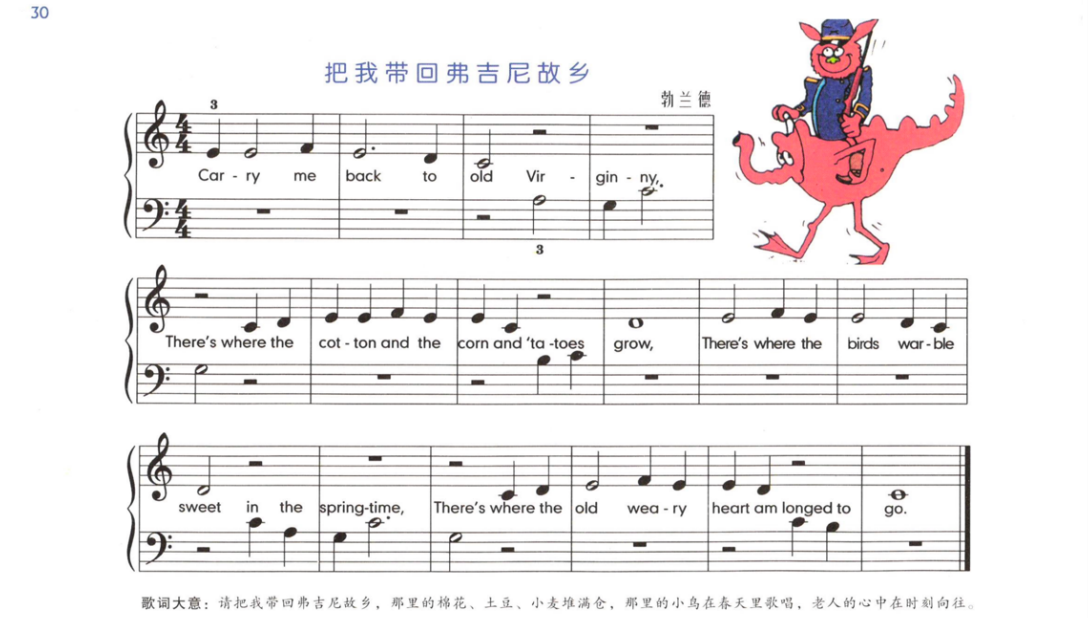
benefit from that learning experience because the lyrics are not included in the Chinese edition of the books.



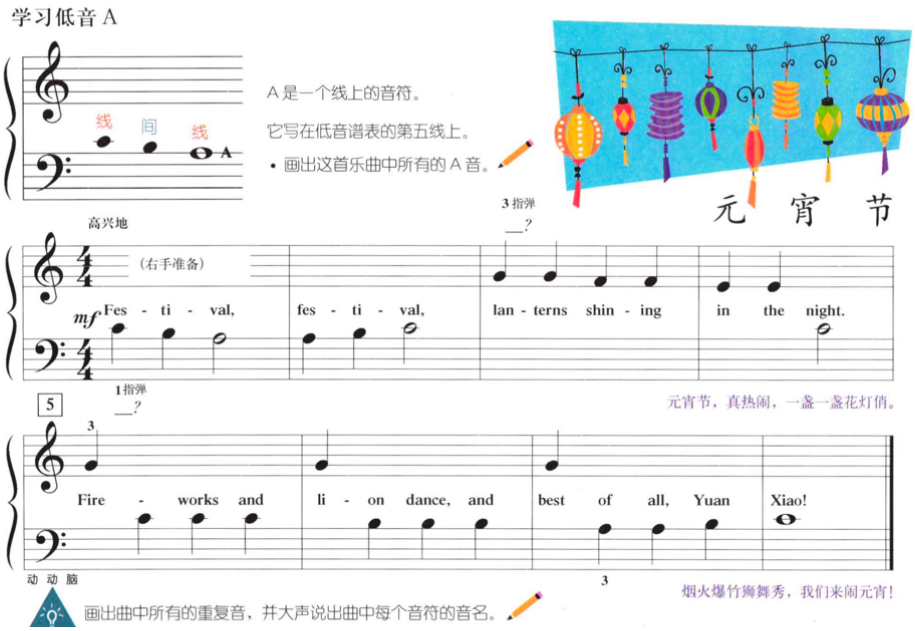
Example 9: 走，走，走(Tramp, Tramp, Tramp), John Sylvanus Thompson, *Yuehan Tangpusen Jianyi Gangqin Jiaocheng* (John Thompson's Easiest Course) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2001)), 3/41.

How to organise the lyrics in the Chinese editions, including the positioning, layout and typography of the English lyrics (which are often still included) and the translated Chinese lyrics, also causes problems. The discussion here can be initially developed from a question: why do these Western piano tutor books published in Chinese editions generally give both English lyrics and translated Chinese lyrics? This is the case, for example, in *John Thompson's Easiest Piano Course* and *Faber Piano Adventures*. The editor's intention in providing lyrics for many pieces, especially in the low-level volumes for beginners, is to expect children to engage in the musical melody well if they can play the piece in the same manner as they sing it with the lyrics, and by both singing and playing pupils can enjoy their learning and understand and execute the music well. For this intention to be carried over to the Chinese editions, it would seem necessary to replace the English lyrics entirely with Chinese lyrics that fit the melody equally well, as it would be hard for Chinese primary-age children to read the English lyrics—although they have English lessons in school, their language skills at that age would rarely be sufficiently developed to meet this challenge. (Some Chinese children in super first-tier cities, such as Shanghai and Beijing, might speak English well, and these English lyrics might be easy for them, as perhaps they are studying at an international school or growing up in an English-speaking family, but this does not represent the general situation in China.)

Also, in the Chinese edition of *Faber Piano Adventures*, the English lyrics occupy the main space on the page, set beneath the notes of the melody like a song, so that pupils can sing the lyrics easily whilst reading the piano score; then they just need to replace singing by mouth with playing the melody by hand. However, the translated Chinese lyrics are placed at the bottom of the page with the entire text grouped together (Ex.10), or placed at the end of a phrase in one sentence (Ex.11). Obviously, if Chinese children want to sing the lyrics with the melody in their learning process, singing the Chinese version of the lyrics will be much less convenient than singing the English lyrics. In this case, it is doubtful whether Chinese children can still effectively benefit from the pedagogical design of providing lyrics when they use these teaching materials. English lyrics appearing in the Chinese edition cannot contribute to achieving the intended pedagogical effect; but in this context the English language carries the crown of the authority of Western music, and this is surely one of the reasons why Chinese editors choose to retain the English text on the pages of adapted Western piano teaching materials, no matter whether we look at Chinese editions of Western beginner piano tutor books, anthologies such as that of Beethoven sonatas discussed above, or even home-grown Chinese beginner tutor books created by Chinese pedagogues (this will be further developed in the next chapter). In this way, publishers use the English language to make their teaching materials look more authoritative in order to realise the maximum commercial gain, at the expense of the experience of Chinese children in their piano lessons.



Example 10: 把我带回弗吉尼故乡(Carry Me Back to Old Virginny), John Thompson, *Yuehan Tangpusen Jianyi Gangqin Jiaocheng* (John Thompson's Easiest Course) (Shanghai: Shanghai Music Press, 2005 (re-printed by2019), 1/30.



Example 11: 元宵节(Lantern Festival), Nancy Faber and Randall Faber, *Feiboer Gangqin Jichu Jiaocheng* (Faber Piano Adventures) (Beijing: People's Music Publishing House, 2012), 1/56.

English lyrics appearing in the Chinese editions cause confusion in real Chinese piano lessons. A case in my observations can serve as an example here: Zhu taught a new exercise named "Yankee Doodle" from *John Thompson's Easiest Course*, which is an American traditional patriotic song and nursery rhyme. In fact, the song started life among British soldiers to poke fun at the vulgar clothes and manners of their Yankee allies in the French and Indian War, but was appropriated by the Americans as a song of defiance during the War of

Independence, indicating that they were proud of their simple home textiles and unpretentious manners—thus, for an American learner this tune and its lyrics are an obvious and potent identity marker. The English lyrics are underlaid to the notes as the main text in the Chinese edition, and the Chinese translation appears at the bottom of the page as part of the commentary, so the learner in Zhu's lesson saw the English words first. The child, a junior primary school student, asked Zhu what those English words are. He was confused about why those English words appear on the page and what they are used for, and moreover he was not able to read them. The teacher simply explained that these are English lyrics and read the Chinese translation of the English lyrics to the child, without adding any information about the background of this song and the meaning of its lyrics. Perhaps the teacher was not aware of the song's cultural significance in the US; certainly, she was unable to explain why the English words were necessary to the content of the page. We can surmise that, like many Chinese piano teachers and learners, she was so accustomed to using Chinese editions of Western teaching materials filled with English words that the English text had long since blended into the background. Indeed, the Chinese translation of the English lyrics makes little sense without the cultural context, either in its textual meaning or in its relation to the music and its pedagogical framework. Thus, even after reading the Chinese text, most teachers and learners would be unable to reach a useful understanding of the teaching materials, without a prior understanding of the song's cultural significance in the US. In Zhu's lesson, the teacher quickly moved forward to the next task, asking her pupil to start to read the score in order to divert their attention from the lyrics; I believe that she noticed the oddness of the phenomenon in that moment, as she found herself unable to give a satisfactory answer to the pupil's queries that advanced their understanding of the piece. It is worth noting that none of the participants mentioned this issue in the interviews. On the contrary, they appeared to be immersed in trust of authority: Wei, for example, mentioned that the Chinese editions of these Western piano tutor books are definitive, because they are issued by the most prestigious specialist publishers in China, such as Shanghai Music Press and Renmin Music Press, and are certified by experts, so the contents within these teaching materials are truly reliable.

Some further similar difficulties are caused by Chinese editors' approach to editing the Chinese editions of these Western piano tutor books. An exercise entitled "欢乐颂(Ode to Joy)" in *Bastien Piano Basics* is given English lyrics: "Listen to this melody of gladness sounding joyfully! Play it with a special feeling, as it rings triumphantly!" The intention is evidently to let pupils know the music's emotions and guide them to play this exercise with their feelings; additionally, the rhythm of the words in English helps pupils to understand the rhythm of the notes in the melody. However, the translated Chinese lyric is far from its original meaning. Instead of this new lyric created specifically for this exercise, the Chinese edition gives a Chinese translation of the lyrics which are sung in the final movement of Beethoven's Ninth Symphony. Chinese editors' competency to understand the pedagogical aims of various teaching materials and their attitudes towards editing these Western piano tutor books for Chinese learners are sorely in need of problematization, as this example very clearly indicates. Yet their professional competence and reliability are certified for teachers, learners and parents by the authoritative reputations of Renmin Music Press and Shanghai Music Press.

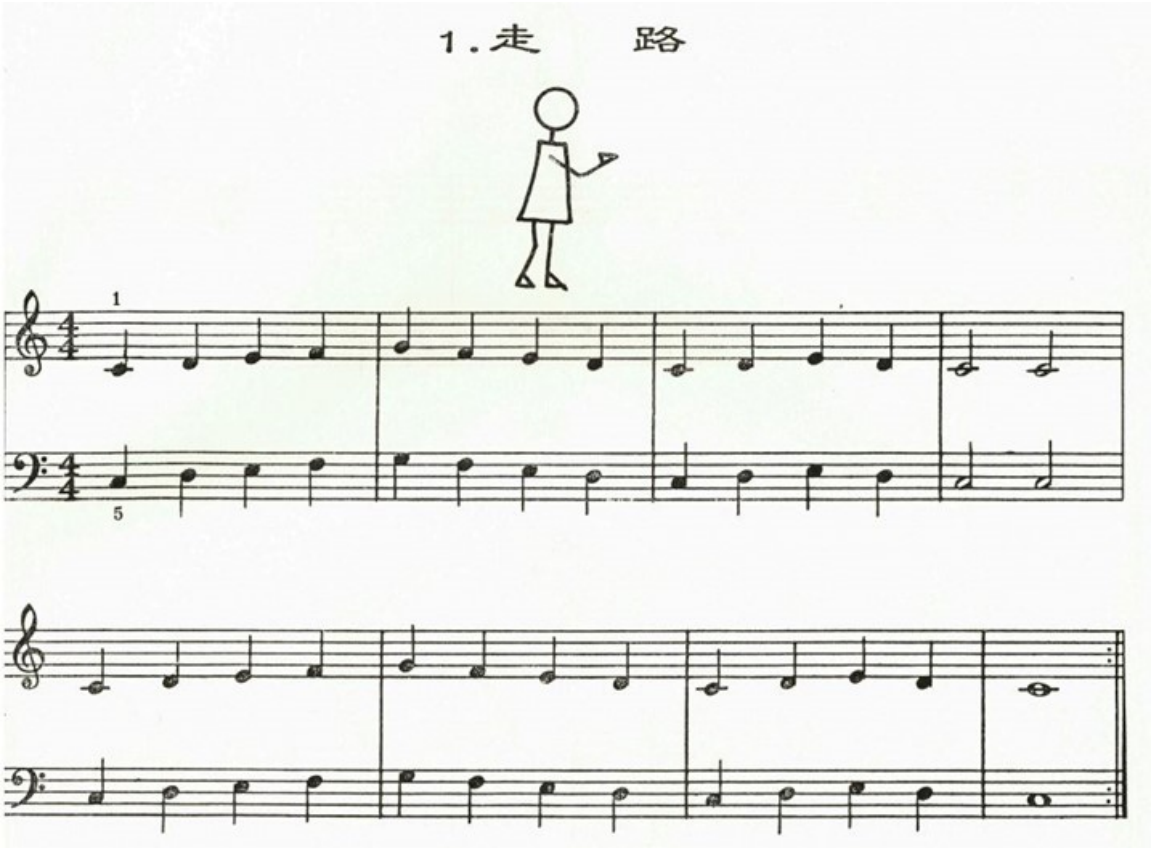
Moreover, the Chinese editors leave the English slogans “YOU CAN DO IT!” and “WAY TO GO” unchanged in the Chinese edition of *Faber Piano Adventures*. One of each appears parallel with each exercise, which is intended to encourage pupils to practice with enthusiasm. This assumes that all Chinese learners can understand these English slogans when they are using this tutor book, but such an assumption is surely not warranted, when this series of piano tutor books is distributed all over the nation and English is not an official language in China. It seems obvious that translating them into Chinese would work more effectively for Chinese learners, if Chinese editors hope to achieve the pedagogical aims lying behind the exercises and slogans given on the page. Every detail needs to be considered by Chinese editors when adapting these teaching materials to suit Chinese learners, if they are to serve their pedagogical purpose as effectively as Chinese piano learners deserve.

Problems related to translation also exist in the Chinese editions of piano anthologies. The Chinese editions always provide a Chinese translation of the foreign text from the original editions, including the introduction, performance commentary, and the title of every piece. Some Chinese publishers even provide all the English text beside the Chinese translation, such as in the anthology of Beethoven’s sonatas published by Shanghai Music Press and copyrighted by ABRSM mentioned above, although most likely this is more to enhance its authority than to achieve any pedagogical benefit for Chinese users. It seems unlikely that many Chinese users will read the English text if a Chinese translation is given, when their ultimate purpose in using these materials is to learn to play the music rather than to practice their English. On the other hand, keeping the English text makes the anthology thicker, which is not convenient to use when reading the scores at the piano. Moreover, the quality of the Chinese translation is, sometimes, worrisome. In Shanghai Music Press’s edition of Beethoven’s sonatas, some of the translated Chinese texts in the Introduction and Commentaries are very confusing. From my own experiences reading the texts from this anthology, in order to understand the meanings of the translated Chinese expressions I sometimes needed to find the corresponding English text—a reading practice that is only possible for me because living and studying in England has improved my English comprehension, something that will not be the case for most users in China. Some Chinese sentences just did not make any sense to me, giving the impression that the translator did not fully understand what was expressed by the original English texts. Furthermore, the translations of quotations from the composer also read strangely. The word order of expression in English is different from that in Chinese, but the Chinese translator does not translate to Chinese in a way that respects Chinese word order; rather, they build sentences in Chinese using the word order of the English (which in itself, in these instances, is a translation of Beethoven’s German, which uses a different word order again). It is evident that Chinese users will have a harder time accessing the editor’s suggestions and understanding the editor’s intentions, if they cannot easily understand even the Chinese text provided in the Chinese edition of the anthology.

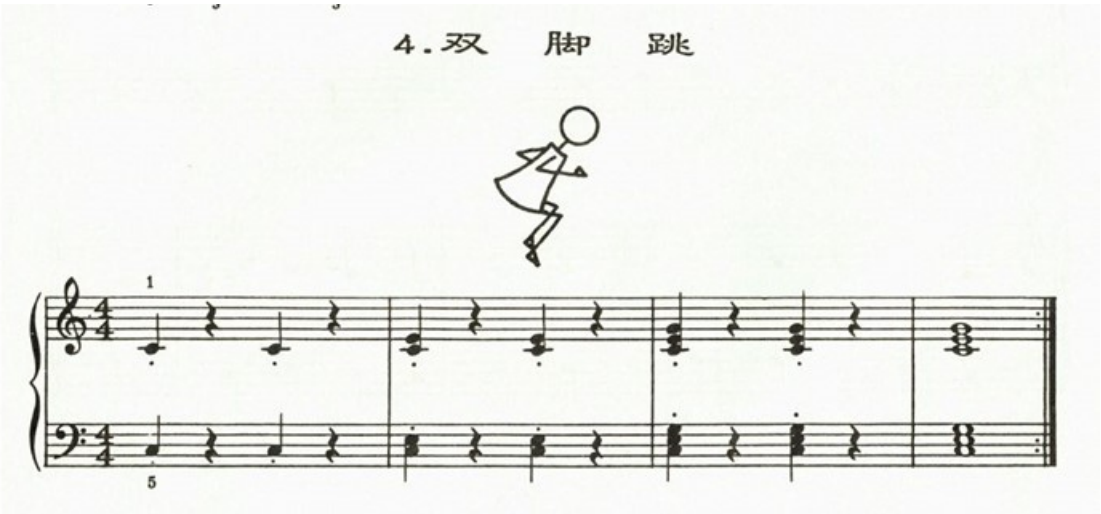
2.4 *The piano learner’s cultural experience and piano teacher’s role as a cultural interpreter*

2.4.1 Cultural literacy

The dominance of Western piano tutor books and anthologies in Chinese piano lessons brings with it a number of difficulties, because the cultural differences between the West and China inevitably interpose themselves in the process of using these Western piano tutor books to teach Chinese pupils. There are differences of cultural context and even conceptual thinking that make the transfer from West to East problematic. Western tutor books rely on a localised cultural literacy. The ways in which enculturation is reflected in and created by these textbooks create potential obstacles for Chinese pupils. One of the clearest examples is the use of kinetic analogies identical to the common Hollywood carton scoring technique known as "Mickey Mousing" in *A Dozen A Day*. In cartoons scored in this fashion, such as *Tom and Jerry*, the actions of every character, such as walking, running, or tumbling, are always accompanied by precisely synchronised music. A near-identical conception lies behind several exercises in *A Dozen A Day*, in which the student is invited to create musical movements following the characteristics of physical movements. In the first exercise (Ex.12), "走路" (Walking), for example, the music begins on C, moves up by step to G, and then returns. The musical movements on the keyboard are similar to the bodily movements of walking. In the second piece (Ex.13), "双脚跳" (Jumping), the pattern of staccato crotchets followed by crotchet rests makes the music sound like jumping. Other actions, such as running, skipping, and breathing, often appear in other exercises. Clearly the author assumes that it will be easy and intuitive to imagine what movements on the keyboard best match these actions. However, while "Mickey Mousing" was second nature to mid-twentieth-century American children, contemporary Chinese children' s animation series, such as the popular show *喜洋洋和灰太狼* (Pleasant Goat and Big Grey Wolf), are scored in an entirely different manner. *喜洋洋和灰太狼* is about a group of goats living on the Green Grassland and the story revolves around a clumsy wolf who wants to eat them. This show became enormously popular with Chinese schoolchildren after its debut in 2005. Mickey-Mousing is not used at all, and in this it is characteristic of contemporary Chinese children's cartoons more generally. Thus, the contents of *A Dozen A Day* were well-attuned to the cultural experience of mid-twentieth-century American children, for whom a kind of musical kinaesthesia was normal and expected; but the same is not true for the many contemporary Chinese piano students who learn from this book.



Example 12: 走路(Walking), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/5.

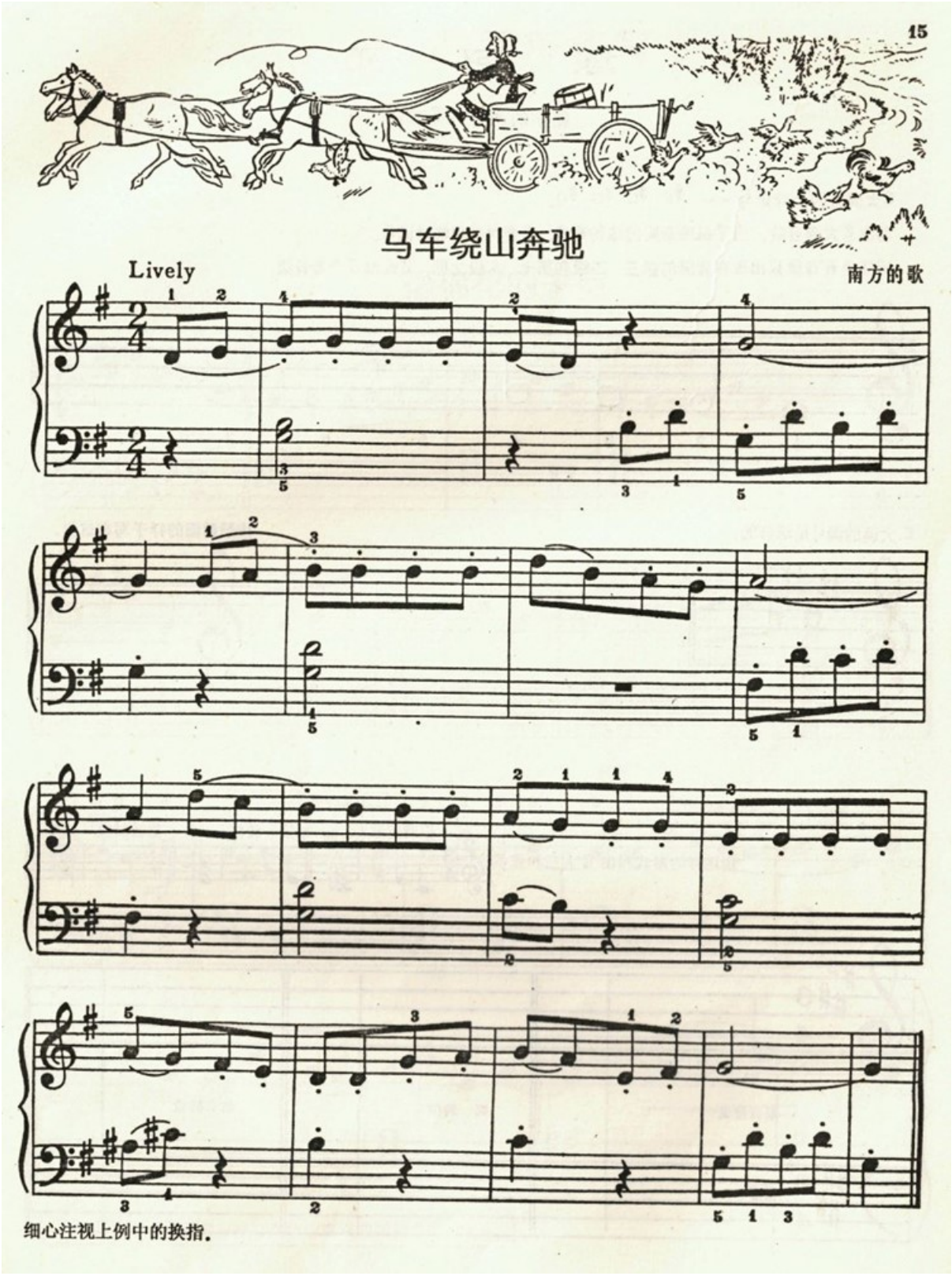


Example 13: 双脚跳(Jumping), Edna-Mae Burnam, *Gangqin Tinatian Lian* (A Dozen A Day) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2015)), 2/6.

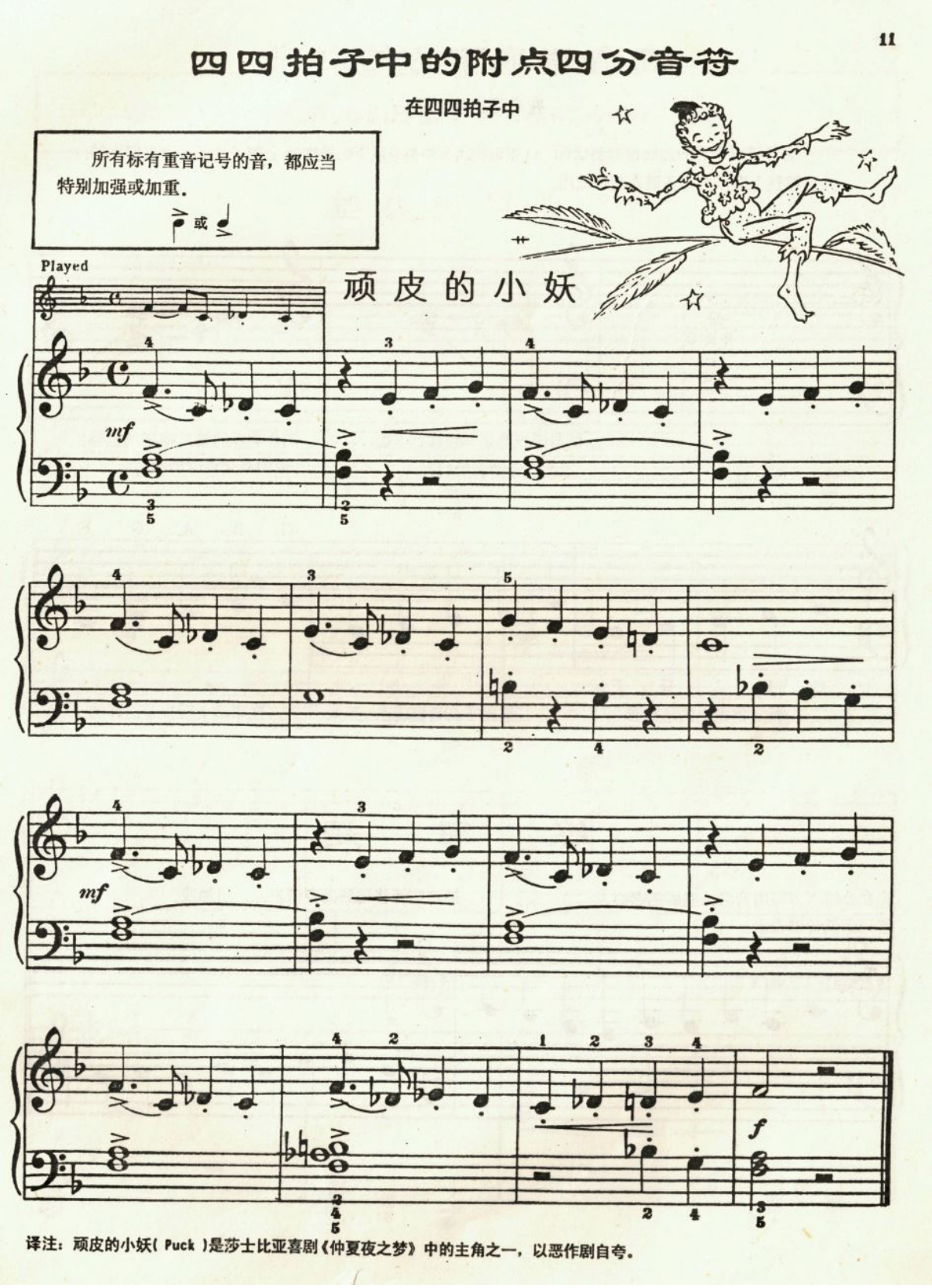
Another good example of the reliance of piano tutor books on cultural literacy is the use of culturally-specific references to popular music and Western music culture. I will give examples from *John Thompson's Easiest Piano Course*, first published in America in 1954.

At 70 years old, this series of US tutor books should be old-fashioned for contemporary Chinese pupils, but they are still commonly used in Chinese piano lessons. A piece called "马车绕山奔驰" (Round the Mountain) (Ex.14) is a traditional American folksong derived from a Christian spiritual, now commonly sung in the Anglophone West as a nursery rhyme. Thus, people who grow up in the Anglophone West will very likely be familiar with it. In this series of piano tutor books, many traditional and popular American tunes like this one are introduced as exercises; their familiarity is intended to make them accessible, and it also links piano learning to broader processes of musical enculturation tied to national identity. However, Chinese pupils are not familiar with them, and therefore the intended and unintended pedagogical effects associated with their familiarity will not operate.

Another example from *John Thompson's Easiest Piano Course* is an exercise introducing dotted crochets, entitled "顽皮的小妖" (Puck) (Ex. 15). In the Chinese version, the Chinese editors have added a commentary to introduce Puck at the bottom of the page, to help Chinese pupils understand the background of the piece: "Puck is one of the roles in Shakespeare's comedy *A Midsummer Night's Dream*, always making mischievous boasts." The humorous, cheeky character of Puck conforms to the *Affekt* created by the dotted crotchets. Understanding Shakespeare's comedy and the role of Puck can help pupils play this piece and grasp the character of this rhythmic pattern. Although the reference is explained to Chinese pupils in the Chinese version, Shakespeare and his works are integral to an Anglophone cultural identity—even more so back in 1954, when this series was first published, whereas they are very unfamiliar to Chinese learners. Obviously, *John Thompson's Easiest Piano Course* is built on the background of Western popular and art culture; it was intended to both rely on and generate American cultural literacy for American pupils. These elements will not have their intended pedagogical effects when presented to Chinese piano pupils.



Example 14: 马车绕山奔驰(Round the Mountain), John Sylvanus Thompson, *Yuehan Tangpusen Jianyi Gangqin Jiaocheng* (John Thompson's Easiest Course*)* (Shanghai: Shanghai Music Press, 1999 (re-printed by 2001)), 4/15.



Example 15: 顽皮的小妖(Puck), John Sylvanus Thompson, *Yuehan Tangpusen Jianyi Gangqin Jiaocheng* (John Thompson's Easiest Course) (Shanghai: Shanghai Music Press, 1999 (re-printed by 2001)), 4/11.

In my fieldwork, two participants who are working at private piano studios, Wei and Ma, felt that the culturally-specific references within these western piano tutor books would not impact Chinese children's learning experiences. Wei mentioned that many contemporary Chinese children have travelled to many places worldwide, so they have had opportunities to understand the diverse culture of different countries and the different types of music introduced by these western teaching materials. This is often true of the children of well-off families in first-tier cities, who most likely form the basis of this teacher's professional experience. However, the same kind of private piano studio also commonly exists in third- or fourth-tier cities and towns. Chinese government data reveal that, by 2019, only about 13% of Chinese residents had passports.[4] Other evidence suggests that even among those holding passports in China, only around 70% have actually been abroad.[5] Thus, whilst Wei's pupils may possess the cultural agility required to navigate the Western cultural references in these piano tutor books, the same cannot be true of all Chinese piano learners.

Some of the participants from the University expressed similar opinions to those of Wei and Ma. Song mentioned that the cultures of China and the West have been blending for a long while as a result of globalization. He provided some examples—the ubiquity of American fast food chains such as McDonald's; coffee culture; and also Mozart's music, which is used as prenatal education music in China—to illustrate that how Western culture has been integrated into Chinese society, and to indicate that Western music should be accepted by Chinese pupils without cultural barriers. Song strongly agreed with the opinion that music has no borders; some participants from the private studios also mentioned this opinion and expressed their agreement with it. Participants holding this view did not remark on the longer-term historical processes linked to Western colonialism that have brought about the situation in which Western classical music can be seen as an "international" marker of elite culture, discussed in Chapter 1 above.

On the other hand, several participants both from the University and the private piano studios held contrary opinions, observing that Chinese pupils can indeed struggle to achieve enculturation when using these Western teaching materials. Wang, from the University, emphasised that there are huge divergences between China and the West, in terms of normal living habits, education, and cultural background. From this perspective, it would seem that many Chinese piano teachers' enthusiasm for Western beginner tutor books could be problematic for their pupils. Li and Bai from the University specifically pointed out that their pupils find it easier to learn new Chinese piano pieces that are adapted from popular Chinese nursery rhymes and pop music, rather than learning sonatas that are very strange for them, when they are teaching early-stage learners. They further explained that the melodies of Chinese pieces are familiar for their pupils and they are naturally interested in playing them.

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[4] Feng Xiong, Yang Bai, and Bo Zhao, "The "gold content" of passports has been greatly improved, and it is more and more convenient to go abroad —— Interview with the relevant person in charge of the National Immigration Administration," *Xinhua News Agency*, September 25, 2019, https://www.gov.cn/xinwen/2019-09/25/content_5433164.htm.

[5] Xunlei Li, "Xunlei Li: How many people have been abroad in China?," *Sina column*, February 03, 2019, https://finance.sina.com.cn/zl/bank/2019-02-03/zl-ihqfskcp2869152.shtml.

According to these piano teachers, their pupils can always play these Chinese pieces better than Western pieces, as they find it easier to understand their backgrounds and emotions.

Zhao, from the University, had a different view on this specific point. She clearly stated that her pupils prefer to play Liszt's pieces, even though they are relatively difficult for them, rather than Chinese works. In her experience, pupils are able to master Western pieces once they spend time to practice them, as despite their virtuosic cadenzas or figurations most of those pieces are written idiomatically for the piano. By contrast, in her view, some Chinese pieces are created by composers who have not mastered the piano very well, so that some passages in their works are not comfortably achievable. According to my own experience as a piano learner, many Western pieces, especially those of Mozart and Haydn, feature very regular rhythms, whereas some popular Chinese piano pieces, especially those adapted from Chinese folk music, are characterised by irregular rhythms. From this perspective, perhaps it would be understandable if pupils found it easier to play the classical piano repertoire rather than Chinese piano music.

Also, some of the piano teachers from the private studios noted that Chinese pupils are not able to acquire the cultural literacy that is basic to the design of the US piano tutor books. They even ventured that many Chinese piano teachers do not really understand the Western pieces featured in these teaching materials, including their musical context and related cultural background. For example, Xia and Zhu, from the private piano studios, both mentioned examples when they were teaching new musical knowledge, specifically syncopation using *John Thompson's Easiest Courses*. The tutor books introduce this rhythmic concept in association with a type of dance music that was popular among African Americans in the southern US. However, Xia and Zhu commented that not only their pupils but also they as teachers knew very little about this type of music and its related background, and they passed over this topic quickly in their lessons. They were concerned that their pupils were not able to understand content so far removed from their normal life, especially when they are so young. So, they always focused on pupils' understanding of the new musical knowledge and mastering the new technique in their lessons, rather than using the musical associations indicated by the editor of the tutor book.

Huang, from the private piano studios, had a similar opinion, saying that "Introducing the background is less meaningful, the important elements about performance are always related to the ability of fingers;" and that "Pupils are not able to play the music better, even though teachers provide the background of the pieces, as they cannot understand and then pour more emotions and feelings into performing." Moreover, Ma from the private piano studios lamented the piano teacher's helplessness in contemporary China. She said that she always preferred to introduce more knowledge of the piece's background and cultural context based on the information provided in the teaching materials. However, she often had to compromise with many parents' utilitarian expectations—parents hope to quantify their children's achievement in every single piano lesson. In the end, she always spent more time on introducing skills and asking pupils to do more practice. Consistently, in my observations, teaching technical skills and making pupils practice more indeed enjoyed the highest priority in Ma's piano lessons.

Compared to Western music, many teachers from the private piano studios thought that Chinese piano pieces are easier to introduce and teach. Zhu said that Chinese teachers know Chinese culture well, so they have confidence when teaching Chinese piano music, including the piece's background, its related cultural context and the information about the composer. Both Zhu and Gu agreed that Chinese pupils accept and play Chinese piano music easily and well. They are familiar with the melodies of most Chinese piano music and understand the emotion communicated by the music. The same opinion was expressed by some participants from the University, as has been discussed above.

According to my observations, participants from the University give a higher priority to introducing knowledge of the music's background, whether the repertoire is Western or Chinese, including the musical and cultural background of the piece and information about the composer, compared to participants from the private piano studios. Participants from the University always gave more time to this in their lessons. Also, they gave greater emphasis to fine-grained issues of interpretation, which rely on deep knowledge of the music styles of different periods, genres and composers. This is clearly appropriate to the more advanced instruction that one would expect to find at university level, reflecting the more developed abilities and understanding of these teachers' students. It surely also reflects the university teachers' more extensive musical training: just as in the West, instrumental teachers at university or conservatoire are required to possess higher qualifications and richer professional experience than instrumental teachers working with beginner learners.

My observations also showed that, both in the University and in the private piano studios, piano teachers who had learning experiences overseas always paid more attention to the introduction of a piece's background and matters of musical interpretation. Especially when teaching Western pieces, their international experience gave them a greater understanding of Western culture and Western music, so they could explain them in more depth and detail, and they could describe the music by providing very detailed information based on their real living and learning experiences in Western countries to help pupils imagine and express the music well. Furthermore, their overall educational concept was noticeably less utilitarian, compared to some of the piano teachers who had only experienced China's own educational system. One of the participants from the private piano studios who had several years' experience learning in a conservatory in a European country, described a core principle in his piano class: his pupils' objective in learning the piano is not to pass the graded piano examination. Besides teaching basic piano techniques and musical expression, my observations showed his lessons to be richer and more colourful, and he always introduced elements of composition and improvisation based on the pieces that they were playing from the teaching materials. Perhaps as a result of these strategies, his pupils seemed to engage more with their piano lessons.

2.4.2 Orientalism and cultural imperialism in US tutor books

The various US tutor books generally introduce a diversity of musical styles and musical cultures from all over the world to enrich their content. "Chinese music" is also shown. However, the understanding of "Chinese music" on show in these tutor books, most of which

are many decades old in the English-language versions as I have already noted, is coloured by prejudice and bias rooted in the long tradition of Western Orientalism. These supposedly "Chinese" works do not reflect real Chinese music, and may place Chinese pupils in a conflicted position when they learn what "Chinese music' is by reading its description in these Western teaching materials, potentially prompting them to build a negative view of their own cultural identity.

This is the case, for example, in *John Thompson's Easiest Course*, where a piece named "中国大戏院" (Chinese Theatre) is given for practice when introducing a new musical concept—dissonance. The introduction at the top of the page states that: "The music of the Orient is apt to sound discordant to our ears. That is because of the many dissonances used." Also, there are two cartoon figures shown at the top of the page, intended to represent two roles from Chinese Opera. These two figures look very scary, as one of them has very long nails and long eyelashes playing as a ghost, and the other holds a sword attempting to guard against the ghost. From my own perspective as a Chinese viewer, these two roles do not accord with my understanding of Chinese Opera; I have never felt the roles in Chinese opera to be scary, although certainly they always have specific makeup and costume. According to these images, the "discordant" Oriental music mentioned in the written introduction must refer to Chinese opera. However, the music does not sound like real Peking Opera, and it is also not adapted from the musical selections of any famous Peking opera. It seems that the editor composed a piece of music including the elements of dissonant intervals and dissonant harmonies, of course based on the compositional theory of Western classical music, and declared that this is a type of oriental music – Chinese opera. In fact, using dissonance or discord to describe music is in itself a concept specific to the Western musical system and its theory of harmony; there is no equivalent aesthetic tradition in the music of China. Thus, in a Chinese context it is meaningless to say that Chinese Opera sounds dissonant; in fact, this musical idiom has prevailed in Chinese society for a very long while because the Chinese feel that it sounds well (albeit that Chinese Opera, like its European equivalent, is right now losing its young audience). This kind of comment equating Chinese opera to dissonant music may have sat well with Western listeners in the 1930s, when the most famous Chinese Peking opera performers first toured the US, and the idiom was introduced into the Western world as a strange Oriental music; and perhaps still in the 1950s, when this tutor book was first published. Now, in the twenty-first century, it is surprising to find this initial impression, with its attendant sense of colonial superiority to judge Oriental music, still colouring the narrative of how to depict Chinese music. Obviously, the Chinese opera described here is not real Chinese music. This "Chinese music" is a prejudiced and inaccurately stereotyped imitation and depiction from the Western world which serves to lengthen the shadow of Orientalism and colonialism.

According to my observations, the editor was successful in producing a piece of strange, discordant music. In Zhu's piano lesson, her pupil strongly resisted practicing "Chinese Theatre," repeating continuously that "it sounds so bad," "it sounds weird, I do not want to play it," and so on. Zhu gave a demonstration, attempting to attract her pupil's attention and make him feel the discordant quality of the music, and explained that this is the feeling of

dissonances, but that you would find the beauty of it when you play more music in this style. Without question, piano learners in China learn all musical concepts and knowledge based on western music's system. However, when the concept of discordant music is bound to oriental or Chinese music, it becomes a way to disseminate the ideology of orientalism. For Chinese youngers, it will be difficult to benefit from such teaching materials in building their cultural literacy and sense of cultural identity.

Further cases of Orientalism can be found in *Faber Piano Adventures* and *Bastien Piano Basics*. The lyrics to a small practice piece in *Faber Piano Adventure* named "年的故事(The Story)of '*Nian*')" reveal that it is introducing the origin of Chinese New Year – *Nian* – and its related customs. The main lyrics, set beneath the notes, are given in English. In contrast, the Chinese translation is given beneath, separate from the melody, as it is not rhymed and cannot be matched to the notes for singing. Furthermore, the melodies are in no obvious way related to the phenomenon of Chinese New Year, which always involves music representing happiness and celebration. In this case, once again, Chinese children learn Chinese culture and music through its description and depiction by Western editors, and they are given effective English lyrics to develop their day-by-day learning, which serve for young Chinese to assimilate not only unilateral foreign (mis)understandings of Chinese culture, but also English as a vital part of Western culture with its implications of hegemony integrating into Chinese society. Unfortunately, it seems that both the Chinese editors working to adapt this series of piano tutor books, and the publishing company, have not noticed this problem, and indeed the Chinese editions of this series of teaching materials are still disseminating widely in China.

Other examples of implicit cultural imperialism can be found in *Bastien Piano Basics*, where there are many small practice-pieces which are given names and lyrics related to Western religions and adapted from Christian songs, including the pieces "快乐的万圣节" (Happy Halloween), "诺亚方舟" (Noah's Ark), and "圣徒进行曲" (When the Saints Go Marching In), serving to disseminate Western religious culture. Also, a small exercise named "美国" (America), which is an American patriotic song, appears in this series of piano tutor books. Its lyrics, "My country, 'tis of thee, Sweet land of liberty, Of thee I sing," are underlaid to the notes both in Chinese and English. Undoubtably, for American piano learners this song serves to build their sense of identity and cultural literacy, but how should Chinese children understand and make association between "America," "my country," and their identity as Chinese? Again, this serves to diffuse American culture and its national values.

2.5 *Authenticity and Sources of Authority*

2.5.1 Interpretation and Authenticity

How to give a good performance is always a key topic in piano lessons. Musicologists over the past several decades have shown clearly that performance ideals and practices are not objective or universal, but change over time and between places, even when comparing

performers on the same instrument. Changing perspectives on "authenticity" in performance among musicologists have influenced performers, and eventually found the way also into instrumental teaching.

In Western piano history, since the nineteenth century the pianist has increasingly adopted the role of an "interpreter/performer," rather than that of a "presenter/composer" performing their own pieces as was often the case in the age of Chopin and Liszt.[6] The pianist began to work on performing music selected from a standard repertoire of works that have been accepted by audiences as masterpieces. Thus, how to understand and play a composer's works became a central issue in the aesthetics of piano performance, and norms and conventions emerged concerning the most favoured approaches, providing in effect a reasonably uniform and concrete template for professional pianists and piano learners, enacted in both the fields of performance and education.

Against this background, the musical movement known now as Historically Informed Performance (HIP)—a performance practice and philosophy that aims to be faithful to the approach, manner and style of the musical era in which a work was originally conceived—emerged during the latter half of the nineteenth century and gained increasing traction across the twentieth century.[7] The broader context here is the early music revival movement initiated in Europe in the nineteenth century, its beginnings especially associated with Mendelssohn's advocacy of J.S. Bach, in which European musicians began to discover the musical riches of earlier centuries, leading ultimately to the idea of performing early music in a manner "authentic" to its era.[8] This so-called "authentic" approach to performance has been widely accepted and *à la mode* of the fields of musicology, performance and piano education since the last quarter of the twentieth century; Kivy observed in 1995 that "The highest praise one can bestow nowadays upon a musical performance … is to say that it was 'authentic'," and that "'Authentic' has become or is close to becoming a synonym for 'good'."[9]

Already at the time that Kivy wrote these words, however, dissentors had begun to emerge, particularly from among the academic rather than the performing musical community. Their critique focussed on the fraudulence of claims to authenticity, whether to a period performing style and sound in general or to the specific intentions of a composer in particular, and the misunderstanding of historical research inherent in assertions of a single "correct" performance manner for a particular work. This critique was strongly influenced by wider postmodern trends of thought: Roland Barthes had already asserted, in his famous 1967 essay questioning the priority of the author (whether of literature or of music) in defining the meaning of their work, that "once the author is gone, the claim to 'decipher' the text becomes

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[6] Kenneth Hamilton, "The Virtuoso tradition", *The Cambridge Companion to the Piano*, ed. David Rowland, 57-74.
[7] John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002), Preface.
[8] Howard Mayer Brown, "Pedantry or liberation? A sketch of the historical performance movement," in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 32-34.
[9] Peter Kivy, *Authenticities: philosophical reflections on musical performance* (Ithaca: Cornell University Press, 1995), 1-2.

quite useless."[10] In a 1984 intervention, the musicologist Richard Taruskin, a key figure in the "authentic" performance debate in the West, observed that the systematic methods of musicologists when creating editions of historical music, objectively scrutinising all surviving sources in order to reach a "correct" musical text in the name of increased authenticity, exerted great influence on performers, with the result that "modern performers seem to regard their performances as texts rather than acts." Taruskin saw this approach to music as disingenuously obscuring the fact that the elements of choice and taste are always involved in the determination of performance practices.[11] Moreover, some musicologists noted that elements of the prevailing current notions of "Baroque," "Classical," and "Romantic" performance style are demonstrably contrary to the historical evidence; rather, they are new styles built by modern musicologists to appeal to the tastes and preferences of modern audiences. The musicologist Nicholas Temperley complained in 1984 that "The claim of authenticity is an arrogant one, especially when it purports to overrule the taste of musicians or listeners by an appeal to scholarship."[12] Howard Mayer Brown raised further uncomfortable questions in 1988, asking: "Is the quest for authenticity resulting in the dead hand of scholarship forcing performers into corners and quelling their creativity?" and "Is the point of playing music in the way the composer intended it (which is an ultimately impossible goal) to intimidate the performer and force him to change his playing style in ways he cannot easily accept?" Brown's intention was to inspire musicologists and performers to reflect critically on the pursuit of authenticity in musical performance, by pointing out that the approach might have another side to its coin.[13] It is important to note, though, that these skeptical perspectives on performance authenticity, although they have been mainstream in Western musicology for some decades already, are not necessarily equally well entrenched among Western classical performers.

In Chinese academia, a handful of MA dissertations have discussed the topic of piano interpretation, mainly investigating the interpretation manner and performance style of one specific piece from perspectives of technology and expression.[14] To date, though, no PhD thesis from a Chinese university has researched the subject of piano interpretation, whether from the narrow perspective of case studies discussing the performance of specific works, or from the overarching perspective of aesthetics considering the essence of music and piano performance, or from a musicological perspective investigating specific historical performance practices. Several journal articles have addressed the topic of interpretation in piano performance, however, for the most part addressing the roles of composer, performer and audience in performance, and how the performer must manage their relation to the other

[10] Roland Barthes, "The Death of the Author (1967)," trans. Stephen Heath, in Barthes, *Image-Music-Text* (London: Fontana, 1977), 142-8.
[11] Richard Taruskin, "The authenticity movement can become a positivistic purgatory, literalistic and dehumanizing," *Early Music*, Vol. 12, No. 1 (February 1984), pp. 3-12.
[12] Nicholas Temperley, "The movement puts a stronger premium on novelty than on accuracy, and fosters misrepresentation," *Early Music*, Vol.12, No.1(Feb.,1984), 17.
[13] Brown, "Pedantry or liberation? A sketch of the historical performance movement," in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 54.
[14] 赵光印 Guangyin Zhao, "Chopin "Polonaise OP.53" Research on musical characteristics and Second creation" (MA diss., Guizhou normal University, 2023), 1-25. 褚伦坤 Lunkun Chu, "Analysis of the Second Creation regard to Fernadnde Decruck's Sonate En Ut # for Alto Saxophone and Piano" (MA diss., the University of Shandong, 2023), 1-41.

two roles. Almost all the discussion within these articles is built upon Roman Ingarden's aesthetic theory; according to Yu, "Ingarden has pointed out that music itself is also an object, which is the product driven by the creator's subjective imitation, and this object is carried down in the form of the staves … and as long as the performer's performance activities are consistent with the score itself and not beyond the established range of the score, it can be called 'accurate expression'."[15] According to the established view in Chinese musicology, then, piano performers' first responsibility is to understand and fulfil the composer's intentions and the musical style of the composer's period; then, within those parameters, performers may subjectively embed their musical imagination into their performance, informed by their accurate reading of the composer's scores; and finally, the performer must take account of the audience's reactions and tastes, because music only exists in the process of communication between performers and audiences.[16] Obviously, underlying these conclusions is the fundamental assumption that faithfulness to the composer's intentions and faithfulness to the musical style of the period of first composition are both feasible and just objectives, necessary to a "correct" performance. The skeptical voices and critique that have unsettled these assumptions within Western musicology are rarely encountered in Chinese academia, even though this process of debate could be considered valuable and necessary to the renewal of piano interpretation, its teaching, practice and study. It seems that, despite decades of globalisation and musical exchange, in this respect China's academic discussion is out of step with the international musicological mainstream.

How do Chinese piano teachers understand interpretation in piano performance, and how do they communicate about it, in real Chinese piano lessons? I will unfold some points of view related to this topic from the participants' interviews and lesson observations. In their understanding of interpretation in piano performance, the participants, whether from the university or the private studios, all abide by the basic principle that is to adhere to the composer's intentions. For example, Qian, who is from the university, said that "understanding and adhering to the composer's intention / reading scores seriously should be the top priority;" and Zhao, also from the university, expressed her view that the performer is surely an intermediary delivering the composer's intentions to audiences, so although a performer may not be able to achieve a 100% encapsulation of the composer's intention, they should aim at least for 85-90% to make a good performance.

During my observations in the private piano studios, the reminders most frequently given to pupils were to read the score carefully and seriously, and not to make mistakes. Some of the teachers even expressed that reading scores carefully to play everything right is the only and highest requirement in most of their piano lessons. No doubt this is because most of their pupils are young beginners, and the teachers prefer to establish an observable, quantifiable

[15] 于游妹 Youmei Yu, "How to do interpretation on piano performance," *Arts of the Public*, (July 2018), 109-110.
[16] 刘静涵 Jinghan Liu, "An analysis of the second creation in piano performance and its psychological factors," *The Home of the Opera*, (April 2023), 82-84. 李晋 Jin Li, "Research on the Second Creation of Piano Performance Art," *The Home of the Opera*, Vol.21 (Jan.,2017), 69. 王寅 Yin Wang, "The Balance between Creative Thinking and Original Spirit in Piano Playing", *The Opera of Sichuan*, Vol.11(2020),129-131.

and simply achievable goal for every piano lesson, so that their students' progress can be easily communicated to their parents.

Faithfulness to the musical style of a composer's period was also stressed by participants. An understanding of the composer's background and the overall musical style of their period is a requirement for pupils when they get a new piece, especially a Western classical piece, because there is a "right" way to understand and express the exact music styles of the musical eras, in order to make a "correct" performance. Wang, who is from the university, mentioned that faithfulness to the musical style of the composer's period is a basic principle when playing Western musical works. Meanwhile, he stressed his disapproval of many Chinese piano teachers' randomness when interpreting Western classical piano works, which in his view runs counter to the Western piano tradition. Many participants from the private piano studios mentioned that it is important to describe the background of compositions and composers and the music style of that period when pupils play Western pieces. Although they have to spend most of the time of their piano lessons teaching techniques, in order to help their pupils improve quickly and deliver tangible results from their teaching, they would always have the intention to let pupils know the musical style of the composer's period, when they have time in the lessons (or, in the case of Gu, as homework), in order to teach pupils the interpretation and expression needed in performance.

On the other hand, some participants from the university clearly indicated the personal features that are necessary to give variety to a performance. Zhou expressed that there are no two performances exactly the same in the world, and that even a single performer could never play a piece exactly the same again. Li said that he always respects his students' individual understandings of the piece, even though they may be different from his own understanding and execution, as long as the student's way of playing the piece is logical and make senses within the music—albeit that he still emphasised the premise of adherence to the composer's intentions. In sum, most of the participants from the university viewed it as essential to embed personal musical imagination and understanding into interpretation and performance, even though they also viewed faithfulness to the composer's intentions as an immutable principle of the "Western piano tradition." Their expression of this point suggests that, for Chinese piano teachers and learners, there may be two layers of authenticity at play: on the one hand, authenticity to the composer and their period style; and on the other hand a kind of prior authenticity to the "Western piano tradition," as a foreign musical practice whose distinctive notions and practices ought to be respected by its overseas practitioners.

2.5.2 Sources of Authority

If the pianist's task is to give voice to the intentions of canonic Western classical composers, it follows that using "correct" scores of those composers' works in piano lessons is important for both teachers and learners. From the musicological perspective, certainly, it is a complicated and expert process to make decisions to build a "correct" version of a work, based on the surviving sources—autograph, fair copy, proof copy, first impression, or original edition. Thus, the editor, as an expert who edits the scores of composers' works, and delivers his or her understanding and interpretation of the composer's works to performers via the

anthology they edit, is an authority revealing to piano teachers and piano learners how to interpret this composition.

The authority of the editor is often highlighted in Chinese editions of piano anthologies first published in the West. In the Chinese edition of the series of Chopin "Urtext" anthologies originally published by PWM (Polskie Wydawnictwo Muzyczne) and edited by the Polish pianist Jan Ekier, a preface is added written by Cong Fu, a famous British pianist of Chinese origin, in which he states that "There is no doubt that Jan Ekier, who edited the national edition of Chopin's work, is a global authority in Chopin research." Obviously, the editor's reputation, the endorsement from a celebrity pianist, the authoritative publisher, and the label "Urtext" (discussed further below), all serve to strengthen the editor's authority and establish that the contents of the anthology are compelling and reliable. This standing is conferred not only upon the musical text given in the edition, but also upon the editor's Introduction, describing the background of the composer and the musical style of the period, and the performance commentaries. Assured of the edition's reliability, performers will feel comfortable and confident in following the editor's understanding and interpretation of the music when executing a performance.

The editor's authority is particularly important, given the great emphasis placed upon studying and executing the score accurately by the participants, and the wider tendency in Chinese education to take authoritative instruction at face value, both of which are discussed more fully above. In the piano lessons of the private piano studios, participants always asked their pupils to read the score carefully, including playing the notes correctly, the fingering correctly, the phrasing correctly, and so on. When written instruction was given by the editor in the score to explain the techniques and the manner of expression that should be used to play a piece, participants always asked their students to read this, helped them understand it, and asked them to follow the instructions in their playing. At the university, in contrast, participants were more flexible than those of the private piano studios. Students at the university are able to develop a deeper understanding of the music thanks to their greater proficiency on the piano, especially Masters students, so in my observations some students stated their opinions on execution, including fingering, phrasing and so forth, even when they differed from the editor's suggestions. While most of participants from the university still emphasised the importance of making a performance "correct" in the interviews, by which they meant that pupils should play everything "correctly" according to the score, in my lesson observations I found that some of the participants always chose to respect this students' ideas concerning execution, so long as they felt their students had a reasonable understanding of the music, no matter if it goes against the editor's will.

Another source of authority of great importance in piano teaching is the recorded interpretations of famous pianists. In this internet age, it is easy to find recordings of famous pianists online, so how famous pianists interpret and execute a composition can exert a great influence over students when they are learning a new composition, even if the editorial practice surrounding that piece is very variable. In the university, over a half of participants expressed their approval of pupils learning by listening to recordings in the interviews. Listening to recordings and imitating the pianist's execution is accepted by the participants as

an important way for pupils to learn how to interpret and perform the composition. In this learning process, many of them, including Zhao, Zhang, Bai and Zhou, further stressed that the most important factor is that pupils need to determine which style of interpretation they prefer, and what exact methods of expression and techniques to execution they appreciate, even listening and comparing among several recordings, so that ultimately students can develop their own understandings and ideas on the execution of the composition; because, in the view of these participants, complete imitation is undesirable.

In the private piano studios, only Huang developed a discussion around this topic, mentioning that she would ask her pupils to listen to recordings and imitate them when learning a new piece from the classical repertoire. In many of the participants' piano lessons in the private piano studios, the main lesson content was supplied by the beginner piano tutor books, consisting of exercises and small pieces, including the various series of beginner tutor books from the US and some piano beginner tutor books edited by Chinese musicians. Some of these beginner tutor books provide performance demonstrations of the exercises and pieces shown in the books on an accompanying CD or via a QR code appearing at the beginning of book to provide audio, including *Faber Piano Adventures* and *弹儿歌 学钢琴* (Playing nursery rhyme and learning the piano). While these recordings of performances might be not be by famous pianists, they are provided by the editors as authoritative exemplars demonstrating the correct execution of the exercises and pieces in the book. However, none of my participants mentioned that they use these recordings in their teaching process. Huang complained that it is not convenient to play the CD in her piano lessons, stating that she only tried once. Presumably, these piano teachers who were born in 80s and 90s are not accustomed to using this method to teach, as they did not learn the piano in this way themselves. During my own piano studies in the first decade of twenty-first century, performance demonstrations were not provided in the piano tutor books used in my lessons, and the degree of development of science and technology and economic prosperity in China could not support the routine use of this teaching method in piano lessons at that time.[17]

A final, central source of authority in piano instruction is the teachers themselves. In the university, all the participants stressed the importance of teachers. Wang and Zhou both mentioned that the status of teachers is higher than that of textbooks in the piano lesson. Zhou explained that teachers should tell pupils how to read scores, how to understand the music and how to execute it in performance, on the basis of their personal experience. Wang offered the opinion that if a pupil is keen to learn a new piece, but there is no textbook giving instruction and the teacher also does not know how to play it, the teacher should not pretend to understand if he does not understand; instead, the teacher should directly tell the pupil "I do not know," otherwise the performance of this piece might run totally counter to the composer's intention—in other words, the teacher's authority exceeds that of the score, but at the same time it is limited by their responsibility to maintain "authenticity," as discussed above.

[17] The majority of Chinese families even in the city could not support a CD player or computer, let alone a laptop at that time. Those technological products were not commonly used in Chinese life during my early childhood.

Concerning the teacher's specific domain of authoritative competence, Zhang explained that the teacher's role is specifically to instruct pupils in making decisions on the execution of details, including phrasing, fingering, pedalling, breathing, dynamics and so forth, especially when the edition used gives very few expression marks. Qian further indicated that teachers need to instruct pupils in how to evaluate the score when they get a new anthology, including discovering and judging the correctness or incorrectness of the score, as many pupils lack this ability. Moreover, Zhao mentioned that teachers should instruct pupils in how to listen to recordings. At the beginning, pupils always pay attention to the tempo and the expression of dynamics—where the sound is louder and where it is softer; to help them improve, teachers should guide them to listen for the details, such as the pianist' s breathing in performance.

Compared to the university, teachers face entirely different pupils who are always much younger in everyday piano lessons in the private piano studios. Nonetheless, some participants still mentioned the importance of teachers, because they need to supplement the content of the tutor books with explanation and instruction to help the children learn the new musical concepts, piano techniques, and expressive manners introduced in the books; therefore, the teacher's proper qualifications are quite important no matter which piano tutor books are used in their piano lessons. Also, Jiang said that teachers need to know how to teach children with different personalities, especially when many of their students are so young, although the contents of the piano lessons might be repetitive.

At the same time, some participants at the private piano studios emphasised the importance of the children's own initiative in the teaching process. Huang, Yu, Xia and Liu expressed that they always attempt to guide pupils to consider the feelings of the music on their own and guide them to contribute their ideas on the execution, and they discuss with their pupils in order to reach a decision. However, Yu stressed that "too many changes are not allowed," especially when pupils are learning the compositions that are used for the piano grading examination, because some examiners do not like the flexible style of performance. Thus, it is safest to follow the score completely with the minimum of individual interpretation. Huang further explained that she insisted her students follow her instructions when playing the compositions used for the piano grading examination.

2.5.3 Urtext and critical editions

With the pursuit of authenticity in piano performance, the "Urtext" edition as an approach to editing and publishing has appeared and gained popularity, in which the objective is to reproduce the score originally intended by the composer, free of editorial interventions, particularly those dating from the late ninetieth century when editors typically made very significant changes to the musical text. The "Urtext" edition has been increasingly favoured by instrumental teachers since the late twentieth century, although already at that time Western musicologists were raising questions about them. Webster, for example, pointed out in 1997 that many editions that are labelled "Urtext" do not really qualify, as the great majority of them "make many more changes than their editors admit. Publisher are partly to

blame."[18] Writing in 1999, Cook and Everist observed that "the Urtext edition demands implicit trust, requiring an act of credulity from readers. It also presumes a similar trust on the part of the editor, that everything in the 'original' source must be used and incorporated in some manner, that nothing was erroneous or the result of a causal loss of attention or interest."[19] However, no transcription is objective,[20] and it is arguable misleading to declare an edition to be "correct" by labelling it as "original" or "Urtext." According to Taruskin in 1984, this "correctness" is a "spurious 'authenticity';" he complained that "editors today more typically aim lower: they fasten on a single extant source (arriving at their choice by methods that are not always very critical) and elevate it to the status of authority." If we still believe in and pursue this "correctness," "the assumption seems to be that the errors or accretions of old are preferable to the errors and accretions of today: let us grant them authority and thus be spared the risk of making our own mistake."[21] To sidestep this controversy and the misunderstanding, most musicologists have for some decades preferred the term "critical edition"—although Urtext editions remain perhaps more familiar to performers. Grier has explained the advantages of a critical edition:

> It offers the guidance from a scholar who has devoted time, energy and imagination to the problems of the piece and whose opinion is therefore worth considering; It should not purport to exempt users from thinking for themselves; Users do not need to agree with the editor in every particular, but a critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth with the music's historical context.[22]

Two music publishers are considered particularly authoritative in China and hold the majority of the market for classical piano anthologies and editions: Renmin Music Press, closely connected with the Central Conservatory in Beijing; and Shanghai Music Press, linked with Shanghai Conservatory. These were and are the Chinese music publishers that are in a strong enough position to collaborate extensively with the established Western music publishers. At the end of the twentieth century and in the first decade of the twenty-first, Renmin Music Press was in the ascendancy, at least in norther China; almost all the etudes and anthologies that I used in my own piano lessons were their editions. Among the anthologies published by Renmin Music Press in the late twentieth century, there is no concept of "Urtext" or "critical edition;" these editions do not provide a "clean" reading of the original source, and nor do they provide scholarly commentaries giving background information about the source(s), composer, work, musical style, and performance practice.

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[18] James Wester, "The triumph of variability: Haydn's articulation markings in the autograph of Sonata No.49 in E-flat," Webster, James. "The Triumph of Variability: Haydn's Articulation Markings in the Autograph of Sonata No. 49 in E-flat." *Haydn, Mozart, and Beethoven: Studies in the Music of the Classical Period. Essays in Honour of Alan Tyson* (1998), 33-64.

[19] Nicholas Cook and Mark Everist, *Rethinking music* (Oxford: Oxford University Press, c1999), 404.

[20] James Grier, "Editing." Grove Music Online. 2001; Accessed 1 Mar. 2024, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000085

[21] Taruskin, "The authenticity movement can become a positivistic purgatory, literalistic and dehumanizing," 4.

[22] Grier, "Editing," 14.

In a series of Chopin anthologies that were firstly published by Renmin Music Press in 1992, there is not even information about copyright; the only clue is the name of the editor, the celebrated Polish pianist Ignacy Jan Paderewski (1860-1941). Further investigation using other sources of information is required to determine that this edition was first published by PWM (Polskie Wydawnictwo Muzyczne) in the mid-twentieth century. The incompletely acknowledged republication of rather dated Western editions is characteristic of Chinese music publishing in that period.

A different series of Chopin anthologies published by Renmin Music Press in 2001 assigns the copyright to the Munich music publisher G. Henle Verlag, and names the editor as musicologist Ewald Zimmermann (1910-98) with fingering added by the organist and musicologist Hermann Keller (1885-1967). This Henle edition was first published in the West in the 1960s and revised in the 80s. Its Chinese republication is an early product of a partnership between Henle and Renmin Music Press, instigated at the beginning of the twenty-first century, which has since extended to numerous other canonical piano composers, including Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, and Liszt. This partnership has been primarily responsible for introducing the fashion for "Urtext" editions to Chinese piano culture. Both the original German edition and its Chinese version are labelled "Urtext," and include prefaces and scholarly commentaries; those appearing in the Chinese edition are simply translations of those in the German. These German-origin editions have become well-known among Chinese pianists as "clean" versions, with a spacious and concise layout and a rigorous German style, giving confidence that the score accurately reflects the composer's intention with the minimum of editorial intervention; these qualities are especially valued in the Bach anthologies, as Bach's scores have been subject to considerably dispute in music academia. However, some Western musicologists have long cast doubt on the value of the "Urtext" approach: in 1988 Philip Brett complained that such editions "always seemed less interested in reaching an 'original text' than in stripping an accepted one of accretions," and he even specifically criticised the "woefully unexplained editions published by Henle."[23]

Some critical editions and Urtext editions of Western classical composer anthologies have also been published by Shanghai Music Press since the first decade of the twenty-first century, but their approach has been less consistent. A Chinese edition of Beethoven's sonatas published by Shanghai Music Press in 2010 is based on a British ABRSM edition. The editor, the musicologist and Beethoven specialist Barry Cooper, provides ample information on composing background of Beethoven's sonatas, the musical style, and piano performance tradition of that period in the preface, and gives detailed performance commentaries in a separate pamphlet; the Chinese edition provides all these both in English and in Chinese translation (although the translation is not of the highest quality, as I noted above). In the Chinese version, additionally, there is a preface written by the celebrated Chinese pianist and music pedagogue Mingqiang Li, former Vice-Dean of Shanghai Conservatory, in which he discusses the concept of "Urtext," stressing that "This version is not advertised as URTEXT (Please note that the cover does not have the word URTEXT)." He quotes Cooper's views to

[23] Philip Brett, "Text, Context, and the Early Music Editor," in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 90.

elaborate on how this edition relates to the Urtext concept: Cooper explains that all the primary sources, whether autograph, fair copy, proof copy, first impression or original edition, that are used as reference points for Urtext editions, contain errors, which means that no edition can ever be absolutely "correct," and he worries that the word "Urtext" therefore creates misunderstandings. Cooper himself develops these points further in his preface, writing that "claims by some modern editions that they are 'Urtext' (literally, 'original text') are misleading, since there probably never was an original text entirely free from errors." He suggests that "This is not to say that there is only one correct manner of performance for each sonata, … it is essential that pianists impart something of their own feelings and personalities in their performances." Li returns to his understanding of Urtext at the end of his preface, arguing that Urtext editions give performers more space for imagination in executing the work, and make it possible for performers to craft vivid and individual performances; but cautioning that it would definitely be wrong if performers were to treat the Urtext edition as "unique, absolute and eternal."

A contrasting example can be found in another Shanghai Music Press edition, a series of Chopin anthologies released in 2006, originally published by PWM (Polskie Wydawnictwo Muzyczne) and edited by Jan Ekier (1913-2014). The Chinese version of this Polish edition is labelled "Urtext" on the cover. Two celebrated pianists, Cong Fu and Mingqiang Li, contributed Chinese prefaces. Li's emphasises that this "Urtext" edition was recognised as the "Polish National Edition" by the Polish government, in order to underline the edition's authority. In fact, in his *Introduction to the National Edition of the works of Fryderyk Chopin*, which is published as a separate volume of the version of Shanghai Music Press and covers editorial matters as well as performance practice and interpretation, Ekier describes how the early sources for Chopin's music are so varied that it is impossible to establish his authentic intention for an "original" version. He explains that Chopin produced separate autograph versions of his works for the first German, French and English printed editions, and that these autographs sometimes differ, meaning that Chopin did not have a fixed and final opinion about the notation of his works. In these circumstances, Ekier's edition cannot really be considered an "Urtext," as there are no exclusively "correct" musical texts to represent Chopin's intentions. Despite Ekier's clear and scholarly explanation, it seems likely that many more users will see the word "Urtext" on the cover than will read the commentary detailing why no Urtext edition of Chopin is possible, especially given that the commentary appears in a separate volume from the scores. (I will discuss more specifically how Chinese learners use these kinds of anthologies in the subsequent paragraphs).

What Chinese piano teachers think of Urtext editions, and what kinds of piano tutor books and anthologies they recommend to their students, will be discussed based on the interviews. The participants, whether from the university or the private piano studios, emphasised that they preferred piano scores published by Renmin Music Press and Shanghai Music Press, because those two publishers are considered authoritative and their books are viewed as "official" editions. However, some of the teachers working in the private piano studios complained that their recommendation is not always followed. Huang said that she always recommended tutor books published by Renmin or Shanghai Music Press, but some parents

would still choose pirated editions that contain many problems, including printing problems and inaccurate musical texts, because they are cheaper. On the other hand, Zhu thought that it does not really matter which editions her pupils are using, because there is no distinction in the contents between different editions published by different publishers, especially books of piano exercises and etudes (she refers to exercises by Hanon, etudes by Czerny, and other similar series). Thus, she would not ask her pupils to buy a specific edition, although she also deemed that the editions from Renmin and Shanghai Music Presses are more authoritative.

The participants from the university also gave their views on Urtext editions and their use in piano lessons. The majority of participants from the university approved of Urtext editions, and praised the principle of reproducing the composer's intentions and providing the "original" texts, so the editions from Renmin and Shanghai Music Presses are always their first choice. Only Zhao, who has studied in a German conservatory, raised a sceptical voice on this current situation of commonly using the label "Urtext." She said that the Chinese always believe in these "Urtext" editions, but that it is horrible to claim an edition to be "Urtext," because the true Urtext is in the museum (she refers here to the composer's manuscript). She further expressed her preference for "clean" editions, meaning those originally published by Henle as discussed above, especially when playing Bach's works. She is accustomed to seeing a minimum of intervention from editors, including pedalling and any other interpretation directions, when reading a score. In contrast, Li complained of the inconvenience of using "clean" editions of Bach's works in her teaching process, because the absence of expression markings on the score makes her teaching laborious. She finds that many pupils do not know how to execute the music without markings for slurs, dynamics, pedalling and so on, and she needs to mark everything in bar by bar for the students to play. Zhang expressed a similar opinion. He emphasised the importance of using Urtext editions, and students analysing the musical texts provided by editors and their interpretative directions. However, he also pointed out that it is common that students do not know how to execute the score when using Urtext editions, because editors are always reluctant to add markings and indicate their own interpretation on the score. In Urtext editions, notes on interpretation and performance practice are usually provided in a commentary, separate from the score itself. Many students, especially undergraduate students, are not accustomed to reading these texts when they practice from a score. Instead, they are accustomed to listening and following the teacher's instructions when they are left unsure by the score itself. It is significant that none of the participants mentioned the importance of the texts provided in an anthology, where the editor explains the editorial process and gives a guide to understanding and interpretation. In fact, Li said specifically that she never asks her students to read the texts printed in the anthology.

One final issue is worth raising here: online sources. Many Chinese piano students at university or conservatory routinely find their scores on websites, such as IMSLP, which is very convenient and cheap. However, the free scores provided on such websites are usually old, out of copyright editions, and the editorial methods employed in them are now very old-fashioned. By relying on these too frequently, Chinese students will miss opportunities to learn the modern conventions of piano performance. A different perspective on this

phenomenon emerges from the private piano studios. Teachers from the private piano studios told me that they always look for free scores online for their students, especially for pop music and Chinese pieces. Yu mentioned that some Chinese piano pieces are used only as supplementary material in her lessons, and if she can get the scores online, parents will not need to buy a book especially to access a small selection of Chinese repertoire. Furthermore, Zhu mentioned that she always find the scores of pop music online for her children, even though many of those scores have errors, including accuracy of notes and fingerings; she explained that she would check those scores in advance to make sure they are playable.

2.6 *Conclusion*

Western teaching materials are popularly circulating in current piano lessons in China, and some problems arise in the process of using them. There are four issues that have been demonstrated and discussed in this chapter. The manner of introducing the music notation system in US piano tutor books may cause some difficulties for Chinese teachers and pupils, as it does not conform to Chinese conventions related to learning, reading and notating. The pedagogical intentions of these tutor books would be hard to achieve in Chinese piano lessons because the pitch names, consisting of letters of the alphabet, are from the English language system rather than the Chinese. Moreover, the pedagogical approaches in Western teaching materials rely on the culturally specific tradition of Western music education, and are unlikely to apply in the same way to Chinese pupils. Issues also arise from the translation of the English text in the Chinese editions of Western teaching materials, namely that the literal rather than idiomatic translation of a work's title and lyrics results in some of the pedagogical intention being lost, and also that retaining English texts in the Chinese editions of Western teaching materials can give rise to difficulties in their use. I have also shown that the contents of US piano tutor books are built upon Western culture and aim to help Western pupils build their cultural literacy as they learn; these elements may not resonate with Chinese pupils, and furthermore Chinese pupils will surely struggle to benefit from teaching materials in which so-called Oriental music is viewed through a Western Orientalist gaze.

Finally, I have considered issues of authenticity and authority in Chinese piano culture, showing how these impact the production and use of piano anthologies and editions, particularly in university-level piano instruction. The treatment of "authenticity" in piano performance within Chinese music academia seems to be out of step with international trends in musicology, and may be ripe for critique. Meanwhile, the "Urtext" concept has become firmly entrenched in Chinese music publishing since the turn of the millennium, but it has arguably inspired more trust among Chinese pianists than it really deserves. Inconsistent editorial approaches have also emerged as Chinese music publishers have built stronger partnerships with their Western counterparts, so that re-publications of very old and nearly new Western editions now rub shoulders in their music catalogues. Piano teachers are mixed in their reception of Urtext editions, however, with some valuing their "clean" scores, some preferring the extensive editorial interventions found in older editions, and some critiquing the "Urtext" concept as mis-sold. Many of their students, meanwhile, continue to work with

the “corrupt” musical texts of the older Western editions, because they can find them for free online.

Chapter 3

Discourses of Indigenisation in Chinese Piano Pedagogy

Since the late twentieth century, many Chinese scholars have devoted themselves to indigenising piano music in China. Even to the present day, this and related issues remain hot topics in Chinese academia. There are particular achievements in the process of making Western piano music Chinese that are widely acknowledged in Chinese academia, including the appearance of "Chinese" piano tutor books written by Chinese musicians, and the building of "Chinese" theories on piano performance and piano pedagogy by celebrated Chinese pianists and pedagogues. A close analysis of these "Chinese" piano tutor books and "Chinese" piano performance theories, informed by my fieldwork interviewing Chinese piano teachers and observing Chinese piano lessons, reveals that questions remains over just how Chinese these "Chinese" piano resources are; what really "Chinese" piano music and musicianship might be; how the new "Chinese" tutor books and "Chinese" theories on performance and pedagogy are used (or not used) by real Chinese piano teachers in real Chinese piano lessons; and how Chinese piano teachers understand the indigenisation of the piano in dialogue with its Western-ness in China.

In this Chapter, I will develop the discussion around these issues from four angles. First, although Western piano tutor books still overwhelmingly occupy the piano market and piano lessons in China, there are now series of "Chinese" piano tutor books appearing in the market. Through a close analysis, I will show that many of these "Chinese" piano tutor books are filled with Western elements, including the selection of repertoire, the pedagogical approaches deployed, and even the narrative of Orientalism, although it is certainly true that they also use some specific Chinese elements, and how Chinese piano teachers understand these "Chinese" teaching materials and how they are used (or not used) in practice of Chinese piano lessons and.

Second, many indigenising theories of famous Chinese pianists and pedagogues can be shown with reasonable certainty to be part of the Chinese inheritance of the Western and Russian piano traditions. Within the contributions from Chinese pianists and pedagogues, at the same time, approaches to performance and pedagogy are proposed which understand Western piano music using metaphors drawn from traditional Chinese culture, and these will be the focus of my discussion. Most important and influential in this field of discourse is a book building a systematic theory of piano performance written by the celebrated Chinese pianist and pedagogue Xiaosheng Zhao, which is well-known as the cornerstone of "Chinese" theory of piano performance. In addition to examining the various indigenizing theories in themselves, I will explore, with the help of my participants and observations, how Chinese piano teachers understand these Chinese approaches and "Chinese" theories, if Chinese piano teachers use (or do not use) these "Chinese" achievements in their teaching process, and how these "Chinese" achievements impact (or not) the practice of real piano lessons.

Third, I will describe how my participants reflected on indigenising discourse and the Western-ness of the piano in our interviews. Their comments on these topics arose from four lines of questioning and discussion during the interviews: how Chinese piano teachers think of their Chinese piano students learning the piano with reference to the Western piano tradition, whose technique and style are generally considered most "authentic" (as discussed in the previous chapter); how Chinese performers understand and play Western piano music with reference to their own childhood and formative experiences in the Chinese cultural context; how they understand the tasks of indigenising the piano in China and how this could be achieved; and if they feel the Chinese do indeed have their own standards and ideals of piano performance, or have merely inherited them from the Western or Russian piano traditions.

Finally, I will review my participants' opinions on interpretative ideals for Chinese piano repertoire (as distinct from Western piano repertoire played in China). The discussion here centres on the importance of aesthetic concepts from traditional Chinese philosophy, and performance techniques from traditional Chinese singing, in creating the appropriate sound and correct musical style of Chinese piano music. This is an area where Chinese piano practitioners often see scope for a clear, confident differentiation between Chinese piano music and the Western piano tradition.

3.1 *Indigenisation in "Chinese" piano tutor books*

With Western piano music integrating into Chinese society since the late twentieth century, Chinese musicians, musicologists and pedagogues have made contributions to indigenise Western piano music in China. In particular, the publishing of "Chinese" piano tutor books—in the main part, beginner tutor books and anthologies of exercises or studies—written by Chinese editors, is generally viewed within Chinese piano culture as the outstanding achievement in this process.[1] In practice, however, it remains unclear how often these "Chinese" piano tutor books are actually used in Chinese piano lessons, when the market remains dominated by well-established titles derived from the US, and by studies and exercises by famous European classical musicians which amount to a canon of classical piano technique.

A simple demonstration mimicking the actions of Chinese piano students and their parents when acquiring learning materials will help to clarify the position of Chinese-originated piano tutor books in the market. According to sales rankings on the most popular Chinese online bookshops, such as JingDong and DangDang, among the top ten books for piano study, around eight are Western teaching materials, including the *Etudes* of Hanon, Byer and Czerny, and beginner tutor books of the series *Faber Piano Adventures* and *John Thompson's Easiest Courses*. The rest are Chinese, but they are materials for the popular piano grading

[1] I use "Chinese" with scare quotes to draw attention to the self-conscious, or perhaps performative, aspects of the Chinese-ness of these new tutor books, which go beyond simply originating in China or with Chinese authors.

exams organised by the Chinese Musicians' Association and the Central Conservatory of Music, which involve different styles of pieces that are categorised into levels from one to ten for candidates at different stages, rather than systematic teaching materials that can be used to teach pupils piano technique and performance. When searching for piano learning materials on these websites, the only Chinese-originated materials appearing on the first page of search results (sorted by sales volume) are the books for the Chinese piano grading tests (competing with ABRSM's equivalents), and an anthology compiled by Chinese musicians according to the regulations of the Ministry of Education, *钢琴基础教程* (Basics Piano Courses), which was first published in 2003 with the intention to provide diverse piano music, including Chinese piano works and classical Western works, for teachers and students at the universities, but also found popularity among amateurs. I used this series of books when I learned piano as an amateur at a young age. Some other "Chinese" piano tutor books (to be discussed below) appear sporadically in the second page of search results. It seems that the market share of "Chinese" piano tutor books is far behind that of Western teaching materials, suggesting that these "Chinese" piano tutor books—which are trumpeted so proudly as a national achievement in much Chinese academic literature on piano indigenisation—might not be producing the hoped-for impact in practice.[2]

Participants from the private studios expressed some opinions on "Chinese" piano tutor books, and especially on "Chinese" teaching materials for beginners which might be supposed to commonly appear in private piano studios, where there are many early-stage learners. Two of them, Liu and Yang, have never used any "Chinese" tutor books. Liu, who has studied overseas, said that she never knew that there were "Chinese" teaching materials for beginners existing in China, and Yang thought that there is no good one among the "Chinese" piano tutor books currently on the market. On the other hand, some of the participants, for example Ma and Lei, did indeed use "Chinese" beginner tutor books, but they clearly explained that these "Chinese" teaching materials are just supplementary in the teaching process. Sometimes, they chose some interesting pieces or exercises from "Chinese" teaching materials to encourage their students to practice, or chose some Chinese pieces from them when their children were preparing for piano competitions. Wei, meanwhile, took a middle path, saying that she would use a wide range of piano tutor books no matter where they are from, as long as they are varied and diverse.

Ma pointed out that some "Chinese" beginner tutor books, such as *轻松弹 钢琴教程* (Easy play), are good to use, because they include plenty of Chinese music, or aspects of the pedagogical design derived from traditional Chinese culture, which resonate with students and their parents. She complained, however, that these tutor books are always unsystematic, and the introduction of the musical knowledge is not logical and reasonable, which makes it

[2] 胡一捷 Yijie Hu, "Research On the Localization of Chinese Piano Enlightenment Teaching Materials" (MA diss., Fujian Normal University, 2020), 11-41; 段晓军 Duanxiao Jun, "Studies on Beginner's Piano Teaching Materials for Children in China" (MA diss., Hebei Normal University, 2009), 1-47; 金峥 Zheng Jin, "The brief discussion about Chinese national piano education" (MA diss., Hunan Normal University, 2006), 4-11.

difficult for pupils to learn progressively from one stage to the next. Thus, she would not use these "Chinese" beginner tutor books as the main teaching materials in her lessons.

In the lesson observations at the private piano studios, there was only one participant who was using a series of "Chinese" teaching materials as the main text in piano lessons. Gu, who has had experience of studying in a European city, used *新路径* (New Paths – The Basic Piano Course For Beginning Students) to teach his piano beginners, which was first published in 2016. In the interviews, he gave this series high praise, because he adored the editor of this series of teaching materials, Zhaoyi Dan (1940–). Dan is a celebrated piano pedagogue in China, serving as professor at Shenzen Art School from 1995, then moving to the post of Dean of the Piano Art Research Institute at the Conservatory of Sichuan in 2012, as well as founding the Shenzhen Danzhaoyi Piano Art Center for amateurs in 2006. Gu trusted in Dan's pedagogies, as reflected in his teaching materials, because Dan himself has achieved great things in piano teaching. Among Dan's former students are many who have won prises in international piano competitions and are now in the group of the new generation of famous Chinese pianists currently active not only in China but also on the international stage. His most celebrated student is Yundi Li (1982–), who won the International Chopin Piano Competition in 2000 and has a reputation that is second only to that of Lang Lang (1982–) in China. Dan's career has been primarily in southern China, and his famous students are likewise from southern cities such as Chongqing or Shanghai. Gu mentioned in the interviews that he had travelled to Shenzhen to take training in how to use the series *新路径* (New Paths – The Basic Piano Course For Beginning Students). It seems likely, therefore, that Dan's tutor books may be used more widely in southern China than they are in Zhengzhou where I conducted my research.

Gu explained in some detail why he values Dan's pedagogies in these tutor books. On the one hand, in Gu's estimation, Dan provides scientific and systematic methods to practice pupils' technique, especially the ability of the fingers, and to improve pupils' understanding of the singing quality in music and their abilities of performance and interpretation. On the other hand, Dan adopts a metaphorical approach, making analogies between the movements of the fingers on the keyboard and movements in sports, which makes finger exercises more fun for Gu's students (I will discuss this aspect further later in the chapter).

Among my participants, however, Gu is the exception rather than the norm. The majority of my participants seem to have no great enthusiasm for using "Chinese" piano tutor books in practice, and according to them the quality of some "Chinese" teaching materials does not meet teachers' requirements for use in lessons. This is a useful corrective to the enthusiastic reception that these "Chinese" tutor books have received from Chinese musicologists and piano researchers.

When we were discussing their views on "Chinese" piano tutor books in our interviews, the participants, both from the University and the private piano studios, always extended the conversation into the topic of Chinese piano music and how they use Chinese repertoire in their teaching, rather focusing on my question about piano tutor books itself. These topics are especially blurred for participants at the university, who make no use of beginner tutor books

but extensive use of anthologies of piano repertoire, given that their students are already playing at an advanced level. Still, a few participants from the university gave their opinions on “Chinese” piano tutor books.

Wang directly said that there is no “Chinese” teaching material for beginners currently on the market which is suited to Chinese children, as it has not yet been created by the Chinese. (In follow-up questions, he did not clearly describe what would make teaching materials suited for Chinese children.) Zhou, meanwhile, said that “Chinese” teaching materials for beginners would help Chinese children to accept and understand their piano learning, because of its congruity with their cultural identity, but she worried that pupils would lack opportunities to learn Western piano music if they learn from “Chinese” piano tutor books from the beginning of their studies. She also pointed out that this worry is not only her own, but also exists widely in current Chinese music academia. To learn the piano, she thought that pupils should learn Chinese music and Western music together, so that Chinese piano learners can have a diversified development.

For exercises, Wang and Li from the university both indicated that they always use studies from Western classical music, including the series of Czerny’s *Etudes*, because these series of exercises are systematic and mature, and have been tested by more than a century of piano teachers and students. Also, Wang gave details on the logic by which he chose and sequenced repertoire for his piano students. Using a systematic approach, his students progress through repertoire chronologically, from Bach to Mozart to Beethoven to Chopin, and within each composer’s oeuvre from easy to difficult, as for example from Bach’s small Preludes and Fugues to his Two-part and Three-part Inventions, to the English Suites and French Suites, to The Well-Tempered Clavier. Wang explained that although Western classical repertoire is the core of his program, he was also committed to investigating the performance of Chinese piano music, saying that: “Chinese piano works always appear in my teaching process, no matter what age pupils are (amateurs and pupils at the university), it is necessary that they can play several Chinese piano pieces, including works of solo, ensemble and concerto, in particular in China.” During the period of my fieldwork, Wang was busy arranging a series of concerts of Chinese piano music, performed by his students, including undergraduate students and Masters students. He also mentioned that he plans to write articles or even a book to discuss his investigation into how to perform Chinese piano music well and how to teach students to play Chinese piano music. Unfortunately, he was not willing to develop this discussion further during the interviews.

On the subject of choosing Chinese and Western piano repertoire for teaching, Bai said that “we” (meaning the Chinese) commonly play more Western pieces, including musical works from Russia, Vienna, Poland and so forth where there have been many celebrated composers whose fame has lasted over the centuries. Making a similar observation from a different angle, Wang complained that less famous Chinese pianists play very few Chinese piano works in concert. He further pointed out that in some professional piano competitions, and even in entrance examinations for Conservatories and Universities (in China, pupils must take a performance exam as one part of the National College Entrance Examination, if their study pathway is piano performance), pupils are very unlikely to get high scores if they

choose Chinese rather than Western repertoire. Of course, he explained, there are fewer Chinese piano pieces, but the neglect of Chinese repertoire creates a vicious circle that entrenches its peripheral status and limited production. Meanwhile, another teacher from the university, Li, said that the Chinese have gradually become aware of this issue and have placed emphasis on it, thus some piano competitions have required that participants must play a Chinese piano work as part of their program.

Taking a middle path on these issues, Zhang described a two-stage teaching process, in which she initially provided Western repertoire in order for students to develop a good technical foundation in piano performance, something which she thought required great caution and gravity, then she went on to have her students learn Chinese piano music in order to make piano music become Chinese, which in her view is a necessary task. Similarly, Zhou said that she always intended to keep a balance of Western and Chinese pieces in her teaching process. She emphasised that Western piano music should not be abandoned, albeit that we should place an emphasis on indigenising piano music in China.

According to the views of these participants from the university, we can surmise that the contents of university piano lessons mainly consist of Western classical music. Consistently, in my lesson observations, Western piano works indeed occupied the majority of the space in piano lessons at the university, but Chinese piano works also appeared in lessons given by most of the participants—not in every lesson, but at least in one of their students' lessons. This conforms with their views on the importance of Chinese piano music and indigenising piano music, although there seems to be a premise that the Western repertoire is prior and sacrosanct. Thus, whether we are discussing "Chinese" piano tutor books or Chinese piano repertoire, there is a discrepancy between the indigenising discourse of Chinese music academia and indigenising practice in real Chinese piano lessons. No doubt the reasons behind this discrepancy are complex, because the task of turning "making the piano Chinese" into more than a slogan requires the contributions of many individuals across different fields, including teachers and musicologists, but also composers and publishers.

Attitudes toward Chinese piano music among participants from the private piano studios are somewhat different from those among participants at the university. First, it needs to be clarified that, for the purposes of the piano studios, "Chinese piano music" also refers to piano music adapted from nursery rhymes and pop music, including songs widely circulated on TikTok. This is in contrast with the traditional view of original Chinese piano repertoire, which refers to works for piano adapted from Chinese folk music, traditional Chinese instrumental music, and some of the "red" songs circulated in the second half of last century with specific political purposes. I will refer to this as "traditional Chinese piano music". Clearly, simpler, more contemporary and more familiar piano pieces are needed at the private piano studios to engage young beginners.

Some participants at the private studios pointed out that their pupils like Chinese piano music adapted from nursery rhymes and pop music, but that they would not let the children play these pieces often. Yang complained that many of the scores for pieces derived from pop music are from the internet, and they are not rigorously notated, and even have many

mistakes; and further worried that pop music and nursery rhymes are not good for pupils to improve their technique, compared to the traditional Western pieces that are specifically written for piano. Ma said that she would expose her pupils to some Chinese piano music (mainly pop music), but that these works are only supplementary. If a student could finish learning a Chinese piece efficiently, she would let them learn another later on; but if a student took too long to finish a Chinese piece, she would never let them play another. According to her report, this means that the main assignments in her lessons are contents from US beginner tutor books, exercises such as those of Hanon or Byer, and Western classical pieces, whereas Chinese piano music never occupies the main space in her piano lessons; this is indeed consistent with my observations of her piano lessons. Wei, meanwhile, expressed that she rarely uses traditional Chinese piano music in her teaching process, as she worries that children would feel confused when they learn works using the seven-tone scales of Western classical music at the same time as learning works using the five-tone scales of Chinese traditional music (although, in fact, many works of traditional Chinese piano music are built on seven-tone scales).

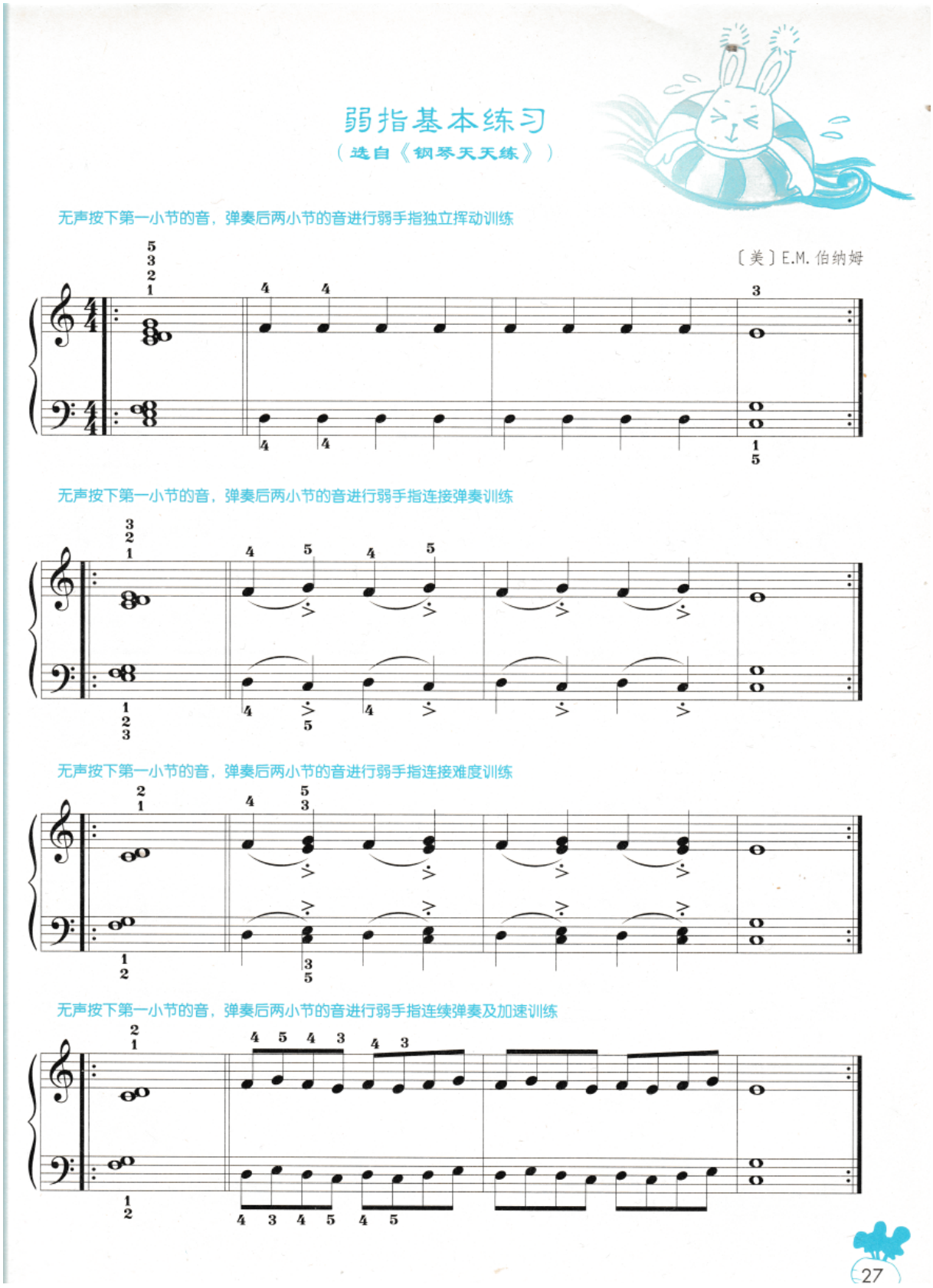
Most of the participants found that their pupils are not really interested in works of traditional Chinese piano music, including *牧童短笛* (The Cowherd's Flute), *映山红* (Azalea), *浏阳河* (Liuyang River) and *平湖秋月* (Autumn Moon over the Calm Lake), which are widely seen as representative or canonical works of traditional Chinese piano music. Instead, their students like to play Chinese pop music or nursery rhymes, whose melodies they are familiar with. The melodies of canonic Chinese piano works, in contrast, are not familiar to their young students, even though they are also borrowed; current piano beginners are too young to have listened to the "red" songs that were popular across the 60s, 70s, 80s and even 90s, and moreover Chinese folk music and traditional instrumental music are not especially popular among young people in contemporary China. Nonetheless, some participants reported that if choosing between Western classical music and traditional Chinese music, their pupils find it easier to mesh with Chinese piano works, because the emotions communicated by the Chinese piano music and the cultural context on which it is built can be understood easily, so that they can always interpret Chinese piano music well. At the same time, some participants also had the opposite opinion, explaining that their pupils prefer to play Western piano works because the techniques used are more achievable (as discussed in the previous chapter).

Compared to the piano lessons at the university, it seems that traditional Chinese piano music appears much less in those of the private piano studios. Meanwhile, nursery rhymes and pop music appear commonly, because they are specific to young learners. Still, it remains the case in both settings that Western piano music is accepted by participants as the main content in piano lessons, and this is consistent with my lesson observations. Within piano lessons, according to my observations, it seems that Chinese piano music, even when including pop music and nursery rhymes, appears less frequently in the private piano studios than it does at the university. This may be the result of a different and more pragmatic approach to the ideology of indigenising piano music among teachers at the private studios, who work further removed from those contributing to Chinese music academia, among whom the national development of the piano is a key priority.

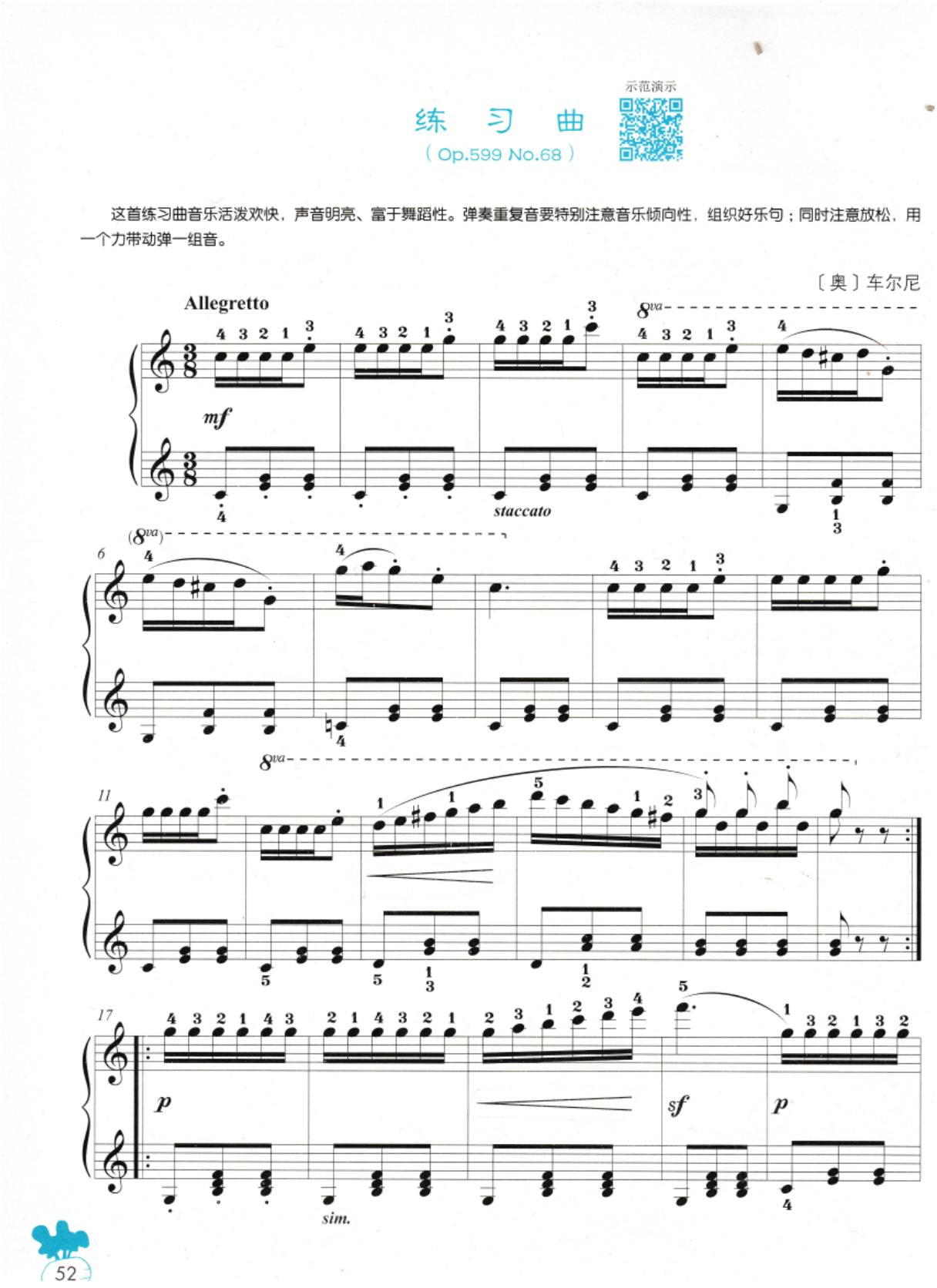
According to my analysis of documentary materials, while many "Chinese" piano tutor books written by Chinese authors have been published over the past two decades or so, they tend to retain many Western elements and characteristics, in ways that may jar with their "Chinese" prospectus and indigenising ideology. Within beginner piano tutor books, Western pieces still occupy a great deal of space. For example, *学儿歌 弹钢琴* (Learn nursery rhymes and Play piano), published in 2010, which aims to engage young learners by using nursery rhymes as the main repertoire, includes 150 pieces in total, of which 70 are not Chinese (most of these are from the Western world, and a few from South America, Africa and other Asian countries). Among the Western pieces in this tutor book, some are printed with English lyrics set beneath the notes, whilst the Chinese translations appear at the top of the page, a feature of the Chinese re-publications of US tutor books that was discussed in the previous chapter. The author, Yanbing Li, mentioned in the preface: "In the choice of repertoires … These songs involve a large number of excellent children's works created by Chinese composers, as well as some foreign classical children's works, which are in line with the psychological preferences of Chinese children"—in other words, the possibility of cultural dissonance in the mixing of Western and Chinese pieces and the prioritisation of the English language is not acknowledged. A similar example is Dan's *新路径* (New Paths – The Basic Piano Course For Beginning Students), where there is also a large number of Western pieces, including Western nursery rhymes, Western exercises, and Western classical repertoire. A large number of pieces, in fact, are directly borrowed from the series *John Thompson*, *Faber Piano Adventures* and *Bastien Piano Basics*; exercises are taken from Czerny and Hanon; and so on, all presented as integral content in the teaching process. In fact, these two series of "Chinese" teaching materials both have English titles that are printed beneath the Chinese titles in the front cover: *新路径* (New Paths – The Basic Piano Course For Beginning Students) and *轻松弹 钢教程* (Easy play). The English translations of the titles that I provide here are directly copied from the physical books. In this way, the editors and publishing companies draw on the caché and authenticity value of a Western language to enhance the authority of their teaching materials and increase the commercial value of the books, even while they contribute to the project of indigenising the piano.

Some of the pedagogical approaches that I discussed in the previous chapter as tailored specifically to Western children and commonly used in US teaching materials also often appear in these "Chinese" piano tutor books for beginners. First, the metaphorical approach. Some examples can be taken from *新路径* (The New Paths – The Basic Piano Course For Beginning Students). A section focussed on practice to strengthen weak fingers provides four small exercises on one page (Ex.16), all of which are borrowed from *A Dozen A Day*; an illustration newly added at the top of the page shows a rabbit that is swimming and sweating profusely, which implies that pupils should also be working hard, using the analogy of playing piano to sports. Another exercise selected from Czerny is presented alongside an illustration showing a cartoon rabbit indicating a little girl who is watering crops, which grow as notes (Ex.17). This implies that this little girl can gain achievements in music, once she gives effort to this exercise, and it is aimed to encourage pupils to do these exercises diligently every day. Similar examples can be found in *轻松弹 钢教程* (Easy play), published

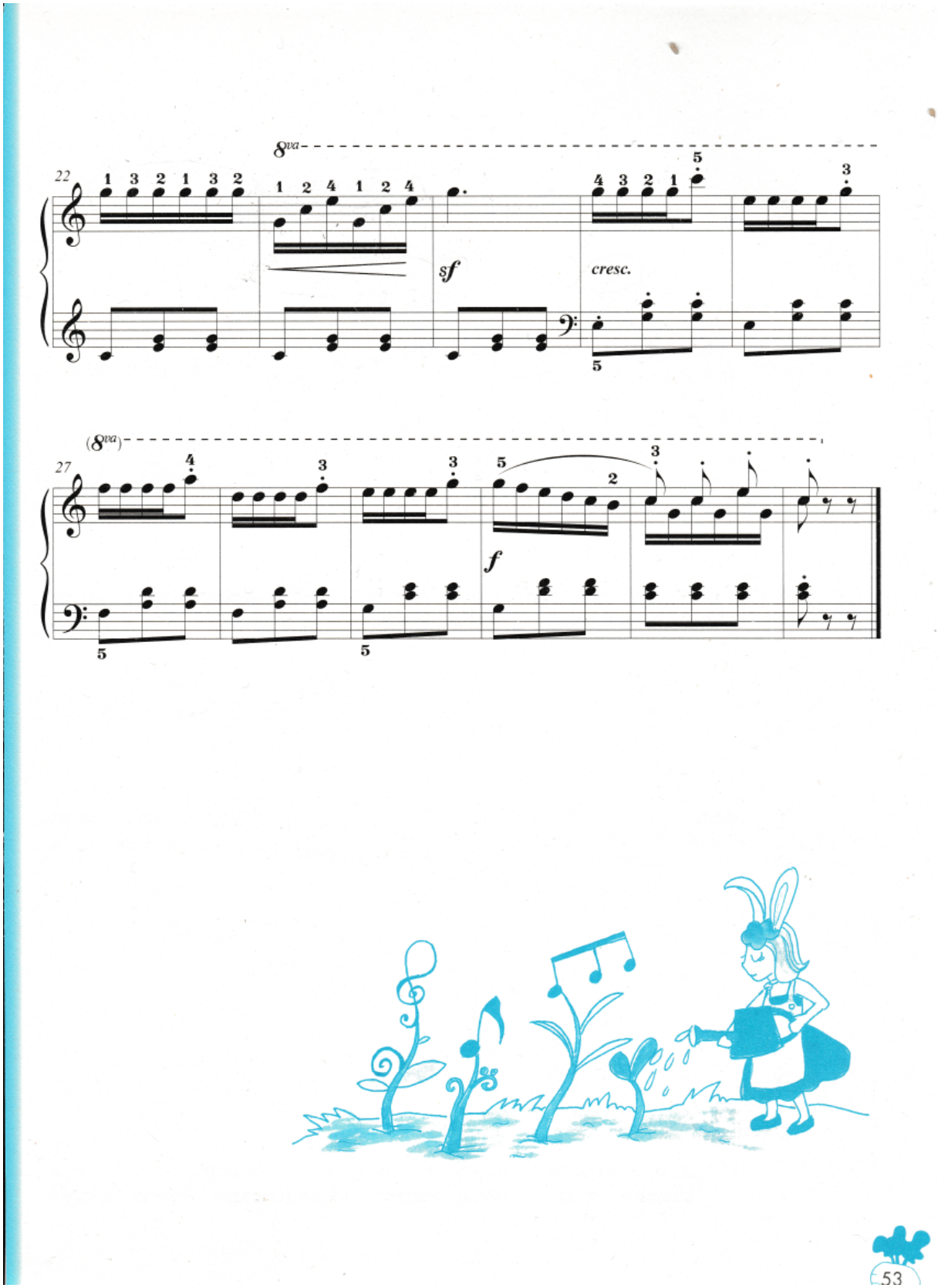
in 2011. As I have discussed in the previous chapter, metaphors linking piano learning with sports (or, in this case, gardening) may be better suited to engage Western than Chinese children, because they are derived from a Western educational paradigm which differs from that encountered by Chinese children in their regular school.



Example 16: Zhaoyi Dan, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/27.



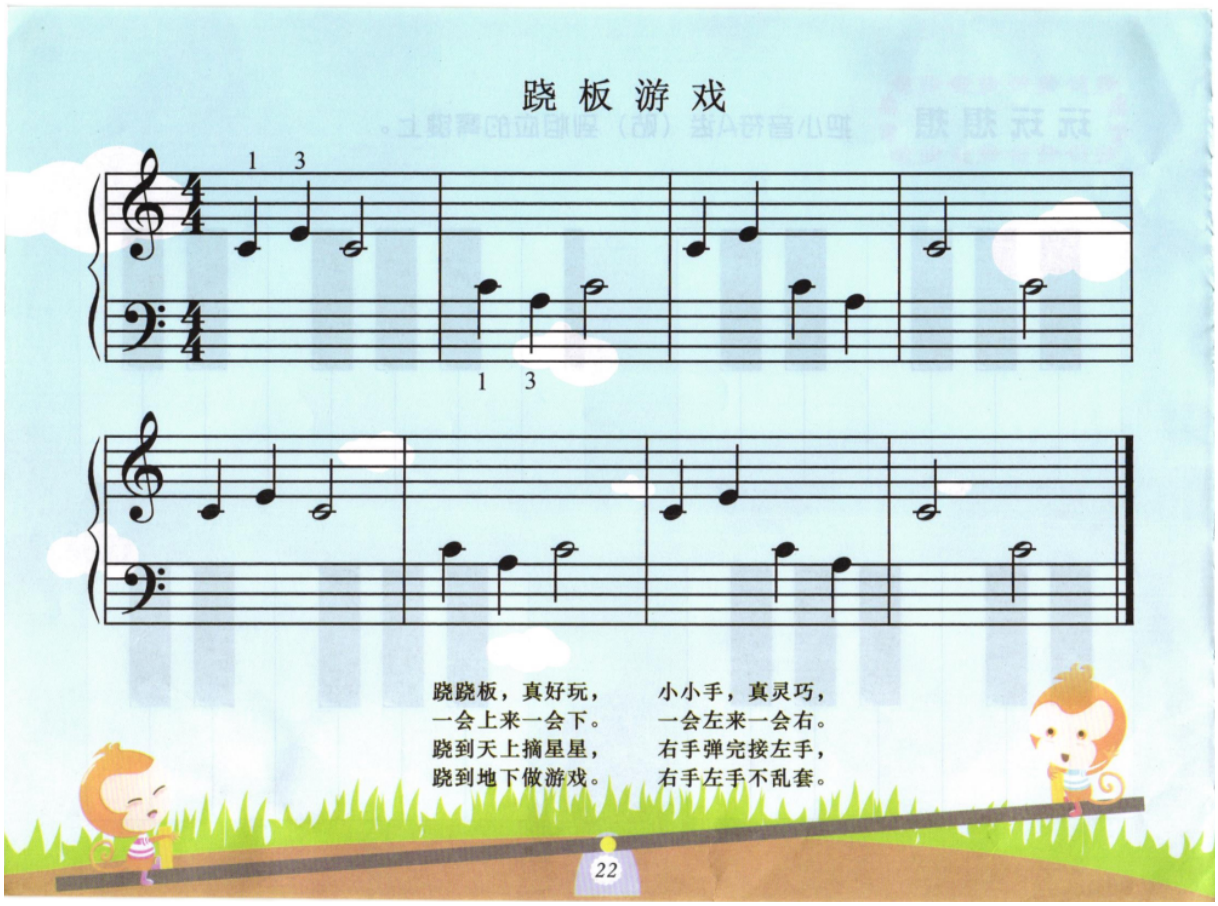
Example 17: Zhaoyi Dan, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/52.



Example 17: Zhaoyi Dan, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/53.

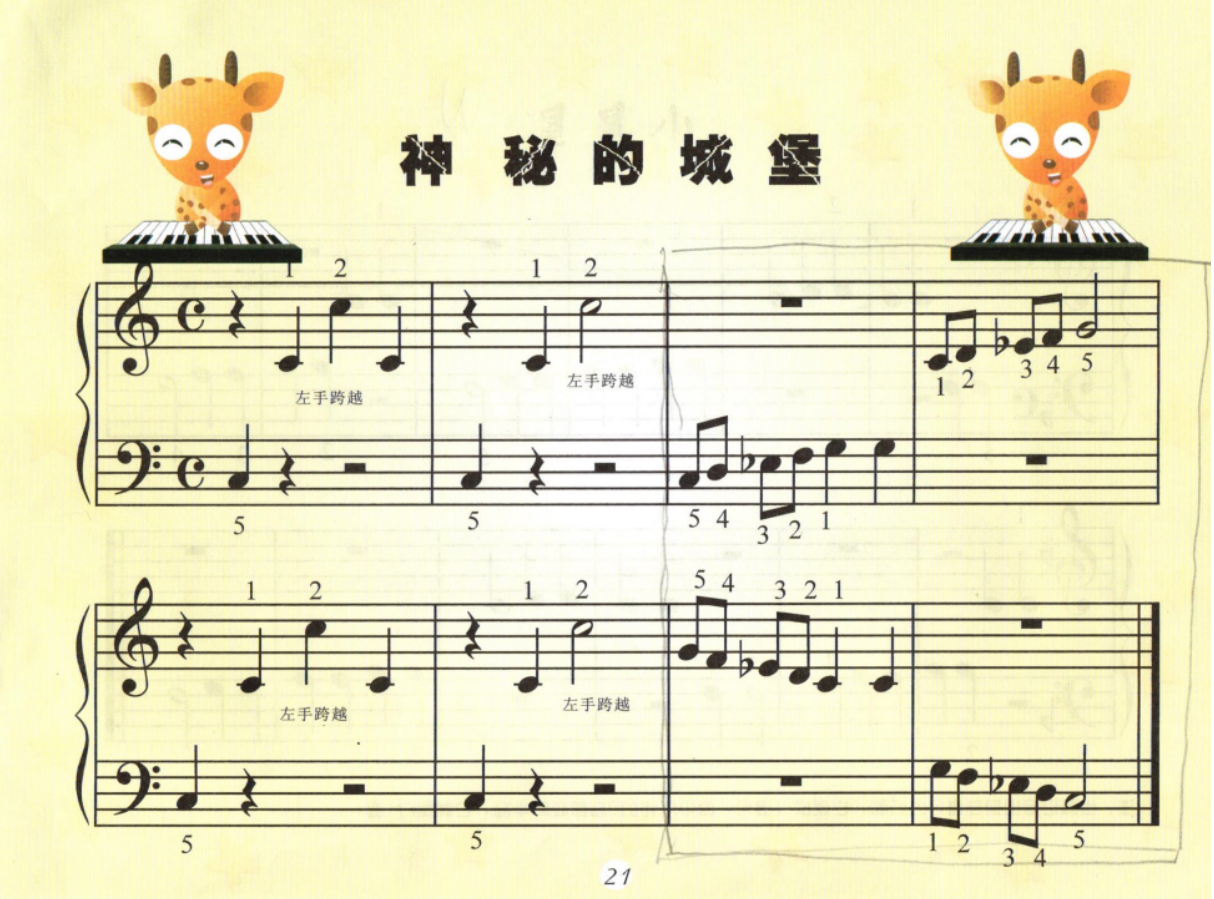
In the interviews, Gu, who is the only participant using a Chinese beginner tutor book – *新路径* (New Paths – The Basic Piano Course For Beginning Students) – as the main teaching material in his piano lessons, commended the metaphorical approach in these analogies between finger exercises and sports. Although he acknowledged that there are some similarities in this respect between Dan's pedagogy and the pedagogy found in US beginner tutor books, he explained that his admiration for Dan's approach is a result of his great achievement rather his innovation. It may be that he had developed a fuller understanding of Dan's pedagogical intention in this respect during his training at Dan's piano art centre in Shenzhen, but he was not willing to share details of what he learned there in our interview.

Alongside metaphorical approaches to learning, kinetic analogies also appear in the "Chinese" piano tutor books. In *轻松弹 钢教程* (Easy play), a near-identical concept lies behind two small exercises. One of them is named "跷板游戏(A game of seesaw)" (Ex.19), and the illustration given at the bottom of the page shows two cartoon monkeys seesawing happily. The score shows that the music begins on C in the treble clef (right hand), moves up by skip to E, and then returns; the second bar starts on C in the bass clef (left hand), moves down by skip to A, and then returns. This melody keeps developing in this way, creating up-and-down musical movements, which is similar to the bodily movements of seesawing. Another example from the same tutor book is "神秘的城堡" (The mysterious castle) (Ex.20). The text introduction describes the scene of this exercise: "Strange footsteps come from the dark castle. These steps are sometimes heavy and sometimes light. Sometimes like going up the stairs, sometimes like going down the stairs." In bar one, the music starts on C in the bass clef, goes up by an octave to c1 and c2, and then goes down by an octave to c1 in the treble clef. To play the notes, the first C is executed by the left hand, c1 is executed by the right hand, then the left hand across the right hand plays c2 and the right hand plays the last note. The musical movements on the keyboard are similar to the physical movements of stepping heavily and lightly. The alternations of the left and right hand also create the effect of alternating heavy and light steps. In bar 3, the music starts on C in the bass clef (left hand), moves up by step to D, flat E, F and G, and in bar 4, the first note is C in the treble clef (right hand), moves up by step to D, flat E, F and G; from bars 7 to 8, the music develops in a reverse progression of descending scales, which make the musical movements imitate the bodily movements of going upstairs and going downstairs. I have argued in the previous chapter that kinetic analogies such as these in piano tutor books are precisely attuned to the cultural experience of Western children, and may therefore be less intuitive for Chinese learners. It is obvious that the Chinese author of this piano tutor book intended to build an interesting and flexible atmosphere by inviting pupils to learn some new concepts and knowledge of music based on their knowledge of other domains. However, it is legitimate to ask whether the objective of adapting piano pedagogy to a Chinese context is really achieved by "Chinese" piano tutor books that borrow their pedagogical scheme largely from the US piano tutor books they hope to supplant.



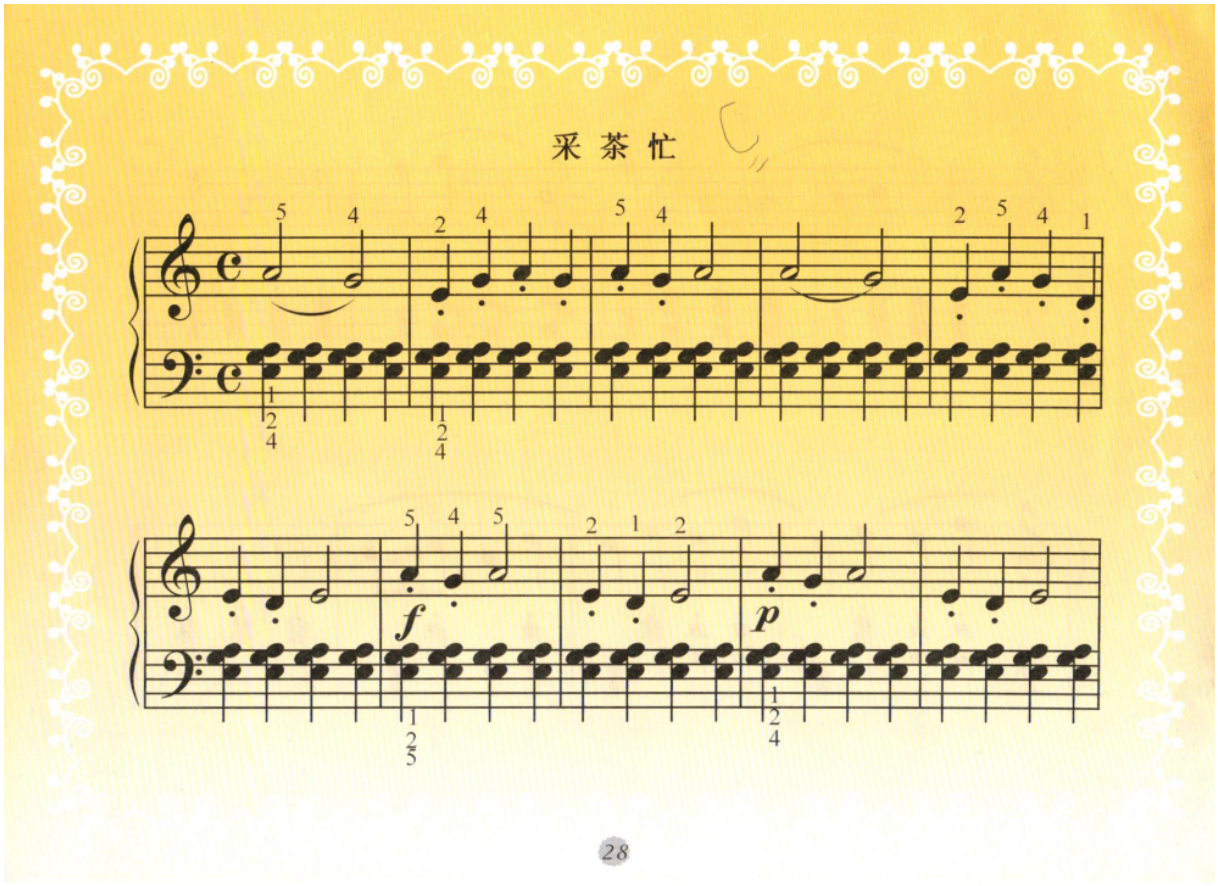
Example 19:神秘的城堡(The mysterious castle), Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 1/22.

Example 20:神秘的城堡(The mysterious castle), Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 2/21.

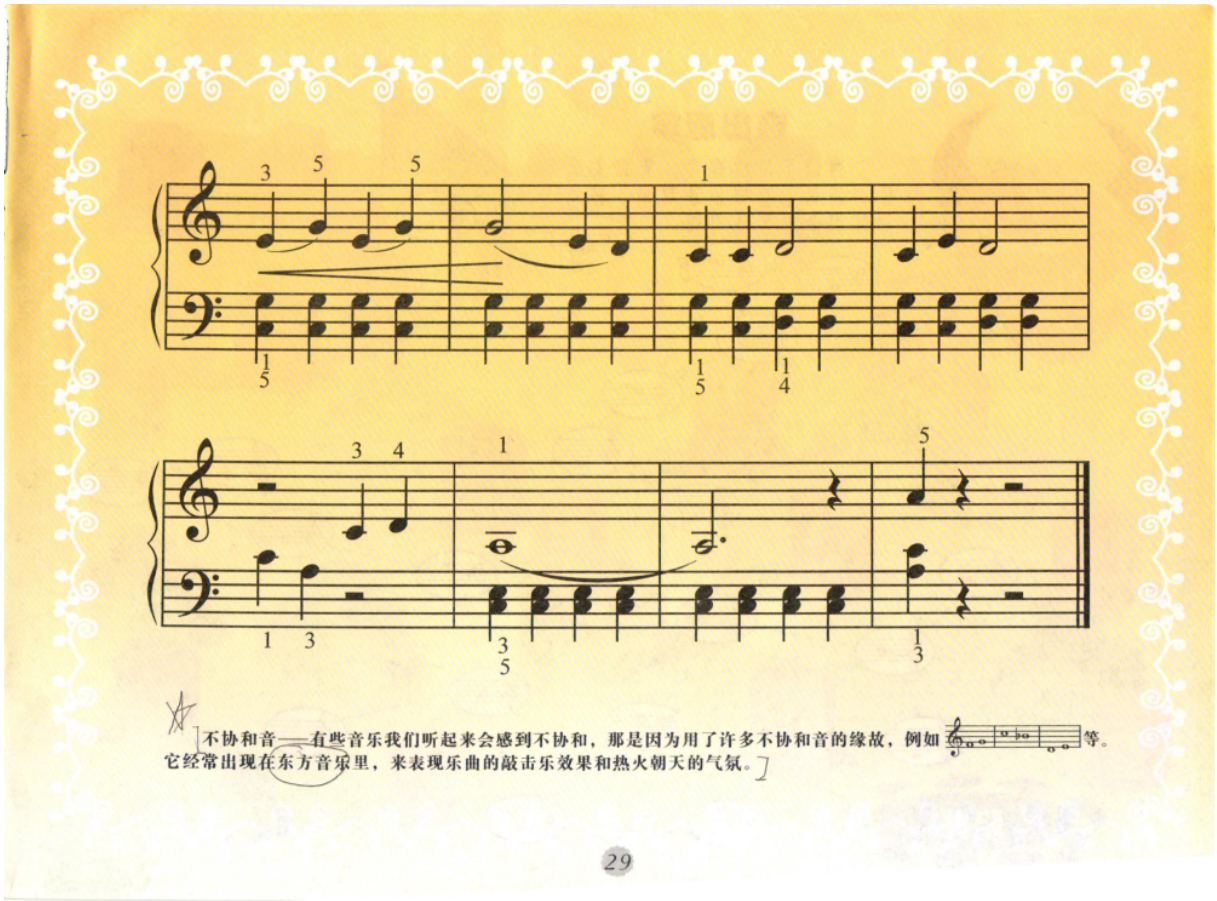


Example 20:神秘的城堡(The mysterious castle), Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 2/22.

The borrowing of "Chinese" piano tutor books from their US models even extends to Orientalism, implying a surprising degree of assimilation of Western cultural hegemony in Chinese musical education. In *轻松弹 钢教程* (Easy play), there is a small exercise entitled "采茶忙" (Being busy picking tea leaves) (Ex.21). This is a Chinese piano piece adapted from a piece of Chinese folk music that is most often played on Chinese flute, and its melody is authentically characteristic of Chinese folk style. However, the accompaniment in the left hand over the first ten bars repeats the same harmony – a discordant harmony. The text introduction provided at the bottom of the page explains that "the discordant note … always appears in Oriental music to express the percussion effect of the music and the warlike atmosphere." This is another example of using a "Chinese" piece to introduce the concept of "discord," accompanied by commentary that suggests that this concept—which in fact is culturally specific to Western music theory—is very characteristic of Chinese traditional music. We saw the same thing in *John Thompson's Easiest Course* in the previous chapter, a rather old tutor book series by an American author; it is surprising to encounter it again in a fairly new tutor book by a Chinese author.



Example 21: 采茶忙(Being busy picking tea leaves), Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 3/28.

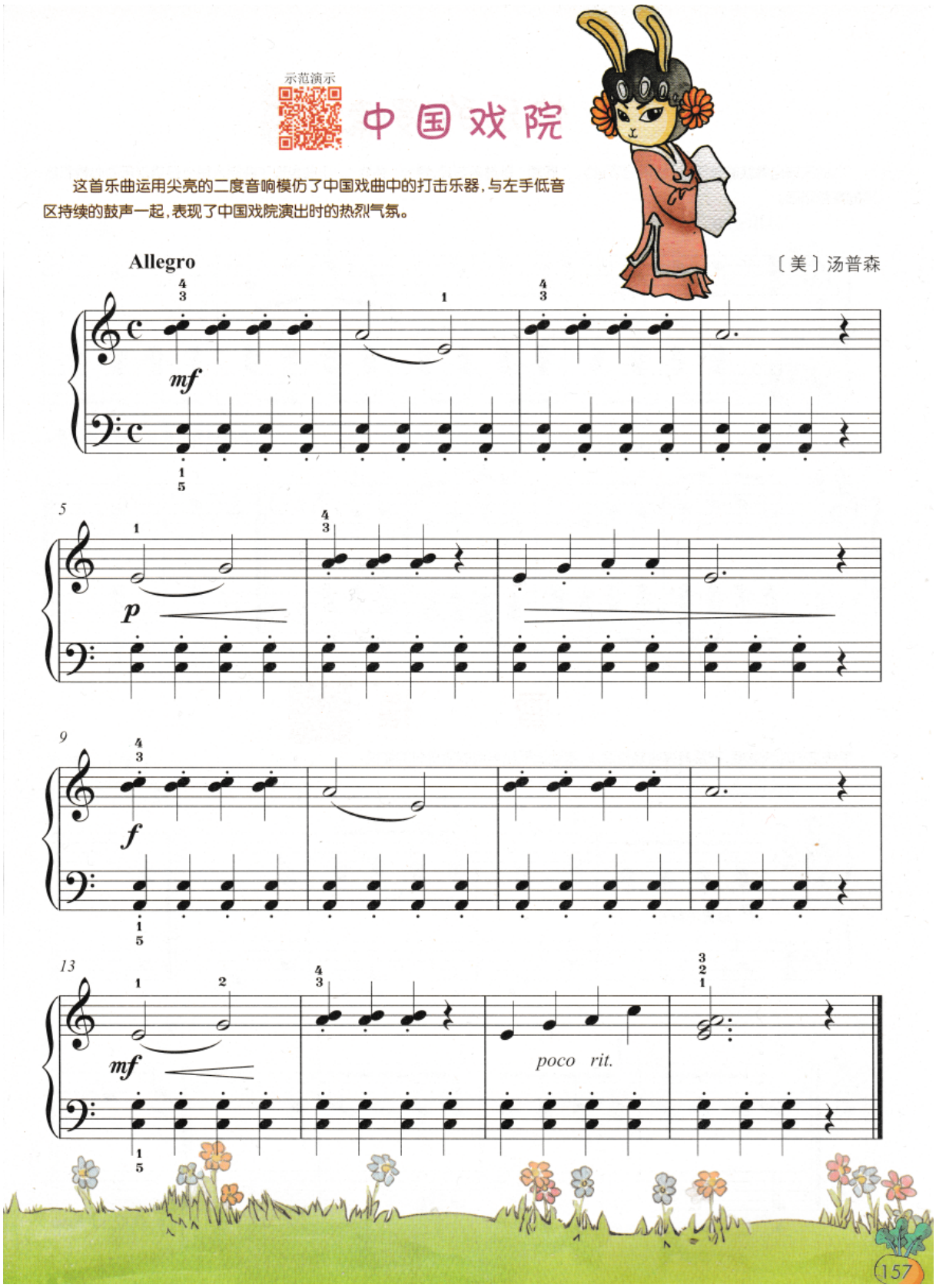


Example 21: 采茶忙(Being busy picking tea leaves), Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 3/29.

Another example is even more surprising. In *新路径* (New Paths – The Basic Piano Course For Beginning Students), the editor copies the piece entitled "中国戏院" (Chinese Theatre) (Ex.22) from the Chinese edition of *John Thompson's Easiest Piano Course*, carrying across the title, score and illustration unchanged. While the editor does not equal discordant music to Chinese opera in the introduction, as the American editor did in the model, instead he explains that "In this piece of music, the sharp second intervals are used to imitate the percussion instruments in Chinese opera." Of course, the discordant-second interval B-C in the treble clef might be seen as a way to depict the sounds of percussion instruments in Chinese opera through the medium of the Western music system. It is striking that the editors of both *轻松弹 钢教程* (2011) and *新路径* (2016) used the same re-reading of the dissonance as percussion against the backdrop of Chinese opera, perhaps one borrowing from the other, and presumably with the intention of subtly defusing the Orientalist discourse that is clear in the model from *John Thompson*. It is far from clear to me that the intention is fully achieved through this strategy, and one might argue that, when young learners are building their cultural literacy and national identity on the basis of piano learning, Western Orientalism repeated by Chinese authors is all the more problematic.

Hannah Chang has recently revisited the issue of Orientalism in music, introducing the concept of "musics of coeval East Asia" to counteract the long tradition in Anglophone music studies of treating East Asian music as separated, distinct and unique. Chang borrows the phrase "denial of coevalness" from the field of anthropology to criticise "how western anthropology makes its object by relegating the ethnographic object to another time." The case of the Orientalism in *John Thompson*, introduced in the previous chapter and discussed again here, is precisely of this kind, as an American editor presents Chinese music as frozen in the past. Unfortunately, as this case exemplifies, it seems that the Chinese have accepted and assimilated this prejudiced narrative well, and themselves rarely view Chinese music as a characteristic component of the contemporary present – that is, from the perspective of coevalness.[3]

[3] Hannah Chang, "Special issue: Musics of Coeval East Asia," *Twentieth-century Music* 18, no. 3 (2021), 333-334.



Example 22: 中国戏院(Chinese Theatre), Zhaoyi Dan, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2018), 2/157.

Alongside these elements borrowed from US piano tutor books, there are indeed distinctively Chinese characteristics and elements involved in these "Chinese" teaching materials, which may offer starting points for a new, "Chinese" approach to piano pedagogy. Most fundamentally, "Chinese" beginner tutor books always contain many verbal instructions—many more than their US counterparts; in this respect they match the teaching style that will be familiar to Chinese piano learners from their regular schooling. These verbal introductions explain techniques and skills, interpretative considerations (including the emotions communicated by the music), and details of technical execution; they summarise the musical concepts and knowledge; and they offer guidance for teachers.

Examples can be drawn from *新路径* (New Paths – The Basic Piano Course For Beginning Students), a series of piano tutor books in three volumes, in which the degree of difficulty increases from volume to volume. In the second and third volumes, the practices are always one or two pages long. The editor gives an introduction to every practice at the top of the page, no matter whether they are Etudes/Exercises or pieces. For Etudes/Exercises, the editor always provides information about what techniques and skills should be achieved through practicing this, or what moods it should communicate; for pieces, the editor always provides the background of the piece, its musical style, the emotions communicated by the music, and some specific ways in which pupils can execute the music well.

Also, in *新路径* (New Paths – The Basic Piano Course For Beginning Students), the contents of every volume are divided into several sections according to different techniques and ways of performance. At the beginning of each section, the editor always provides a very long verbal introduction; some of these introductions occupy almost a whole page (at A4 sise), describing in detail the gestures and actions of joints, fingertips, fingers, hands, arms and so on, how the music should sound, some main points of how to accomplish these skills and how to achieve this sound, and so forth. This information sets the objectives to be achieved by the teacher and student in their lessons. In *学儿歌 弹钢琴* (Learn nursery rhymes and Play piano), the editor even made tables to classify and summarise all the knowledge points covered by 150 pieces of music, and lists the corresponding piece's number as a part of a catalogue at the beginning of the book. The editor mentions that this part of the book is built for piano teachers, so they can help pupils to improve by solving their problems with specific musical knowledge and techniques; although, of course, pupils are also free to read this.

It seems from these examples that Chinese editors take a highly comprehensive, systematised and controlled approach to providing materials and direction for teachers and students to follow in their piano lessons. Obviously, this runs counter to the Western tradition of learning music, which tends to emphasise self-expression and creative freedom. However, their approach certainly conforms to the traditions of Chinese education, and comes closer to what students will experience in their regular schooling in China. It is essentially the same as the way in which they will learn maths, Chinese, English, history, chemistry, and so on. Chinese pupils are very familiar with this style of "cramming" education, in which they are asked to learn and remember the new knowledge quickly and correctly in order to achieve good grades in the exams. So it seems that part of the work of indigenising piano education, as it is

currently undertaken in China, is to create convergence between piano teaching and the norms of wider Chinese educational culture, correcting some of the cultural dissonances described in my previous chapter. Nonetheless, whilst this approach may be familiar to Chinese students, and convenient for piano teachers whose performance is measured in their students' exam success, it is still legitimate to ask whether it is really a more effective way to teach and learn music, especially in light of the debate that has emerged recently in Chinese society over the "cramming" style of education in schools.[4]

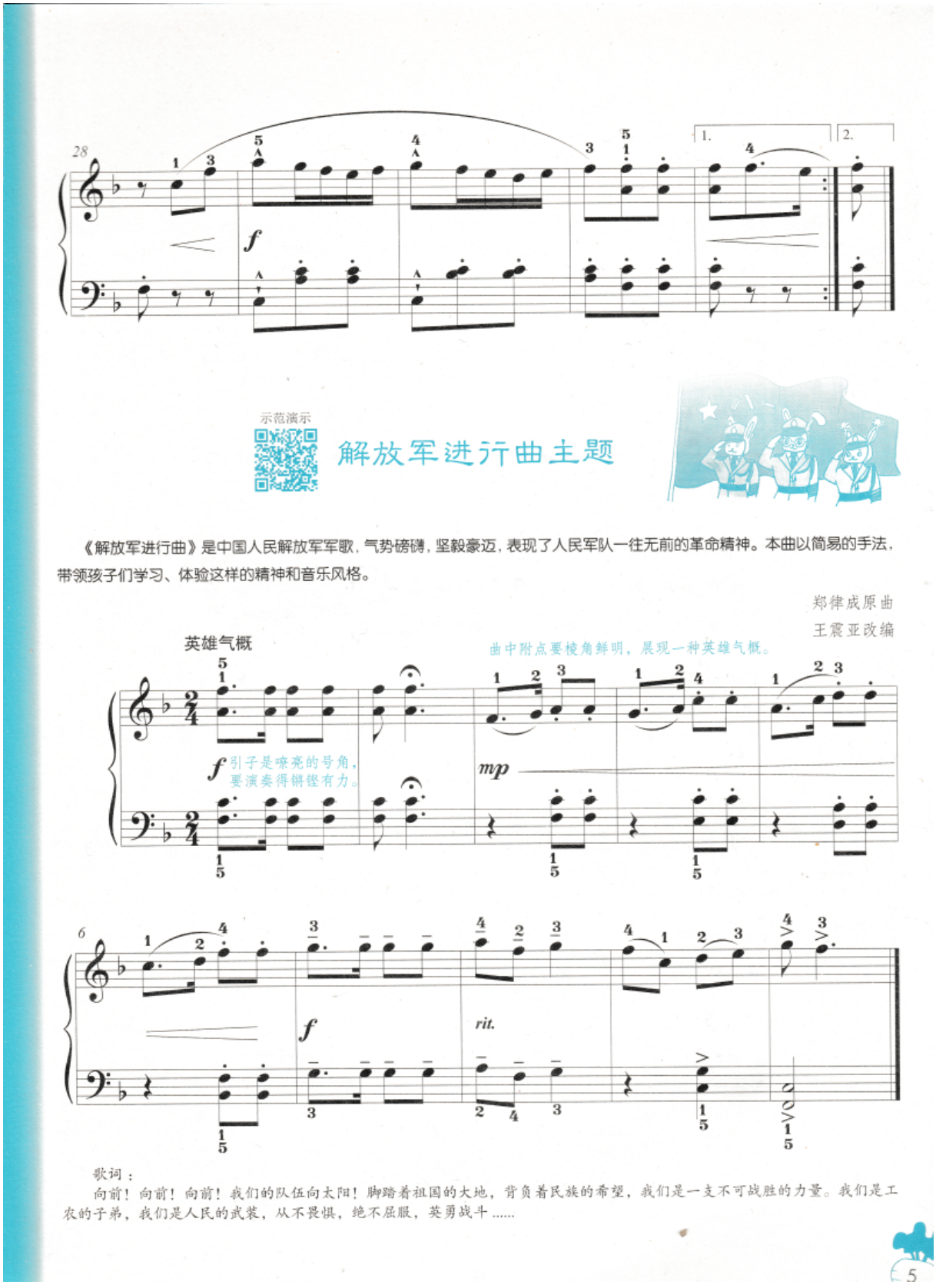
Embedded within the verbal instructions are further Chinese elements, including ideas from traditional Chinese philosophy, Chinese poems, and Chinese idioms, used to communicate aspects of technique and interpretation more effectively to Chinese piano learners. A good example can be found in *轻松弹 钢琴教程* (Easy Play), where the editor introduces some musical symbols, including the sharp, the flat and the natural, by creating three passages (two sentences or four sentences) of Chinese doggerel featuring these three symbols (Ex.23). Further cases are in *新路径* (New Paths – The Basic Piano Course For Beginning Students). The editor introduces a technique of playing one note repeatedly on the keyboard by analogising to a special fingering-*tremolo* technique on the traditional Chinese instrument Pipa, which provides a visual and haptic cue to help students pupils imagine the action of the fingers when executing the technique, and have the right feeling and understanding of how to do it. Furthermore, the editor introduces the expression of dynamics within musical phrases by combining traditional Chinese aesthetics with analogy to build a Chinese poem describing how to express the music well: "We must show the variational tension within the ongoing musical phrases by the feelings of 'Zhang' (tightening) and 'Chi' (relaxing) to express the propulsion and contraction in music … and give the musical phrases a lively and meaningful expression, which is similar to building Chinese sentences in the structure of 'Qi Cheng Zhuan He' (i.e. introduction, elucidation of the theme, transition to another viewpoint and summing up, which is particularly reflected in the structure of a traditional Chinese poem)." This should sit well for Chinese pupils to understand how to achieve this musical expression clearly, because of the extremely thorough integration of poetry into Chinese children's cultural formation. In many families in China, children begin to recite traditional poems from the age of two or three, long before they can understand the meaning. From first grade in primary school, Chinese children learn traditional Chinese poems systematically, including the structure, and the meaning of every word and sentence; this occupies a generous proportion of the curriculum for the study of Chinese in school.

[4] 好酷的大锤 Haokude Dachui, "Don't let cramming education poison our next generation," *Today's headlines*, September 15, 2021, https://www.toutiao.com/article/7002971066566050335/?wid=1709287139251.
村山宏 Shancun Hong, "Japanese media contrast higher education between China and Japan: China begins to reflect on cramming education," *Sina News*, June 27, 2018, https://news.sina.cn/gn/2018-06-27/detail-ihencxtv0382149.d.html.
陈华光 Huaguang Chen, "On the disadvantages of education in China," *Collection of theoretical research results of basic education*, Vol.2 (2007), 39-40.

Example 23: Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 2/18.

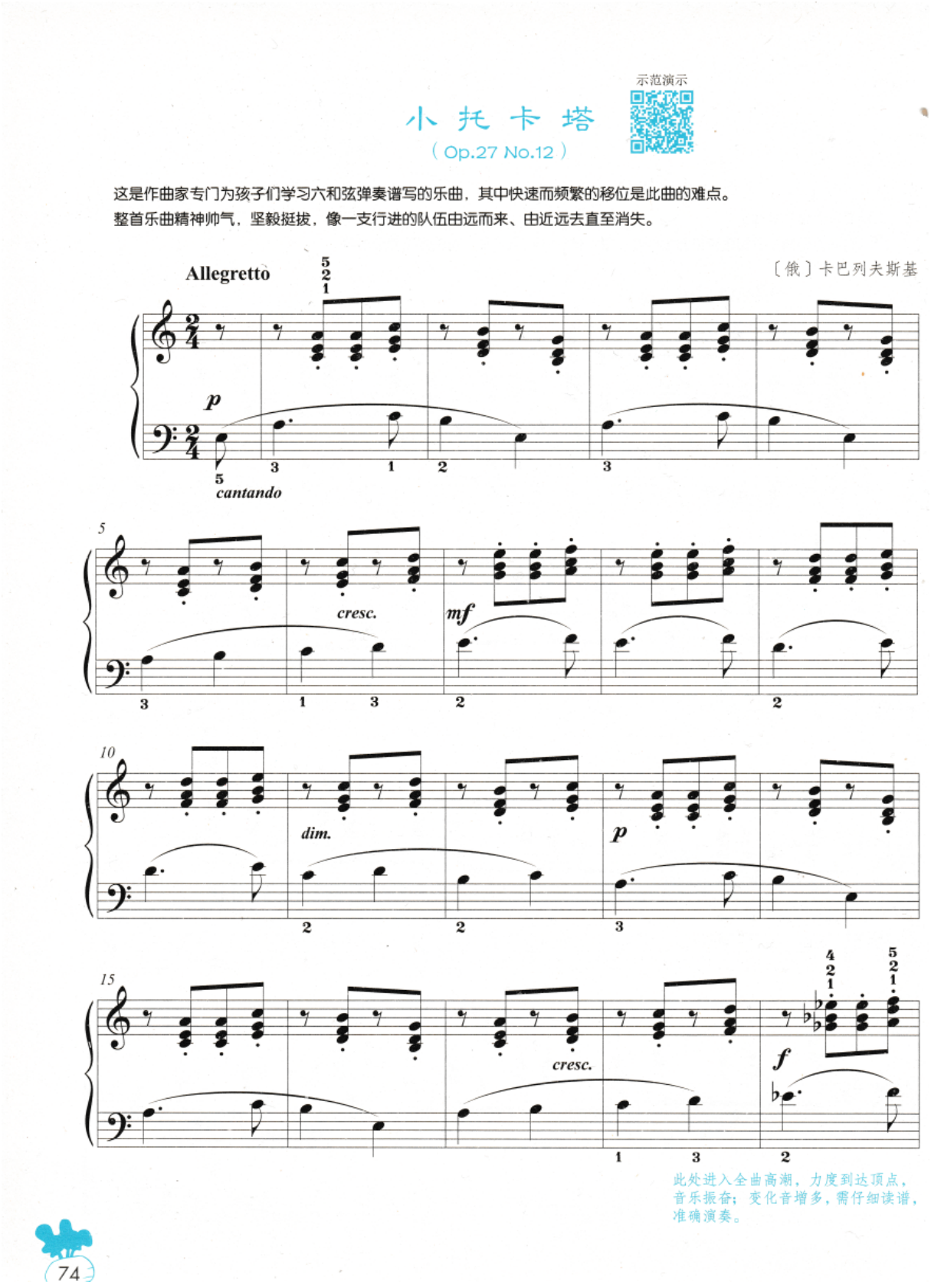
Other content built upon the Chinese cultural context, across a wide range of domains, can be found in these "Chinese" piano tutor books, demonstrating a Chinese version of the enculturation opportunities we encountered in the US tutor books in the previous chapter. Many Chinese melodies appear in these "Chinese" piano tutor books (even though there are still many Western pieces also, as I have already mentioned), including nursery rhymes, Chinese folk music, traditional Chinese instrumental music, and popular Chinese songs. While some of these melodies are perhaps less attractive to youngsters than may be intended—for example because they are too old, or derive from comparatively unfamiliar minority music traditions—some of them are indeed familiar to contemporary Chinese children; moreover, they express and deliver Chinese national values and cultural values, helping Chinese children to build their cultural literacy, and in so doing they are well integrated with Chinese children's wider social and cultural experiences. For example, in *新路径* (New Paths – The Basic Piano Course For Beginning Students), a piece entitled "解放军进行曲主题(The theme of the people's liberation army march)" (Ex.24), adapted from the song "March of the People's Liberation Army March," is introduced as an exercise. Alongside, the lyrics and the editor's verbal introduction are also provided to explain the music's feelings: "脚踏着祖国的大地，背负着民族的希望，我们是一支不可战胜的力

量。我们是工农的子弟，我们是人民的武装” (We are an invincible force with our feet on the land of our motherland and the hope of our nation. We are the children of workers and peasants, and we are the people’s armed forces); and “表达了人民军队一往无前的革命精神” (Expressing the revolutionary spirit of the people’s army). These sentiments conform to the narrative style of the Communist Party of China and the Chinese national values that it seeks to promote; thus the inclusion of this music is clearly intended to advance Chinese children’s enculturation and help them build their national identity.

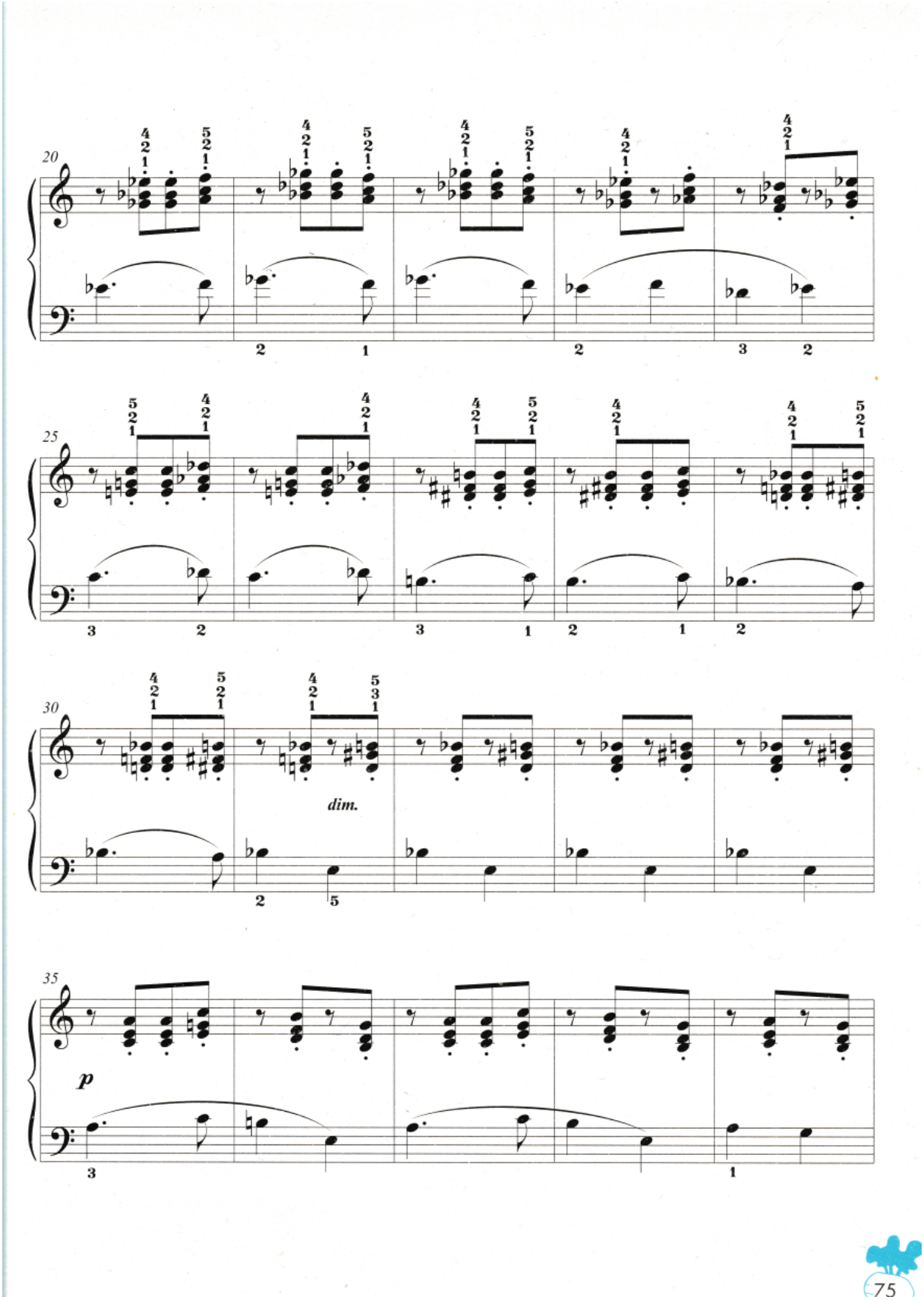


Example 24: 解放军进行曲主题" (The theme of the people's liberation army march), Zhaoyi Da, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/5.

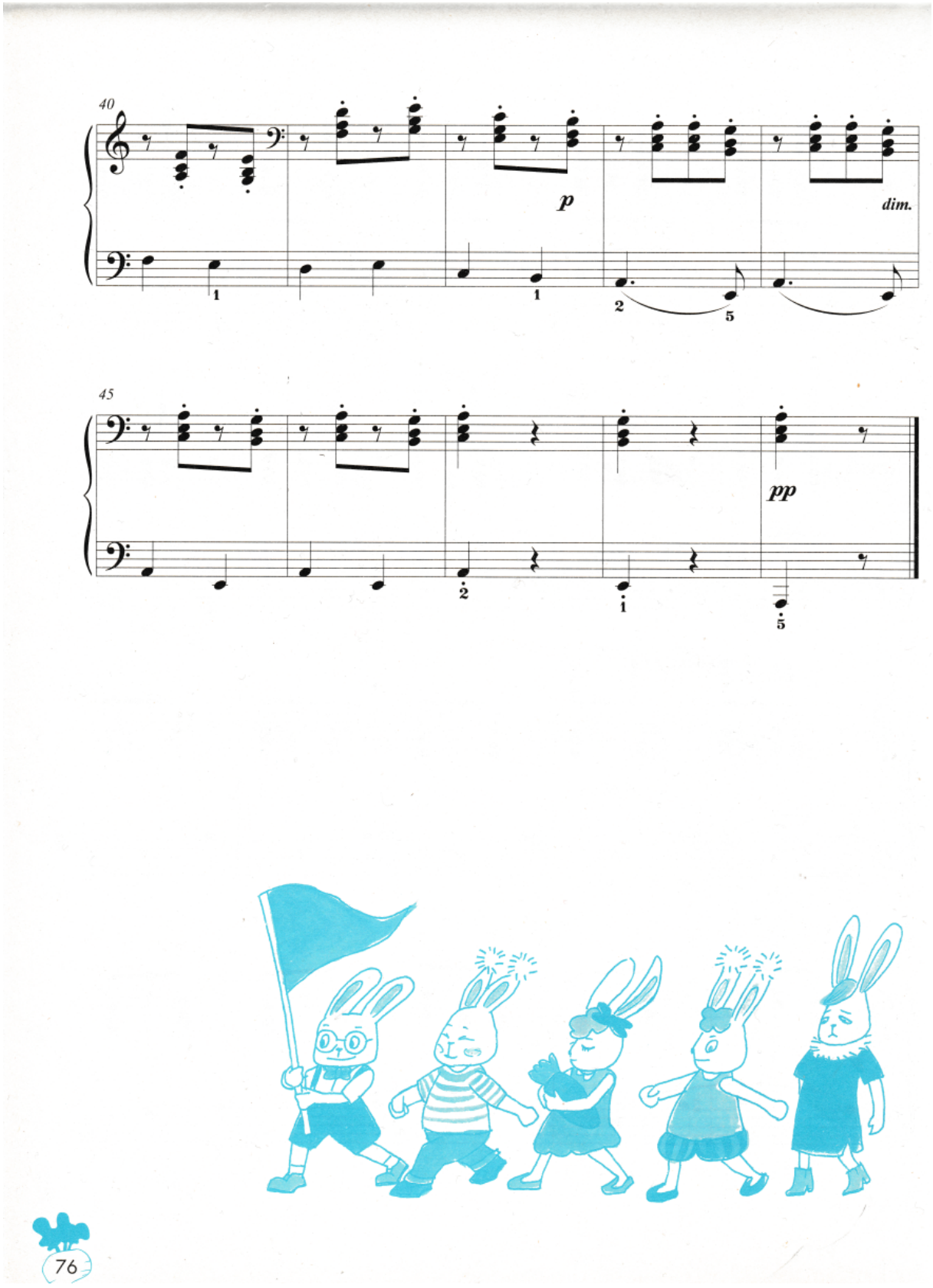
Other examples show how the Chinese editors' pedagogical designs build associations between Chinese children's piano learning and their everyday life. In *新路径* (New Paths - The Basic Piano Course for Beginning Students), for instance, the editor introduces an exercise entitled "小托卡塔" (Toccata) (Ex.25) by describing the music thus: "the whole music is handsome in spirit, firm and upright, like a marching team coming from far away, from near to far until it disappears." At the end of this piece, accordingly, an illustration is provided showing five cartoon rabbits forming a line, some of them representing girls and some of them boys, like a marching team. The first rabbit holds a triangular flag. This image will resonate with Chinese children's regular lives in two particular respects. First, in school, Chinese pupils always line up whenever they gather as a group to attend any activity, and even when they walk from their classroom to the school gate to leave school every weekday. This is because class sises in Chinese schools are always large with only one or two teachers, and this militarised mode makes it easier for school and teachers to manage their pupils. Second, primary age children in China are generally required to join the Young Pioneers of China, a mass youth organisation for children aged six to fourteen run by the Communist Youth League, which is itself a branch of the Chinese Communist Party. As members of the Young Pioneers, children wear a triangular red scarf representing a corner of the Red Flag, which constitutes an important part of their identity. Thus, the triangular flag appearing in the decoration will be very familiar to Chinese primary age piano learners. (While the illustration in the piano tutor book is printed in black-and-white, I automatically assume that it is red, and I believe other Chinese would do likewise.) In this way, the editor intends that Chinese pupils will imagine the character of the music easily by drawing on elements of their everyday life. A further example comes from *轻松弹 钢琴教程* (Easy Play), where the editor personifies the notes on a stave as participants in a Kung Fu tournament to complete "叠罗汉" (Acrobats stacked) (Ex.26), in order to introduce the notes on the ledger lines, although arguably Chinese Kung Fu was more popular among the youth of the 1980s and 90s than it is among Chinese children today.



Example 25: 小托卡塔(Toccata), Zhaoyi Da, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/74.



Example 25: 小托卡塔(Toccata), Zhaoyi Da, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/75.



Example 25: 小托卡塔(Toccata), Zhaoyi Da, *新路径* (New Paths – The Basic Piano Course For Beginning Students), (Beijing: Renmin Music Press, 2016 (re-printed by 2017), 3/76.

Example 26: Xiang Lan, Xuan Jin, and Lan Zi, *轻松弹 钢教程* (Easy play), (Guangzhou: New Century Press, 2011(re-printed by 2017), 2/37.

3.2 *Indigenising theories of celebrated Chinese pianists and pedagogues*

Since the late twentieth century, numerous Chinese musicians have applied themselves to making Western piano music indigenous, both in the fields of piano performance and piano pedagogy. Several Chinese pedagogues and pianists have published books to introduce their piano pedagogy, or allowed their understanding of performance and pedagogy to be recorded and compiled by Chinese scholars as published articles, and have built their reputations upon this process. Key examples include: Jialu Li (1919-1982), who served as a professor at Shanghai Conservatory from 1952; Gongyi Zhu (1922-1986), a famous Chinese piano pedagogue and performer, who was Professor and Head of the Department of Piano at the Central Conservatory; Cong Fu (1934-2020), a British-Chinese pianist who was the first ethnically Chinese pianist to win the top prise at an international piano competition (the Chopin international piano competition in 1955), and gave many recitals and masterclasses

around China after 1979, exerting a huge influence particularly in Chinese music academia; Shizhen Ying (1937–), who has taught at the Central Conservatory since 1962 and is widely regarded as the leading piano pedagogue in China; and Xiaosheng Zhao (1945–), a famous Chinese composer, pianist and pedagogue, who is currently a professor at the Shanghai Conservatory and has published extensively on piano performance, composition, and piano education. I will discuss the contributions of these figures, which are always celebrated by Chinese music scholars, in the following paragraphs.

While the contents of the books and articles recording the views of these pedagogues are always regarded as achievements in the task of making piano music Chinese in the narrative of Chinese scholars, it is important to recognise at the outset that a good deal of the treatment of piano performance and pedagogy in these resources is inherited from the piano traditions of Western Europe and Russia. In Ying's book *钢琴教学法* (The Piano Pedagogy), which was first published in 1990 and re-issued in 2007, for example, she directly and extensively quotes the opinions of famous pianists from the German, French and Russian piano schools, to discuss techniques such as how to play the piano making good use of the fingertips, joints, wrists and arms, and to introduce the concept of "weighted performance" to use the arm's weight to make a good sound.[5] Meanwhile, to explain how to practice technique, she also cites the approaches of different famous pianists from different piano schools, such as how Chopin practiced independent fingers by exercising his etudes. On performance, she emphasises the practice of performing multi-voice music, describing how students can cultivate their ability to play clear and specific voicing, draw a clear distinction between the primary and secondary lines, and express different timbres for different voices. On this topic, she also highlights the importance of the student's skill of hearing, to identify different melody lines of different voices in the music, and the student's musicianship to understand counterpoints. These ideals of performance and methods to cultivate piano learners are very familiar from the Russian piano tradition of the nineteenth century (which I have already discussed in Chapter 1).

Of course, Ying did propose some opinions specific to how to practice techniques and skills for playing Chinese piano pieces, and on this topic she mainly cited the published opinions of Yinghai Li (1927-2007), a famous contemporary Chinese composer, music theorist and music activist, who was Professor at the Central Conservatory and Vice President of the China Conservatory. Li's book, *五声音调钢琴指法练习* (The fingering practice of pentatonic scales), was first published in the 1960s and re-issued in 2002. Ying also provided suggestions for Chinese piano teachers based on the practice of Chinese piano education, including ways of avoiding the "cramming" approach in piano lessons. It is important to note, though, that this content particularly related to Chinese music and culture occupies only a few pages in Ying's book.[6]

Zhu's ideals on piano performance and pedagogy were recorded by his students and compiled for publication as books and articles, gaining significant influence in academic circles since

[5] 应诗真 Shizhen Ying, *Gangqin Jiaoxuefa* (The Piano Pedagogy), (Beijing: Renmin Music Press, 1990), 1-186.
[6] Ying, *Gangqin Jiaoxuefa* (The Piano Pedagogy), 70-73.

the 1980s.[7] Among the points emphasised in his teaching process are adherence to the composer's intention, understanding and following the musical styles of different periods as the key principle of Western piano music, reading the score seriously and carefully, the importance of technical training to develop independent fingers, sensitive fingertips, relaxed wrists and powerful arms, the importance of having the ability to play good sounds by using flexible hand gestures, and understanding how to combine the feelings of relaxing and intensification in a whole—all of which remain firmly within the domains of the European and Russian piano traditions.

Certainly, some of these pianists and pedagogues indeed figured out some approaches to performance and pedagogy that understand Western piano music using metaphors drawn from traditional Chinese culture. In this area, Cong Fu made particularly significant contributions.[8] He observed similar "意境" (Yijing) between Western piano music and ancient Chinese poetry, and similar rhythms within the language of ancient Chinese poetry and Western piano works (in terms of artistic mood or conception),[9] in order to understand Western music better and execute and interpret Western music well.[10] He also made associations between Western piano composers and ancient Chinese poets, by exploring their internal relations within the cultural context, in order to better understand a specific Western composer and their style.[11] For example, to understand and play Debussy's prelude *Ce qu'a vu le vent d'ouest*, Fu associated it with a poem by the celebrated Tang Dynasty poet Fu Du (712-770), *茅屋为秋风所破歌* (My Cottage Unroofed by Autumn Gales). This poem was created in the late Tang dynasty in 761, at which time the county had been in civil war since 755. Du acquired a thatched cottage with the help of his friends and relatives during this turbulence in 760, but the thatched cottage was damaged by strong wind and the heavy rain one day in August. The feelings and emotions of last two sentences of this poem—"安的广厦千万间，大庇天下寒士俱欢颜，风雨不动安如山。呜呼！何时眼前突兀见此屋，吾庐独破受冻死亦足！" (Could I get mansions covering ten thousand miles, I'd house all scholars poor and make the beam with similes. In wind and rain these mansions would stand

[7] 葛德月 Deyue Ge, *Zhu Gongyi Gangqin Jiaoxue Lun* (Zhu Gongyi's theory of piano teaching), (Beijing: Renmin Music Press), 2001, 1-121; 潘一飞, 杨峻 Yifei Pan and Jun Yang, "Tan Zhu Gongyi Xiansheng De Gangqin Jiaoxue Sixiang --- He Zhu Gongyi Xiansheng Congshi Gangqin Jiaoxue Sishi Zhounian" (On Mr. Zhu Gongyi's Piano Teaching Thought —— Congratulations on the 40th anniversary of Mr. Zhu Gongyi's piano teaching)," *The Journal of the Central Conservatory*, (April 1986), 31-33; 潘一飞 Yifei Pan, "Zhu Gonyi Tan Xiaobang Yequ (Zhu Gongyi talks about Chopin's nocturne)," *The Journal of the Central Conservatory*, (April 1987), 86-89; 潘一飞 Yifei Pan, "Zhu Gonyi Tan Gangqin Jiaoxue (Zhua Gonyi's talk on piano teaching)," *The Journal of the Central Conservatory*, no.1 (1985), 40-46.

[8] 魏廷格 Tingge Wei, "Xifang Yinyue Biaoyan Yishuzhongde Zhongguo Wenhua Jingshen (Chinese cultural spirit in Western Music Performing Arts)," *The Arts of Piano*, no.6 (1997), 4-7.

[9] 钱仁康 Renkang Qian, "Yu Zhonguo Gudian Shici Gelu Maimaixiangtong De Xifang Chauntong Yinyue (Connected with the rhythm of China' classical poetry Western traditional music)," *The Arts of Music*, no.1 (2001), 6-17.

[10] 王爱国 Aiguo Wang, "Fulei Zhongguo Shici Shenmeijiaoyu Dui Fucong Gangqin Yanzouyishu De Yingxiang (The Influence of Fu Lei's Aesthetic Education of China's Poetry on Fu Cong's Piano Playing Art)," *The jounal of Zaozhuang College*, Vol.26 No.6 (Dec., 2009), 68.

[11] Wang, "Fulei Zhongguo Shici Shenmeijiaoyu Dui Fucong Gangqin Yanzouyishu De Yingxiang (The Influence of Fu Lei's Aesthetic Education of China's Poetry on Fu Cong's Piano Playing Art)," 68-71.

like mountains high. Alas! Should these houses appear before my eye, Frozen in my unroofed cot, content I'd die[12])—were used by Fu to understand Debussy's prelude, especially at the end of the piece where several fortissimos appear, pouring strong emotions into the performance to make a good interpretation.[13] In this process, also, the prosodic features of these sentences from the poem helped Fu to execute the strong harmonies at the end of the piece, achieving a better expression of the music.[14]

Moreover, to understand Debussy and his musical style better, Fu made an association between Debussy and the late Qing scholar Guowei Wang (1877-1927), who proposed his own understanding of "意境" (Yijing) within ancient Chinese poetry.[15] According to Wang's interpretation, there are two realms governing how poets create their masterpieces, and how they deal with the relationship between themselves and nature: "有我之境" (presence of the observer, which means that the poet condenses his strong feelings of sadness, joy, sorrow and joy within the scenery he describes); and "无我之境" (absence of observer, which means that the natural scene makes the poet forget everything and blend himself into nature to capture the essence of the objects).[16] Wang claimed that the second realm is more advanced, and his view has been compared with the ideology of phenomenology inaugurated by Edmund Husserl at the beginning of the twentieth century, which seeks to investigate the universal features of consciousness while avoiding assumptions about the external world, aiming to describe phenomena as they appear to the subject. The ideal of Wang's interpretation of traditional Chinese poems is also consistent with the traditional aesthetic of Daoism, namely 虚以待物 (treat things as vanity).[17] In the process of understanding Debussy's musical style, Fu applied Wang's conception built on traditional Chinese culture to understand Debussy's musical composition, viewing his work as an example of Wang's second realm, and this connection helped him to express Debussy's music better. Further, Fu applied the ideals of calligraphy to understand the importance of executing a musical sentence: the first note at the

[12]许渊冲 Yuanchong Xu, *Xu Yuanchong Yi Dufu Shixuan* (Xu Yuanchong's Translation of Du Fu's Selected Poems), (Beijing: Beijing Book Co. Inc., 2021), 604-611, https://yd.qq.com/web/bookDetail/cd432ba0726fc9c2cd46be6.

[13] Wang, "Fulei Zhongguo Shici Shenmeijiaoyu Dui Fucong Gangqin Yanzouyishu De Yingxiang (The Influence of Fu Lei's Aesthetic Education of China's Poetry on Fu Cong's Piano Playing Art)," 69.

[14] Wang, "Fulei Zhongguo Shici Shenmeijiaoyu Dui Fucong Gangqin Yanzouyishu De Yingxiang (The Influence of Fu Lei's Aesthetic Education of China's Poetry on Fu Cong's Piano Playing Art)," 69.

[15] 姚丹 Dan Yao, "Cong *Fuliejiaoshu* Kan Zhongguo Chuantong Wenhua Dui 'Gangqin Shiren' Fucong De Yingxiang (On the influence of China traditional culture on Fu Cong, a 'piano poet')," (MA diss., Nanjing Normal University, 2006), 19-21.

[16] 阎月珍 Yuezhen Yan, "Xianxiangxue Yu Zhongguo Wenyi Lilun Gouto De Kenengxing ---- Yi Liu Ruoyu, Xu Fuguan, Ye Weilian De Lilun Tansuo Weili (Possibility of Communication between Phenomenology and China's Literary Theory —— Taking Liu Ruoyu, Xu Fuguan and Ye Weilian's Theoretical Exploration as an Example)," *Theoretical Studies in Literature and Art* , no.2 (2005), 97-105.

[17] Yan, "Xianxiangxue Yu Zhongguo Wenyi Lilun Gouto De Kenengxing ---- Yi Liu Ruoyu, Xu Fuguan, Ye Weilian De Lilun Tansuo Weili (Possibility of Communication between Phenomenology and China's Literary Theory —— Taking Liu Ruoyu, Xu Fuguan and Ye Weilian's Theoretical Exploration as an Example)," 97-105.

beginning of a sentence is always most significant, which is analogised to Chinese calligraphy, where the first brushstroke should be executed cautiously.[18]

Fu's approach to understanding Western music by using analogies with and concepts from traditional Chinese philosophy and traditional Chinese idioms runs comprehensively throughout his performances and his teaching process, at least as he explains it in writing. Zhu also developed a similar approach, using the contents of traditional Chinese poems to understand Chopin's music in his teaching process; but only a few cases of this are recorded by his students, whereas the majority of the published information about his pedagogy and performance ideals reflects the heritage of the piano traditions of Europe and Russia, as I have already noted.[19] Numerous Chinese scholars applauded these approaches, which are deemed as achievements of indigenising piano music in China; the contemporary Chinese scholar Wang has called Cong Fu "a practitioner of humanistic interpretation of Western music in the spirit of traditional Chinese culture."[20] It seems obvious, however, that deploying these approaches in real piano lessons could meet with obstacles, however—especially in private piano studios where the piano lessons are mainly for younger piano learners—most fundamentally because the approach requires comprehensive accomplishment in the study of traditional Chinese culture on the part of both teacher and student. It is certainly relevant to his approach that Cong Fu's father, Lei Fu, was a celebrated Chinese translator, writer, educator and art critic.[21] I will write further later on about whether and how this approach is employed in the real Chinese piano lessons I observed during my fieldwork.

Another contribution that is always regarded as the most representative symbol in the process of achieving the indigenisation of Western piano music is Zhao's book, *钢琴演奏之道* (The way of piano performance).[22] This book was first published in 1991, re-issued in a revised edition in 1999, and re-issued as a new edition in 2007; during this process Zhao continued investigating piano performance and expanded the contents by a third in the new edition. Zhao's book is built on a theoretical framework called "the whole system of performance approach." Differing from the piano performance approach that emphasises a certain action or the mode of a certain action, this overall system is based on the dialectics of China's ancient philosophy of Yin and Yang (the Taoist school's concept that describes opposite but interconnected forces), with a holistic rather than partial perspective, dialectical rather than unilateral analysis, systematic rather than sporadic observation, summarizing the whole process and the general principle of piano performance and establishing a unique theoretical system of piano performance.[23] Of course, Zhao's narrative style, which combines traditional Chinese culture and uses the metaphors of traditional Chinese philosophy to explain and

[18] Xiao, "Fucong Zai Gangqin Yanzou Shang De Meixue Zhuiqiu (The pursuit of aesthetics of Fu Cong's piano performance)," 19.
[19] Pan, "Zhu Gonyi Tan Gangqin Jiaoxue (Zhua Gonyi's talk on piano teaching)," 46.
[20] Wang, "Fulei Zhongguo Shici Shenmeijiaoyu Dui Fucong Gangqin Yanzouyishu De Yingxiang (The Influence of Fu Lei's Aesthetic Education of China's Poetry on Fu Cong's Piano Playing Art)," 68.
[21] Yao, "Cong *Fuliejiaoshu* Kan Zhongguo Chuantong Wenhua Dui 'Gangqin Shiren' Fucong De Yingxiang (On the influence of China traditional culture on Fu Cong, a 'piano poet')," 4-24.
[22] 赵晓生 Xiaosheng Zhao, *Gangqin Yanzhou Zhi Dao* (The way of piano performance), (Shanghai: Shanghai Music Press, 1991), 1-433.
[23] Zhao, *Gangqin Yanzhou Zhi Dao* (The way of piano performance), Preface.

describe piano performance throughout the book, makes it look very "Chinese." To clarify the key points of his discussion of piano performance, however, he still divides the contents into three parts in a very conventional way: technique, performance, and style.

Within the discussion of technique, he separately discusses the importance of fingers, wrists, arms, the body, how to use them in performance, and how to cultivate their ability through practice; and the capacity of the ears to hear and imagine the music. He describes the use of the "heart," referring to the natural feelings and emotions for the music and cautious consideration to arrange and control the performance by executing correctly and certainly. Then he draws on a series of Chinese concepts. "气" (Qi) refers to breathing, "韵" (Yun), and the relationship between "气" (Qi) and "Yun" is the same as the relationship between the whole and the part in the musical execution, and the way in which the performer's individual temperament will affect their understanding and expression of the music. "神" (Shen) refers to the spirits and feelings of the performer as they interpret and perform the music, which cannot be expressed in verbal language. "化" (Hua) refers to the realm in which the performer is integrated with the piano during performance, in which the pianist forgets who they are and both the performer and the piano become parts of the music.[24]

In the section on performance, Zhao mentions how to read the score; the importance of practicing and how to practice exactly; the importance of reciting and how to recite; overcoming the difficulties of a piece, including techniques; how to make good sounds; and the importance of understanding the structure of the music from the perspective of composition; the importance of understanding the background of a piece, including the background of the composer, the background of the piece, the cultural context of the piece, the musical style of the piece and so on. Then he introduces the concept of "贯气" (Guan Qi) (breathing in performance), which refers to the mastering of the integrity of the music—making the performance accurate, coordinated, coherent and complete, mastering of the overall structure of the music, the perfect consistency and integration of technique and interpretation when performing, and mastering of the correct way to breathe.[25]

Much of this content concerning technique and performance seems familiar from the European and Russian piano tradition of the nineteenth century. Nonetheless, Zhao's book has won widespread acclaim since it was first published, and has even been seen as essential reading for Chinese piano teachers and Chinese piano learners.[26] The music writer Fengnian Xin (1923-2013), for example, thought that this is a rare treatise on piano performance with the characteristics of Chinese culture, and expressed that he saw the hope of China's piano

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[24] Zhao, *Gangqin Yanzhou Zhi Dao* (The way of piano performance), 21-47.
[25] Zhao, *Gangqin Yanzhou Zhi Dao* (The way of piano performance), 109-15
[26] 韩钟恩 Zhongen Han, "Youdaozedao, Wudaoyidao --- Du Zhao Xiaosheng 'Gangqin Yanzhou Zhi Dao' Bing Yuzhi Tong 'Dao' (Tao means Tao, and Tao means nothing —— Reading Zhao Xiaosheng's 'The Way of Piano Performance' and communicating with it 'Tao')," *The journal of the Xinghai Conservatory*, (1994), 40-44; 辛丰年 Fengnian Xin, "Ji Xiwang Yu Zhonguuo De Gangqin Wenhua (Hope for China's Piano Culture —— After Reading Zhao Xiaosheng's The Way of Piano performance)," *The Music Lovers*, no.5 (1993), 12-13; 彭兰兰 Lanlan Peng, "Duoyuan Wenhua De Jichengzhe (Integrator of Multiculture —— A Study of Zhao Xiaosheng's Piano Music)" (MA diss., Zhejiang Normal University, 2012), 1-8.

culture after reading this book.[27] It is Zhao's innovative way of using the dialectics of China's ancient philosophy of Yin and Yang to build a new system of piano performance that particularly attracts the praise of Chinese scholars; but, speaking from my own perspective as a piano learner, this aspect also makes the book hard to read and understand. Zhao mentions in the preface that the system of piano performance approach he created was based on the ideology of holism, which is consistent with the philosophical concept of Taoism, but this makes his system seem abstract, ambiguous, and impractical. Furthermore, the ways in which Zhao applied the concepts of traditional Chinese philosophies and quoted extensively from ancient Chinese writings cause difficulties and obstacles to understanding not only for piano teachers, even those at the university, but also piano learners. His conception of and approach to practice, which I will describe shortly, are even more abstract. These features have not gone unnoticed by Chinese musicologists; Xin, for example, also thought that Zhao's book is hard to read,[28] but he thought that this can evoke readers' reverence for the art of music, and he suggested that reader choose only the contents that they can understand, in order to derive benefit from the book.

From the perspective of contributing to the practice of piano education, in my own view, whilst Zhao is certainly an expert in the fields of piano performance and piano education, his effort to create a new theoretical system for piano performance is somewhat narcissistic, adopting a rather superior pose in relation to "ordinary" piano teachers and learners, thanks to his enormous learning in Chinese culture. Obviously, Zhou did not make his contribution with a view to the pragmatic needs of Chinese piano teachers and learners, or with the intention to help them solve the problems they encounter in everyday piano lessons. The example of Zhao's book raises the question of whether a pedagogical theory can legitimately been seen as a seminal contribution to the task of indigenising piano teaching only because it works with characteristics and concepts from Chinese culture, without being meaningfully engaged with the realities of everyday Chinese piano lessons.

Participants from the university had different opinions about the indigenising contributions of these famous Chinese pianists and pedagogues. In the interviews to discuss this topic, Zhao and his contribution was mentioned and discussed the most. Wang, who is a professor and a head of department, said that "besides Zhao's contribution, any other contribution from Chinese pianists and pedagogues is not Chinese (innovative), including the piano pedagogies from Shizhen Ying, Zhaoyi Dan and Guangren Zhou [1928-2022; a Chinese pianist and pedagogue known as 'the soul of piano education' in China]." Wang claimed that Zhao's contribution is particularly Chinese, and his book introducing the theoretical system of piano performance is the foundational work in China's theory on piano performance. He further commented that no one dares to judge Zhao within Chinese music academia, because Zhao is the only one who has published writings on piano performance among the current crop of

[27] Xin, "Ji Xiwang Yu Zhonguuo De Gangqin Wenhua (Hope for China's Piano Culture —— After Reading Zhao Xiaosheng's The Way of Piano performance)," 12-13.
[28] Xin, "Ji Xiwang Yu Zhonguuo De Gangqin Wenhua (Hope for China's Piano Culture —— After Reading Zhao Xiaosheng's The Way of Piano performance)," 12-13.

Chinese musicians at the Central Conservatory and Shanghai Conservatory, institutions which represent the pinnacle of music teaching and scholarship in China.

Several other participants at the university had a similar opinion, i.e. that Zhao's contribution is both Chinese and innovative, albeit that they acknowledged the similarity between Zhao's discussion about ideals of piano performance and the piano tradition of the West. They further explained that it is common to find a shared understanding of piano performance, no matter whether in the Orient or in the West, due to the shared identity of human beings; and that it is understandable if Zhao reached a similar understandings of piano performance to Western pianists because the piano is originally from the West and it is certainly neither possible nor necessary to create an entirely new system to play the piano. Rather, they see Zhao's innovation as to find a way to explain and introduce the Western piano tradition through Chinese culture, which can be seen as "Chinese."

In contrast, some participants were not so ready to accept Zhao's contribution as "Chinese." Three of them, Zhou, Bai and Zhao, thought that Zhao's contribution is not Chinese, because the principles introduced in his book are actually from the Western piano tradition, even though he intended to use Chinese ways to explain and describe them (which can indeed be seen as innovative). While participants seem to have different definitions and understandings of what is "Chinese" to appraise Zhao's contribution, this does not affect the position of Zhao's book in their minds. Many participants highlighted the importance of Zhao's book, and both Li and Song thought that all their pupils and even every piano learner should read it because it is an absolute classic.

Meanwhile, a few participants mentioned that Zhao's book is quite hard to understand. Wang said that many teachers are not able to totally understand Zhao's book, and neither can he, as few people have studied Taoism so deeply as Zhao. He also pointed out that the specific Chinese characteristics incorporating the concept of Tai Ji and breathing in piano performance, discussed in Zhao's book in relation to performance practices on the Erhu and Zheng (although Western pianists since the nineteenth century have also highlighted the importance of breathing), is not commonly used by Chinese piano performers and does not appear in Chinese piano lessons. It seems quite possible that other participants, like Wang (and like me), also struggle to understand Zhao's book completely, but that they feel uncomfortable saying so in our interviews, partly because of the power dynamic in the interview (they are professors, I am just a PhD student), and partly because of Zhao's enormous prestige in Chinese music academia.

During my lesson observations, the pedagogical approach of using metaphors from traditional Chinese culture to help pupils understand and express Western music better only appeared in two participants' piano lessons. Zhang turned to a line from a traditional Chinese poem describing the beauty of silence to explain the meanings of the rests appearing in the score of a Schubert's Impromptu, and to help his pupil understand the importance of playing the rests clearly and with the full time duration, saying: "Do not be afraid of no voice within the music." In another lesson, Zhao explained the execution at the beginning of the musical phrases in Liszt's Prelude as "giving a weak entry, as the best part is still to come," drawing

on a Chinese idiom that is always regarded as a method of writing in Chinese in circumstances where the writer wants to praise something, but begins from the opposite derogatory perspective, in order to highlight the praise that follows and increase its impact on the reader. These are the only two cases during my fieldwork in which participants used this "Chinese approach" in their teaching process in the university's piano lessons. It seems, at least on the basis of this sample, that this "Chinese" approach is not commonly used in piano lessons, even though it is a recognised achievement in the indigenisation of piano music, both among Chinese academics and among piano teachers. This is understandable, given the very high level of accomplishment in the study of Chinese culture required to carry it out.

Compared to participants from the university, fewer participants from the private piano studios were ready and able to discuss what they thought about the contributions of these key indigenising pianists. (I took Zhao's contribution as the focal point of the discussion, as Zhao is well-known as a current scholar in the field of piano in contemporary China and his book is the most popular among the contributions mentioned above.) Some of the participants directly said that they have never read Zhao's book, because its contents are too difficult for their pupils who are just children. Huang further explained that children need to be taught using simple and direct language. Some of participants had read Zhao's book, but they rarely used his approach in their teaching process. Yang mentioned that the majority of her pupils are from primary schools and are not able to understand the contents related to traditional Chinese philosophy provided in Zhao's book, and that in any case their piano lessons are mainly focussed on teaching and practicing techniques and skills rather than musical expression. Furthermore, Gu and Wei thought that the audience for Zhao's book is really students at the university or piano teachers, rather than pupils from the private piano studios. Lei, meanwhile, admitted that she could not totally understand Zhao's book as a piano teacher.

In contrast, Xia did mention that she uses aspects of Zhao's approach in her lessons, asking her pupils to play the music with imagination, emotion and feeling, and introducing the ideal that the performer and piano should be integrated as a whole, all of which can be found in Zhao's book. In fact, Xia added that she has never read Zhao's book, but that she was taught by one of Zhao's students, and those conceptions of performance were learned from her teacher. It is noteworthy that these elements of Zhao's theory are the ones clearly inherited from the Western piano tradition; whereas his proudest contributions—those proposing a new, "Chinese" system of piano performance based on traditional Chinese philosophy—did not appear in the lessons at the private piano studios. The reason is most likely that they are difficult to understand. Whilst many Chinese will have a general familiarity with Chinese idioms, poetry, and some concepts from Chinese philosophy, to thoroughly understand them and use them throughout piano performance and education requires a degree of expertise and sophistication that few can match.

To note that piano teachers at both university and private piano studio struggle to understand some of the leading contributions to indigenising discourse in Chinese piano scholarship (one might mention Fu in the same category) is not to criticise them; as a pianist and musicologist, I am in the same boat myself. Rather, this observation should prompt reflection within

Chinese music academia on whether the current crop of indigensing theories are really suitable to move the practice of piano education forward in China. If indigenising piano education is a key objective for Chinese piano culture, as many seem to believe, do we as yet have the right tools to achieve it?

3.3 *Indigenising discourse among my participants: dealing with the Western-ness of the piano*

3.3.1 (De-)Centering Western piano technique and style

Since the arrival and integration of Western piano music into Chinese society, and particularly since the boom in piano education began in the 1980s, making Western piano music indigenous has always been pursued as a priority by Chinese scholars. In order to deeply understand the process of indigenising piano music in China, it is valuable to review and discuss how Chinese piano teachers understand Western piano music as an imported product. In this section I will begin by developing a discussion using the opinions of participants at the university and private piano studios collected by interviews, to get a glimpse of how front-line Chinese piano teachers understand Western piano music in light of its Western origins and strong Western traditions that pervasively impact their educational practice.

Participants from the university overwhelmingly felt that the techniques and styles of piano music cannot be and do not need to be innovated or be "Chinese." The reasons given are that, first, the piano is a Western instrument, so the Chinese should play it using its proper techniques (a point explored under the rubric of "authenticity" in the previous chapter), and second, the Western tradition piano techniques and skills are already treated systematically and holonomically, through methods that have already stood the test of time. Talking about using Western techniques to play Chinese works, Qian said that training in piano technique is the same and interlinked no matter whether one is playing Western or Chinese piano works, such as how to play accurate rhythm and meter, and the skills to play arpeggios and trills, which means that techniques from the Western system can also be used to play Chinese piano pieces. This is also what Song said, using the formula "making Western techniques serve Chinese pieces."

Technique is seen by many of the participants as a foundational principle of Western piano music, which has to be observed. Song observed that "Western piano music is classical music (referring to a genre), so it is great that we master it by learning its classical ways (referring to techniques)." Another part of the principle of Western piano music is its styles. My participants used this term to refer at the large scale to the musical styles of different periods, such as Baroque style, Classical style, Romantic style, and of different countries, such as German or Russian style; and at the small scale to the musical styles of particular composers. Wang, Song and Zhang all stressed that it is necessary to adhere to Western musical styles when performing them, because this is the basic principle of Western piano music. Wang further explained that, in order to play Western piano works well, Chinese need to understand the background of the composers and the cultural context in which piano works were created, in order to understand the composers' intentions and make an accurate interpretation. Another

participant, Bai, expressed a similar opinion: "To play Western piano works, Chinese must learn and understand Western culture well."

It seems that Chinese piano teachers put great emphasis on the Western origins of their instrument, feeling that Chinese pianists have a responsibility to respect its foreign tradition if they are to learn and master it well. This perspective tends to set up the Western tradition of the piano as inviolable and immovable, even giving it an aura of divinity or nobility, in a way that seems at some level to create a cognitive dissonance with the drive to indigenise the piano and communicate its value in Chinese terms to Chinese learners, or with the efforts visible in the "Chinese" tutor books to use the piano as a tool to enculturate students into Chinese national values.

In my own view, the Western origins of the piano in China, with its associated baggage of tradition and pedagogy, can be separated to two independent issues to consider and discuss. Firstly, to indigenise Western piano music and make it serve the Chinese, perhaps there is no need to experience a foregoing process of learning and playing those Western piano masterpieces to certify that a Chinese pianist is capable of mastering Western piano music. Secondly, in the discussion about making piano music Chinese, the subject should be China and the object should be the West, but the situation seems to be opposite. The underlying reason for this situation may be that the halo of Western piano music – "superior," "advanced" and "lofty," views which were brought into China as part of the power dynamics of colonialism – might still influence Chinese cultural life, at least in the field of piano education, with the result that Chinese piano teachers find it impossible to bypass the focus point of how to learn and master Western piano music when they talk about piano education in China.

It is interesting to contrast the perspective on the Westernness of piano music described by my participants with that adopted by the first Chinese to hear Western keyboards during the Ming dynasty, a period in which China was a wholly independent feudal state as yet unbaptised by Western colonialism. Chinese musicians expressed their feelings toward Western music when Western priests—who originally brought Western instruments into China at that time, including clavichords and harpsichords, with the objective of spreading Christianity—played some Western pieces on Western instruments:

> Your music was not made for our ears, nor our ears for your music…. So it is not surprising that its beauty cannot move us as does that of our own music…which goes from the ear to the heart, and from there to the very soul. This we understand and feel; but the music you play does not have this same effect on us. Our ancient music was entirely different… one simply listened and was overwhelmed.[29]

These words seem like a natural reaction that could be expected when hearing an exotic music or meeting an exotic culture. Precisely, in fact, this kind of rejection indirectly proves the uniqueness and specificness of different cultures. So, re-read in a modern context, this passage poses some difficult questions for Chinese musicians: What have colonisation and

[29] Quoted in Lindorff, "Missionaries, Keyboards and Musical Exchange in the Ming and Qing Courts," 411.

globalisation, and the epistemologies and narratives built upon them, brought us? Within this globally mainstream tide, what have we accepted, and what have we lost?

3.3.2 An Oriental perspective on Western classical music

To perform Western pieces, Chinese piano teachers are accustomed to highlighting the importance of understanding and adhering to the composer's intention. Some participants from the university mentioned that the music has already been gathered within the process of orientalising (becoming "Chinese") once Chinese performers attempt to understand the meanings and emotions of the music reflecting the composer's intention. In the interviews, Wang made a long exposition to explain this standpoint. He thought that Chinese performers grow up within the Chinese cultural context, which is totally different from Western culture, so a Chinese is highly likely to have a different understanding and conception when they read a score composed by a Western composer. He gave a detailed example of this: the expression marks *Appassionato* and *Passionato*, directing performers to play in a passionate manner and with strong feeling, might be understood and execute by a Chinese differently from a Western pianist, because traditional Chinese culture emphasises that people should be reserved and restrained, which is in contrast with the common Western characteristics of directness and boldness (at least, these are perceived by many Chinese as typical Western characteristics). Through this process, Wang explained, Chinese performers unconsciously make Western music oriental (i.e. Chinese).

Wang further explained why many Chinese pianists are able to play Chopin well and win prises in the Chopin piano competition. The reason is that Chopin's music is more flexible, compared to the music of German composers which is more rigorous, such as Bach or Beethoven, so it is acceptable that performers play flexibly, faster or slower, when they execute Chopin's music, which is consistent with the habits and styles of how Chinese attends to matters – flexibility and without observing the rules. Wang said that "there is the cultural relevance between Chopin's music and Chinese culture." That Chinese performers are able to play Chopin's music well by understanding it in a Chinese way puts a positive slant on the fundamental observation that it is hard for pianists to get rid of the influence of their own cultural context and express the music exactly as the composer intended, even if they follow the principle of reading the score seriously and carefully.

Zhang, meanwhile, took Cong Fu as a case study to discuss how the Chinese might understand Western classical music from an oriental perspective. He noted that Fu understands and plays Chopin's music by making associations with traditional Chinese poems (I have already discussed this method above), which is a good effort to understand Western music the oriental (i.e. Chinese) way. Also, he said that Fu's contribution on using Chinese ways to understand and play Western music shows the phenomenon of a kind of cultural fusion between Western and oriental culture.

According to these opinions from the interviews, participants from the university who discussed this topic commonly thought that understanding Western music from an oriental perspective is a good way to indigenise Western piano music and make it Chinese. As Wang

put it, “making the piano speak Chinese definitely involves understanding the music (including Western classical music) in the manner of how the Chinese feel and understand rather than of how the Westerner understands.”

3.3.3 “Making foreign things serve China”

When talking about the proposition of indigenising Western piano music, most of the participants began the discussion from the perspective of composition. They thought that creating more and more “Chinese” piano works is a great way to achieve the indigenisation of Western piano music and to make piano music serve Chinese piano learners. Some participants from the university specifically endorsed the traditional means by which Chinese composers create “Chinese” piano music, including adding some elements drawn from national music and some traditional Chinese tunes, using the pentatonic scale, and adapting musical materials from folk music, even though in works created in this way the basic foundation of the composing skills is still based on the Western system of composition. Song mentioned two composers, Shuai Zhang (1979–), who serves as a professor of composition at the Central Conservatory, and Zhao Zhang (1964–), a professor of composition in the Central University for Nationalities, who have composed several famous “Chinese” piano pieces that are adapted from well-known Chinese songs, and have ingeniously applied ethnic music elements (such as the rhythmic patterns of Xinjiang music in Zhang’s *三首前奏曲* [Three Preludes for Piano], No.3), with the primary composing skills from the Western tradition. According to Song’s explanation, the composition skills used by and the piano works created by these two composers that are labelled “Chinese” should be spread and developed vigorously, in order to achieve the indigenisation of Western piano music, albeit that he also observed that this kind of piano music is not “pure Chinese.”

On the other hand, Song mentioned that Western people would not be able to understand Chinese piano music, if this kind of piano music were to be composed using the absolute traditional Chinese composition skills (I do not know what are the traditional Chinese composition skills he referred to here), which would obstruct the spread of Chinese piano music to the West. Zhou had a similar understanding. She said that “Chinese” piano music is piano music with Chinese elements, including the features of Chinese language, the elements of dialects and the elements of folk music.

By contrast, Wang and Bai from the university had different understandings of what is Chinese piano music, and had different attitudes toward the existing so-called “Chinese” piano works. Wang said that Chinese piano music should sound like Chinese, as the single-melody music is the particular feature in the tradition of Chinese music, which means that the melody line is significantly important in Chinese music. He complained that some “Chinese” piano works by some contemporary Chinese composers—even some examples that won prises at international competitions—sound far distant from Chinese music, so they cannot be seen as Chinese. (Here, he even indirectly cited Xiaosheng Zhao’s piano works as an example, but he only stated that Zhao’s works with a little bit feeling of China might be Chinese. In the interview, I felt that he did not want to clearly and directly deny the Chineseness of Zhao’s piano works, perhaps because of Zhao’s reputation and status in

academia, and their good personal relationship.) He gave some examples to explain what is "Chinese" piano music, naming some traditional Chinese piano works composed by Jianzhong Wang (1933-2016), a Chinese composer and pianist who taught as professor and then as Vice Dean in the Department of Composition at Shanghai Conservatory,[30] and Wanghua Chu (1941-), a Chinese pianist and composer.[31] Both composed some piano works during the period of Cultural Revolution that are regarded as Chinese red piano works and are included among the repertoire of traditional Chinese piano works. He argued that these works are really Chinese, because they sound Chinese and express Chinese feelings, being adapted from traditional Chinese instrumental works, Chinese folk music, or famous traditional songs, even though Wang and Chu created these Chinese piano works making extensive use of Western composition skills. Bai highlighted that piano works that are built upon the Western system of major and minor keys cannot be seen as traditional Chinese piano music. Chinese music should bear Chinese national characteristics, rather than imitating (here he refers to creating a kind of "Chinese" piano music that has a mode of composing similar to Western piano music), so that this kind of really Chinese music can move forward to the whole world and disseminate Chinese culture all over the world.

The importance of creating more Chinese piano works in order to achieve the indigenisation of Western piano music was also emphasised by participants from the private piano studios. Liu and Gu mentioned that Chinese piano music should incorporate Chinese elements. Liu gave an example of combining piano music and traditional Chinese music to create Chinese piano music, namely combining piano music and a traditional Chinese instrument, the Zheng. Unfortunately, she did not expand this discussion by setting out how to do this in practice. Gu concretely proposed that we have so many folk songs from minorities (there are fifty-six ethnic groups in China), so we can adapt these songs into piano works and let Chinese pupils play them. On the other hand, Huang was of the opinion that we should create more Chinese works that Chinese children are familiar with and interested in, and those Chinese works should be complied by experts and published as books to support Chinese piano education.

The discussion in the interviews also considered a more fundamental question: is it actually necessary to create Chinese piano tutor books (including piano beginner tutor books, etudes and anthologies), or to build a Chinese system of piano performance theory? At the university, some participants firmly thought that there is no need to create Chinese piano tutor books and build a Chinese performance theory. Qian simply explained that "it is their stuff," meaning that the piano is originally from the Western world, and it is fine that the Chinese learn it within the Western tradition, or even that the Chinese *should* do it in this way, as this tradition represents what the piano looks like and what the piano should be. Song claimed

[30] Wang's well-known piano compositions include *梅花三弄* (Three Stanzas of Plum Blossoms) and *百鸟朝凤* (Song of the Phoenix), which are adapted from the traditional Chinese instrument music; and *山丹丹开花红艳艳* (Red Lilies Crimson and Bright), *绣金匾* (Making Golden Embroidery Pieces) and *浏阳河* (Liuyang River), which are adapted from the Chinese folk music.

[31] Chu's celebrated piano works include *二泉映月* (The Moon Reflected on the Second Spring), which is adpated from the traditional Chinese instrument music, and *红星闪闪放光彩*
(The red star shines brightly) and *南海小哨兵* (Plays Sentinel at the South Sea), which are adapted from the traditional songs.

that there is absolutely no need to build a specific Chinese performance theory. Song cited his observations during a study tour in North America in support of his opinion, noting that the Americans also make use of the Western (i.e. European) piano tradition, so it is not necessary for us to build a Chinese performance system or create Chinese piano tutor books (referring here mainly to etudes and anthologies). It would be great, he said, if we can play the famous anthologies well, referring with this phrase to the famous classical repertoire of the Western piano tradition. Also, Song mentioned that in the process of indigenising Western piano music, the priority is to build a "Chinese piano school" by creating Chinese piano music which can represent Chinese culture around the world, rather than to build a set of Chinese piano teaching materials, or some new performance techniques and skills that are different from those within the Western piano tradition. According to Song's analysis, the Western piano tradition is commonly used all over the world due to the globalisation, even though there are different national piano schools, such as the Russian piano school, German piano school, and French piano school, thus the Chinese should learn the piano based on the Western piano tradition as a matter of course.

By contrast, Wang said that we should build a Chinese piano performance theory if we expect to build a Chinese piano school, and observed that luckily, we already have one, in the shape of Zhao's book. He thought that Zhao's piano performance theory is certainly specific to the Chinese, which is a foundation stone for building a Chinese piano school. Furthermore, He pointed out that it is necessary to create Chinese piano tutor books that are able to reflect the characteristics of Chinese music, involve elements of Chinese music, and are specifically designed to teach how to practice Chinese piano music. The Chinese, in Bai's opinion, should stop creating books by imitating the contents of the Western piano tradition, such as the commonplace of fingering exercises.[32] Instead, the Chinese could compose some etudes and repertoires devoted to practicing techniques that are specifically used for playing Chinese music, such as how to play "润腔" (Runqiang), referring to an improvisatory singing technique,[33] or how to play the rhythm of "散板" (Sanban), referring to an irregular free beat which is a commonly used in Chinese opera , Chinese folk music or Chinese traditional instrumental music.[34]

Participants at the private piano studios developed some similar themes in the interviews. Some participants were acutely aware of the cultural specifics within piano tutor books. Xia said that it is quite urgent to have sets of systematic Chinese piano beginner tutor books, like the series from the US such as *John Thompson's Easiest (Modern) Courses*, *Faber Piano Adventures* and *Bastien Piano Basics*. She has had experience of using these US teaching

[32] There are several piano tutor books for basic piano techniques created by Chinese piano pedagogues that were published since the late of last century. They are always deemed as "Chinese" by Chinese scholars in the narrative of the indigenisation of western piano music in China, such as *儿童钢琴手指练习* (The piano fingering exercises for kids) by Peilan Li.

[33] 刘斐 Fei Liu, "Zhongguo Gangqin Yinyue Minzuhua ---- Cong Runqiang, Minzu Yueqi Mofang Shuoqi (Nationalization of piano music in China —— From the perspective of moistening the cavity and imitating national musical instruments)," *The Journal of Hetian College*, Vol.29 no.4 (2010), 201-215.

[34] 张斌 Bin Zhang, "Sanban Zhong De Zhongguo Chuantong Yinyue Meixue Siwei Yu Guannian (The Aesthetics and Concertation of Traditional Chinese Music in Sanban)," *People's Music*, no.7 (2023), 58-62.

materials to teach both Chinese and Western children (the latter were Anglo-Saxons growing up within the English context). On the basis of her teaching experience, she thought that Chinese children would acquire more, including learning rhythm and pitch more easily, if they could learn from Chinese teaching materials involving many familiar Chinese melodies, because they would be able to sing out these melodies naturally, or sing the melodies with the lyrics that are always set beneath the scores, just as the Western children had done when they learned from the US teaching materials. (These observations align with arguments I have already put forward in the previous chapter.) Also, Huang mentioned that Chinese pedagogues and scholars should make more contributions in creating professional books and building the series of systematic Chinese piano tutor books to support China's piano education.

In contrast, there are some participants who had different views on this. Liu doubted why we should consider if the Chinese need to create Chinese piano tutor books, or if Chinese pupils should learn from Chinese piano tutor books rather than Western piano tutor books, since it is a fact that piano is a Western instrument. Wei said that she has never known any Chinese beginner piano tutor book. She preferred to use the popular teaching materials that are edited by some influential editors and have been commonly used in piano lessons, because they are authoritative (here she refers to the familiar US teaching materials), but then she added that no matter where the teaching materials come from, she would be willing to using them, as long as they have a sense of variety. Similarly, Zhu also expressed that she never considers where the teaching materials are from, she only picks ones that have sensible pedagogical designs and great layout and typography.

In the front line of China's piano education, it seems that piano teachers both from the university and the private piano studios have a variety of different understandings of the indigenisation of Western piano music in China and of how to achieve it. Nonetheless, the Western piano tradition (meaning techniques, performance manner and repertoires), and Western teaching materials (meaning beginner tutor books, etudes and anthologies), seem rarely to disappear in this discussion, even though the topic under discussion is the indigenisation of Western piano music and its practice in China. In China, it seems, the dominance of the Western piano tradition even dominates the discussion about how to end (or at least moderate) its domination.

When talking about indigenising Western piano music in China, in the interviews, many participants, especially those who are from the university, indicated the importance of building a Chinese piano school. According to their opinions, Chinese music that represents Chinese culture would be able to be accepted by the West, and Chinese music with China's influences would thereby be disseminated to the world, so that the objective of 洋为中用 (making foreign things serve China), first expressed by Mao Zedong in his guidance to the

Central Conservatory in 1964, could finally be achieved, if we have a Chinese piano school that can be acknowledged by the world.[35]

Song clearly proposed several core elements of building a Chinese piano school: a large number of piano learners, which is fundamental; strong cohorts of piano teachers who have been well trained; the strong cohorts of composers who can compose Chinese piano works that bear the nation's symbols; and great Chinese pianists who are well-known to the world and can play Chinese piano music to audiences on the international stage. Wang, meanwhile, described two essential components to build a Chinese piano school: a Chinese piano performance theory, and Chinese piano repertoires. He further explained that the Chinese piano performance theory has already been built by Zhao, but that the number of Chinese piano works remains far from sufficient. Both Song and Bai also highlighted the importance of assembling a large corpus of Chinese piano works for building a Chinese piano school.

Once a Chinese piano school has been built – or at least, the prerequisite that is indispensable in many participants' view, to have enough Chinese piano works, has been met – eventually and ideally, Mao's objective will be achieved: "Chinese music is able to be accepted by the West" (Song), "the Chinese are able to bring and expand the Chinese culture all over the world" (Li and Bai), "Western piano music is able to serve the Chinese by using the Western piano tradition, including techniques and performance, to play Chinese music" (Li and Zhang).

However, while the Chinese piano school mentioned by many participants strictly refers to the musical style of Chinese piano pieces rather than a specific style of performance, it seems that in the contemporary world it is increasingly difficult to talk in terms "piano schools" as they are identified by specific styles of performance and music, because, unlike in the nineteenth and early twentieth centuries, musicians are now able to travel the world with relative ease, and often experience study in different countries. The boundaries and particularities of the different piano schools (Russian, German, French, etc.) are becoming vague. In an international context, the very idea of a national piano school is perhaps beginning to feel rather old-fashioned.

Here, it is worth taking a moment to expand the discussion about the issue of building a Chinese piano school from another perspective. The urgency with which Chinese music educators pursue the building of a Chinese piano school and its dissemination all over the world reflects China's aspirations toward global influence, universal status, and the right to a strong voice, at least in the field of globally canonical music – that is, Western music (although, this hierarchy of music is also the legacy of the colonial narrative framework). With the rise of China over the past several decades, the international balance of political power has already hugely changed. Analysing China's international influence and status from a contemporary international perspective, Tan observed in 2021 that "China is historically

[35] 王晁星 Yaoxing Wang, *Mao Zedong Sixiang Wansui* (Long live Mao Zedong's thoughts), complied, 117, https://www.marxists.org/chinese/maozedong/1968/.

and contemporaneously a colonial power too."[36] She further characterised the current condition of Western Art Music as an international field: "The world outside the UK, Europe and the United States has come to attain an equal if not more important say in what WAM might mean, as plural musical mainstreams develop … There is no denying that Lang Lang and Yujia Wang have grown to be vital agents who actively shape the directions and futures of not only WAS but also musics in the world at large."[37] The international balance of power is shifting rapidly; however, many everyday Chinese, as insiders who live within Chinese society, especially in the mainland of China where the limits to internet access pose a relative hindrance to the public's connection with the outside world, may have a harder time clearly perceiving the shifts in the international situation. Further, there may be another reason why the Chinese are accustomed to view our nation and our own culture as something from the past rather than as a contemporary phenomenon. It seems that now is the time for Chinese musicians to re-examine China's status, as a politically powerful nation within the international situation, and to re-examine how "Chinese" elements impact and even come to the shape the new order of Western music's discourse in this post-colonial period, instead of continuously imagining China as subordinate or victimised.

There was only one participant raised points on this topic from a different perspective. Zhao described a lecture she had heard delivered by a professor from Shanghai Conservatory, in which he discussed Haydn's Symphony No.94 "Surprise" using the method of association with traditional Chinese musical works, in order to help ordinary Chinese understand this masterpiece from the Western classical tradition, rather than using the traditional method of harmonic and formal analysis, which requires professional expertise to understand. She admired this professor's effort and expressed that this is a good way to indigenise Western music, because she thought that the Chinese (even widely referring to ordinary Chinese people who are without any background in Western music education) need to understand Western music firstly, and then we can achieve the fusion between Chinese and Western music, which means that Western music must first be popularised among the public in China.

Overall, it seems that the discussion of these matters in the interviews rarely developed around the issues of piano teaching that probably happen in real everyday piano lessons. Instead, there are some grand narratives that are used to build the discussion, which can even sound like formalistic slogans (it is noteworthy that some of the participants used very similar expressions or even exactly the same words), which sound good but might be hard to put into practice. These manners of discourse tend to reinforce the prevailing view among the Chinese (as in many other cultures worldwide) that their intellectuals and experts live in the "ivory tower" and are unable to comprehend the practicalities of "real life," much less assist with them. If the ultimate objective of indigenising Western piano music is to make it serve the Chinese well—which sounds more practical, at least—then the issue of how to make piano education serve Chinese piano learners well, which might encompass the creation of Chinese

[36] Shzr Ee Tan, "Whose decolonisation? Checking for intersectionality, lane-policing and academic privilege from a transnational (Chinese) vantage point," *Ethnomusicology Forum* 30, no. 1 (2021), 151.
[37] Tan, "Whose decolonisation?" 151. Lang Lang and Yujia Wang, both born in the 1980s, have built their great reputations as leading members of a new generation of Chinese pianists both on the international stage and on the domestic stage.

beginner tutor books involving pedagogical strategies that suit Chinese children, or creating more Chinese etudes for practicing the characteristic techniques of Chinese piano music, needs to be added to the list of challenges that should be considered and implemented to achieve the indigenisation of piano music in China. The shadow of Western colonialism is perceptible in the continuing tendency of the Chinese to treat Western piano music as the superior product of a stronger and more powerful other. While China has been an independent sovereign state for more than 70 years, it remains a challenge for the Chinese to have a sense of ownership to handle their own cultural affairs and achieve cultural autonomy. In this respect, the ways in which Chinese piano teachers think about the indigenisation of Western piano music in China are just a small example of a much wider phenomenon.

3.3.4 The opposition (or not) between the West and China

A final important topic of discussion on this theme in the interviews concerned whether China has its own standards and ideals of performance to play piano music, or if these are mainly inherited from the Western piano tradition. At the university, many participants held the opinion that aesthetic standards are interlinked and communicated internationally as the commonly infused culture in this era of globalisation. Song strongly expressed his approval of the integration of the world, including in the fields of science and technology and the field of culture, and he wholly agreed with the assertion that music is an international language, saying that "good" music is cosmopolitan.

Wang unfolded a similar view in a more indirect way. He said that every ethnic group has their own specific culture. In China, for example, we have Chinese opera which has various "唱腔" (Changqiang), referring to the main component of traditional Chinese opera music, and the general name of singing methods that need to be interspersed with tunes)[38] and different genres. There are some styles of singing that are synthetically formed in genres and singing methods, which sound good and are commonly accepted by the public, so they are inherited from one generation to the next, up to the present day. Thus, there are always common standards of aesthetics. Wang's point here benefits from a little unpacking. He takes the example of Chinese opera, to point out that within this genre and over time the Chinese hold some common aesthetic standards for music, so that he can build an analogy with Chinese musicians' approval and inheritance of the Western piano tradition, as a result (according to Wang's argument) of international common standards for musical aesthetics.

Also, Li mentioned that the concept of using "气" (Qi) (referring to breathing on performance) and "韵" (Yun) (the feeling and the quality of music) as described in the Zhao's book to build a systematic piano performance theory is one of ideals of piano performance in China. However, when we discussed the relationship between Zhao's theory of "气" (Qi) and the role of breathing as proposed by pianists in nineteenth-century Europe, she said that it is not necessary to say if this thing is Chinese or not Chinese, it is interlinked (i.e. between the

[38] 张蓉 Rong Zhang, "Lun Xinzhongguo Minzu Shengyue Yanchangzhong Jingju Changqiang Yuansu De Yingyong (On the Application of Beijing Opera's Element of Changqiang in New Chinese Vocal Music Singing)" (MA diss., Northwest Minzu University, 2017), 8-24.

West and China within the field of musical aesthetics), as “music has no borders and art has no borders.”

Furthermore, Wang, Zhou and Zhang did not agree with the way I framed this issue as a choice between Chinese and Western piano approaches. They retorted that I am viewing the West and China as opposed, which is not good. Wang further explained that it is possible and logical for the Chinese to use the Western piano tradition to play piano due to the deep integration of Western culture and Chinese culture, and also because the piano has already been popularised around the world, which means that it takes the Western piano tradition for granted to play piano even on a global scale. Also, Zhang highlighted that we should not make Western music and Chinese music absolutely separated and opposed. In fact, in the interview he had just been saying that “Chinese piano music should be played by Chinese things (meaning Chinese ways of piano performance) and Western piano music should be played by western thing (meaning Western ways of piano performance),” and it was when I asked him to explain some details of what exactly Chinese ways and Western ways are and what the differences are between them that he changed the direction of the discussion by expressing disapproval of my question, going on to explain that Western and Chinese piano music are interlinked.

There were only two participants who emphatically stressed the national specificity of aesthetic standards of music in the interviews. Bai expressed the view that Chinese and foreigners have different understandings of the aesthetics of music due to the cultural differences. Foreigners are not able to play Chinese music well, because they find it hard to understand Chinese music that contains traditional Chinese aesthetics. She also highlighted that Western music should not be understood by means of Chinese aesthetics. Chinese piano players should make efforts to understand Western culture and the concepts of Western aesthetics, so that we can play Western music as what it sounds like or what it looks like. Similarity, Qian indicated that the Chinese and Westerners have different understandings and demands of musicality and performance due to their different cultural backgrounds. So, performers should understand music based on its different cultural background rather than based on the performer’s own cultural background to make a performance (here thinking specifically of the Chinese playing Western music). While Bai and Qian placed special emphasis on discussing the cultural particularity of aesthetics within different cultures, they declined to expand the discussion with details of what Chinese aesthetic standards in piano performance are.

In the private studios, the participants had similar opinions to those from the university when we discussed the question of whether the Chinese have some specific Chinese ways or aesthetic standards to play Chinese piano music or Western piano music that are not inherited from the Western piano tradition. For example, Yang mentioned that there is no need to distinguish between the West and China, because music has no borders. Moreover, she said that the task of indigenising piano music has already been achieved, as “the piano has already integrated into Chinese society and been part of Chinese citisens’ lives.” She then explained why the piano can be popularised around the world and be praised by people from all over the world: because piano music can meet the aesthetic standards of all of humanity. By way

of contrast, she explained why less people learn the Chinese Erhu, even in China: because it is only a Chinese-specific instrument whose music cannot reach the aesthetic standards of all of humanity. Also, Zhu said that music is interlinked and communicates between cultures, so that the Chinese can learn and play Western classical piano music well.

On the other hand, Wei clearly expressed a different opinion, saying that "the indigenisation of Western piano music has not been achieved, as we are still using the concepts of piano performance and concepts of piano teaching that are mainly from the Western piano tradition, which are not Chinese specific," although she also indicated that Chinese pupils should learn Western piano music well firstly. One of reasons given for this opinion was that the styles of Chinese music are limited and simple, which are easier to learn and master. She agreed with the assertion that "music as an artistic language is interlinked and communicated," but, unlike Bai above, she thought that foreigners are able to play Chinese piano music well after learning and practicing, just as Chinese pianists are able to learn to play Beethoven and Chopin well. (In fact, the majority of the participants, whether from the university of the private piano studio, shared He's view of this rather than Wei's, thinking that Chinese music is so "special" that Western performers are not able to master it.)

According to the participants' opinions in the interviews, the doctrine "music has no borders" / "music as an international language" / "music can be understood and learned by people from the whole world" is firmly rooted in the world view of Chinese piano teachers, but it is applied specifically to Western classical music. Participants, no matter from the university or the private piano studios, whether they have studied overseas in Europe or only in China, did not hesitate to approve a view which takes Western music to be global and universal, and Chinese music to be local and specialised. In Yang's terms, Western classical music meets a global aesthetic standard, whereas Chinese music only satisfies the aesthetic standards of the Chinese, which explains why it is necessary for the Chinese to master Western classical music in order to operate on the global musical stage. The colonial baggage of this European-universalising doctrine seems inescapable.

When it comes to the task of indigenising Western piano music in China, some of the participants clearly felt it important to determine special Chinese ways and a Chinese aesthetics of piano performance, at least when playing Chinese piano music. However, in our interviews the participants rarely expanded the discussion with details of what Chinese ways and Chinese aesthetic standards of piano performance might be (beyond sensitively accommodating the Chinese features of Chinese piano repertoire), or how the Chinese should make progress in this field. The participants' frame of reference is certainly significant here: no matter where they studied (China or Europe), all of them had experiences of music education that were mainly based on Western music (which also dominates the music curriculum at conservatories and universities in China), so it is understandable that their views on making piano music Chinese were formed largely within the larger frame of the Western piano tradition. It is interesting to observe that, in talking through this topic, almost all of the participants expressed opinions that were to some extent contradictory—for example, that it is important to develop a distinctive Chinese theory of piano performance, but also that it is unhelpful to create sharp distinctions between Western and Chinese

approaches to the piano. These contradictions are not symptomatic of some shortcoming among the participants (who are all respective professionals in their field), but rather of a cognitive dissonance inherent at the large scale in Chinese piano culture as a whole, which in turn is emblematic of the tricky dialogue between Westernisation, globalisation, decolonisation, and Chinese national identity more generally.

3.4 *Interpretative ideals for Chinese piano repertories*

To explore the topic of indigenising piano music (as opposed to performance style or pedagogy) in the interviews, the achievements made to date and directions for future development were discussed to varying degrees. Within these conversations, while the significance of Chinese aesthetic standards and approaches for the performance of Chinese piano music were rarely singled out for discussion by participants, and almost none of the participants expressed with certainty that these Chinese specifics for playing Chinese piano music represent the achievement of the indigenisation of piano music, nonetheless several Chinese ideals and approaches for performing Chinese piano repertoires that differ from the Western piano tradition were indeed mentioned by many participants from the university. These views either arose in response to interview questions about what the specific approaches to performing Chinese piano works are, and what might be the differences between norms of interpretation for playing Chinese or Western piano music, or they were observed in the piano lessons when they taught Chinese piano pieces.

Two concepts often come up when discussing the ideals of interpreting Chinese music. “意境 (Yijing)” as an artistic conception is an imaginary realm created by physical objects in people’s minds. In the traditional Chinese arts, including poetry, painting and music, creators of artistic works have specific ways to express “意境” (Yijing), through which their works always carry some content and emotion that will resonate with audiences’ mood, and audiences understand the artistic works and perfect them through imagination.[39] “韵” (Yun) (also “韵律” (Yunlu) or “腔韵” (Qiangyun)), meanwhile, is a concept related specifically to music. In ancient Chinese music, the Chinese language and music have a strong sense of isomorphism. Chinese as a language, with its original tones, has a sense of musicality that is always significantly reflected in ancient Chinese poems, which employ specific principles for designing the tones and rhymes.[40] To perform a song, thus, the musical melody always develops and changes according to the features of the pronunciation and tone of the words. In Chinese vocal music, it is a tradition that performers execute melodies differently in response

[39] 胡南 Nan Hu, “Zhongguo Yinyue De Chuantong Meixue Zhi Wei (The traditional aesthetic dimension of China's music),” *China’s Critique on Literature and Art*, no.05 (2023), 72-75; 郑霞 Xia Zheng, “Lun Chan Dui Zhongguo Shuimohua Yijijng De Yingxiang (On the Influence of Zen on the Artistic Conception of China's Ink Painting)” (MA diss., Yunnan Normal University, 2014), 50-69.
[40] Hu, “Zhongguo Yinyue De Chuantong Meixue Zhi Wei (The traditional aesthetic dimension of China's music),” 69-71.

to the tones and pronunciation of Chinese words, and this practice has also influenced Chinese instrumental music.[41]

These two aesthetic concepts confer upon Chinese piano music some specific characteristics that are different from those of Western piano music. Both Li and Bai expressed that Chinese piano music always emphasises a single melody line that encompasses the musical imagination and communicated emotions of the composers, and places less emphasis on building a vertical structure of musical layers by making use of harmonies. According to their explanation, this kind of single-line music, which looks and sounds simple, is intended by composers to express the emotions that are actually communicated within the music beyond the score, and performers respond by depicting an abstruse and boundless scroll of music, building an imaginary space for audiences. This is similar to how Chinese artists express "意境(Yijing)" in Chinese ink painting. The artist always simplifies the painting with limited pen and ink to build an infinite artistic space for the audience. Blank spaces are also specifically designed to structure the content of the painting and express the composer's emotions, and also to provide space for the audience to imagine and interpret.[42]

Participants felt that flexibility is also integral to the expression of "意境" (Yijing) in Chinese piano music. Here, Bai gave an example to explain how to understand the flexibility in Chinese music. Using the technique "润腔" (Runqiang), mentioned above, to play ornaments in Chinese piano music, there is less restriction for performers, including in terms of meter and rhythm, allowing them to execute the music only giving consideration to their feelings and inner experiences. In traditional Chinese music, a cluster of musical notes that are developed from a key note is always notated by just the key note in Chinese notation, the other notes being developed through the performer's improvisation. (To adapt this principle of traditional Chinese music to the piano, however, the improvised notes are always notated in the same manner as trills, mordents and returns on the stave, within the system of Western notation.) While there is the concept of *rubato* in Western classical music, the flexibility of *rubato* still remains within a restricted system of musical logic and structure.

Whereas Western piano music is perceived to describe "实" (Shi) (Reality), the Chinese aesthetic pursuit of "意境" (Yijing) shapes Chinese piano music to emphasise the description of "虚" (Xu) (Emptiness). In music, this is taken to refer to emotions and meanings that lie beyond what is codified in the score. Bai encapsulated this conception through a quote from Laozi's *Tao Te Ching*, a Chinese classic that is the foundational text of Taoism: "大音希声" (Dayin Xisheng). This means that the best music is silent, because concrete sound is only a part of the beauty of sound, but silence can make you imagine all the most beautiful sounds, which is completely in line with nature.

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[41] Hu, "Zhongguo Yinyue De Chuantong Meixue Zhi Wei (The traditional aesthetic dimension of China's music)," 69-71.
[42] 郭原 Yuan Guo, "Zhongguohua De 'Xu' Yu 'Shi' (The reality and emptiness in Chinese paining)" (MA diss., Nanjing Normal University, 2007), 1-20.

On the subject of "韵" (Yun) in the performance of Chinese piano works, meanwhile, Li emphasised the importance of "grasping the "韵" (Yun) in order to interpret Chinese piano works accurately," particularly in the case of piano works adapted from traditional Chinese songs, including folk songs. She further explained how she teaches her students to play these Chinese piano works: She would ask students to write the lyrics of the song beneath the melody line on the score, so that they can blend the appropriate breathing and the tones of the pronunciation of the lyrics into the music, in order to make fine-grained interpretative decisions. The specific piano work he mentioned in this connection was *山丹丹开花红艳艳* (Red Lilies Crimson and Bright), a revolutionary folk song with the musical style of northern Shanxi, where it is located on the Loess Plateau and was composed in 1971; it was adapted for piano and published by Jianzhong Wang in 1995.

Some participants also took another approach to this topic, mentioning some specific techniques that are required to play different kinds of Chinese piano works, such as those that are adapted from Chinese folk songs, and those that are adapted from Chinese instrumental pieces. To play Chinese piano works that are adapted from Chinese instrumental music, Bai mentioned that we should create some special techniques by applying some of the techniques of playing Chinese instruments to the piano, in order to meet the needs of the sound of those Chinese piano works. A specific example of this emerged in one of Wang's piano lessons, when he was teaching a piano piece that is adapted from a Guqin piece. He asked his student to play some passages on the piano in a manner imitating a string scratching technique that is specific to the Guqin and Guzheng, in order to imitate the sound of the Guqin on the piano. Furthermore, he asked his student to stretch her palms and put her fingers straight on the keyboard, imitating the gestures of playing Guqin, instead of making her fingers stand up independently to support the hands steadily, as is usually emphasised when playing Western repertoire. The purpose of this was to play the piano with wispy and vague sounds, rather than clear, even and elastic sounds. In another lesson, in order to imitate the sound of the Guzheng on the piano, when he was teaching a piano piece adapted from a Guzheng piece, Wang asked his student to use half pedal continuously while playing several bars where the notes of the melody are marked as *staccato*, in order to make the sound seemingly broken but not broken, even though this might result in a thick sound. He explained that Chinese string instruments do not have dampers to stop the string's vibration as does the piano. Always, Guzheng performers would have an action to cover the strings by hand if they want to stop the sound. So, this kind of Chinese string instrument music always sounds very uninterrupted.

To play Chinese piano works that are adapted from folk songs, Zhao indicated that the Chinese need to listen to how the song in question is sung by the local people. Firstly, according to Zhao, this is important so that we can identify the key notes and passing notes within one phrase, then highlight the key notes to make the musical melody dynamic and also make accurate decisions of executing breathing and pedalling on performance. This step is necessary because, when Chinese folk songs are adapted into piano music, every note is notated on the stave in order to conform to the Western notation system, which allows pianists to play these pieces easily and conveniently, but also obscures the differentiation of notes in the original song.

Secondly, in Zhao's view, we can make decisions about intensity and how to exert strength on the basis of the feelings of regional accents and the voices of the singers. Some accents from southern China sound gentle and soft, whereas some from northern China sound stiff and heavy, so light and bright singing voices generally mesh with the folk music of southern China, whilst rough and heavy singing voices generally suit the folk music of northern China. For piano players, thus, these elements should influence the execution of this kind of piano repertoire. For example, a performer should use more strength from the waist and give a powerful and firm touch to play music with a more "masculine" colour.

Zhang introduced yet another aspect, explaining that it is important to give greater emphasis to the characteristics of rhythm in Chinese piano repertoire, including those pieces that are adapted from folk music (meaning the music of Chinese minorities) that is characterised by the special rhythms and music of Chinese opera. For example, performers need to figure out the strong beats and stress these strong beats to express the features and form of the rhythm, in order to perform the specific musical style well.

In practice, then, it seems that authentically "Chinese" interpretation of Chinese piano works is an area of indigenising practice in which Chinese piano teachers, particularly at university level, are deeply and creatively engaged, even if they do not currently identify and articulate it as a distinct component of the wider task of "making the piano serve China." In fact, their commitment to this topic was much more unanimous, and their confidence in discussing it much stronger, than when explaining their views on "Chinese" performance ideals for Western repertoire (discussed above). The approaches described and demonstrated by the participants were very diverse, ranging from using Chinese aesthetic concepts to inform interpretation, to mimicking the sounds and performance practices of traditional Chinese instruments, to carefully observing the characteristic features of language, pronunciation and music in different Chinese minority folk styles. The treatment of this topic to date within Chinese music academia has focussed on case studies of individual works or composers. The findings presented here suggest that the time might be right for a new approach, drawing together more comprehensively the full range of practices currently used by Chinese pianists to give a "Chinese" character to Chinese piano repertoire.

Conclusion

In chapter 1, I provided a broad historical background to describe the international roots and routes of the Chinese piano tradition. Initially, Western music came to non-Western societies with the implications of globalisation and Eurocentrism, aiming to contribute to the objectives of colonial projects through the spread of Western culture. In the present day, although we consider ourselves to be now in a "post-colonial" phase, in fact, some non-Western societies still struggle to cast off the shadow of colonialism, and to squarely face, authentically understand, confidently interpret, and truly respect their own culture, because of long-standing assumptions about the prestige and superiority of Western culture, which were originally propagated in order to entrench unequal power relations.

Western classical music first came into China hundreds of years ago, but it only gained prominence among the Chinese public with the growing prosperity of the Chinese economy in the late twentieth century. From that time, Western classical music, with its halo of modernity, superiority and privilege, has been fanatically pursued by Chinese parents, asking their children to learn Western music to satisfy their fantasy of upper class life. This social situation brought about the "crazy enthusiasm for piano" that characterised Chinese society from the 1980s on, although Chinese parents' "enthusiasm" generally stemmed from utilitarian rather than aesthetic motives, as a result of China's particular cultural and political background.

The piano tradition formed in Western Europe in the nineteenth century, including the rituals and customs of the piano recital, the canon of repertoire forming the majority of recital programs, and the practice of piano teaching, and the norms and assumptions of piano music interpretation, firmly established the forms and conventions of international contemporary pianism. Particularly in China, the Russian piano tradition has long been seen as the authentic continuation of the nineteenth-century piano tradition of Western Europe, although it is true that the Russian piano school has its specific styles of music composition and manners of piano performance and pedagogy. The development of China's piano performance and pedagogy has been greatly influenced by both Western European and Russian piano traditions since the beginning of the twentieth century. Meanwhile, beginning in the second half of twentieth century, many Chinese scholars, composers and pianists have devoted themselves to indigenising piano music in China, including devising some distinctively Chinese approaches to piano performance and pedagogy, which have been widely acknowledged and praised in Chinese academia.

In chapter 2, some problems caused by international exchange and cultural dissonance that may appear when using Western teaching materials in Chinese piano lessons were discussed in detail. The introduction of notation in US beginner piano tutor books, based on the system

of pitch names (A, B, C…), is quite different to that based on the system of movable Do solmization and corresponding numbers (1, 2, 3…), which is commonly used in music lessons in Chinese primary schools and kindergartens. Thus, the notation system accessed by means of pitch names may cause confusion for Chinese pupils when using US beginner tutor books in piano lessons. More generally, the pedagogical designs based on the Latin alphabet and English language system found in US piano tutor books are not harmonious with Chinese pupils' other learning experiences, both musical and non-musical. These observations, drawn initially from documentary analysis, were confirmed by the participants, who reported that the system of pitch names in the introduction of US piano tutor books makes it harder for Chinese piano students to learn, because the letters of the alphabet are drawn from a foreign language system.

The metaphorical approach to educational communication is commonly used to form knowledge within all the arts and humanities subjects in Western culture. For example, the analogy between familiar bodily movements and physical key movements on the piano is a metaphorical style of learning that commonly appears in US beginner piano tutor books. It is quite different from the manner of direct verbal instruction that is commonly used to teach all subjects in China's educational tradition, including by piano teachers (particularly at the lower levels of student progress). Thus, the metaphorical pedagogical designs, rooted in Western culture, may not have their intended effects for Chinese learners who grow up in the Chinese cultural context. Furthermore, flexibility or creative freedom is a significant feature within the Western music tradition, which also impacts the practice of piano education. The flexible concept of piano learning and piano teaching is reflected in the notes written for piano teachers and students by Western editors in Western-derived teaching materials, giving discretion to adapt elements such as fingering and expression according to the personal taste and preference of the student. These instructions may not make sense to Chinese pupils, even though the English words are literally translated into Chinese, because this flexible approach runs in the opposite direction to China's educational tradition.

The translation of English text into Chinese in Western-derived piano teaching materials produces several issues of cultural dissonance in its own right. Some piece titles that are designed based on culturally specific significance in US piano tutor books are not idiomatically translated into Chinese in the Chinese editions, with the result that the Chinese translation loses the cultural significance of a term or phase, so the pedagogical intention implied by a piece's title is likely to be lost in Chinese pupils' learning process. Moreover, English lyrics that are carefully integrated into the pedagogical design in the original editions of some US piano tutor books disappear in the Chinese editions, causing Chinese pupils to lose the opportunity to benefit from the pedagogical intention lying behind the lyrics. Also, some Chinese editions of US piano tutor books provide both English and Chinese lyrics; publishers aim to represent the authority of their teaching materials by providing English text, even though most young Chinese piano learners may find them hard to read. Indeed, my lesson observations demonstrated that English lyrics appearing in the Chinese editions do cause confusion in real Chinese piano lessons.

Western tutor books that rely on a localised cultural literacy, in which enculturation is reflected in and created by these textbooks, create potential obstacles for Chinese pupils. The use of culturally-specific references to popular music and Western musical culture in US piano tutor books, with the original aim of building American children's cultural literacy and national identity, may not mesh with Chinese children's cultural background. Chinese piano students are not familiar with these melodies, and therefore the intended and unintended pedagogical effects associated with their familiarity will not operate. Furthermore, the prejudiced understanding of "Chinese music" on show in these Western tutor books, rooted in Western Orientalism, may place Chinese pupils in a conflicted position when using them, and potentially prompt them to build a negative view of their cultural identity as Chinese.

In the final section of Chapter 2, I developed a discussion around approaches to interpretation and authenticity in performance, and the recent popularity of "Urtext" editions of canonic piano repertoire from Renmin Music Press and Shanghai Music Press, considering how these are used in real Chinese piano lessons. The debate on "authenticity" in piano performance within Chinese music academia seems to be out of step with international trends in musicology. In Chinese piano lessons, the "authentic" approach to performance is significantly emphasised, and is understood to comprise reading the score seriously and faithfulness to the musical style of a composer's period, although the personal features of performance are also stressed in some university piano lessons. Renmin Music Press and Shanghai Music Press, as the most influential publishing houses in China, push to keep pace with international trends in music publication, and have fed the desire for "authenticity" over the past two decades through "Urtext" and critical editions, with new Chinese prefaces emphasising their value to authentic interpretation. Approaches to interpretation in Chinese piano lessons are greatly influenced by the authority of the editor of the score, famous pianists' recordings, and the piano teacher, all greatly impacting the Chinese piano learner's interpretation of music and execution in performance.

In chapter 3, I examine the particular achievements in the process of indigenising Western piano music in China, and the ways in which my participants understand and engage with indigenisation discourse. My interviews and lesson observations raised questions about the influence of these "Chinese" achievements in the practice of real Chinese piano lessons, and how Chinese piano teachers understand the indigenisation of the piano in dialogue with its Western-ness in China. It is clear from my findings that Western teaching materials overwhelmingly dominate the Chinese piano market, and "Chinese" piano tutor books are not commonly used in real Chinese piano lessons, even though several "Chinese" piano tutor books have been written by Chinese musicians and are proudly trumpeted as a national achievement in Chinese academia. Similarly, Western classical repertoire occupies the majority of the space in Chinese piano lessons for more advanced learners. In fact, my analysis shows that the content of the "Chinese" piano tutor books is perhaps not as "indigenised" as is often claimed. They tend to borrow a large number of Western pieces, sometimes copied wholesale from the popular US piano tutor books; they copy the pedagogical approaches tailored specifically to Western children that are found in US teaching materials; and in some cases they even retain the narrative of Western Orientalism to

describe Chinese music. That said, there are also specifically Chinese elements in these "Chinese" piano tutor books that are close to Chinese children's daily life and Chinese culture, which will very likely resonate with Chinese piano learners.

Over the past few decades, numerous indigenising theories of piano performance and pedagogy have been advanced by celebrated Chinese pianists and pedagogues. Whilst on close inspection some of the content in these contributions in fact turns out to be part of the inheritance of the Western and Russian piano tradition, there are also elements that are more easily seen as authentically Chinese. These especially include approaches to performance and pedagogy that understand Western piano music using metaphors drawn from traditional Chinese culture, most celebrated among which is Zhao's innovative way of using the dialectics of China's ancient philosophy of Yin and Yang to build a new system of piano performance. My fieldwork revealed, however, that Zhao's theories are not commonly used in real piano lessons, because their great philosophical sophistication makes them difficult to accommodate to the pragmatics of a realistic piano teaching process.

Although on the whole they did not use Zhao's approach in practice, nonetheless my participants were closely engaged with indigenisation ideology and discourse, and were sensitive to the foreign origins of the piano, developing various lines of discussion relating to these issues in our interviews. The majority of my participants thought that the techniques and styles of piano music, as foundational principles of the Western piano tradition, do not necessarily need to become "Chinese," because these principles from the Western piano tradition represent the authenticity, authority and prestige of Western music—a view which, although pragmatic, can be seen to bear the traces of the colonial legacy inherent in Chinese piano culture. The participants rooted the legitimacy of this view in the doctrine that "music has no borders" or "music as an international language." Meanwhile, my participants almost all felt strongly that building a Chinese piano school that is acknowledged by the whole world, in order to spread Chinese piano music around the world and make Western piano music serve the Chinese well, is the most important task of the indigenisation of the piano. In their view, this necessarily entails expanding the Chinese-originated piano repertoire. However, my interviews and lesson observations also evidenced the continuing dominance of Western repertoire in piano instruction, suggesting that my participants found these proposals difficult to put into practice.

Most of my participants agreed that interpretative ideals for Chinese-originated piano repertoire that differ from those derived from the Western piano tradition, and many of them were creatively engaged in indigenising practice in this area. Among the specific Chinese characteristics highlighted by the participants, two concepts from Chinese aesthetics, "意境(Yijing)" and "韵(Yun)", were especially viewed as inherent to Chinese piano music and necessary for its performance, differing from the interpretative principles of Western piano music. Also, the participants described some specific techniques that are pertinent to Chinese piano works, adapted from performing practices on traditional Chinese instruments, in order to mimic the sounds of those instruments on the piano. Specific techniques are also required

to play piano works adapted from Chinese folk music, in order to capture and execute the accurate feeling and style of them.

Since Western music as a characteristic element of Western culture, spread around the world alongside colonial and Eurocentric ideologies and objectives, non-Western societies have experienced hundreds of years of Westernisation. In China, not only before 1949, when the new nation of the Republic of People's of China was built, but also after the 1980s, when Chinese society began to experience a period of rapid economic development together with independent sovereignty, Western music has always been seen as an effective tool that will help Chinese society to throw off the shackles of feudalism and its backward image, and propel China towards modernisation and international connection conveniently and quickly. Thus, even to the present day, in a supposedly post-colonial age, the aura of Western music, associated with superiority, advancement, science and modernity, remains deeply rooted in the mind of the Chinese public, impacting the reception of Western music and its indigenisation in China.

In the field of piano education in China, Westernisation is clearly reflected in many ways. Western teaching materials overwhelmingly dominate the Chinese piano market and overwhelmingly occupy the space of Chinese piano lessons. Chinese piano teachers consider the US beginner tutor books to be systematic, with good pedagogical design; they view Western Etudes and Exercises as systematic and integral to the Western piano tradition; and they view the repertoire of Western classical music as representing the "authentic" tradition of the piano. These Western materials are always described as sacrosanct by Chinese piano teachers, especially Western Etudes/Exercises and Western classical repertoire.

Because of these attitudes, Chinese piano tutor books and even Chinese piano compositions are largely invisible among Chinese piano educators, although they represent great endeavours to indigenise piano music in China; this situation presents a wide gap between intention and outcome. In fact, these contributions made by Chinese musicians, particularly the piano tutor books, may not yet meet the bar of quality for practical use in piano lessons (as some of my participants complained). Certainly they have not moved as far from their Western models as their promoters might like to think. However, if these Chinese learning resources are not actually used in Chinese piano lessons, nor investigated by Chinese researchers, nor debated in Chinese music academia, the discussion over the indigenisation of the piano in China will never develop and progress. Similarly, if Chinese piano repertoire is never placed in the spotlight in real Chinese piano lessons, it is difficult to plausibly claim it as a significant achievement in the task of indigenising the piano.

The doctrine that "music has no borders," "music is an international language," or "music can be understood and learned by people from the whole world" is firmly rooted in the worldview of Chinese piano teachers. However, the force of these slogans is applied specifically to Western classical music; Chinese piano music is not thought by my participants to achieve the same intercultural legibility. From the perspective of post-colonial critique, it is clear that Western music has achieved this unique international status thanks to its propagation into non-Western societies with the objective of gaining cultural influence and cultural control

over a territory under the conditions of colonialism and imperialism. In this new era of post-colonialism, it is clear that Chinese piano educators remain convinced of this doctrine that is a product of Westernisation, with the result that Chinese music cannot be seen as the subject when discussing the topic of how to make Western piano music Chinese. When Chinese piano music is always the object rather than the subject in the discussion of how to achieve the task of making piano music Chinese, I cannot imagine how this task could be achieved, as the logic of the discussion seems to be driven by the effort to make Western music more Western ("authentic") and to accept its Western-ness as an international inevitability. To indigenise Western piano music in China, it seems that Chinese scholars and Chinese educators still have a long way to go.

"Making the piano Chinese" is the way the Chinese themselves commonly express the indigenisation of piano music in China; the term "indigenisation" is a foreign word that is literally translated into Chinese, rather than a phrase existing originally within the system of Chinese language. Alongside the discussion of "making the piano Chinese" stands the objective of "making foreign things serve China," or "making piano music serve the Chinese well." It makes senses that Chinese piano teachers who are working in a musical academic sphere pursue the aim of building a Chinese piano school that can be acknowledged by the world, because if it is achieved, Chinese music along with China's culture and China's influence would thereby be disseminated to the world, achieving the objective of making the piano serve Chinese musical and wider interests.

This grand objective, however, should necessarily be broken down into practical and achievable steps, among which how to make piano education serve Chinese piano learners well is surely the most fundamental. Work in pursuit of this more focussed objective will involve grappling with many of the issues that I have highlighted in this thesis. For example, the dominance of US beginner teaching materials in early-stage Chinese piano lessons, with their Western-centric content and pedagogical model, and their sometimes poor adaptation in Chinese editions. The shortcomings of the Chinese-originated piano tutor books currently available, with their many elements adapted or even copied wholesale from the Western teaching materials, even those that express clear prejudice against Chinese culture. The dominance of Western classical repertoire, supported by an ideology of authenticity to the Western origins of the piano and acceptance of universalising musical doctrines. The concomitant sidelining of Chinese piano repertoire, and lack of systematic discussion of how to teach its interpretation in ways that respect its difference from Western music. When these issues are added to the list of challenges that should be considered and implemented to achieve the indigenisation of piano music in China, the Chinese will be on a path to achieve the objective of making the piano serve them well, at least to some extent.

This study is the first to document the cultural dissonance that arises at the interface of Western and Chinese culture that is found in real Chinese piano lessons. I have shown that the overwhelming dominance of Western piano learning materials may concretely disadvantage Chinese piano learners, both in their piano studies and in their enculturation more generally, something that has not previously been articulated by piano educators and musicologists in China. Clearly putting indigenisation into practice in real piano lessons is complex and

difficult, when the beneficiary is a real individual – a flesh and blood Chinese piano learner, rather than an abstract and idealised one who more usually features in Chinese indigenising discourse. In past research, the discussion of the indigenisation of piano music in China has been built upon a general and abstract concept – that of China itself. Here I can perhaps make a suggestion for the future direction of this field of research: if Chinese researchers expect their investigations into "making the piano Chinese" to have a practical impact, it will be more productive to focus on real individuals and the challenges they face in real pedagogical settings.

Based on my research, in the future, researchers could investigate the design of pedagogical materials and approaches rooted in Chinese rather than Western cultural literacy, which will suit Chinese children and advance their enculturation in a manner consistent with a Chinese cultural identity. This work could ultimately help Chinese piano educators to replace the current generation of "Chinese" piano teaching materials, with their considerable and problematic reliance on Western models. Another priority, in my view, is the investigation of distinctive Chinese ideals of piano performance and specific Chinese techniques suited to the performance of Chinese piano works, as a repertoire with a character distinct from that of the Western classical canon. If my contributors are a guide, researchers will find rich starting points for such an investigation in the current practice of Chinese piano educators. Although the present study does not propose solutions to the problems that it identifies, it may at least help advance the debate by raising awareness of the uncomfortable extent to which the shadow of Western colonialism still hangs over Chinese piano education.

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Appendix

A list of participants

In the University

- Wang: male; about 60 years old; has had a bachelor's degree of the music department of a university in China.
- Li: female; about 40 years old; has had a master's degree of a Conservatory in China.
- Song: male; about 50 years old; has had a bachelor's degree of the music department of a university in China.
- Zhou: female; about 40 years old; has had a master's degree of a Conservatory in China.
- Zhang: male; about 65 years old; has had a bachelor's degree of the music department of a university in China.
- Bai: male; about 45 years old; has had a master's degree of a Conservatory in China.
- Zhao: female; about 30 years old; has had a master's degree of a Conservatory in Germany.
- Qian: female; about 35 years old; has had a master's degree of a Conservatory in Russia.
- Wu: female: about 35 years old; has had a master's degree of a Conservatory in Russia.

In the private piano studios

- Gu: male; about 25 years old; has had a master's degree of a Conservatory in Germany.
- Huang: female; about 25 years old; has had a bachelor's degree of the music department of a university in China.
- Jiang: female; about 35 years old; has had a bachelor's degree of a Conservatory in China.
- Xia: female; about 25 years old; has had a bachelor's degree of the music department of a university in China.
- Yang: female; about 30 years old; has had a bachelor's degree of a Conservatory in China, but not in piano performance pathway.
- Liu: female; about 35 years old; has had a master's degree in the UK.
- Zhu: female; about 35 years old; a Master student in the department of music of a university in China.
- Guo: female; about 25 years old; has had a bachelor's degree of a Conservatory in China.
- Ma: female; about 30 years old; has had a bachelor's degree of the music department of a university in China, but not in piano performance pathway.
- Wei: female; about 35 years old; has had a bachelor's degree of the music department of a university in China.

- Lei: female; about 30 years old: has had a master’s degree of the music department of a university in the UK.

Institutions

The Private piano studios that I have visited in the fieldwork include: 刘诗昆钢琴培训机构 (The piano training school of Shikun Liu), 濯艺琴行(Zhuoyi Piano Studio), 纽伦堡钢琴教室 (Nuremberg Piano Studio), 瀚朴音乐(Hanpu Piano Studio), 星艺琴行(Xingyi Piano Studio), 艺韵琴行(Yiyun Piano Studio), 丽声琴行(Lisheng Piano Studio) 海韵琴行 (Haiyun Piano Studio).

Ethics Approval Letter

Approved: 15/09/2020

Fengyi Zhang
Registration number: 180276116
Music
Programme: Performance Ideals in Contemporary Chinese Piano Pedagogy

Dear Fengyi

PROJECT TITLE: Performance Ideals in Contemporary Chinese Piano Pedagogy
APPLICATION: Reference Number 035218

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 15/09/2020 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 035218 (form submission date: 06/09/2020); (expected project end date: 01/01/2021).
- Participant information sheet 1082507 version 1 (06/09/2020).
- Participant consent form 1082508 version 1 (06/09/2020).

If during the course of the project you need to deviate significantly from the above-approved documentation please inform me since written approval will be required.

Your responsibilities in delivering this research project are set out at the end of this letter.

Yours sincerely

Mark Doffman
Ethics Admin
Music

Please note the following responsibilities of the researcher in delivering the research project:

- The project must abide by the University's Research Ethics Policy: https://www.sheffield.ac.uk/research-services/ethics-integrity/policy
- The project must abide by the University's Good Research & Innovation Practices Policy: https://www.sheffield.ac.uk/polopoly_fs/1.671066!/file/GRIPPolicy.pdf
- The researcher must inform their supervisor (in the case of a student) or Ethics Admin (in the case of a member of staff) of any significant changes to the project or the approved documentation.
- The researcher must comply with the requirements of the law and relevant guidelines relating to security and confidentiality of personal data.
- The researcher is responsible for effectively managing the data collected both during and after the end of the project in line with best practice, and any relevant legislative, regulatory or contractual requirements.