

Practice and Analysis of Music Style Diversity Education in Piano Teaching in Colleges and Universities

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Abstract: Through the case analysis of a university in Southwest China, this study elaborates on the practice and effectiveness of music style diversity education in piano teaching in the university. The research proves that the teaching mode of combining diversified and localized music in university piano teaching has important cultivation value for the improvement and innovation of students' music literacy, and also has important innovative significance for the current development of piano music industry in China.

Keywords: Piano Teaching in Universities; Education on Music Style Diversity; Innovative Practice in Piano Teaching

1. Introduction

Currently, piano teaching in Chinese universities is gradually aligning with the development trend of world music education, incorporating diverse cultural music styles into teaching content and methods, forming a pattern of coexistence of diversity and individualization. How to effectively integrate the teaching practice of music style diversity education into piano teaching in universities, and thereby stimulate students' music creativity and comprehensive literacy, is an important issue that music educators in Chinese universities urgently need to consider and explore.

2. Case Overview

A university in Southwest China has rich historical, cultural, and ethnic music resources, but its piano teaching has long focused mainly on Western classical music, neglecting other music styles. This single curriculum design limits students' musical expression and creative ability, making it difficult for them to stand out in the diversified music market, and also leads to a weak understanding and performance ability of local

ethnic music. In response to the national requirements for promoting higher education reform and diversified development of art education, the school has decided to comprehensively reform piano teaching, enhance students' artistic aesthetic ability and comprehensive music literacy. The Conservatory of Music has proposed the "Piano Music Style Diversity Education" plan, aiming to cultivate students' deep understanding and mastery of different music styles through enriching course content, innovating teaching methods, and strengthening integration with local culture.

3. Curriculum Design and Practice of Music Style Diversity Education in Piano Teaching in Three Universities

3.1 Curriculum Design for Music Style Diversity Education in Piano Teaching at Universities

In the piano teaching of this case in universities, the curriculum design of music style diversity education needs to combine music theory, performance techniques, and teaching objectives, and fully integrate local music elements, especially traditional Chinese music and various ethnic minority music styles, to form a systematic and hierarchical teaching system.

3.1.1 Modular Design of Courses

The curriculum should be designed modularly based on historical periods, regional characteristics, and performance techniques, covering both Western music styles and emphasizing the teaching and techniques of local music. In terms of fundamental theory, Western modules include polyphonic music structure, counterpoint, and the treatment of Baroque decorative sounds, with a focus on analyzing Bach's "Well Tempered Clavier"; The local module involves the scale and mode characteristics of traditional Chinese music, introducing the unique styles of various ethnic

minorities. In the practice of techniques, the Western module emphasizes polyphonic techniques and emotional expression, while the local module learns to simulate the playing techniques of traditional instruments, such as mastering the performance of guzheng and erhu in "Chasing the Moon with Colorful Clouds". Track analysis requires in-depth research on the structure and harmony of classic works, while local music analysis focuses on the understanding of traditional Chinese music adaptations and new creations. In performance practice, Western modules require the complete performance of classic pieces, while local modules include adaptations of traditional Chinese music and modern works, cultivating students' understanding of local culture.^[1]

3.1.2 Multi level Advanced Courses

The multi-level advanced courses gradually progress from basic to advanced, covering in-depth mastery of Western music performance techniques and local music styles. In the foundational stage, the course emphasizes technical foundations and initial exposure to different styles, such as sonata forms in classical music and works of traditional Chinese pentatonic scales. In the advanced stage, it deepens the understanding and technical difficulty of music styles, requiring mastery of the complex harmonies and emotional expressions of Romantic music, as well as techniques for imitating ethnic instruments, such as playing Liszt's "Hungarian Rhapsody" and "Yellow River Boatman's Song". The advanced stage courses focus on free expression and innovation, encourage improvisation, integrate traditional Chinese elements into Western modern music, and learn to perform cross-cultural works such as Chen Qigang's "Night Banquet".

3.1.3 Interdisciplinary integration of course content

Interdisciplinary integrated curriculum design helps students understand and master the diversity of music styles in a broader cultural context, especially in discovering uniqueness in the comparison of Eastern and Western music. When teaching different music styles, teachers should combine the content of music history and ethnomusicology to help students understand the cultural background and social significance of these styles. For example, when teaching traditional Chinese music, it is

possible to combine ancient historical culture and minority customs to explore how these factors affect the style and expression of music; When teaching Western music, it helps students understand the significance of cultural exchange and integration by comparing the development of historical periods. In advanced courses, students should participate in researching and analyzing cross-cultural music works, especially modern piano works that integrate Western music techniques with traditional Chinese elements. Teachers can guide them in analyzing, playing, and adapting these works, encouraging students to integrate their cultural understanding and artistic expression into their creations.

3.2 Curriculum Practice of Music Style Diversity Education in Piano Teaching in Colleges and Universities

3.2.1 Targeted Technical Exercises

In the course practice of music style diversity education, teachers need to develop specialized technical practice plans for different styles based on students' levels and needs. For example, in the Western classical music module, polyphonic performance exercises from the Baroque period can be arranged, such as Bach's "Well Tempered Clavier", to train students' finger independence and sense of voice hierarchy; In the traditional Chinese music module, students practice imitating the timbre of ethnic instruments such as guzheng and erhu, and showcase the charm of Chinese music through specific finger techniques and pedal controls.

3.2.2 Segmented analysis and performance of repertoire

Segmented analysis and performance of musical pieces can help students understand the structure, emotions, and style of complex music. In this case, the teacher should select representative Chinese and Western music works and divide them into several paragraphs for analysis and performance guidance. For example, when studying Beethoven's Sonata, teachers can guide students to understand the emotional changes and structural logic of each phrase; For He Luting's "Shepherd's Flute", the development of the melody is analyzed in segments to help students better present their ethnic style and emotional expression.

3.2.3 Dynamic Control and Sound Shaping

In practical teaching, teachers should cultivate

students' sensitivity to changes in volume, intensity, and timbre. When students perform romantic works, they need to display rich emotional levels through delicate changes in intensity and tone control; When playing Chinese music such as "Chasing the Moon with Colorful Clouds", it is necessary to flexibly use wrist movements and pedals to create a sound effect similar to the guzheng, reflecting the oriental charm of the music.

3.2.4 Complex Training of Rhythm and Timing
Teachers can select Chinese and Western songs with different beats and rhythms for targeted training^[2]. For example, complex rhythmic patterns in Western modern music, such as Stravinsky's "Petrushka," require students to master irregular rhythmic changes; In the training of ethnic minority music, such as piano adaptations of Yi dance music, students need to adapt to the changing beats and rhythm patterns through repeated practice, in order to achieve precise grasp of rhythm.

3.2.5 Improvisation and Practice of Performance Style

To enhance students' understanding and expression ability of different music styles, improvisation should be included in the course practice. Teachers can encourage students to try improvisation when learning a certain style of music. For example, when studying traditional Chinese music, students can combine pentatonic scales with modern harmonies to create new works with their own unique characteristics; In the study of Western classical music, students can engage in polyphonic improvisation within the framework of Baroque style, further deepening their understanding of this style.

4. Effect evaluation

To verify the impact of piano music style diversity education on students' music literacy, this study conducted a one semester follow-up monitoring of piano major students in a certain university. The monitoring content covers music appreciation ability, diversity of performance techniques, depth of understanding of music works, and innovative creative ability^[3]. Comparing the data before and after implementation, the results show that students' music appreciation ability has significantly improved, especially in their

understanding and expression of non-traditional music styles. In addition, students are more diverse in their playing techniques, able to flexibly apply different skills and demonstrate higher style characteristics. The evaluation of the music analysis report shows that students have a more comprehensive understanding of the background, structure, and emotional expression of the work, with an average score increase of 20%. Finally, in terms of innovative creative ability, 85% of the participating students incorporated multiple musical elements into their creations, and their works received high praise in terms of style integration and creative expression.

5. Conclusion

In piano teaching in universities, the practice and research of music style diversity education not only conforms to the mainstream trend of contemporary music education development, but also has important significance for cultivating students' artistic literacy and music creativity. In this study, through case analysis of a university in Southwest China, combined with the school's innovative design of diversified piano music teaching and the integration of local music and ethnic minority music teaching practice experience, it has been proven that music style diversity education not only enriches the content of piano teaching, but also stimulates students' musical potential and creativity, which helps to cultivate high-quality music talents with a global perspective and profound cultural literacy.

References

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