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PIANO EDUCATION IN CHINA FIRST HALF OF THE 20TH CENTURY

The article examines the problem of the formation of piano education in China at the first historical stage: in the first half of the 20th century. The musical art of China is characterized by originality and originality. It is proved that these processes take place in the context of the global development of the world musical space, and in modern Chinese society the art of playing the piano plays an exceptional role. For more than a hundred years of its existence, piano art has established itself in the public consciousness and achieved significant success in interpretation, composition and pedagogical practice. As a result, a number of related problems arose with the need for a comprehensive historical and theoretical study of the formation of Chinese piano education. In particular, the issues of its development and evolution, as well as its importance in the process of education and personality formation, require more detailed research. Therefore, the study of the formation of Chinese piano education in the context of national traditions acquires historical-theoretical and aesthetic-pedagogical significance. It has been proven that political events in China played a major role in the development of piano education, in particular the Opium War, after which the country ceased to be closed, and piano music became widespread. Beginning in 1919, after the May 4th Movement and until the Sino-Japanese War of 1937, professional music education was established. Chinese piano culture has gained popularity in the world thanks to the combination of national characteristics and philosophy, religious currents, elements of vocal and instrumental folklore, theater, the field of piano composition and culture. The technique of playing the piano is based on strict, classical methods and national consciousness, which has been inculcated for centuries. The Xuetao school and the «Yuge» education system became the basis for the development of Chinese musical culture. Shen Xinggong, one of the first piano teachers, Zen Zhimin, the founder of a music school in Shanghai, and Li Shuton, a vocal and piano teacher at the School of the Shanghai Women's Academy and the Nanjing Higher Pedagogical College, had a huge impact on the development of music education. Ding Shande played a major role in the development of piano art, combining Western and Eastern motifs in his works.

Key words: chinese piano education, chinese piano music, musical art, piano culture, periodization.

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ФОРТЕПІАННА ОСВІТА В КИТАЇ ПЕРШОЇ ПОЛОВИНИ ХХ СТОЛІТТЯ

У статті досліджується проблема становлення фортепіанної освіти в Китаї на першому історичному етапі: в першій половині ХХ століття. Музичне мистецтво Китаю характеризується самобутністю та оригінальністю. Доведено, що ці процеси відбуваються в контексті глобального розвитку світового музичного простору, а в сучасному китайському суспільстві мистецтво гри на фортепіано відіграє виняткову роль. За понад сто років свого існування фортепіанне мистецтво утвердилося в народній свідомості та досягло значних успіхів в інтерпретаційній, композиторській та педагогічній практиці. У результаті цього виникла низка пов'язаних проблем з необхідністю комплексного історико-теоретичного дослідження становлення китайської фортепіанної освіти. Зокрема, більш детальне дослідження потребують питання її розвитку та еволюції, а також значення у процесі виховання та формування особистості. Тому дослідження становлення китайської фортепіанної освіти в контексті національних традицій набуває історико-теоретичного та естетико-педагогічного значення. Доведено, велику роль у процесі розвитку фортепіанної освіти відіграли політичні події в Китаї, зокрема Опійна війна, після якої країна перестала бути закритою, і фортепіанна музика набула широкого поширення. Починаючи з 1919 року, після руху 4 травня і до Японо-китайської війни 1937 року, було створено професійну музичну освіту. Китайська фортепіанна культура здобула популярність у світі завдяки поєднанню національних особливостей та філософії, релігійних течій, елементів вокального та інструментального фольклору, театру, сфери фортепіанної композиції та культури. Техніка гри на фортепіано заснована на суворох, класичних методах і національній свідомості, яка прищеплювалася століттями. Сюетанська школа і система освіти «Юеге» стали основою розвитку китайської музичної культури. Величезний вплив на розвиток музичної освіти зробили:

Шень Шінгун – один з перших викладачів гри на фортепіано, Цзень Чжимін, засновник музичної школи в Шанхай, Лі Шутон – викладач вокалу і фортепіано в Школі Шанхайської жіночої академії та вищому педагогічному училищі міста Нанкін. Дін Шанде відіграв велику роль у розвитку фортепіанного мистецтва, поєднавши у своїх творах західні та східні мотиви.

Ключові слова: китайська фортепіанна освіта, китайська фортепіанна музика, музичне мистецтво, фортепіанна культура, періодизація.

Introduction. China is a multinational country with an ancient culture. It has its own centuries-old history and brilliant traditions in art, including music. Up until today, Chinese music retains the originality and features inherent to it for centuries. And, at the same time, it is gradually included in the process of global evolution of the world musical space. Music in China has had an important social and educational significance since the sixth century BC. The great Chinese philosopher Confucius (551–479 BC) believed that music is not only a necessary, but even an obligatory element of human development, and demanded that education begin with poetry, strengthen it with ceremonies and end with music. According to Confucianism, music is a microcosm embodying the great cosmos; beautiful music contributes to the organization of an expedient state structure, always has a strictly defined and logical structure and many of its elements are symbolic. According to the beliefs of the ancient Chinese, the impact of music not only on people, but also on nature is such that disruptions to the musical system can even lead to various disasters.

Piano art occupies a special place in modern Chinese society. Over the course of more than 100 years of its existence, it has taken root in the minds of millions of people, reaching significant heights in performance, composition, and pedagogy.

Education through piano art influences aesthetic perception, cognitive ability, intellectual and non-intellectual development, intelligence, sensitivity, attention, understanding, thinking in general, etc. Good musical education influences the character of children, helps them grow up cheerful, active, confident, and agile. Music cannot be compared with anything. That is why piano education is as relevant a task as teaching music as such.

Analysis of recent research and publications. Mainly, this topic is embodied in scientific studies that summarize the development of piano art in China in the 20th century, in particular in the monographs of Li Huanzhi, Yang Yiyuan, Wang Changkui, Yang Hongbin, Wu Yan, Hua Minglin, Gao Yi, Dai Baisheng and other scholars. It should also be noted individual works that consider certain aspects of the development of Chinese piano culture, which influenced the formation of compositional techniques and the development of piano art, in particular, the scientific explorations of Zhao Yue and Luo Kun

regarding genre specificity and the influence of the Western musical tradition. Important works written in Chinese that systematize the development of Chinese piano art in the 20th century should also be noted, including monographs by Bian Meng, Wang Ying, Li Xiaoxiao, Li Huanzhi, Zhang Ming, Wang Changkuya, Yang Hongbin, Zhang Huey, Gu Yue, Gao And, Dai Baishen and other scientists. Additionally, works that explore the genre aspects of Chinese piano music, including those by Pei Hanu, Sun Weibo, Li Xiaoxiao, Pan Wei, Chi Nie Na, Guo Hao, Huang Pinu, Qu Ba, and Wu Na, should be consulted.

Objective of the work. To investigate the peculiarities of the formation of piano education in China in the first half of the 20th century.

The methodological basis is the dialectical and systematic methodology used in the field of cultural research. General scientific and logical methods of analysis, synthesis, induction and deduction, historical and comparative research of the problem are used.

Presentation of the main material of the research. The origins and development of piano education in China are inextricably linked with the country's eventful history over the past hundred years. The emergence of this type of educational institutions dates back to the period from the May Fourth Movement (1919) to the beginning of the Sino-Japanese War (1937). The "May Fourth Movement" is a mass anti-imperialist (primarily anti-Japanese) movement in China, which also aimed to renew all forms of social and cultural life in the country. This stimulated the development of modern musical culture throughout the country. Various musical societies and organizations have emerged in many cities. Their founders are outstanding figures of national culture.

The formation of professional music education in this period took place in educational institutions of different status: universities, institutes, etc. In 1919, Peking University opened the «Music Training Institute», which was later renamed the Music Courses at the insistence of Xiao Yumei. From 1922 to 1927, Cai Yuanpei was the rector of the courses, and Xiao Yumei, the first Chinese to receive a Western-style doctorate in musicology in Germany, was a senior lecturer. In addition to Xiao Yumei, other leading teachers of the time were invited to the course: Yang Zhongzhi, who was educated in France, pianist Hemnes from the Netherlands, pianist

Liu Zhensheng, and others. During the five years of the course's existence, many of the students who graduated became the first professional musicians to study in China. Among them are Wu Bochao, Xian Xinghai and Chu Shizhu (Чжан Бейлі, 2006: 41).

Thus, the music courses were the first professional music education institution in China to recruit students, invite teachers, prepare curricula, and implement the Western system of educational standards. The required subjects included musicology, music history, harmony, and others. The curriculum paid attention to both the development of professional skills of performing musicians and the education of students' general musical culture. Much of the curriculum was borrowed from foreign, mainly European, educational institutions. At the same time, the curriculum attempted to maintain continuity with the traditions of Chinese national music (Чжан Бейлі, 2006: 39).

Under the influence of these music courses, higher education institutions across China began to open departments and divisions of music education, such as Nanjing Central State University and Jinling Women's University. In 1921, a music department was opened at Hujiang University in Shanghai, and in 1927, at Yenching University. Music majors also began to be taught at Guangxi University. Later, the Music Courses at Peking University and Women's Teachers' Training University became the Departments of Music, Art and Science in Beijing City. In 1920, Xiao Yumei founded the Department of Music at the Beijing Women's College of Education, and in 1923, the Department of Music at the Beijing State College of Arts, which is the beginning of modern professional piano education in Chinese educational institutions. Xiao Yumei was invited to the position of Dean of the Faculty of Music, and Yang Zhongji and Vladimir Gartz were appointed as professors.

Under the guidance of Yang Zhongji and Li Shuhua, a master's graduate of the State University of Lyon (France), piano teaching has achieved significant success. Lao Zhicheng, a representative of the first generation of Chinese pianists, studied at the Beijing State College of Arts. In 1934, this educational institution changed its name to the Beijing State College of Arts. Yang Zhongji became dean of the Faculty of Music and professor of piano, while Ding Shande was promoted to professor. Lao Zhicheng had already become a well-known pianist and composer in China. Later, he opened the Faculty of Music at the private Jinhua Art Institute, where he held the positions of dean and professor. Many of his students later became renowned musicians and teachers, such as Yao Xiyuan, a professor at the Faculty of Music at

Beijing Normal University, Feng Wenqi, a professor at the Central Conservatory, Deng Changguo, dean of the Taiwan Institute of Arts, and Shi Shucheng, who became a conductor and pianist with the Central Orchestra of the People's Republic of China.

In 1920, in Shanghai, Feng Zikai, Wu Mengfei and Liu Zhiping organised the music department of the Shanghai Teachers' College, which was reorganised into the Teachers' College of Arts in 1923. In 1925, they founded two private institutions – the music departments of the Shanghai College of Art and the Shanghai University of the Arts.

The development of professional piano education was complicated by many factors related to the rejection of European culture in general and music as a field of special education by a certain part of the Chinese intelligentsia. Therefore, in July 1927, Liu Zhe, the Minister of Education of the Beiyang leadership, believing that music leads to moral decline, decided to eliminate music courses at Peking University, as well as music courses at the Beijing Women's Higher Pedagogical Institute. In addition, the music faculty of the Beijing College of Arts was closed.

Nevertheless, the development of piano education continued thanks to the efforts of cultural figures, and there was a tendency towards musical specialisation in higher education institutions. Thus, Xiao Yumei, with the considerable support of Cai Yuanpei, Minister of Education of the Nanjing government, founded the first independent state educational institution in China in Shanghai, known today as the predecessor of the Shanghai Conservatory. In 1927, the first Chinese conservatory was opened in Shanghai, and the institution that preceded it in 1930 was called the Shanghai College of Music.

The college began to develop rapidly thanks to the activities of foreign emigrants. Xiao Yumei also invited Chinese pianists who had returned from the United States, such as Wang Zhuxian, Li Enke, Shi Fengzhu and others, to teach. Thanks to their efforts, Shanghai established its own piano school, which aimed to master music theory and train professional musicians – teachers and performers.

There were preparatory courses, bachelor's and master's degrees, as well as additional classes in pedagogy and other subjects of choice. Classes were held in six areas: music theory, piano, violin, cello, vocal and folk music. At the same time, the curriculum was constantly updated (Ван Цзайдун, 2007: 59). The college has produced a large number of outstanding musicians, becoming the alma mater for the first generation of Chinese pianists and music teachers (Біань Мен, 1996: 67).

Xiao Yumei allowed students to choose their teachers; the certification form contained a system of grades based on certain points. In addition to basic education, special attention was paid to the all-round development of students, which was manifested in the study of works on aesthetics and musicology.

The initial period of the war with Japan was a socio-political background for the development of the university. The situation was extremely unstable, and little money was allocated for development, so the establishment of the Shanghai Conservatory was very difficult. Nevertheless, the results achieved demonstrate the enthusiasm and determination of both teachers and students.

Simultaneously with the emergence of higher music education institutions, mixed educational institutions continue to emerge and develop. During the period under study, specialised arts institutions were opened in other regions of China:

- 1929 – Music Department at the Women’s Art College in Chengdu;
- 1930 – Wuchang College of Arts;
- 1932 – Hangzhou State College of Arts and Hangzhou Private College of Music;
- 1935 – opera department at the State Theatre College;
- 1937 – Music Department of the Shandong State Theatre.

In total, there were more than twenty music educational institutions at that time. Among them, a lot of attention was paid to piano education at the Hangzhou State College of Arts, Wuhan and Guangzhou Private Colleges (Ван Цзайдун, 2007: 61).

The eight years of the war with Japan and the three years of the civil and liberation wars (1937–1949) in Chinese musical culture were marked by the rapid development of the song genre of patriotic content, which called on the masses to fight the enemy.

As for the development of instrumental performance (especially piano performance), it slowed down due to the difficult social situation, although a number of new educational institutions appeared. In 1941, Ding Shande founded the private Shanghai College of Music, which taught three specialities: piano, violin, and voice. In Chongqing, musical educational institutions were founded one after the other in Qingmuguang and its branch in Songling (later renamed the Shanghai State College of Music in Chongqing).

During the Three-Year War of Liberation (1946–1949), music schools functioned and even opened new ones, mainly in the regions controlled by the Communist Party of China (CPC). Professional musicians continued to be trained there.

The main centre of piano education was the Lu Xunyang Yan’an Institute of Arts, which produced a large number of musicians (Біань Мен, 1996: 89). In 1946, the Shanghai State College of Music from Chongqing returned to Shanghai, where it was reorganised with the Shanghai College of Music and the aforementioned private college.

In higher education institutions, due to the future tasks of establishing a system of general music education and teacher training, two types of education were established: five-year higher education and three-year secondary education (mainly pedagogical). Students of pedagogical specialities studied at the expense of the state. Their main discipline was vocals, with piano as an additional discipline. Many innovations were made as part of the planned programme. Let’s focus on the main ones.

In the same year, 1946, the music school in Qingmuguang was transferred to Nanjing, and the children’s courses to Changzhou. At the same time, the Kuomintang reopened the Beijing State College of Arts in Beiping (Beijing), which included the faculties of fine arts and music. The educational institution of new music under the leadership of the CCP founded the Chinese Music School in Shanghai, which provided training in four specialities, including piano and vocal. A similar institution was established in 1947 in Hong Kong (Ван Чанкуй, 2010: 151).

At this time, music departments were established in most art colleges. These included colleges in Chengdu, Sichuan, Nanhong, Sanganji, and other provinces. The Sichuan College of Arts, which was the predecessor of the conservatory, stood out. It recruited students in the field of piano. Moreover, the piano was a compulsory discipline for all, which students studied for five years. This greatly influenced the further development of specialised piano education in Sichuan.

At the same time, from 1938 to 1945, many educational institutions were founded that taught piano as a professional discipline. Among them were 11 pedagogical universities: The State Pedagogical Institute, the State Women’s Pedagogical Institute, the Guiyang Pedagogical Institute, the Nanning Pedagogical Institute, the Hubei Pedagogical Institute and others. Professional piano training was introduced in the new classical universities: Southwestern United University, Northwestern State University, Zhejiang State University, and the Pedagogical Institute of Sichuan State University.

Along with this, a number of music colleges were opened: The Fujian State College of Music, the Hunan State College of Music, the State Theatre College, the Department of Music of Beiping State College, the

Department of Music of Guangxi State College, and the Faculty of Music. These institutions have been actively involved in training professional musicians and have made a significant contribution to the development of China's musical culture.

The following specialisations have been identified at the Fujian State College of Music: Primary and Secondary School Music Teacher and Performing Musician. The bachelor's degree programme included the following specialities: vocal, music composition theory, keyboard instruments, stringed instruments, wind instruments, and folk instruments.

The College had two types of pedagogical programmes: three-year and five-year. In addition to bachelors, the five-year programme accepted applicants after junior high school. The three-year programme accepted applicants who had graduated from high school. When the pedagogical department was established, much attention was paid to pedagogy and basic music education, which reflected the pedagogical orientation of the college. The position of rector was successively held by Lu Qian, Xiao Erhua and Liang Longguang. The college has produced many well-known Chinese performers and music teachers, such as Yang Minwang, Wang Peiyang, and Sha Hankun.

In July 1941, special music courses were opened at the Hubei Pedagogical Institute. Their goal was to train music teachers in secondary schools. In 1942, the Faculty of Music of the Beijing Pedagogical University was founded, and in 1943, the Faculty of Music of the Chongqing State Institute was founded. The education system included a five-year bachelor's degree and a three-year secondary school teacher training programme. The main subjects were singing, piano, and musicology, with other areas also included. In the same year, the Northwest Music Institute was opened in Xi'an, training bachelors and music teachers. In January 1944, the Faculty of Music was opened at the Hubei State Pedagogical University. In August 1946, the Department of Music of the Pedagogical Institute of the Korean Autonomous Region of Changbai was established and the Department of Music of the Jiangxi Sports and Pedagogical School was opened. In 1946, the Department of Music was founded in Taipei City at the Tainan Pedagogical

Institute. Initially, this institution offered only a two-year course of study, which was later replaced by a five-year course. It should be added that in September 1947, the Hunan Higher School of Music was opened in Changsha, with Hu Zhang as its rector. The first intake of 70 students was admitted, and the university implemented two programmes for performing musicians and future teachers. Thus, the pedagogical training programme was designed for three years and provided professional training for future music teachers. The programme for the training of future performing musicians was designed for a five-year period of study.

So, once again, despite the difficult situation in the country caused by the war of 1941–1949, the number of secondary and higher education institutions that trained performing musicians and music teachers was constantly growing. Thus, almost 50 music educational institutions were established in China during this period.

Conclusions. So, to sum up, it is important to pay attention to the role of political events in the development of piano education in China. It began after the Opium War, when the country ceased to be closed, and therefore piano music became widespread. However, most piano teachers were not professionals, so the development of piano pedagogy remained limited for a long time.

Beginning in 1919, after the May 4 Movement and before the Sino-Japanese War of 1937, professional music education was established. This process was especially intensified in Beijing and Shanghai. The opening of the School of Music at Peking University marked the beginning of higher professional piano education in China. Its development was greatly influenced by the founding of the Shanghai Xiao Yumei College of Music. Under the influence of these two educational institutions, as well as other universities throughout the country, the art of music began to develop and art schools were opened. Piano lessons were particularly popular in many parts of the country during this period.

We see **the prospects for further research** in the analysis of the formation and development of the piano school of China in the 20th–early 21st centuries.

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