



# Exploration of Piano Music Teaching Practice in Colleges and Universities under the Perspective of Cultural Confidence

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## Abstract

President Xi emphasized that the nation's cultural self-confidence signifies not only the pride of the nation, but also its future. It embodies not only the spirit of the nation but also its values. It represents not only the dignity of the nation but also its future. Therefore, for the people to embrace and embody the spirit of the nation, it not only signifies the glory of the nation but also secures the future of the nation. It signifies not only the future of the nation but also the rejuvenation of the nation. Universities also need to incorporate elements of cultural confidence into their curriculum, which will enable us to gain a better understanding of this concept. In this way, we can enhance our cultural awareness and enable ourselves to fully realize our potential. This is very beneficial for our mental and physical health, and it is a goal that we strive for. The purpose of this paper is to thoroughly examine the influence of cultural self-confidence on the academic performance of college students. Additionally, it aims to propose strategies for enhancing the quality of college students based on this perspective.

## Keywords

Cultural Confidence, College Education, Piano Teaching

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## 1. Cultural Confidence in Music Education

### 1.1 The Connotation of Cultural Confidence

Cultural self-confidence means that the State recognizes and respects its unique culture, as well as its continuous renewal and development. However, along with the changes of the times, China's traditional culture has had to withstand challenges from the outside, as well as oppression from different civilizations. Through in-depth study and learning from the excellent traditions of others, as well as further enhancing one's innovative thinking, one can deeply understand and promote the excellent traditions of one's nation. This will not only enable people to have a deeper understanding of and respect for their traditions, but also enable them to be more full of self-respect and participate more actively in their cause, thus realizing the great rejuvenation of the Chinese nation, and constructing a more prosperous socialist civilization. By enhancing the cultural awareness and recognition of the nation, the Chinese nation will usher in a more prosperous future, which is not only a requirement of the times but also a mandatory requirement for everyone to embrace and respect the traditions of the Chinese nation and to embrace them. In this way, the great rejuvenation of the Chinese nation can be more deeply

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recognized and supported (Li M & Huang S., 2021).

## 1.2 The Relationship between Cultural Confidence and Music Education

Music is a cultural treasure, and Chinese music is an important part of traditional Chinese culture, which reflects the long history and culture of the Chinese nation. Through music education, we hope that people can learn more about and be exposed to the wonderful art forms of China's long history, and then gain an understanding of these art forms. In this way, they will be able to experience and express their love for these art forms, and thus be able to incorporate them more into their lives. By incorporating music into our daily lives, we can develop the uniqueness and individuality of our students. This not only enhances their national cultural pride but also stimulates their creativity and independence, allowing them to learn more about and appreciate our traditions. Through music education, we can help them not only learn more about society but also enhance their understanding of traditional culture. It also helps to stimulate children's imagination and helps them to appreciate more the artistry that music offers. In addition, by incorporating music into their daily lives, we may help them to learn more about the people they belong to. We should feel the charm of music and use it to stimulate our thinking by "making things silent". Therefore, national cultural confidence should be taught as a course in universities and should be integrated in the classroom, so that students can learn more about and develop their national cultural literacy. Music education has many unique functions that should help us to improve our personal aesthetic and cultural qualities, and it should influence our thinking and emotions by providing a unique perspective.

## 2. The Basic Requirements of Cultural Confidence for Piano Teaching in Colleges and Universities

By combining traditional culture with piano teaching, we can better cultivate students' national cultural self-confidence and emotion. This can not only enrich the content of music education and meet our country's demand for music development but also inherit and carry forward the excellent traditional Chinese culture (Yu X, Jiang M, & Liu A., 2022).

### 2.1 Identify with Emotional Culture in Appreciation

Cuan music can convey human emotions, while piano music can deeply show the unique style and tradition of a nation. It can not only convey the spiritual connotation of a nation but also awaken people's admiration and remembrance of their ancestors. For children, folk music programs can help them develop their cultural identity and self-identity. In the classroom, we can draw inspiration from different kinds of musical works and blend them into a unique art form. In this way, not only can we increase our identification with traditional culture, but we can also boost our self-esteem and make people love the world more. To promote the spread of national culture, we should strive to raise students' awareness of our country's traditional arts, as well as make them love our country's traditional arts even more.

### 2.2 Inherit the Excellent Traditional Culture in Experience

Culture is a spirit, which can inspire creative thinking and can influence people's behavior and thinking. To maintain this spirit, we need to continually incorporate our thoughts and ideas into our classrooms, so that they are more colorful. Today's folk music retains its original national style in many aspects, and it plays an important role in inter-ethnic dialog, understanding, and communication, and provides important support for our national unity and development. To make better development of folk music, we should strengthen the publicity of folk music, so that more people can understand and appreciate the excellent arts of the nation, thus stimulating national pride and contributing to the development of the nation. Maintaining and promoting folk arts is an important task in today's society. Therefore, we need to make sustained efforts to focus on both preservation and tradition and the creative use of it (Zhao X., 2021).

### 2.3 Drawing on Folk Music Culture in Composition

Many distinguished artists in China have devoted themselves to promoting Chinese piano culture, and they have made great contributions to this end. Mr. Yin Chengzong is one of them. In his rendition of the soundtrack to "The Tale of the Red Lantern", he boldly drew on the style of northern opera and combined it with his own experience, slowly exploring a uniquely Chinese style of piano music.

## 3. Analysis of the Current Situation of Piano Teaching in Colleges and Universities under the Perspective of Cultural Confidence

As the focus of the music education program, piano education for college students promotes national character while

meeting the needs of contemporary society, to enhance people's sense of cultural pride. However, this goal has been pursued rather slowly in the teaching process, which may be due to three different reasons.

Firstly, the teaching concept of "Western-centeredness" has had a significant impact on early piano education in China, not only perpetuating the spirit of generations of outstanding pianists but also injecting new vitality into Chinese piano culture. Secondly, we should not be biased towards a single-minded pursuit of national characteristics but should focus on and develop China's unique piano culture. The land of China is full of rich national elements, which are manifested in music. However, some young people may not have a strong sense of cultural pride, as well as not have much interest in learning traditional Chinese folk art. In today's society, due to the rapid advancement of high technology, many people have begun to ignore and abandon traditional musical aesthetics. This piece of music, Strong Cultural Confidence, is designed to help people better understand and appreciate our folk music, and it serves as a solid foundation for our study of folk piano (Li J., 2021).

In 1934, Zirpin held a recruitment competition in Shanghai for the creation of "Chinese Piano Pieces", which marked the beginning of Chinese piano art. Nevertheless, due to the lack of sufficient resources, the national piano works in China still have many shortcomings. Especially those that can be universally accepted and applied to practical teaching, many outstanding Chinese piano works are dying out due to the lack of inheritors. There is no comprehensive curriculum for Chinese piano music, especially at the elementary level, and Chinese musical works are very rare, leading many music teachers to treat them as an insignificant part of the Chinese music curriculum. However, folk piano playing techniques have not been sufficiently emphasized. Although the piano has been regarded as a Western instrument for centuries, coupled with the fact that it has been enriched with techniques and ideas over time, this is not the case at present. However, this is not currently the case. Many teachers still insist on using Western musical elements to guide their playing, but they ignore the uniqueness of the folk piano. As a result, many are not adequately instructed and their performance fails to reach a professional level. Whether it is from skill development to music making, these activities show a distinctly Western flavor.

## **4. Effective Ways to Promote Piano Teaching in Colleges and Universities under the Perspective of Cultural Confidence**

### **4.1 Establishing National Consciousness and Promoting Cultural Inheritance**

Different countries' piano performance styles lead to different performance effects. For example, the Chinese traditional piano performance style focuses on simple melodies, and it emphasizes the expression of inner emotions. In contrast, the Western traditional piano performance style focuses more on contrast, which emphasizes the control of contrast. If the two styles are to be integrated into a new world, then both styles must have a unique appeal. This requires Chinese composers to explore, research, compare, and practice, and to work hard to produce works in the Chinese piano national style that have a unique style and are widely popular so that they can be truly integrated into our national culture. In addition, piano teachers must have a rich background in traditional culture and can abandon "empirical" popular styles, so that our national essence can be integrated into our classrooms. To enhance learning, teachers should try to use courses with strong national characteristics and stimulate their love for the local traditional culture. At the same time, teachers should encourage them to explore, practice, and show their national sentiment through playing.

The model of modern music education originates from the West, so it favors the use of Western instrumental performance methods while ignoring traditional Chinese performance techniques throughout the teaching process. To solve this problem, we should emphasize the traditional Chinese instrumental performance methods, as well as strengthen our confidence in learning folk music. Through in-depth study, people can get inspiration from folk music and discover its subtleties. In this way, people will develop a strong interest in folk music and become more confident. Due to China's vast territory and long cultural traditions, music from all over the world has its unique style, including instrumental music. By integrating a variety of unique instrumental music into the piano curriculum, we can promote the development of ethnic music. In institutions of higher learning, music education focuses on cultivating students' understanding and appreciation of different music styles. By allowing students to feel the charm of ethnic music, we can help them better identify with and appreciate ethnic culture (Wu S & Wang W., 2020).

### **4.2 Emphasis on Theory Learning to Enhance Performance Skills**

Chinese music originates from a long history and a rich cultural heritage, and it has a unique local style. To promote the nationalization of Chinese music, we need to incorporate it into the art appreciation classroom. Chinese culture has a long history and is rich in historical and literary connotations, and there is a close relationship between the two. Literature and music are both art forms used to convey emotions and thoughts, but the former relies more on individual experience and

intuition. The latter relies more on knowledge of history and heritage, as well as insight into contemporary society. In the exchange and exploration of these two forms, we can find more excitement and charm. The charm of folk music is demonstrated through the use of traditional techniques such as playing, smearing, hooking, rubbing, and pointing. Such techniques can not only enhance the charm of music but also bring more visual impact to the audience. In this case, traditional music styles and techniques are incorporated, which provides new possibilities for the development of folk music (Wu L & Yang Q., 2020).

### 4.3 Integration of Teaching Resources and Improvement of the External Environment

For more people to learn about our country, we must strive to improve our educational methods, so that more people will have the opportunity to enjoy our great folk piano music. We must create a comprehensive education system, so that every student will have the opportunity to enjoy our excellent national music, making them proud of our country. Because our children need to understand and explore China's social history and culture, we can allow them to enhance their aesthetic ability and knowledge of Eastern culture, as well as by viewing and experiencing excellent Chinese folk music. However, the current teaching model in many universities still favors rigid theoretical lectures without enough interest and interaction, so we hope to utilize this method to stimulate our children's musical creativity. A change from the traditional approach is necessary, but the modern approach places more emphasis on practical exercises and encourages creativity. Adopting this method will increase students' awareness of national music and develop their artistic talents. In addition, music education should grow with each passing day, allowing children to experience a variety of different sounds in greater depth, thus fostering their artistic literacy (Yi J., 2020).

### 4.4 Strengthening the Faculty

The construction of faculty is the process through which higher education institutions recruit, cultivate, and enhance the overall quality and capabilities of their teachers, to improve the quality of education, promote the development of schools, and enhance the comprehensive qualities of students. Strengthening faculty construction is crucial in effectively promoting piano teaching in universities. Firstly, in terms of recruitment, universities should actively attract teachers with rich piano teaching experience and professional knowledge to join their ranks. This can be achieved by expanding channels for talent attraction, conducting global recruitment, and ensuring fair and transparent recruitment procedures. Moreover, universities should prioritize the selection of teachers who can adapt to the school's educational philosophy and the characteristics of piano teaching, placing importance on their teaching abilities, innovative capacities, and teamwork skills. Secondly, in terms of cultivation, universities should provide systematic and comprehensive training and development opportunities for piano teachers. This can be done by organizing teacher participation in domestic and international academic exchanges and training courses, conducting various educational and teaching seminars, guiding teachers in updating their educational philosophies and teaching methods, and enhancing their teaching abilities and levels. Additionally, universities can establish platforms for sharing piano teaching experiences, encouraging teachers to learn from and communicate with each other, and forming a sound teacher-apprentice inheritance mechanism. Lastly, in terms of enhancing teachers' capabilities, universities should incentivize and support teachers in their professional development and deepening research. This can be achieved by establishing a teacher evaluation and recognition system, providing promotions and monetary incentives based on teaching performance evaluations, guiding students' involvement in artistic creations, and publication of academic papers. Simultaneously, universities should encourage teachers to participate in artistic creations and performances, continuously enhancing their artistic skills and professional knowledge through practice. Furthermore, universities can invite renowned pianists and educators from both domestic and international backgrounds to serve as visiting professors or consultants, providing guidance and suggestions to teachers, and promoting teaching research and innovation. In summary, the effective advancement of piano teaching in universities relies on the construction of faculty. Strengthening faculty recruitment, cultivation, and the enhancement of teachers' capabilities can improve their professional qualities and teaching proficiency, thus laying a solid foundation for enhancing piano teaching quality and cultivating more outstanding musical talents.

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