

A Study on the Teaching Ideology and Politics of Piano Prelude "Wuhan Sketch"

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ABSTRACT

The piano prelude "Wuhan Sketch" is a Chinese work created by Mr. Cui Bingyuan on April 4, 2020. The content of this work is relatively new, and further expansion is needed in its research scope and perspective. This article mainly explores and sorts out the artistic value and educational significance. Firstly, it provides an overview of the era environment and music creation background, followed by an analysis of music performance. Based on this, it elaborates on the music performance of practitioners, and organically combines music with ideological and political elements to explore the ideological and political education of the work in the music classroom. Through artistic practice, the audience can better resonate and perceive the meaning and connotation of the work. Music, combined with the current epidemic environment and rooted in reality, deeply depicts the current situation of Wuhan and records the emotional changes that occur during the fight between humans and viruses. The music retains aesthetic concepts while being full of modernity and national temperament. The piano prelude "Wuhan Sketch" in C major is divided into six parts, with a clear structure, highly innovative and distinctive. It revolves around the repeated emphasis on the theme notes, the penetration of different textures of single and octave notes, the harmony effect of intervals and chords, the fusion and citation of sound materials, the presentation of tonal and atonal notes, and the musical context. In such a difficult experience and atmosphere, by combining the creative ideas and personal ideals of composer Cui Bingyuan, teachers can understand the connotation of the work and deeply implement ideological and political education. The schools and teachers carry out ideological and political education in music teaching, calling on people around the world to work together and never give up any hope, face life with strength, and actively transmit positive social energy.

Keywords: *Performance analysis, Music expression, Teaching ideology and politics.*

1. INTRODUCTION

The sudden outbreak of the COVID-19 made everyone sad. Schools were closed, all walks of life were shut down, thousands of people were unable to compete with the virus, and were in danger. This had a huge impact on people's health, social security, national economy, politics and other aspects. It was really distressing that so far it has not been completely stable. Since January 2020, the epidemic has gradually spread and the atmosphere has been suffocating; On February 20th, the epidemic in the whole province was in the most tense and critical period, with countless deaths caused by the virus. Although the situation has shown positive changes, the overall situation is still severe and complex. The prevention and control

command center issued an emergency notice; In March, after experiencing countless agonizing nights, the number of newly confirmed diseases in China dropped to a new low, and the spread of the virus continued to slow down, leading to a reversal of the epidemic situation. Wuhan, Hubei Province, was the place with the most severe infection of the novel coronavirus. In the face of unprecedented measures, it was the first time in human history that a large city with a population of tens of millions has been closed down. Wuhan is a heroic city. It had to do it, but it was also necessary to do it. The people of Wuhan worked together to achieve a comprehensive campaign, which has explained their mission, duty and responsibility, and their struggle for a precious window of epidemic prevention for the whole country and even the

world. Although the process was difficult, they firmly believed in victory, even if there was still a glimmer of hope, people must fight against it until they finally defeat the virus and welcome the dawn.

Since the outbreak of the COVID-19 in Wuhan, musicians have integrated expression into the fight against the epidemic through various artistic forms, thus preserving a large number of musical works. The piano prelude "Wuhan Sketch" has a novel content. On April 4, 2020, Mr. Cui Bingyuan released this composition. On this day, China was holding a nationwide mourning event. In the early morning, a flag lowering ceremony was held at Tiananmen Square in the capital city of Beijing. At 10 o'clock, the whole Wuhan's air defense siren sounded, and people from all walks of life stood solemnly facing the national flag. This is a major disaster that cannot be forgotten or forgotten in the history of the Chinese nation, with tens of thousands of people in danger. This sudden and devastating blow deeply shook the composer Mr. Cui Bingyuan's heart and inspired him to create this Chinese work with the theme of the Wuhan epidemic. For Mr. Cui Bingyuan, he did not want to deliberately emphasize suffering in this work, but he cannot help but face the suffering that was happening around him. Faced with the invasion of the virus, he used musical language to depict a painting of the Chinese nation fighting against the epidemic, capturing some of the inner feelings of people during the epidemic, including sadness, anger, pain, struggle, hope, and longing. He used the piano to "narrate" certain moments of this human tragedy. Mr. Cui Bingyuan has emphasized the expression of inner emotions, expressing the use of music to release pain and soothe the soul. In an interview, Mr. Cui Bingyuan mentioned that "artistic creation can serve society and be recognized by society, which is a good thing." [1] He highlights his contemplation and admiration for music, as well as his strong ability to comprehend external things and internal philosophy. This composition is Mr. Cui Bingyuan's yearning for truth, goodness, and beauty, his call for peace and well-being, and the objectification of personal power, hoping to integrate power into music and then transmit it to the world.

2. PERFORMANCE ANALYSIS OF PIANO PRELUDE "WUHAN SKETCH"

The piano prelude "Wuhan Sketch" is not long, with a total of 66 bars and the most common tone in

C major. However, a piece requires multiple inputs from the performer, and with a certain foundation of music analysis, the performer can better present the music content and achieve musical effects. The most important aspect of this work is emotional output. Before performing, the performer needs to prepare certain emotions and imagine the complex emotions in the hearts of the people during the Wuhan epidemic.

The first part is solemn and slow, tightly revolving around the theme of D-C-#F-E-B, with speed that can be improvised. Through oral narration, performers can freely perform, but on this basis, they still need to play according to the beat. First, performers step on the pedal and imagine the scene of the epidemic in their mind. After the emotions are brewing, they use their nose to inhale and slowly exhale as the theme enters. In the first section, the tone is heavy and the intensity changes with the melody. Here, the performers don't need to lift their fingers too high. The first three notes have deep and slow down keys, and performers use their fingertips to exert force. The touch area is smaller. The third note #F needs to be appropriately extended, and the down key is fuller. The notes E and D in the theme are slightly tighter than before. The five tone group composed of these five single notes is extremely important, and the performers do not need to perform a legato in this section. On the basis of breaking off the performance, they must not break off their breath, let alone tap the piano keyboard, and they need to learn to transmit the music story lines between fingers, so that the music can attract the public at the beginning. Although the 2nd to 5th bars sound the same seventh chord (B-C-E-#F), their timbre processing is not entirely the same. The first seventh chord requires both hands to stabilize on the keyboard before pressing, while the second seventh chord is slightly weaker in strength compared to the first seventh chord. In the 3rd bar, the strength of the triplet chord gradually increases. The dotted notes added after a beat in the 4th bar are lighter in timbre than in the 2nd bar, and the chord strength gradually strengthens as it enters the forty six. During the performance, the performer injects emotions while not making their hands too stiff. Then, with the help of their physical strength, they play the eighth octave with a force of ff and a deep tone in the 6th bar. Here, there is a sharp contrast between the front and back forces, and the decorative sound cannot be ignored. It cannot be played too fast, and it is equally profound. The performers should make themselves feel like they

are gritting their teeth, as if they are suffocated by heavy objects. In the 8th to 11th bars, the performers can imagine the feeling after touching the water surface. The water waves are getting lighter and farther away, without too much momentum, and will not destroy the emotions of the music. The volume here gradually weakens, and even subtle breathing sounds can be heard, with the sound clearly expressed from strong to weak. The intensity of the mp-p in the 10th to 11th bars can be played with keys, and the sound is weak but not blurry. The finger strength should be well controlled. In 12th bar, it is necessary to replace the pedal. During the performance, the performers' breathing accelerates, and the speed and strength go from slow to fast, from strong to weak, respectively. Left-handed chords require one action to be played, not one action for each chord, and not to swing. The right hand performs four consecutive nine connected sounds, the first nine connected sound can be played slightly freely, and the final sound of the third nine connected sound is E. Performers need to be careful not to form inertia when playing due to the last note of the first nine consecutive notes being D. Here, the left and right hands should correspond well, with one chord in the left hand corresponding to three notes in the right hand. In the 13th bar, performers gently change the pedal and highlight the dual tone of the left vocal part. After finishing this section, the performers should release the pedal. It seems like dark clouds are covering here, giving a hazy feeling that is invisible and intangible.

The overall strength of the second part is p or mp, and the performer should release their voice when playing, although it is weak, it cannot be empty. Before entering the 15th bar, the performers step on the pedal and when entering the right vocal part, the finger touch area should be slightly less. The performers use the fingertip to play the chord of the left vocal part by pressing the key. The 16th bar is the same as its tone but lighter in volume processing compared to the 15th bar. In the 17th bar, three consecutive maintenance notes E gradually weaken and become solid, playing out strong, medium weak, and weak timbre effects respectively. The 15th to 19th bars are repeated, and during the performance, the performers can imagine a person walking in any corner of Wuhan, speaking in the empty streets without anyone responding. Even the echoes of walking can be heard, making one's heart extremely dark, lonely, and empty. Here, the sense of space can be appropriately elevated based on the beat, creating a

difference between the two repetitions. In the 20th bar, the performers change the pedal. When playing the octave with the right hand, they hold their hands, use the method of falling and lifting to play with two quarter notes as a group, and move their left and right hands in a circular motion to make the audience feel a new breathing phrase. In the 21st bar, the performers should note that the time value of A should be one and a half beats full, and do not loosen it in advance. The keys under both hands should be neat. In the 23rd bar, the key depth below the octave interval is a small transition, laying the groundwork for the emotional enhancement and heavier tone in the last four bars. In the 27th bar, the six connected notes enter the front pedal and play until the 30th section, achieving one phrase and one sentence. The performers should not disconnect and breathe again in each section to ensure its continuity. Memorizing the score can be based on the horizontal and vertical dissonance of the left and right vocal parts, gradually rising and strengthening from single to double notes, directly promoting emotional development. Here, the distance between the notes is close and dense, and both hands should press the keys neatly. Using the inertia of the fingers, while bouncing, feel the sound effect of the upper and lower parts merging together. During the performance, it is necessary to rely on the body's strength, relax the shoulders, do not hesitate, open the arms without pinching them, and play with support after the hands are properly placed. This part needs to be practiced separately, playing the notes accurately and accurately. After the last interval is played, the performers start with the left hand to prepare for the position of the left hand's sound zone in the next section, and change the pedal to enter the latter part. The second part revolves closely around G-F-B-A-E, aiming to create a sense of hierarchy as much as possible, without being rigid or dull. It uses the sound of the piano to express people's complex emotions of oppression, fear, and helplessness in the Wuhan environment.

The third part needs to highlight the dissonant sound effect of the music. This part has a sharp tone, and the left and right hands need to coordinate closely in continuous alternation. Each bar emphasizes the seventh chord with a stress mark on the first beat, and the speed and intensity of the music performance gradually increase. In the 37th bar, the four accents fall steadily, deeper and fuller, as if gripping and grasping something tightly without being easily taken away. Here, the speed gradually slows down, widens the spatial distance,

and prepares adequately for the subsequent chords to exert force. The 38th bar has a powerful and powerful timbre, playing from bottom to top, pushing the music outward with a strong and powerful lag that continues until the end of the connecting section.

In the fourth part, the performer plays with the imagination. Before entering the 39th bar, they change the pedals, and the left and right hands work together, alternating the upper and lower voices. In the 40th bar, the \flat E finger technique changes from 5 to 1. The sound effect here increases and decreases one by one, with the intensity increasing according to the direction of the melody. If the performer feels the sound is blurry during the performance, the pedal can be lightly changed at each quarter note, which is adjusted according to the performers listening experience. In the 42nd bar, the fingering remains unchanged, and the downward movement of the right vocal part is gradually slowed down, gradually extending between notes. Finally, the hands encounter in the 43rd bar. From the beginning of this section until 44th bar, the performers can imagine a scene of people holding flowers to mourn for their deceased loved ones. When playing the holding tone B, the notes go deeper and deeper, and it is necessary to play the difference of gradually increasing emotional intensity. The image is just like that people are walking slowly on the steps and roads, watching so many deceased names written on the tombstones. Their pace becomes deeper and they are unwilling to continue moving forward. The minimum duration of the 45th and 47th bars needs to be fully pressed, and there is a feeling of clockwise rotation when playing with the right hand. Starting from the 48th bar, emotions are brewing and getting stronger. After playing the first two beats of the chord, the performers prepare to move on to the third chord position. Before the 49th bar, they gently change the pedal. At the end of this section, the speed and force increase and become stronger. The down key becomes more firm and unshakable from shallow to deep.

The fifth part is the moment of emotional climax, which is a radiant and passionate sound, performed with one action and one breath. The performers should not disconnect or use their wrist to throw the sound out. They should touch the keys firmly to ensure the continuity of the music. Starting from the 51st bar, the performers lightly change the pedal and play accurately at the eighth degree. They release the pedal in the 52nd bar, with elastic jumping in the left hand. When playing, they

do not let your arms become stiff or loosen them, and use the key to express the sound clearly. The timbre is crisp and sharp. In the 56th bar, the jumping notes move from the left hand to the right hand, highlighting the timbre of the little finger. This phrase is imagined as people's rapid steps during performance. Starting from the 59th bar, as the melody progresses, the pedal is added from shallow to deep. In the 61st bar, the performers need to quickly reflect on the position and level composition of the next chord in their mind after completing the high octave, and memorize the score clearly to the 62nd bar. Here, the performers should not connect or miss notes because the music is too fast, they should continuously stress chords that need to be played with the upper arm pulling the lower arm together to avoid tension in the lower arm, which can lead to fatigue in the performer's performance. The octave stress in the 63rd bar requires the strength of the entire body. Here, the high pitched part of the left hand and the low pitched part of the right hand intersect, with the left hand above and the right hand below, and the hands enriching the keys. This is like declaring war on a virus, an unwavering commitment to fate, and an indestructible mental state for people.

In the sixth part, the speed is slow, and the chords are played deep and without leaving the keys. The sound is neat, and after playing the final note of the piece, the performers adjust their breathing appropriately. After both hands are completely off the keys, they gradually release the pedal. The music is continuous, carrying people's hopes and wishes for a peaceful future world, always without disasters or difficulties.

The entire track can be appropriately framed and processed based on free expression and randomness, but it must be standardized according to the score content, so that the audience can clearly understand the central idea in the atmosphere.

3. MUSIC PERFORMANCE OF PIANO PRELUDE "WUHAN SKETCH"

In the book "Curriculum Standards for High School Music", it is mentioned that "artistic expression refers to the practical ability to express the aesthetic and emotional connotations of music art through activities such as singing, performance, comprehensive artistic performance, and music creation." [2] Music expression is the performer's profound expression of music, a strong desire to showcase their own musical thoughts, and a natural

external expression that individuals do not intentionally perform any work from the inside out. After the composer completes the music composition, the performer presents the results, showcasing their creative style and skills through playing. While presenting the composer's score ideas, they inject their own unique insights and showcase their personal performance style, thereby allowing the audience to perceive the true emotions expressed in the music at a deeper level. Music expression is a guiding force and a bonus for the performer during the performance process. Based on a deep understanding and analysis of the work, the performer can further immerse the audience into the music through performance, attract the audience through music expression, and deepen the resonance generated by the artistic context between each other. "The performers can enrich emotions, fulfill the soul, stimulate imagination, unleash creativity, cultivate self-confidence, and achieve a sense of achievement in specific artistic expression contexts." [3] Performers can enhance their musical expression while also enhancing their personal cultural understanding and aesthetic perception, promoting their own artistic expression level. This has a subtle impact on imagination, visual thinking, and creative potential. Performers not only have a more comprehensive grasp of the work, but also have a clear control over the overall atmosphere, allowing for the multi-dimensional development of musical literacy. It is essential to enhance aesthetic taste and emotional experience in the process of improving musical expression. Firstly, the performers need to have a thorough understanding of the work they are interested in, understand the background of the repertoire, the content and emotions expressed in the music, comprehend the inherent characteristics of music art, and incorporate personal insights through continuous indirect experience accumulation, thereby expanding cultural horizons and cultivating beautiful sentiments; "Music and sound do not have semantic certainty and representativeness of object forms". [4] Music works are objective, but the musical effects presented are subjective. Performers have different thoughts and emotions, and the feelings absorbed by the public are not the same. Secondly, in daily life, performers can listen to and watch different forms of music, experience art, enrich their inner world, and enhance their musical expression; Furthermore, emphasis is placed on music practice, enhancing artistic expression ability through participation in practice, seizing every opportunity to perform and showcase, continuously developing creative potential in practice, and

gaining direct experience through experience. On the basis of performance processing, the performance of piano works also needs to pay attention to facial expressions, undulations of body movements, memorization, auditory effects, and other aspects. It is important to pay attention to in-depth exploration of the musical score and emotional expression, connect the work with real emotions, and achieve unique artistic effects. In the process of piano performance, musical expression and infectiousness are crucial. There are thousands of pianists across the country, but only a few can be remembered by everyone. Chinese pianist Lang Lang is almost world-renowned, and his works always leave a deep impression on the public because he has his unique musical insights and stage style, and he plays to the fullest in any concert. Not everyone is a researcher of the piano and its works. The public's memory is mostly focused on whether the melody is pleasant, whether the music moves emotions, and whether the performer's performance is impressive.

The piano prelude "Wuhan Sketch" is full of narrative, telling facts and experiences through storytelling. The whole piece is extensive, deep, and slow, and in lively and cheerful works, it helps the performer to use muscle memory inertia to play. However, in works with opposite speeds, more effort is needed to carefully memorize the score after completing various aspects of processing. For example, in the 12th bar, there is a significant change in intensity before and after. During the transition, it is important to clearly understand the composition of the discordant chords in the left vocal part, the composition of the discordant chords in the hands in the 46th bar, and the composition of the discordant chords in the hands in the 61st bar.

As soon as the music enters, it gives people a feeling of desolation and struggle. Before playing, the expression can express a panic that is out of control, and there is no sign of anger at first glance. In such an atmosphere, the expression should be very heavy. When playing the first octave interval of the 6th bar, all strength is concentrated on the hands and support is provided. The upper part of the body briefly leaves the piano bench and plays the sudden outbreak of the epidemic through jumping movements; At the same time as pressing the A key in 19th bar of the second part, the head can also be lightly tapped downwards, as if hearing the echoes of breathing and walking; In the third part, the performers' expression is sad and indignant. When a large number of chords are played, it is necessary to coordinate the body, and the amplitude

of the left and right hand movements gradually increases. As the speed slows down in the 37th bar, the distance between the hand and the keys is better widened. Finally, in the 38th bar, the music erupts, which is the highest point of people's negative emotions. Similarly, the focus is on the body to lightly jump and play the chords; The fourth part is about respecting and bidding farewell to the deceased, with the performers' expression serious and sad; The fifth part finally welcomes a sunny and positive side, where the performers' expression needs to change significantly during performance, with less nervousness and more determination and fearlessness. In the 54th bar, after playing the left hand octave arpeggio up, the performers need to quickly remove the left hand from the keys. The stress in the 63rd bar is the highest point of people's positive emotions, and the performer jumps the down key with all their strength; the expression in the sixth part of the ending is beautiful. At the end of the music, the performers are panting uncontrollably, and even their bodies are trembling, because this is the most sincere prayer and wish from their hearts.

Music is an auditory art, and performers need to coordinate their hands and ears while playing, constantly adjusting the musical effects of their performance in different environments. When playing the piano in daily life, the performers should practice looking in the mirror more often and design expressions and movements reasonably based on the music content (era, form). If they are practicing in a concert hall or a spacious location, during the early stage of stage preparation, they should listen carefully to the sounds emitted from different directions such as front, middle, and back, and make timely adjustments in performance processing. The music performance in a large space should be slightly exaggerated, stimulating the audience's visual and auditory effects, satisfying personal development, highlighting personal expression desire, and releasing infinite creative energy based on the fusion of direct and indirect experiences.

4. THE IDEOLOGICAL AND POLITICAL EDUCATION OF PIANO PRELUDE "WUHAN SKETCH" IN MUSIC COURSES

Teaching will be conducted through a student-centered multi-sensory immersive teaching method. The course has a teaching cycle of five weeks. In the first week, the teaching should focus on

understanding the background of the piano prelude "Wuhan Sketch" and combining it with the epidemic environment at that time, helping students deeply understand the work and laying the foundation for later learning; In the second week, the teachers need to analyze the musical characteristics of the piano prelude "Wuhan Sketch" to help students understand the overall structure of the work and deepen their musical memory; In the third week, the teachers should provide guidance on the performance of the piano prelude "Wuhan Sketch". Students will practice and experience the different expressions of the work's emotions, enhancing their musical expression; In the fourth week, the teachers need to explain and guide students to explore the ideological and political elements in the piano prelude "Wuhan Sketch", strengthen students' ideological and moral construction, and establish correct values; In the fifth week, the teachers and students should consolidate and summarize the learned works, students present the work and teachers make review.

Through guidance, audio-visual integration, and performance methods, students can understand the background of the work creation, learn the musical form and performance skills of the work, fully perceive the emotional aspects of the work music, and actively participate in performance practice.

- Theme 1: Entering the piano prelude "Wuhan Sketch"

Teachers can play and students can watch pictures and videos related to the epidemic, further experience people's living conditions in the epidemic environment, and understand the background story and composer's creative intention of "Wuhan Sketch", guiding students to share their inner feelings with each other.

- Theme 2: In-depth exploration of understanding the connotation of works

Teachers should analyze the musical form of the work, explain the structure of the work, and through demonstration performance, allow students to independently express the emotional expressions of different parts of the music, and finally summarize and summarize.

- Theme 3: Performance practice and understanding the connotation of works

Teachers should teach the performance techniques of works, classify the key and difficult points of performance, and deepen students' understanding of the overall work. Through practice, students can imagine images, integrate

emotions into scenery, think about how to interpret works with music to express thoughts and emotions, and further understand the connotation of works.

- Theme 4: Emotional sublimation and aesthetic education

By exploring and exchanging touching stories and inspirational songs during the anti-epidemic period, introducing ideological and political content, it can express that at any time, human-beings as a whole should not yield to fate. It is necessary to strengthen the inner beliefs, establish confidence, never give up hope, face and overcome difficulties with an optimistic and positive attitude towards life, and improve the ideological and moral literacy of students.

5. CONCLUSION

The piano prelude "Wuhan Sketch" was created during the epidemic period in early 2020. It is a piece of music with highly ideological and political content, and its important ideological and political role and influence are worthy of public praise. Combining with the current education system, curriculum ideology and politics is a good choice to implement the spirit of the 20th National Congress of the Communist Party of China, and to promote its integration into the mind, heart, and practice. As a teaching philosophy, it deeply reflects the requirements of "fostering virtue" and "collaborative education" in contemporary education, and is a concentrated summary of humanistic educational philosophy.[5] With the development and changes of society, people are increasingly valuing ideological and political education, and gradually establishing ideological education systems for different courses to fully play the educational function. This needs to be actively promoted and civilized.

Chinese art and culture are vast and profound. From ancient times to the present, the Chinese nation has preserved many outstanding forms of music, and each capital is deeply loved by people. It is not only the inheritance of traditional ideas and culture, but also the infinite enthusiasm and confidence in national art. The piano prelude "Wuhan Sketch" is an excellent work of great significance, which not only uses traditional writing techniques but also draws inspiration from Western creative methods. Based on this, music is combined with reality, centered on the people, and full of artistic and humanistic value. This music can provide assistance to future generations to a certain extent, strengthen the spiritual power of viewers,

and it is believed that it will become a classic in a few years. It not only tells Chinese stories, spreads Chinese voices, but also displays the image of China's great love, allowing art and morality to coexist and achieve eternal beauty.

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