

## The Study Philosophy and Methods for Creating Musical Works of Xin Di

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### **Abstract**

*This study aims to explore Xin Di's biography and musical works, analyze and synthesize the concepts and perspectives that influence Xin Di's work, and provide guidelines for policy utilization. The research methods include document study, data collection, and data analysis. Through observation and interviews, the researcher delves into Xin Di's musical academic career and philosophical ideas, collecting data on Xin Di's musical works and teaching materials. The results indicate that Xin Di's music education philosophy emphasizes student interest-driven learning, motivating students through joyful learning, and systematically training their skills. Xin Di's educational methods focus on a progressive model, from broad-based education to individual elite cultivation, and from sensory experience to rational understanding. The study concludes that Xin Di's educational philosophy and teaching methods align with modern humanism and constructivism educational theories, significantly enhancing students' musical proficiency and creativity. The study recommends that educational policymakers and practitioners promote interest and joy-based teaching methods to stimulate students' learning motivation and creativity.*

**Keywords:** *Xin Di, Music Education, Educational Philosophy, Teaching methods.*

### **Introduction**

China began a new round of primary education curriculum reform at the beginning of this century and put forward new requirements for teachers regarding educational ideas, concepts, content, models, and methods. To meet the requirements for new teaching staff, respond to the latest round of fundamental curriculum reform, and adapt to the needs of the reform of musicology (teacher education) majors in colleges and universities, it is proposed that music education in standard colleges and universities in should cultivate educators with all-round development of morality, intelligence, physical fitness and aesthetics, and with creativity, practical ability, and specific educational and teaching research capabilities.

As a compulsory course for undergraduate musicology majors in regular colleges and universities, piano is the basis for learning all related music courses. It directly relates to classroom teaching and extracurricular music activities in primary music education. It is a core course for cultivating students' essential ability to engage in music education. The course objectives of the piano course teaching guideline put forward the following requirements: (1) Understand the development and evolution of the piano, the brief history of the development of piano art, and the fundamental theories and basic knowledge of piano performance; (2) Master the basic methods and skills of piano performance, be able to play moderate music and accompaniment music and emphasize the cultivation of the ability to play accompaniment for songs; (3) Combined with vocal teaching, can play and sing by oneself; (4) Accurately perform piano music works, can understand, analyze, and appreciate piano music works

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and performance style characteristics; (5) Master the basic methods of piano teaching, be competent in primary piano teaching, and be able to coach extracurricular music activities in primary and secondary schools.

However, specific differences exist in their requirements for the development level of specific literacy. The former summarizes the core literacy of the music subject into three aspects: aesthetic perception, artistic expression, and cultural understanding, all closely related to creativity. For example, aesthetic perception aims to cultivate the ability to experience the comprehensive structure of sound under the synesthesia mechanism. At the same time, the information fusion of multiple sensory channels represents the process of creative thinking. Artistic expression requires students to stimulate their imagination and creativity in music performance and creation. Cultural understanding requires students to improve their perception and judgment of these works based on understanding the differences in the subject matter, genre, form, and style of different musical works, and a rich reserve of music knowledge provides materials and premises for students to exert their creativity. On the other hand, the "New System of Chinese School Music Education" more concisely incorporates musical creativity into "music practice ability," encouraging students to infiltrate innovative abilities in various music practices such as listening, singing (playing), composing, improvisation, and finding music resources.

In response to the urgent need for China's music education reform, Chinese music educators have proposed leading teaching methods in their continuous exploration and innovation. The "Xin Di Applied Piano Teaching Method" founded by Xin Di has won wide acclaim and rapid popularization as a highly representative new idea. With the introduction of a new round of curriculum standards, the era of emphasizing improving music literacy has arrived. This teaching method can be better integrated into the education system, bringing unprecedented opportunities to learners.

"Xin Di Applied Piano Teaching Method" focuses on the inner emotional expression of music and the cultivation of individual creativity, expanding music education from simple technical training to the aesthetic experience and thinking of music. It emphasizes students' active participation and encourages them to cultivate musical imagination and creativity in music exploration, imitation, improvisation, and creation through heuristic teaching methods. This method positively impacts cultivating students' musical literacy and all-round development. It improves the technical level and, more importantly, cultivates the love and understanding of music. The rapid development and popularization of the "Xin Di Applied Piano Teaching Method" reflects the innovative spirit of Chinese music education and contributes to the inheritance and development of Chinese music culture. On the road to improving the quality of music for all people, this teaching method will lead more people to enter the world of music, feel the charm of music, and cultivate musical emotions, thereby promoting the prosperity and inheritance of Chinese music culture.

Xin Di is a music educator with great foresight. He has conducted long-term, in-depth thinking and research on music education at home and abroad. With the continuous advancement of teaching reform and curriculum reform in China, Xin Di pays attention to the overall transformation of education and conducts a detailed analysis of the problems existing in music education in higher regular schools in China. He realized there were certain areas for improvement in the goal and implementation

of music education in higher regular schools in China. This realization prompted him to find innovative solutions, thus giving birth to the "Xin Di Applied Piano Teaching Method."

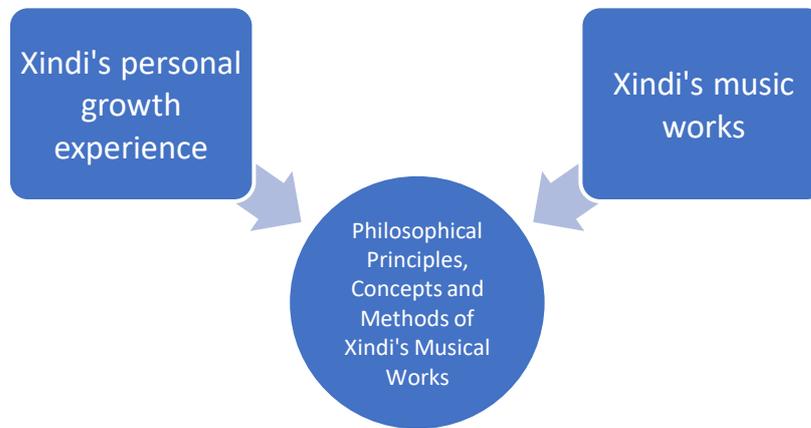
"Xin Di Applied Piano Teaching Method" immediately attracted widespread attention for its innovation and practicality. This teaching method emphasizes "simplicity and popularity," aiming to simplify the piano skill training process so that more students can easily access and understand music. At the same time, it focuses on cultivating students' interest in music and stimulating students' enthusiasm for learning through creative teaching methods. The core concept of this teaching method is "interest, quick success," which means that by cultivating students' interest, they can acquire musical skills faster.

However, like any innovative educational method, Xin Di's applied piano teaching method has also been controversial. Some worry that too much emphasis on interest and quick success may lead to students needing more basic musical skills. This problem prompted Xin Di and his team to continuously adjust and optimize teaching methods to ensure students gain a solid musical foundation while maintaining interest. Researchers studying his views on music education and ideological exploration can help us better understand his views on the development of music education, values, and social issues and provide reflection and reference for contemporary music education. Xin Di pays attention to reform, emphasizes cultural confidence, and focuses on being based on Chinese local music culture. Studying his attitude towards cultural traditions and how to inherit and innovate in a modern context will help us think about balancing the relationship between tradition and modernity, local and diverse, in contemporary society. The researchers believe that Xin Di's life, musical works, and teaching materials can help those interested in Xin Di and his teaching methods have a deep understanding of Xin Di's creative teaching materials principles and concepts and use this research to guide their own music creation and teaching. In the researchers' view, Xin Di's life, musical works, and teaching materials provide precious resources. Through in-depth research, we can gain insights into Xin Di's unique musical perspective and educational methods and provide helpful inspiration and guidance for our music creation and teaching.

### **Research Objectives**

This qualitative study aims to examine Xin Di's biography and musical works, analyze and synthesize concepts and perspectives that affect Xin Di's work, and present Xin Di's concepts and perspectives as guidelines for policy utilization.

## Conceptual Framework



## Literature Review

### *Art creation theory*

Studying the "artistic, creative subject" in the new era of art overview mainly focuses on external factors such as the social responsibilities, role, status, and value of artists. For example, the 1980 edition of "Outline of Art Overview," as an outline organized and compiled by the Art Education Administration of the Ministry of Culture, established the topic of "artist" for the first time, achieving a "zero breakthrough" in the study of the creative subject, and played a leading role in adding the topic of "artist" to similar works in the future. The book has a particular chapter on "artists' social responsibilities and party spirit" and "artists' cultivation." It puts forward the responsibilities of artists in the socialist era: "cultivating new socialist people, improving the spiritual realm of the people, promoting the further improvement and development of socialist society, and meeting the people's growing cultural life needs." It also clarifies the party spirit principle of artists: "Revolutionary artists resolutely and consciously stand on the position of the proletariat and actively fight to defend the socialist interests of the people." "Revolutionary artists should consciously persist in going deep into life, studying Marxism-Leninism and Mao Zedong Thought, while constantly improving revolutionary consciousness and broadening their horizons, hardworkingly honing artistic skills, actively participating in artistic practice, and striving to create works of art that are not only ideologically but also artistically superior to their predecessors and worthy of our great era, and strive to climb the peak of art." This statement is a reflection of the social reality of the new era in which our country has corrected the chaos, and all undertakings have just started. The "mission consciousness" is strong and the "utilitarianism" is obvious. However, the research on the creative subject only stays at the level of "appeal" without in-depth analysis. The 1983 "Introduction to Art" (revised edition) significantly improved the previous phenomenon of excessive use of political terms and greatly influenced it, setting a model for similar works in the future. In 1989, Gu Yongzhi's "Introduction to Art" and Sun Meilan's

"Introduction to Art" followed the model of the 1983 edition on the "artist" theory, which has a profound mark of the times.

In the 1990s, research on artistic creation showed a tendency to move from "outside" to "inside." Peng Jixiang's "Introduction to Art Studies" adopted a "plate-type" framework structure and conducted a relatively in-depth analysis of the contents such as "artists are creators of artistic production," "artists and social life," and "artists' artistic talents and cultural cultivation." Liang Jiu's "Introduction to Art" also has a unique "Artist Theory" section, which discusses the meaning and characteristics of artists, constituent elements, artists and styles, the status and role of artists, and the mission and value of contemporary Chinese artists in detail. In addition, there are works such as Zhang Tongdao's "Art Theory Course" and Wang Hongjian's "Art Introduction" that not only focus on external factors such as the social role and value of artists but also conduct all-round and multi-angle analysis and research on internal factors such as the artist's own cultivation and creative spirit, making the theory of art creation richer and more profound.

#### *Aesthetic theory*

Analyzing and applying aesthetic theory is necessary to study why the public loves Xin Di's music works. The term "aesthetics" was first proposed by German Baumgarten in "Philosophical Meditations on Being" in 1735. He officially published "Aesthetics" in 1750. In the book, he advocated the integration of "aesthetics" disciplines, believing that "the object of aesthetics is the perfection of sensory cognition" (Baumgarten, 1750), and put it on a par with the logic of "knowledge" and the ethics of "meaning" in philosophy. Aesthetics has thus become an independent discipline. From the original meaning, beauty is a science that starts from people's aesthetic relationship with reality, takes art as the main object, and studies aesthetic sense and aesthetic forms, categories such as beauty, ugliness, and sublimity, as well as the creation, development, and laws of beauty. In the formation stage of beauty in China, there was an aesthetic thought with "harmony" and "harmony between man and nature" as the core.

Xin Di's musical works are analyzed from the perspective of subjective practice philosophy, which can be examined from the following aspects: First, how does Xin Di's music teaching material present a practical nature? Subjective practice philosophy believes that human beings understand the world through practical activities. In the music teaching materials, Xin Di may emphasize students' participation in practical activities such as music creation and performance so that students can understand the essence and beauty of music through practice. Second, from the perspective of social and historical background, how do music teaching materials reflect social and historical background? Subjective practice philosophy believes that human practical activities are affected by social and historical conditions. Therefore, Xin Di's music teaching materials may reflect the needs and expectations of contemporary society for music education while also being influenced by historical music traditions. Third, from the perspective of participation and creativity: music teaching materials How can students' participation and creativity be promoted? Subjective practice philosophy believes that human practical activities are participatory and creative, so music textbooks may design practical activities to encourage students to participate in and create musical works actively. Fourth, from the perspective of cultural inheritance and innovation, How do music textbooks balance cultural

inheritance and innovation? Subjective practice philosophy believes that human practical activities are carried out between cultural inheritance and innovation. Xin Di's music textbooks may include both the study of traditional music and the

## Research Methodology

### *Population and sample group*

The researchers selected the population sample and the scope of 2 categories of people.

1. Xin Di, who is the main contributor to this study in providing information such as thoughts, views, motivations, goals, and creative methods
2. People related to Xin Di, mainly the following four categories of people: (1) Xin Di's relatives and friends, including his wife, father, mother, teachers, and friends. (2) Colleagues and partners who cooperate with Xin Di. (3) Former students of Xin Di, now Xin Di's senior lecturer of applied piano. (4) People who are interested in Xin Di's music works. There are three classes using Xin Di's teaching materials: 1. Infant/children class, 2. Youth/adult class (amateur, standard class), 3. Elderly class.

### *Research Tools*

In-depth interviews and observations are research tools for this study. Observation researchers use two methods to collect data: Non-participant observation to observe Xin Di's musical works and Participant Observation to conduct field investigations on Xin Di's work and teaching. Interview with the main informant, Xin Di, on the ideas, views, inspirations, goals, and methods of musical works creation to understand their views on Xin Di's thoughts, ideas, working methods, work attitude, teaching materials, and teaching content and what kind of help, enlightenment, and inspiration Xin Di has given them.

### *Data Collection*

Collect music works related to Xin Di, collect relevant data from informal and formal interviews for analysis, and classify them according to the research objectives. The researchers divide the collected data into the following three parts. (1) Collect interviews, documents, books, textbooks, songs, research, and other music works related to Xin Di; check and collect research papers on Xin Di, interview Xin Di; collect Xin Di's works and materials related to his academic origins, conduct interviews and collect oral materials, organize Xin Di's main academic thoughts, and analyze his works. This study collects Xin Di's publications and other documentary materials from newspapers and libraries, including his published works. These journals include his papers and text materials that mention Xin Di and related people. At the same time, consult Internet databases or search tools such as "China Journal Full-text Database", "China Doctoral + Degree Dissertation Full-text Database," "China Outstanding Master + Degree Dissertation Full-text Database," "China Important Conference Paper Full-text Database," "China Important Newspaper Full-text Database," "China Reference Book Network Publishing General Library," "Wanfang Data," "Duxiu Academic Search," and "Google Books ."In addition to the books and journal articles written and published by Xin Di, the collected

materials include books, various papers, newspapers, conference records, photos, and oral materials related to him. Specifically, they include journal articles, master's or doctoral dissertations, conference papers, newspapers and magazines. Secondly, the cultural communication methods in modern society are becoming more diverse and convenient. Internet platforms such as Weibo and WeChat public accounts have become essential information transmission and communication channels. In the rapidly changing information age, these new media platforms are used to collect and organize the content of Weibo and WeChat public accounts published by Xin Di, as well as text, pictures, and video materials involving him and other related people. (2) The researcher collects data from interviews and questionnaires, classifies various data for issues related to the research, and analyzes the data to study Xin Di's philosophy, concepts, attitudes, views, thoughts, and methods of creating musical works.

### *Data Analysis*

This study is qualitative. The researcher collects data and analyzes it through interviews and observations, verifies the accuracy of the informants, and classifies it according to the set research objectives. Decompose the problems to process, analyze, and synthesize the data.

## **Results**

### *Artistic Achievements and Contributions*

Xin Di has made outstanding contributions to the academic field and music creation, publishing nine academic papers in CSSCI journals, composing four musical works, and writing 71 textbooks. He created the Xin Di Applied Piano Pedagogy and has organized more than 300 lectures and trainings worldwide, training more than 10,000 Xin Di Applied Piano Pedagogy instructors. As a localized piano teaching material in China, the "Xin Di Applied Piano Teaching" series has successfully filled the gap in this field. Compared with the traditional foreign piano courses, this series of teaching materials considers the Chinese national conditions, education mode, and students' learning habits and is more in line with the local culture and teaching needs. Since 2004, this series of teaching materials has been gradually developed and improved to meet the needs of quality education for all and has now become an essential resource for piano teaching in China. The characteristics of this series of teaching materials are mainly reflected in their originality, ethnicity, and practicality. It is suitable for learners of different ages and widely used in educational institutions at all levels, including kindergartens, primary and secondary schools, universities for the elderly, vocational art colleges, and colleges and universities specializing in music. This broad applicability shows its profound educational value and practicality.

### *Xin Di's Lectures, Competitions, Examinations & Shows*

1) Over the past 20 years, various educational activities have promoted the Xin Di Applied Piano Pedagogy. These activities include regular courses, academic lectures, competitions, examinations, and exhibitions. Each of these forms has played an essential role in promoting the method, realizing the diversification of teaching methods, and popularizing educational concepts.

2) As the primary teaching vehicle, the regular curriculum plays a central role in promoting the Xin Di Applied Piano Pedagogy. Through continuous reform and practice, the method has established a

complete curriculum system, including main courses and elective courses, covering group, small group, and individual lessons. In addition, the content of the courses is vibrant, including playing lessons, playing and singing lessons, and sight-singing lessons, totaling thirteen teaching modules. These courses are offered at Xinhai Conservatory Of Music and have been adopted by more than 200 educational institutions at home and abroad, effectively expanding the influence and coverage of the "Xin Di Applied Piano Pedagogy."

3) Academic lectures, as an essential form of academic communication, Prof. Xin Di and her team have organized more than 300 lectures at home and abroad. These lectures have helped promote the correct concept of music education and quality education and contributed to the international dissemination of the Xin Di Applied Piano Pedagogy. Through these lectures, more and more people have begun to understand and accept this innovative teaching method.

4) Creation of the Xin Di Cup International Applied Piano Competition, a brand-name competition with international influence, which includes the applied and traditional piano categories. The competition has a wide range of content, including playing, singing, four-handed playing, and two-piano playing, and has attracted many participants. Since the inaugural competition in 2016, it has been successfully held five times. The competition's international venue and its international recognition and acclaim have effectively demonstrated the new style and cultural confidence of Chinese piano education.

5) Establishing the examination program is also one of the essential ways to promote Xin Di Applied Piano Pedagogy. In 2017, Xinhai Conservatory Of Music Xin Di Applied Piano Pedagogy was established, which became the first art examination program in the world named after a Chinese musician. The program has been well received, with test sites in more than 40 cities around the world. It provides learners with clear learning goals and assessment standards and immensely stimulates their enthusiasm and sense of achievement.

6) Since its inception in 2017, the "Music in China - Xin Di Lecturer Group National Tour" program has held 20 concerts, including performances on the international stage. These concerts present the core concepts of the Xin Di Applied Piano Pedagogy on stage and serve as a cultural popularization activity that reaches out to the public. Through these performances, the charm of the Xin Di Method has been spread to a broader public, effectively promoting the popularization of music education.

#### *Educational philosophy and teaching methods*

Xin Di mentioned that music education should not be divorced from reality but should serve the people by connecting the classroom and the stage, research and creativity, teaching and learning, and everyday life through piano education. Considering the piano as a lifelong companion and utilizing the piano skills learned to serve life is the true purpose of learning the piano. Xin Di focused more on developing a well-rounded student, which covered various music-related areas such as tonal shifting, singing while playing, composing, and applied harmony. Such training allows students to make music a part of their lives, applying it in various scenarios, such as performing in a church music service or at community events and in any setting where the piano is utilized.

Xin Di's students' views on Xin Di's educational philosophy and teaching style are as follows:

Wenjie Ding: Xin Di Applied Piano Pedagogy demonstrates his remarkable insight into discovering patterns in people's habitual behaviors and applying them to his teaching. For example, in the study of harmony, traditional education often focuses only on the written study of theoretical knowledge while neglecting the cultivation of the sense of hearing, making it difficult for students to connect their sense of hearing with their theoretical knowledge, and they can only memorize mechanically. Xin Di enables students to apply their knowledge of harmony to music creation through practical exercises, which significantly improves the practicality and effectiveness of teaching. Xin Di's educational philosophy lies in exploring in depth the essential connections of things, and even in the face of widely accepted views, he dares to challenge them and raise new questions. This educational approach provides new perspectives on learning and dramatically enriches the content and form of music education.

Lai Shupeng: Lai Shupeng believes that Xin Di has filled the gaps in traditional Chinese primary piano education in creative teaching, harmony, playing and singing, and transposition. The music philosophy of Xin Di realizes that the actual teaching of students is according to their aptitude. Through interactive teaching with students, participation in lectures and training, and co-writing of teaching materials, Lai Shupeng deeply understands and experiences Xin Di's philosophy of music education. This way of teaching enhances students' creativity and expression and makes music education more vivid and practical, enabling students to find joy in learning and thus love music more.

Yang Zhenyu: Yang Zhenyu emphasizes that Xin Di's teaching philosophy is individualized, and he focuses on cultivating students' musical expression and creativity. Xin Di encourages students to imitate outstanding works and gradually explore and develop their unique playing styles. In addition, he advocates an aural-based approach to learning, emphasizing the development of students' aural perception and musical understanding. By learning to listen to music more carefully, paying attention to musical details and emotional expression, and being encouraged to pursue individualized musical styles, Yang Zhenyu has deeply experienced Xin Di's educational philosophy and believes that this teaching method has contributed significantly to his musical understanding and expression.

Xiaoning Jiang: Xiaoning Jiang experiences the unique teaching style of Xin Di's music education philosophy, emphasizing that music education should foster creativity, fun, and joyful learning. Xin Di focuses on personalized teaching, tailoring lesson plans to students' interests and abilities to stimulate their enthusiasm and potential for learning. He encourages students to participate in music composition and arranging and promotes creative learning in order to cultivate students' independent thinking and creativity. At the same time, Xin Di's Happy Learning concept makes music learning a pleasure. He creates a relaxing and enjoyable learning atmosphere that makes students feel happy and satisfied during the learning process. This teaching method improves students' musical skills and greatly stimulates their interest in learning.

As a colleague of Mr. Xin Di, Yuyi knows his educational philosophy and teaching method very well. She said, "I agree with Prof. Xin Di's philosophy very much. His philosophy of "big education before small education" and other series of education concepts are a subversion of the traditional education model. Professor Xin Di focuses on the popularization of piano teaching and emphasizes respect for

individual differences, which is rarely seen in traditional music education. In his teaching, it is not only the teaching of technique but also the stimulation of students' interest and creativity that is more important. For example, Professor Xin Di covers pop and jazz music, which is rarely covered in traditional piano teaching. This expands students' musical horizons and makes music education closer to life and more interesting. Professor Xin Di's concept of "big education before small education" is to popularize music education so that more people can access music, which breaks the traditional idea that music education is limited to a small number of people. Based on popularization, more in-depth professional training will be provided to students with unique talents or needs. This process, from widespread popularization to in-depth training, is more in line with the universal and professional needs of education. Prof. Xin Di adopts various teaching content, including improvisation, four-handed playing, and two pianos, which enables students to choose their learning content according to their interests. At the same time, Professor Xin Di emphasizes creative teaching, allowing students to use their creativity in practical exercises, enhancing their interest in learning, and developing their practical application skills.

This model of piano education pushes the boundaries of conventional music teaching, limiting itself to high-end classical music and elite culture and encompassing a more comprehensive range of teaching content and diverse musical genres. Take piano competitions as an example. Traditional competitions mainly focus on interpreting classical works, such as sonatas and polyphonic works by masters such as Mozart, Beethoven, Chopin, and Liszt, and these competitions are usually regarded as a stage for the elite. However, the Applied Piano Competition is quite different from the traditional one, with a wide variety of competitions, including solo performance, choral accompaniment, four-handed playing, two pianos, self-playing and singing, and involving a wide range of musical styles from the traditional to the modern, such as ethnic and jazz, as well as adapted and original repertoire. In addition, Xin Di's applied piano teaching materials widely cover all ages, are suitable for people of different ages from three and a half to eighty years old, meet their various learning needs and interests, and provide excellent learning opportunities and display platforms. This open and diversified teaching method significantly promotes the popularization of music culture and the participation of enthusiasts.

Xin Di Applied Piano Pedagogy meets the specific needs of Chinese piano enthusiasts. Based on the national concepts of music education, comprehensive quality education, and humanistic education, Xin Di Applied Piano Pedagogy introduces an interest-oriented, joyful, quick, and innovative way of piano learning. Its teaching content is divided into twelve modules, covering piano learning from young children to adults. It includes basic knowledge of piano, performance techniques, playing and singing, accompaniment techniques, four-handed playing, key-tuning techniques, composition, harmonic theory, and jazz piano. In particular, the crash course makes it possible for amateur pianists to learn piano in a fun and innovative way. In particular, the Crash Course enables amateurs to quickly master basic techniques and play popular repertoire in a short period. At the same time, the Creative and Improvisation Course aims to enhance professional scholars' improvisation and accompaniment skills, further improving their overall musical quality and enjoying the fun of piano learning. In addition, the Family Parent-Child Program allows parents to learn the basic skills quickly and share the fun of four-handed playing with their children, which helps to enhance family harmony. This mode of teaching

meets the learning needs of different levels and promotes the popularization of music education and the building of family culture.

In the education of music majors, not all students will become professional pianists or artists, and it is essential to respect their visions and dreams for learning. The core goal of music learning should be pursuing the "good life." The philosophy of music education should be to make music a part of people's lives, enriching and completing them rather than isolating them from their real lives. The mission of education is to promote the growth and development of the individual, and it should emphasize integrating educational concepts with practical life to motivate students to engage in more musical practices and applications. The Xin Di Applied Piano Pedagogy is based on this thinking. It is designed for different age groups from the perspective of real-life needs, emphasizing the role of piano learning in daily life and the positive changes it brings.

## Conclusion

Xin Di's educational philosophy is the "Eight First, Eight Last" educational philosophy:

1. Big education first, small education last: Emphasis is placed on providing students with a broad educational vision and exposing them to a wide range of musical elements before specializing and deepening their learning for specific skills.
2. Large classes, first, small classes, last: The initial phase is conducted in large classes to allow students to learn through interaction and observation, followed by small classes or one-on-one instruction to fine-tune each student's technique and expression.
3. Masses first, elites last: Teaching starts with everyone, popularizing music education without thresholds, and then focuses on students who aspire to professional development, providing more in-depth training.
4. Amateurism first, professionalism last: Meet students' amateur interests first and then provide professional paths to make the learning process a natural transition and avoid the pressure of early specialization.
5. Sensibility first, rationality last: Students' perceptual cognition is initially stimulated, and then they are guided to rational analysis and theoretical learning to develop a comprehensive understanding of music.
6. Applied first, traditional last: Practical skills such as improvisational accompaniment and popular music expression are taught before delving into traditional classical music education.
7. Interest and pleasure first, skill training last: By playing many exciting and familiar songs to students, students can experience the pleasure and sense of accomplishment of piano learning and naturally improve their musical skills while enjoying music.

8. Growth first, success later: This philosophy emphasizes the importance of personal growth and self-discovery and sees success as a natural outcome rather than the sole goal of education.

### *Xin Di's teaching style*

Xin Di organically combines different teaching elements to suit the needs of different students:

1. Combining simple and pentatonic notation allows students to get up to speed quickly while also mastering standard music notation.
2. Combining initial and fixed keys allows students to master the fixed patterns while being flexible enough to apply them to music in different keys.
3. Knowledge of music theory is combined with sight-singing and ear training, emphasizing the simultaneous development of theoretical knowledge and practical listening.
4. Keyboard harmony and transposition, piano playing, and improvisational accompaniment are combined to improve students' practical skills and musical adaptability.
5. Basic compositional theory combines melodic development, improvisation, polyphony, harmony, and composition to enhance the student's overall compositional and comprehension skills.
6. Piano fundamentals are combined with application to ensure that students can apply the skills they have learned to actual performance and life.
7. Solos are combined with repertoire and ensembles to promote students' skills and encourage collaboration and communication as a group.

### *Xin Di's Teaching Principle*

Xin Di's teaching principle is four learning: 1. Learning piano with pleasure 2. Learning Piano with Interest 3. Learning piano quickly, and 4. Learning piano Creativity. The above comprehensive and in-depth educational concepts and teaching methods are designed to produce innovative, highly qualified, and applied professionals who can continue to develop and succeed in the rapidly changing field of music.

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