

Practical Exploration on Integrating National Music into Piano Teaching in College

Jian Yi

College of Art, Bohai University, Jinzhou, 121013, China

676487266@qq.com

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Abstract: National music carries the great spirit of the Chinese nation, so it should be integrated into the piano teaching in colleges and universities, so as to realize the inheritance and promotion of Chinese folk music culture and eventually develop into an art with national characteristics. Aiming at the problems existing in the integration of ethnic music into college piano teaching: lack of attention to national music, imperfect teaching system, lack of innovation in teaching methods, small number of national music repertoire, lack of ethnic music sense training, based on the author's years of practical experience in piano teaching, the countermeasures are as follows: improving piano teachers' cultural level of national music, developing a curriculum suitable for the integration of national music, organizing teachers to compile high-quality piano textbooks, increasing teachers' and students' national awareness, cultivating students' feelings of national music.

1. Introduction

China is a country with a long history, and its traditional culture is rich and colorful, including literature, literature, art, and music. These national traditional cultures are the testimony of thousands of years of historical development and embody the wisdom of different times and different nationalities. National music is an important part of Chinese national culture. The inheritance and innovation of national music is the inheritance and development of Chinese culture and world culture. The piano is called the king of Musical Instruments and plays an increasingly important role in modern music teaching. Since the piano was introduced to China, it has collided with the long Chinese culture and produced a large number of excellent Chinese piano works. By integrating folk music into college piano teaching, the inheritance and promotion of Chinese folk music culture can be realized and eventually developed into an art with national characteristics.

2. The Characteristics of Chinese National Music

After thousands of years of development, Chinese national music has accumulated the artistic wisdom and creative talents of people of all ethnic groups. It was created by the vast number of working people in long-term productive labor and social practical activities. It is the crystallization of collective wisdom and has distinctive characteristics.

(1) The linguistic characteristics of Chinese national music. The characteristics of the use of music language are different because of the different cultural backgrounds and economic development levels among ethnic groups. In western classical music, the main elements of musical language are harmony, polyphony and tonality. In traditional Chinese national music, the linguistic features are mainly embodied in melody, rhythm and timbre. The choice of timbre of Chinese national vocal music is based on Chinese language pronunciation. In terms of the habits and methods of expressing emotions, unlike the European vocal art that expresses its emotions directly and emphasizes individualization, the national character of Chinese vocal music is more sophisticated, moderate and grouped.

(2) The expression form of Chinese national music. The linear expression of emotions is a formal style unique to Chinese national music. Different attitudes to sound and melody constitute

the biggest difference between Chinese and Western music except for tonality. The beauty of harmony is also an important form of expression of Chinese national music. Only when the performance achieves the organic unity of "inside and outside" can the music achieve the perfect state. Pay attention to the harmonious and unobstructed flow of energy and power, and express multiple layers of musical emotions. Chinese national music also attaches great importance to the expressive role of music art, and the "oral and heart" method of communication has become an objective condition for Chinese national music to pursue artistic performance.

(3) The indigenous nature of Chinese national music. National music not only reflects the spiritual style of people in different historical periods, but also records the daily life style and humanistic background of people in different historical periods. The "indigenization" of Chinese national music has deep cultural heritage and unique creative methods, and has been internalized into the unique charm of Chinese national music. China has a large area, complex terrain and diverse climate, so the locality of music of various nationalities is first manifested in dialects; It is also manifested in its personality characteristics. The northerners are straightforward and rough, and their music style is more generous and broad. Southerners are delicate and gentle, and their music style is more soothing and beautiful.

(4) The national character of Chinese national music. China is a multi-ethnic country with a long history of national music. National music embodies the character, psychological quality and aesthetic taste of a nation. It is a symbol of national spirit and a precious treasure in the treasure house of the Chinese nation. After thousands of years of development, Chinese national music has accumulated the artistic wisdom and creative talents of various nationalities, and has distinct national personalities. In the continuous exchanges and integration, they reflect each other, compete and develop. In the long process of development, Chinese national music has gradually integrated the essence of various ethnic music, showing the national characteristics of inclusiveness.

3. Significances on Integrating National Music into Piano Teaching in College

National music carries the great spirit of the Chinese nation. As an important carrier for improving students' musical literacy, it shows novel artistic charm. It is of great significance to integrate folk music into college piano teaching:

(1) The need of promoting piano education in China. Piano education needs Chinese development, which is also the inevitable trend of piano development. Only when it is integrated into a new culture can it truly develop, not just the development of teaching. Although piano teaching comes from the West, it has also sought inspiration from national music in recent years. Piano music with Chinese characteristics has emerged, which has promoted the development of teaching work in an all-round way. The integration of folk music into college piano teaching is not only a trend in the development of piano education, but also a booster for the sinicization of piano education.

(2) The need to carry forward the fine traditional culture of the nation. As a discipline of art, music itself is a channel to promote traditional culture. For any nation, while accepting foreign cultures, it must attach importance to the development of its own culture and insist on cultural self-confidence. The expression and application of national culture in piano education is not only related to the development of piano culture and piano art, but also directly related to the development of national culture. The integration of national music into piano teaching in colleges and universities is the ultimate pursuit of promoting national excellent traditional culture.

(3) The need to enrich students' playing emotions. Piano performance not only has high requirements for the player's performance level, but also requires a rich emotional experience of piano tracks during the performance. Western piano education system is relatively complete. Piano teaching is more from the western teaching system and teaching content, but because of the differences between Chinese and Western cultures, the emotion of playing cannot be fully expressed. The integration of national music into college piano teaching is conducive to enriching students' playing emotions and building national confidence.

(4) The need to cultivate talents with national characteristics. National music is a kind of music with national characteristics created based on a long history and cultural tradition, which can reflect the national spirit and culture. Each nation has its own unique music culture. Localized innovation and development is an important path for Chinese pianos to go to the world. The integration of national music into piano teaching in colleges and universities allows students to fully realize the importance of national music, master certain application skills, and train students to become professionals who lead Chinese pianos to the world.

(5) The need to promote the long-term development of Chinese piano education. Since the development of Chinese piano music, through the efforts of several generations of music scholars, although it has achieved gratifying results, the teaching process is mainly centered on Western music, and students' understanding ability and learning interest have slowly improved. The integration of national music into college piano teaching has aroused resonance between national music and piano teaching, which has allowed piano teaching to accumulate a large number of characteristics of Chinese national music and gradually develop into a music culture with unique Chinese characteristics.

4. Problems on Integrating National Music into Piano Teaching in College

In the process of globalization, national music culture is being impacted by foreign cultures. To popularize traditional national music culture, it is necessary to start with music teaching. Although the integration of national music into piano teaching in colleges and universities is advocated, there are still many problems in practical exploration, which are manifested in the following aspects:

(1) lack of attention to national music. Teachers are generally insufficiently aware of the importance and significance of Chinese folk music, and fail to recognize the important value of folk music in teaching. Many teachers and students believe that the piano is a Western instrument, and only Western-style works can show its charm. In China's current teaching system, piano teaching focuses on Western works and ignores national music works. This is a neglect of cultural consciousness and has become an important issue hindering the transmission of national music.

(2) Imperfect teaching system. The piano teaching in Chinese universities, whether it is the selection of piano tracks, or the techniques and concepts of piano teaching, are based on the western piano teaching system. In the teaching of national music piano, most of the teaching content is mainly to contact and learn piano works with national style. The theoretical study of national music and the basic piano teaching system of national music style have not yet been formed, resulting in unclear teaching goals, unclear division of repertoire, casual teaching practice, and reduced teaching efficiency.

(3) Lack of innovation in teaching methods. Piano music teaching still uses textbooks as the main educational resource, and it follows the old regular and stylized teaching model, which is no longer suitable for the development of modern piano education. Teachers mostly choose western classic piano repertoire. Even if the teaching material contains teaching content about Chinese national piano music, the repertoire is relatively old. Teachers cannot innovate performance methods and expression methods in piano music teaching according to the changing times, and the teaching content does not meet the requirements of the times.

(4) Small number of national music repertoire. In piano teaching, a large amount of music is required as an etude. Among these repertoires, most of them are foreign ones, and some famous ones are listed as etudes, such as Chopin, Mozart, and Beethoven. In piano teaching, a large amount of music is required as an etude. Among these repertoires, most of them are foreign ones, and some famous ones are listed as etudes, such as Chopin, Mozart, and Beethoven. Among the many piano repertoires, there is very little national music. When Chinese musicians are making music, they focus more on popular songs and ignore the creation of piano music tracks.

(5) Lack of ethnic music sense training. In the practice of piano teaching, teachers pay too much attention to technical training, improve skills through technical practice, and do not pay attention to the artistic expression and mining of music. After getting the score, the students only think about how to achieve technological breakthroughs, and do not pay much attention to the timbre imitation

and technical expression of traditional Chinese instrumental music. In the practice of western piano works, thinking patterns have been formed for music and other elements. This habit and aesthetic preferences will also affect the cultivation of national music sense in piano teaching.

5. Countermeasures on Integrating National Music into Piano Teaching in College

The integration of national music into college piano teaching is of great significance. In view of the problem of integrating national music into college piano teaching, combined with the author's years of piano teaching practice experience, the teaching strategies proposed in this article are as follows:

(1) Improving piano teachers' cultural level of national music. To achieve the long-term development of national music, a team of teachers with national music professional standards is required. The piano teacher is first and foremost a teacher with good qualities of dedication and care for students; At the same time, they should have professional music accomplishment, especially can accumulate and improve their own national piano music accomplishment. Teacher training needs to start from two aspects of skills and cultural literacy to reshape the overall image of teachers. The teaching of national music works by piano teachers requires national and global thinking, and the teaching methods must have both diversity and specialization. The expression of music must be closely related to the theme of social development and the times, and integrate the outstanding parts of the world's music to make a full perspective interpretation. At the same time, teachers should carry out scientific research on ethnic piano music, study hard to try new performance methods and expression modes, and devote themselves to practice. Through the joint study and improvement of teachers and students, the best teaching effect of national piano music is obtained.

(2) Developing a curriculum suitable for the integration of national music. The curriculum syllabus is the basic outline of the prescribed curriculum content, system, scope and teaching requirements according to the requirements of the teaching plan, reflecting the main role of the curriculum in the teaching plan, as well as the nature, purpose and task of the course. Making teaching syllabus is an important part of integrating national music into college piano teaching. Starting from the actual setting of piano courses and teaching objectives, a series of optimization measures are taken to write the piano repertoire of ethnic music into the teaching syllabus, and at the same time, it is included in the piano teaching repertoire, which should not only emphasize the playing skills, but also pay attention to the understanding and performance of the piano works. Teachers help students to understand the methods and skills of adapting folk music, which can help students better grasp the playing speed and fingering, and clearly understand the reasonable grasp of music rhythm and grace notes in the process of adapting music. When teachers organize students to carry out piano repertoire training, students are required to play a certain number of national piano music, effectively stimulating students' enthusiasm.

(3) Organizing teachers to compile high-quality piano textbooks. Teaching material is the basic carrier for spreading cultural knowledge. Teaching material plays an important role in the teaching process and is a bridge between teaching and learning. High-quality and suitable teaching materials can effectively improve teaching standards. Textbooks with poor practicability, outdated content, and lack of cultural connotation cannot complete the new form of piano education. Chinese piano textbooks are relatively scarce, most of them are mainly composed of Western repertoires, they have a loose structure and a messy content, but they have not formed a comprehensive and scientific textbook system, which has limited the effective development of integrating national music into college piano teaching. The national education department should give full play to the role of overall command and decision-making, and study and revise piano teaching materials adapted to the development law of the times and the current educational level. Institutions of higher learning should organize outstanding teachers to write piano teaching materials that incorporate national music. It is necessary to combine the form and content of Chinese piano national music works to achieve the classified management of piano works and ensure the overall quality of piano professional teaching materials.

(4) Increasing teachers' and students' national awareness. National consciousness is an important characteristic of a nation and an important element of its composition. National consciousness is gradually formed in the process of national formation, and it is the essence of national formation, which safeguards the survival and development of the nation. The purpose of enhancing national consciousness is to allow the national culture and national spirit to continue to be inherited, increase identification with the national culture, and take the initiative to do things that are conducive to national development. Teachers' educational thoughts and actions have a direct impact on students' learning concepts and behavioral methods. Teachers pay attention to improving their personal consciousness level, continuously improve and strengthen their own national consciousness and concepts, guide students to establish national consciousness, use national concepts as an important guide for piano learning, improve students' consciousness of studying national folk music, and actively expand the piano learning, accept the influence of national culture and national music.

(5) Cultivating students' feelings of national music. National emotion refers to the inner experience generated by holding a certain attitude towards objective things related to the nation. National emotion is the embodiment of national spirit, and national music is the best carrier of national emotion. National music has an irreplaceable role in stimulating and cultivating national emotions, both of which are inherently indivisible and externally mutually reinforcing. In piano teaching, it is an effective way to strengthen and cultivate students' national music emotion through national music: First, the various forms of national music are used to ignite the national emotion of students, so that students have a passion for national music; Second, fully explore the connotation of national music, reveal the rich content in the work, and stimulate students' patriotism; Third, inherit the essence of national culture, so that students can learn and understand national culture thoroughly from an artistic perspective.

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