

The Research on Nationalization of Chinese Piano Education

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Abstract

Nowadays, the nationalization still accounts for a minimal part in piano education in China. However, in the history, the foreign instruments of erhu and pipa are gradually assimilated into the national musical instrument. Therefore, according to this development pattern, the piano should also be gradually integrated into the Chinese national culture. It is supposed to be the representative of the Chinese national instrument performing, and should not always exist in an unstable situation by following the European and American countries' steps. Therefore, the study of the nationalization of Chinese piano education is very important. For the traditional folk instruments and folk songs in the process of nationalization of piano art, we need to use nationalized methods to successfully adapt them into solo piano pieces. We can adapt the national, traditional and classical repertoire into a nationalized piano piece that meets the demand of the development and performance characteristics of piano art. Taking this set of typical Chinese piano suite *Five Yunnan Folk Songs* as an example, both the traditional Chinese music art and the aesthetic are well achieved in this piece. In the field of piano art innovation, the classical piano works with such breakthroughs and explorations are countless, and they have become an important part of accelerating the development of innovation in traditional Chinese piano art.

Keywords: Chinese piano art;folk songs;piano works;Nationalized piano education

Introduction

In the Western world, the piano has a long history of three hundred years and it has been passed to China for over a hundred years. In 1840, the Western powers opened our country with guns and bombs. Later, the influx of a large number of foreign businessmen and missionaries brought us the modern piano. With the legalization of missionary activities in China, the church became the earliest place for Chinese people to learn about the piano in this century. Later, some missionary schools set up piano classes and allowed Chinese students to take them as optional courses. Then, the earliest popularization of piano music began. In the 1930s, the teacher of the first generation of Chinese pianist, Zakharoff trained and cultivated the first group of Chinese pianists (Li Xianmin, Ding Shande, Wu Leyi, Li Cuizhen, etc.). And because of this, China's piano education made a qualitative leap, which was nearly equal to the world level at that time. After the founding of the People's Republic of China, the

development of piano in China experienced the glory of the 1950s, the fragmentation of the Cultural Revolution, the recovery after the Cultural Revolution, and the renewed glory from the Reform and Opening up to today.

Up to now, lots of Chinese piano players can be seen on the international stage of piano music. And Chinese pianists and piano educators have also become an indispensable part in promoting the development of piano music. The development of the piano in China is very satisfied. On the one hand, the professional music colleges springing up like the shooting bamboo have provided more and more specialized places for the popularization of piano education. On the other hand, all the families which have the financial ability to buy the piano tend to take the piano playing as a first choice for developing children's intelligence and cultivating their artistic accomplishments. It can be said that now is the springtime for the development of Chinese piano education.

I have been worried about Chinese piano education for a long time. Specifically speaking, Chinese piano education has not yet formed a complete system which is independent from the world. As a result, Chinese piano music lacks core competitiveness and is struggling on the road to the international market. Among lots of piano genre known by us (Russian piano genre, German piano genre, French piano genre, etc.), there is no such thing as 'Chinese piano genre'. Throughout the history, the success of piano masters such as Bach, Beethoven, Chopin, Liszt, Grieg, etc., is precisely because that they can base themselves in the rich soil of national culture. Thus, their music has infinite materials, inexhaustible inspiration and long-lasting vitality. When learning piano works composed by these masters, we are supposed to think of the common trait of their success.

In fact, since the introduction of the piano into China, some people of insight have been making various attempts on the issue of the nationalization of piano music. There are already many piano works composed basing on the theme of Chinese music. However, their influence on the international stage is far from enough, and there are only a handful of works known to the world. In some large international piano competitions, or high-profile concerts, the rate of appearance of Chinese piano works is extremely low or zero. There is no lack of talents in piano performing in China, and they are by no means weaker than any other pianists from other countries. However, the problem is that Chinese piano art is not lacking in techniques, but lacks a broad vision of culture. Chinese pianists have no chance to have the same cultural background as Russian, German, and French pianists. Therefore, it is obviously a loss for us to put all the investment on the introduction.

No matter it is the Chinese piano educators or the Chinese pianists who have gone out or are about to go out, they must be aware of why Chinese piano music is always unable to occupy a place in the world piano music field. The reason is that Chinese piano education lacks the characteristic, and this characteristic is the national element. In fact, Chinese culture is extremely capable in absorbing and digesting foreign cultures. For example, Indian Buddhism was collided with Confucianism and Taoism after being introduced to China. And it was finally branded with Chinese label. From the music point of view, many music types and music forms in our country are foreign things. We can digest them, take their essence and discard their dregs

and then make it become our own things. Chinese culture has had such a comprehensive trait since ancient times.

Research Objectives

1. Reveal the definition of nationalized Chinese piano education.
2. Reveal the ways to nationalize Chinese piano education.

Literature Review

The development of piano education in the 21st century has shown remarkable characteristics, especially the emphasis on nationalized piano education, which has made a new breakthrough in the traditional piano education. During the development of piano education in China, it has also actively absorbed the essence of traditional music culture and formed a distinctive national piano characteristic. Especially in the course of piano education, a lot of colorful and nationalized piano teaching content is integrated, so that students' piano learning more fit the aesthetic needs of the national music culture. Therefore, the research on nationalized piano education has become a concern of many researchers. I have searched and sorted out the literature related to nationalized piano education, and the results are as follows:

Books about the nationalized creation or teaching of Chinese piano. Such as:

Wei Yange (1981) explained the style and characteristics of the earliest Nationalized piano creation in China. This article is mainly to the 1980 s before the organic integration of China's piano music creation, through the horizontal combing the nationalization piano creation development history, combined with the western music creation technique of Chinese piano works creation works carried out comprehensive analysis, the influence of nationalization for China in the late piano creation and teaching had a positive effect.

Bian Meng (1996) explained the innovative exploration on the basis of national piano culture, comprehensively and systematically analyzed and discussed the artistic forms and performance methods of nationalized piano creation, as well as the practice in piano teaching, and made a long-term plan for the development and educational practice of nationalized piano creation. It is a meaningful guide for the cultivation of Chinese piano talents.

Zhao Xiaosheng (2007) explained the exploration of the style and characteristics of nationalized piano works in the artistic practice of western performance methods. Combined with specific performance skills and emotional processing, it interprets the connotation and spirit of nationalized piano music, which is also the first book to integrate the Chinese and Western piano creation theory and performance practice.

Some articles on the creation and education of nationalized piano works also pay more attention to the creation and education of nationalized piano works. Such as:

Pu Fang (1991) explained in the introduction, piano concerto, on the basis of this genre, with "youth piano concerto", "mountain", "the god of hope" the piano and orchestra "Yellow River" and other classic songs, for example, from the melody, more thinking, structure, instruments and so on several aspects analyzes the composer use of western music language reflect the style of Chinese national work, For us to create both national and world excellent piano concerto pointed out the direction.

Yan Yong (2002) explained that the nationalization degree of Chinese piano is not high, mainly due to the lack of Chinese nationalized piano works, ignoring the application of nationalized piano works in practical music education and the westernization of piano enlightenment education. In view of this situation, the author thinks that the nationalization of piano music in China should be accelerated by four means: increasing the creation of nationalized piano works, enhancing the national consciousness of piano teachers, strengthening social guidance and strengthening the status of nationalized piano music in piano enlightenment education.

Yang Wen (2005) explained the review of piano nationalization creation, involving all aspects of piano nationalization development, and also had a profound impact on the development of this topic.

Lin Jiaxuan (2008) explained that from the perspective of works creation, combined with the research of specific national piano works, based on performance practice, the commonality of nationalized piano works creation was understood.

Yang Shu (2009) explained the process of nationalization of the Chinese piano music creation, on the basis of the Chinese piano education nationalization puts forward some thinking, he thinks, westernization of piano education, the lack of understanding of piano works "nationalization", and the lack of nationalization piano music tutorial is a major cause of restricting the piano education of nationality, Finally, the author puts forward that the nationalization of piano works can be realized by strengthening ideological consciousness, popularizing piano works and standardizing piano teaching materials.

Yang Zhisha (2011) explained the piano nationalization development orientation is unknown, the reason mainly lies in the nationalization and nationalization degree is not enough, the research is not deep, and put forward by stimulating national emotion and responsibility consciousness, strengthen the art exchange and dissemination of national culture, and improving teaching methods to promote piano teaching universal development of nationalization.

Zhou Tingting (2013) explained that on the basis of the development of Chinese piano music, she discussed the creation characteristics of Chinese piano adaptations from the four aspects of

musical theme, musical texture, pentatonic mode and grace note, which is of great significance to explore Chinese characteristics in piano music creation.

Li Qiongdan (2015) explained the analysis and summary of the influencing factors involved in the creation of piano works, analyzed the problems existing in the factors of nationalized piano music creation, and proposed strategies and methods to solve them.

In general, the academic circle pays more attention to the development of nationalized piano, and a large number of researchers participate in the discussion of this topic, which has a profound impact on both the theory and practice of piano nationalization. However, the specific research on nationalized piano education is still lacking, and the reference content is not rich. Therefore, the research on nationalized piano education based on my teaching practice can not only guide the development of my piano nationalized teaching, but also enrich the research on piano nationalized education in various colleges and universities.

Research Methodology

My research method of choice is qualitative research, I explored the problem of the nationalization of Chinese piano education, and analyzed my views and answers. I analyzed it with non-quantitative methods and finally obtained research conclusions.

The development of this paper is mainly supported by two research methods to realize the effective demonstration of this topic. Literature method is to sort out, analyze and summarize existing relevant literature materials, and sort out arguments with guiding value from numerous nationalized piano creation, performance and teaching research documents. The interview method mainly interviews piano teachers about piano nationalization education, which can carry out piano nationalization education strategy based on teaching practice.

Research Results

Objective 1. The results showed that the definition of nationalized Chinese piano education.

The nationalization of Chinese piano education refers to using piano as a means to promote the development of Chinese piano music through the spread of national education. The nationalization of Chinese piano education also means that we hope to cultivate a group of outstanding pianists and piano educators basing on the profoundness of Chinese culture. We have to combine the basic educational conditions of China with the practice results of international and domestic piano education to promote the nationalization system of Chinese piano education and boost the formation of the Chinese piano school. In this process, we have to cultivate outstanding piano talents through the continuous efforts in the piano education. With the emergence of piano talents, excellent piano works will make Chinese piano art step into a higher level and become a powerful force. I put forward the issue of the nationalization of Chinese piano education and hope to arouse the attention and thinking of the music educational world. I hope that finally it can be put into practice. ‘The road of nationalization

of Chinese piano education' is different from the core concept of piano education in the ordinary concept. For the piano education in the ordinary sense, the focus of the 'nationalization of Chinese piano education' is 'nationalization'. The major goal is to establish a piano education system with Chinese characteristics and eventually obtain China's own place in the international stage.

Objective 2. The results showed that the ways to nationalize Chinese piano education.

I believe that Chinese piano education have to follow national development path to stand firmly in the world's piano field. It will take the efforts of several generations to achieve this goal. To realize the goal, we must implement this concept in Chinese piano education. In the large system of piano education, we need to add Chinese elements into piano teaching to develop a road of piano art development with Chinese characteristics. We need to establish a piano education system with Chinese characteristics, to change the situation that the Chinese piano art is always far behind that in other countries. Finally, Chinese piano art is supposed to has its own place on the international stage.

Discussions

The definition of Chinese nationalized piano education.

Nationalization should refer to the process of absorbing the advanced achievements of foreign cultures in the cultural exchanges among ethnic groups, enriching and supplementation their own national cultures, and building a new culture on this basis. The nationalization of art is to express the artistic individuality and idiosyncrasies of the nation. Any form of artistic creation and performance formed is an objective thing based on the national culture and based on the national spirit. It has the characteristics of localism, particularity and uniqueness.

The nationalization of Chinese piano is to make the piano, a foreign instrument, "serve the past for the present and serve the foreign for the Chinese" by means of absorption, reference, fusion and innovation, so as to truly convey the spirit, meaning, culture and style of our nation, and at the same time become a bond for the west to know and understand China. Its essence is the cross and integration of vertical and horizontal. The so-called "vertical" refers to inheriting and developing the native national characteristics of Chinese piano art. The "horizontal" refers to absorbing and learning the excellent achievements of Western music culture and exotic nutrition to promote its own development and prosperity. The excellent western art will be introduced and absorbed to build Chinese piano music culture. Only in this way can we truly achieve "import - fusion - carry forward", which is conducive to the healthy and lasting development of Chinese piano nationalization.

The nationalization of Chinese piano education is to promote the development of Chinese piano music by taking the piano as a carrier and spreading means of nationalization education. As we all know, education is the most adequate, complete and efficient means to inherit the cultural spirit, and it plays a crucial role in carrying forward the traditional Chinese spiritual culture. Of course, the nationalization of piano education is no exception. Therefore, we should take the extensive and profound Chinese national culture as the foundation, train a group of excellent local piano educators, piano performers, piano composers and piano theorists,

combined with China's basic educational conditions and piano education practice at home and abroad, In order to promote the nationalization system of piano education with Chinese characteristics and the formation of Chinese piano school with world influence, its goal and significance lies in: inheriting and consolidating Chinese piano music culture, promoting and carrying forward Chinese piano music, training Chinese nationalized piano talents, and establishing Chinese piano school.

The present situation and problems of nationalization development of Piano education in China.

The direction of nationalization policy is unclear. To promote the nationalization development of piano education, the education department first needs to give clear policy guidance. The education department should advocate and encourage the development of nationalized music in the formulation of policies, especially in the establishment of education mechanism and evaluation system to reflect the nationalized orientation.

Weak consciousness of nationalized teaching, Most piano educators in China began to learn the piano twenty or thirty years ago or even earlier. At that time, Piano education in China was in its infancy, and there was no nationalized piano teaching material, let alone a standardized teaching system. Most of them absorb the essence of international excellent piano performance by visiting, observing and studying abroad, which is bound to be influenced by Western ideas and values, resulting in weak nationalized teaching consciousness. Therefore, in the teaching mode, it is inevitable to emphasize foreign piano works and ignore Chinese piano works. This objectively leads to the weakening of students' learning of Chinese piano works, reduces their interest in learning nationalized content, and naturally forms their indifference to the knowledge of Chinese piano folk music. This not only directly affects China to establish its own "Chinese piano school", more importantly, it affects the development of Chinese piano nationalization cause.

Biased nationalized teaching repertoire, In recent years, through the continuous efforts of Chinese composers, many excellent piano works with Chinese national characteristics have been created, but there is still a huge gap and serious imbalance in proportion compared with foreign piano works. Chinese nationalized piano works are often in an awkward situation and have been neglected for a long time after publication, which leads to the disappearance of many works. Even for the existing Chinese nationalized piano works, the application of piano teaching is not optimistic. Moreover, because some piano educators are conservative in ideology and careful in repertoire selection, some Chinese piano music works with modern style have been neglected. All these reasons make the existing Chinese nationalized piano works and textbooks can not get due attention, but also become a barrier for the further development of Chinese nationalized piano education.

Lack of research on nationalized techniques Chinese piano learners have been deeply influenced by the Western piano school in the training of technical skills, which is attributed to the mature, standardized and accurate measurement standards of skills training and timbre processing in the West. Therefore, in order to better develop the nationalized techniques of Chinese piano education, it is necessary to establish a set of piano music techniques with Chinese characteristics, so that piano learners can follow the rules. Only the solid, exquisite,

comprehensive and systematic development of piano performance technology with Chinese characteristics can better interpret and express Chinese piano music works, so that students can improve the cognitive ability of Learning Chinese piano works, and finally achieve the harmony and accuracy of playing quality and timbral color processing. However, due to the lack of understanding of traditional Chinese folk instrumental music and folk music in the teaching process, it leads to the imitation of the timbre of the folk instruments in the performance process, especially the poor grasp of the style and details of the folk music, so that playing Chinese piano works often lacks musicality and expressiveness. Therefore, the establishment of performance techniques with Chinese characteristics is the top priority of the establishment of "Chinese piano school".

The construction of nationalized courses lags behind, The lag of the development and construction of nationalized piano curriculum seriously restricts the nationalized development of piano education. Today's Chinese piano education is still under the influence of the western piano art, which not only performance on ideology, but also on the teaching content, more performance on the course construction, it has been successively on the domestic each big music college students and teachers engaged in national music teaching are related to "national music theory course setting and teaching" in the questionnaire, It is not only found that piano major students in music colleges lack of nationalization knowledge and weak national consciousness, but also that the nationalization curriculum construction in various colleges and music colleges is not satisfactory.

The ways to nationalize Chinese piano education.

1. Deepen the content of piano education by combining the characteristics of nationalized music works.

From the perspective of previous nationalized piano music works, most music works have the following characteristics: First, syllabic characteristics. Obviously different from western piano music works, Chinese nationalized piano music works are quite different from them in musical expression style. Second, the characteristics of tunes. Chinese nationalized piano education has adopted nationalized melodic characteristics in terms of melody structure, which has relatively distinct characteristics. Third, the characteristics of harmonic techniques. Nationalized piano works focus on the use of multi-level or multi-line multi-voice to reflect the display of temperament effect, which adopts the characteristics of harmony techniques. Based on the above three points, it is not difficult to know that combining the characteristics of nationalized music works can effectively deepen the content of piano education, which is the key factor to strengthen the development of nationalized piano education.

2. Attach importance to the practice of nationalized piano etudes and strengthen the melody of piano performance.

In the actual development of piano teaching activities, teachers should not only focus on the explanation and practice of western piano music works, it is better to integrate Chinese nationalized piano works into them, to enhance students' interest in the melody of national music and related playing techniques. So that students can understand the aesthetic characteristics and style of nationalized piano works in practice. It can be seen that teachers

can effectively strengthen the piano melody by paying attention to the practice of nationalized piano etudes.

3. Make good use of national music language and increase the content of piano teaching materials.

In the practice of piano teaching, teachers can appropriately increase the proportion of national music language in piano teaching materials, so that students can better grasp the musical characteristics of their own nation and related music connotation. In the process of teaching, teachers can improve students' awareness of national music language work, let the student can be fully grasp the characteristics of Chinese national music has, such as in the middle of the classroom teacher can let students say feelings and opinions of nationality music works, make good use of nationality music language, strengthen their perception of national music.

Conclusion

To sum up, if we want to do a good job in the nationalization of piano education, we must attach great importance to the inheritance of Chinese folk music culture. Educators should not only take the western piano music education system as the main teaching mode, it is better to take the Chinese national music language as the basic knowledge of piano education, so that students can master the characteristics of traditional folk music.

Nowadays, the nationalization still accounts for a minimal part in piano education in China. However, in the history, the foreign instruments of erhu and pipa are gradually assimilated into the national musical instrument. Therefore, according to this development pattern, the piano should also be gradually integrated into the Chinese national culture. It is supposed to be the representative of the Chinese national instrument performing, and should not always exist in an unstable situation by following the European and American countries' steps. Therefore, the study of the nationalization of Chinese piano education is very important. For the traditional folk instruments and folk songs in the process of nationalization of piano art, we need to use nationalized methods to successfully adapt them into solo piano pieces. We can adapt the national, traditional and classical repertoire into a nationalized piano piece that meets the demand of the development and performance characteristics of piano art. Taking this set of typical Chinese piano suite *Five Yunnan Folk Songs* as an example, both the traditional Chinese music art and the aesthetic are well achieved in this piece. In the field of piano art innovation, the classical piano works with such breakthroughs and explorations are countless, and they have become an important part of accelerating the development of innovation in traditional Chinese piano art.

Recommendations

In recent years, Chinese piano education has gradually moved toward formalization, scientification, and internationalization. All the scale of schooling, the level of teachers, and the level of performance have been promoted. However, there are still some disadvantages, for example, we rely too much on the western world in teaching system and teaching content. Nevertheless, I believe that Chinese piano education can win the recognition and respect of other countries in the world only by clarifying its own development way and refining its distinctive national characteristics. With the continuous innovation and development of Chinese piano music, the nationalization of piano music become more distinct and its characteristics become more acceptable for the aesthetic habits of Chinese people. This has promoted the development of Chinese piano music in the direction of nationalization and popularization. The substantial breakthrough has already taken place in Chinese piano music area and has become an important part of Chinese music art. Focusing on the nationalization of Chinese piano music has the great significance for piano education in China.

Nationalization is the inevitable way of piano education, which plays a very unique role in promoting the reform of piano education and training piano music talents. After decades of development, some achievements have been made in the nationalization of Piano education in China, but there are still many problems. Therefore, educators need to continue to push forward the nationalization construction of piano education from multiple levels.

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