



A Study of the Historical and Cultural Value of Teaching Ethnic Music Piano Courses

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ABSTRACT

Teaching piano course of folk music not only strengthens the basic function of music education, but also carries multiple values such as cultural inheritance, moral education and personality molding. For this reason, we propose to analyze and study the historical and cultural value of teaching piano course of folk music. First, the current situation of piano course teaching is briefly described. We analyze the teaching problems of the piano course from three aspects: insufficient cultural inheritance and integration, lack of students' subjective status, and too single teaching content and method. Based on this, we explore the historical and cultural value of teaching piano courses of folk music in four directions: realizing cultural inheritance and development, enhancing the sense of belonging to folk music, improving expressiveness and creativity, and popularizing social music education, so as to deeply understand the historical lineage and cultural connotation of folk music and to promote the inheritance and development of folk culture.

Keywords: Ethnic music; Piano teaching; Musical art; Historical change; Cultural value; Integration and innovation.

INTRODUCTION

Ethnic music, as an important part of the culture of each ethnic group, not only carries rich historical memory and emotional expression, but also contains unique artistic value and social function. Piano, a musical instrument originated from the West, has been integrated with Chinese traditional music culture since it was introduced to China, forming a unique folk music piano art ^[1]. For this reason, we propose to study and analyze the historical and cultural value of teaching folk music piano courses. Ethnic music piano course teaching carries a deep historical and cultural heritage. Piano teaching is not only the teaching of technique and skill improvement, but also the transmission and promotion of cultural values ^[2]. In the process of piano teaching, the integration of folk music elements, while allowing students to learn the piano playing skills, can make them deeply feel the unique charm of folk music and understand the historical and cultural connotations behind it. This teaching mode helps to cultivate students' sense of identity and pride in their own culture, and promotes the inheritance and development of national culture ^[3]. In addition, the artistic value of teaching ethnic music piano program is also reflected in many aspects ^[4]. For example, the unique melody, rhythm, harmony and so on, the presentation of these elements in the piano works not only enriches the expressive power of piano music, but also injects new vitality into the piano art. Through piano teaching, students can systematically learn and master these artistic elements to improve their musical literacy and aesthetic ability ^[5]. To a certain extent, the creation and performance of piano works of ethnic music have injected new inspirations and directions for the development of piano art, better demonstrated the charm of ethnic music, promoted the communication and understanding between different cultures, and enhanced the national cohesion and centripetal force.

1 A BRIEF DESCRIPTION OF THE CURRENT STATE OF TEACHING THE PIANO PROGRAM

Piano courses play an irreplaceable role in teaching skills and improving quality. Especially in the field of folk music, piano teaching not only requires students to master solid playing skills, but also needs to deeply understand the cultural connotation and aesthetic characteristics of folk music, so as to realize the in-depth integration of skills and culture ^[6]. Compared with the traditional classroom teaching mode and goal-oriented teaching, it is more helpful to cultivate students' multicultural perspective

and cross-cultural communication ability, and has important historical and cultural value ^[7]. However, due to the changes in developmental needs, some problems have been revealed recently in the teaching of piano courses ^[8]. For example, part of the teaching focuses too much on skills training, neglecting the cultivation of students' musical literacy, creativity and aesthetic ability; the content of the course is single and lacks in-depth integration with national music culture; the teaching method is traditional and fails to make full use of modern technology to enhance the effect of teaching, etc. These problems not only restrict the education of piano course, but also limit the developmental needs. These problems not only limit the quality and effect of piano education and teaching, but also affect the overall development and personalized growth of students, leading to the current development of the current situation is worrying ^[9].

2 REFLECTIONS ON TEACHING PROBLEMS IN ETHNIC MUSIC PIANO PROGRAM

2.1 Insufficient cultural heritage and integration

Focusing on technique and neglecting culture is one of the most common teaching problems, which, if not adjusted in time, may lead to students having difficulty in touching the soul of folk music after mastering superior performance skills. Students may be able to produce a smooth melody between their fingers, but it is difficult for them to resonate the deep emotion and flavor of folk music in their hearts ^[10]. The essence of folk music lies not only in the combination of notes, but also in the culture, historical memories and emotions of the people. Without these deep understanding and feelings, students' performance will be like water without a source, and it will be difficult to really touch the hearts of the people ^[11].

2.2 Lack of student subjectivity

When discussing the current teaching situation of the piano course of folk music, a problem that cannot be ignored is the lack of the students' subjective position. In the traditional teaching mode, teachers often play the role of knowledge transmitters, while students are more like containers of knowledge, passively accepting indoctrination from teachers ^[12]. Although this "duck-filling" teaching method can ensure the efficiency of knowledge transfer to a certain extent, it seriously ignores students' individual differences and intrinsic learning motivation ^[13]. Each student is a unique individual with different learning styles, interests and potentials ^[14]. However, this diversity is not fully respected and utilized in the current teaching of folk music piano courses. Students are often required to learn according to uniform standards and progress, without the space and opportunity for independent choice ^[15]. This not only limits students' motivation and creativity, but also hinders their personalized development in music ^[16]. This is manifested in the following aspects, as illustrated in Table 1.

Table 1 Table of missing elements of students' subject status in piano learning

Student Piano Learning Program	Illustrate	Core issues
Passive acceptance of knowledge	Teachers often occupy a dominant position, responsible for explaining and demonstrating, while students are in a passive state of receiving knowledge.	Active and passive relationship
Lack of personalized guidance	Not providing personalized guidance and assistance tailored to individual differences of each student	The relationship between guidance and being guided
Limited self-learning ability	Students are accustomed to relying on teachers' guidance and arrangements, lacking the ability to independently solve problems and the awareness of self-directed learning	Failure to cultivate learning logic and awareness
Restricted innovative thinking	Constrained by a fixed classroom model	The classroom mode is too single
Lack of emotional and aesthetic experience	Lack of personalized learning awareness	Lack of personalized awareness

Table 1 mainly represents and analyzes the content of students' lack of subject status in piano learning. The scope of this problem is large, and the impact on students is very far-reaching. If students do not build up self-confidence on the way of piano learning, it is very likely that their interest and potential will be buried, leading to ineffective and slow learning in the later stage.

2.3 The content and methods of teaching are too homogeneous

In the vast stage of teaching ethnic music piano courses, the singularity of teaching content and method is like an invisible barrier, hindering the infinite possibilities of students' musical exploration ^[17]. At present, some teachers still stick to the traditional teaching framework, the teaching content is often limited to a few classical pieces or fixed teaching modules, and the teaching method is mostly one-way lectures and imitation exercises, this lack of innovation and diversity of the teaching mode is undoubtedly a huge waste of the students' musical potential ^[18]. In the long run, students may feel boring, lose interest and enthusiasm in the course, and find it difficult to stimulate their curiosity and desire for exploration ^[19]. At the same time, this kind of teaching mode also neglects the cultivation of students' innovative thinking and aesthetic ability to a certain extent, which makes students unable to show their unique musical insights and creativity when facing new musical challenges ^[20].

3 EXPLORING THE HISTORICAL AND CULTURAL VALUE OF TEACHING THE PIANO PROGRAM IN ETHNIC MUSIC

3.1 Realizing cultural heritage and development

Ethnic music piano program is an important carrier of cultural inheritance. As the "king of musical instruments", the piano, with its unique artistic expression and infectious power, provides a broad platform for the inheritance of folk music ^[21]. At present, the corresponding inheritance and development methods are designed as shown in Table 2.

Table 2 Setting table of ways to transmit and develop national culture

The inheritance and development mode of ethnic culture	Inheritance Content	Inheritance and Development Level
Integration into the education system	Classroom teaching, themed activities, case analysis and other forms of learning	Three-level
Participation of Family and Society	Integration of festival celebrations, family customs, and telling historical stories	Three-level
Inheriting and promoting traditional skills	Integrated development with calligraphy, traditional Chinese painting, martial arts, tea art, traditional Chinese medicine, and other fields	Secondary
Protection of cultural heritage	Participate in volunteer services for cultural heritage protection, restore historical sites, record oral history, etc	Secondary
Combining with modern technology	Integration of cultural elements in digital museums, anime, and film and television works	Secondary
International exchange and mutual learning	Promote national culture to the world stage through international exchange programs	Class A

Table 2 is mainly about the way of national culture inheritance and development. Through piano teaching, students can deeply understand the compositional background, melodic characteristics and cultural connotations of ethnic music, so that they can convey ethnic emotions and enhance cultural identity in their performances. Incorporating ethnic music elements in piano teaching not only enriches the teaching content, but also stimulates students' creativity and imagination ^[22]. While mastering the piano skills, students can combine the melody and rhythm of folk music with western music theory to create piano works with folk characteristics, thus promoting the innovation and development of folk music. In addition, the integration of this course helps to realize the cultural inheritance and development of folk music piano course to a certain extent ^[23]. Teachers adopt diversified teaching methods, such as introducing multimedia teaching resources and organizing concerts on the theme of folk music, to stimulate students' interest and participation in learning, focus on cultivating students' aesthetic interest and cultural literacy, and guide them to pay attention to the expression of emotion and artistic presentation in their performances, so as to bring out the charms of folk music fully ^[24]. Finally, with the assistance and joint efforts of all sectors of the society, schools should strengthen the cooperation with ethnic music artists and music organizations to jointly develop piano teaching materials and teaching resources with ethnic characteristics; parents should encourage their children to participate in ethnic music piano courses and provide them with a good learning environment and conditions; The society should also pay more attention and support to folk music to create a favorable atmosphere for its inheritance and development ^[25].

3.2 Enhancing the sense of belonging to ethnic music

The teaching of folk music piano course stimulates students' interest and pride in local culture by showing the unique charm of folk music. During the teaching process, teachers select representative pieces of folk music and guide students to analyze their melodies, rhythms, harmonies and other musical elements, so that students can feel the cultural essence and aesthetic value of folk music. This kind of intuitive learning experience helps students to enhance their sense of identity and belonging to the national music in a subtle way. The interaction and sharing in the piano teaching process further deepens the students' emotional connection to folk music.

In the classroom, students explore the mystery of folk music and share their own learning experience and feelings through cooperative performance, discussion and exchange. This kind of interaction not only promotes the friendship between students, but also makes them feel the cohesion and centripetal force of folk music in the process of common learning. In addition, the teaching of ethnic music piano course also provides a stage for students to show their talents through practical activities, such as participating in ethnic music competitions and performances, etc. These practical activities not only train the students to be good musicians, but also make them feel the cohesion and centripetal force in the process of learning together. These practical activities not only train students' playing skills, but also let them feel the charm and influence of folk music in the actual performance. When the students see the audience applauding and recognizing their performance, their sense of national pride and belonging will be greatly enhanced.

3.3 Enhancing expressiveness and creativity

Piano is the carrier for interpretation, which to a certain extent stimulates and amplifies the artistic charm of folk music. During the teaching process, teachers will guide students to deeply understand the background, emotion and stylistic characteristics of the musical works, and help them to master accurate playing methods through technical training. Compared with the traditional teaching method, the all-round learning process not only enables students to master the basic skills of piano playing, but also, more importantly, enables them to express the emotional connotation of the musical works in a more delicate way, so as to enhance their personal expressiveness. The specific forms of expression are illustrated in Figure 1.

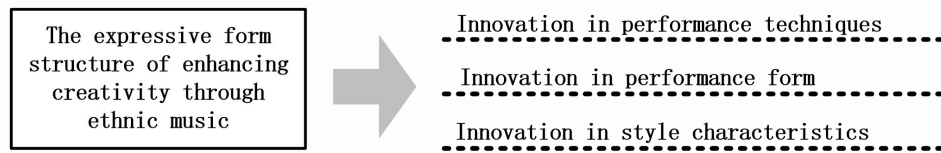


Fig. 1 Diagrammatic representation of the structure of creativity-enhancing expressions in folk music

Figure 1 is a design and analysis of the structure of the expression of folk music to enhance creativity. In addition, when performing folk music, students must follow the traditional way of playing, but also need to innovate on the basis of understanding and respecting the original works. It is important to note that this innovation is not only in the flexible use of playing techniques, but also in the understanding and interpretation of the music. Teachers encourage students to use their imagination and creativity in the teaching process, and try to interpret musical works in different ways, so as to stimulate students' creative potential. Through continuous experimentation and practice, students can gradually develop their own unique performance styles and show higher creativity in their performances. Based on this, students can broaden their musical horizons and enhance their understanding of and respect for different cultures through studying music from different regions and ethnic groups. This cross-cultural learning experience helps students to grasp the stylistic characteristics of musical works more accurately in their performances, and to incorporate more cultural elements into their creative process, so that their performances can be more expressive and creative.

3.4 Popularization of social music education

With the continuous development of society and economy, music education resources are gradually popularized from professional colleges and universities to the society. Various music training institutions, community cultural centers, youth palaces and other places have opened folk music piano courses, providing rich learning opportunities for learners of different ages. Such a wide coverage of music education resources makes it possible for more people to have access to and learn folk music piano, thus promoting the dissemination and popularization of folk music. The diversification and integration of the teaching contents encourage students to master both basic skills and cultural connotations in the learning process, and to explore the historical and cultural values of folk music from multiple angles, objectives and levels, which helps to stimulate students' interest in and love for folk music, and thus promote the inheritance and development of folk music. In addition, in the popularization and teaching of social music, contextual teaching, interactive teaching, project-based learning and other teaching methods can be appropriately adopted to stimulate students' interest and initiative in learning. At the same time, through the organization of concerts, competitions, exhibitions and other activities, to provide students with a platform to display their talents, enhance their self-confidence and expressiveness, and promote the overall development of students' comprehensive quality. The popularization of music in society, in a certain sense, helps to enhance the influence of social music education. More and more parents begin to pay attention to their children's music education, take learning folk music piano as an important way to cultivate their children's comprehensive quality, actively support the development of related educational activities, expand the coverage of popularization, and build a good social atmosphere in the process of learning, which provides a strong guarantee for the popularization and development of folk music piano courses.

CONCLUSION

In conclusion, the above is an in-depth exploration of the historical and cultural value of teaching piano courses in folk music. From the above analysis, it is easy to find that piano course teaching is not only a teaching of musical skills, but also a cultural dialog and inheritance across time and space. Through its interpretation of national music, it enriches the form and connotation of musical expression, and at the same time promotes the exchange and fusion of Eastern and Western cultures. In the current era, the ancient melodies are revitalized in the new era, so that listeners all over the world can feel the unique charm and profound emotions of Chinese music. In addition, the designed teaching process improves students' musical literacy and performance skills, and more importantly, stimulates the young generation's sense of pride and identification with the local culture, promotes the conscious inheritance and innovative development of the national culture, as a bridge connecting the past and the future, so that the traditional culture can be sustained and flourish in the process of modernization, and the treasures of the Chinese culture can shine brightly on the stage of the world.

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