

The Relationship Between Incorporating Chinese Musical Elements and Piano Education in Jinan, China

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Abstract

This study examines the incorporation of such aspects of China's culture into piano education in Jinan, China, and discussions and analysis of their meaning and importance. In this case, the study points out that, there is a need to maintain and develop Chinese culture in relation to music education; this means that Chinese traditional music Chinese musical instruments and performance and aesthetic features should be included in the curriculum. It highlights the effectiveness of embedding in a music education development various methodologies of music in learning, practising, listening and analysis and ethnomusicology as a way of obtaining a thorough knowledge of music. Also, the study has revealed that there is a critical need to develop a curriculum to guide the teaching and learning of piano, particularly because the curricula need to be systematic and coherent in order to address students' technical and musicianship skills and knowledge in music theory. The research objectives are achieved using thematic analysis of the literature, with emerging themes including cultural assimilation and change within music education, integration of diverse fields, and the curriculum. These issues prolong the importance of cultural diversity, integration of different approaches to teaching, and the development of extensive curricula to improve piano learning. Taken together, it is recommended that a Cultural-Sexual-Orchestration-Pedagogy view should be integrated to support the accomplishment of educational objectives and processes in music learning and teaching.

Keywords: Piano Education, Chinese Culture, Musicianship Skill, Music Theory

Introduction

Research Background

Developed in Europe, piano music has experienced conspicuous Europeanization for about eight decades in China. This integration has become imperative for learning traditional Chinese culture and has placed piano music at a central position, in the Chinese cultural

conscience (Lu, 2022). Such artists as Lang Lang and Yundi Li can rightly be considered representatives of famous Chinese piano music, emphasized in the sphere of education and composition. Piano education is widespread in Jinan where over 40 million children learn piano, especially middle-class families. Promising pianists such as Li and Yujia Wang also prove the efficiency of the Chinese piano education system improving the outcomes of the worldwide piano teaching process (Lee, 2022). China continued to manufacture 380,000 pianos in the year of 2012 which supplied 77% of the global lack but imported 106,800 pianos to meet the dominion's demand. The competitions and other similar sports furthermore also contribute to this growth due to the competitive culture and numerous national competitions. The test known as the National Piano Performance Evaluation and the appearance of music schools has contributed to the dissemination of amateur education, helping students remember their roots.

Problem Statement

Tourism and the love for traditional Chinese music coexist with the problem of insufficient development of piano education that utilizes Western systems and materials, which produces negative feelings in students. whereby some of the issues within a study conducted in Tianjin included; fear, panic and low engagement because of stringer academic assessment and rare resources embracing Chinese culture (Yiran, 2021). Meeting this calls for cultural relevance in teaching strategies that will help the student find a deeper root in Chinese heritage. Therefore, giving priority to auditory perception as well as national identity when it comes to musical education will help to establish a more effective process of learning.

Research Rationale

Therefore, the purpose of this study lies in making a connection between the traditional Chinese culture and the Jinan piano education. Through identifying the effects of sinicization in the analysis of piano education, this study aims to describe the advantages and drawbacks of assimilating Chinese elements of music. This knowledge can help educators, curriculum specialists, and policymakers improve piano learning; promote and protect traditional Chinese and Western classical music; and cultivate young people's appreciation of music.

Research Objectives

- RO1: To explore the need and requirement for the inheritance and development of Chinese culture.
- RO2: To identify the significance of developing music pedagogy, music performance, music analysis, ethnomusicology and other disciplines
- RO3: To examine the reason for developing a piano teaching procedure.

Research Significance

Jinan teachers' competency over traditional Chinese music affects the incorporation of music education into the piano learning environment, which consequently promotes creativity and learning (Schmidt, 2021). For this reason, communication, as well as teaching methods such as aural perception and visual learning help in the enhancement of skills. Even though the piano is a Western instrument, adding Chinese folk music is a plus to the culture, and helps level the playing ground education-wise. It further stresses on proponency of values such as Confucianism to music education for the enhancement of the societies' socio-economic activities and identity. Strengthening the possibilities of a traditional approach facilitates

using music in education to increase the quality of the educational process and patient development in Chinese culture.

Literature Review

The need and requirement for the inheritance and development of Chinese culture

It is vital to inherit and develop the Chinese culture through the education of piano in Jinan as a way of artificially popularizing the classical education of China music. Most piano teaching is still grounded in Western culture, in China while African culture was not entirely left out, though it did not play an active role in teaching piano (Zhi, 2019). Some critics have even cast aspersions on the kind of value system that the students may be adopting by enrolling to universities; this is out of the American culture they will be embracing and neglecting their cultural norms. The Chinese culture has a rather deep touch to music with such significant moments of concern like calligraphy, architecture and several aspects of the folk elements included in it (Yuan et al., 2023). Players of the piano originating from China are gradually integrating Chinese folk music into their compositions, which together has broadened the assortment of piano music and advanced it on the international level. However, the educational system to date still persists in the Western way of teaching and learning sometimes even neglecting the traditional Chinese musical instruments.

In response to this, the Chinese government has put measures that seek to incorporate traditional music into the educational systems to enhance the passing down of culture to stamp back the Eastern and Western musical hybridization. This approach is intended to increase the students' cultural understanding of their roots as well as improve their patriotism. Introducing folk music into piano learning can enhance the students' aesthetic perception and national consciousness (Li, 2021). Through using traditional music, colleges and universities are about to train future teachers and artists who are aware of the cultural heritage and value theoretical contribution in this regard (Zhao, 2020). Through the typical acceptance of folk music theory in piano teaching, institutions need to build a systematized teaching pattern scientifically, which has the characteristic of nationalism. Strengthening the role of traditional music in piano learning also means contributing to the preservation of one's heritage and providing the student with an extensive kit of songs with elements of Chinese and Western music.

The significance of developing music pedagogy, music performance, music analysis, ethnomusicology and other disciplines

The advancement in music teaching in China has equally received an increased growth in piano learning and instruction which has been embraced by teachers, parents, and learners to improve the learning systems and embrace the earliest stages (Siljamäki & Kanellopoulos, 2020). Not only does music education help the child develop language skills, but it also nurtures their memory and cognitive skills, which form the foundation for academic success. Consequently, the development of methods of giving music education in the course of the 20th century has helped introduce modified techniques in the learning process of piano, thus enhancing piano education. Being one of the branches of anthropology, focusing on the research of music within culture and society, ethnomusicology contributes significantly to the cognition of the world's various musical cultures and the appreciation of their differences. It enhances education in various aspects such as cognitive, emotional, and moral growth and concerns skills and attributes such as empathy (McKerrell, 2022). Furthermore,

ethnomusicology is a means of preserving humanity's legacy and encouraging the examination of oratory patterns, social difficulties, and constraints.

Musical content needs to be understood and music analysis helps to explain the relations between different aspects of music and between genres (Asmus, 2021). In analysis, students make connections between the concepts of the symbolic theory as well as get out the hidden concepts from the contents. However, musical analysis promotes students' learning in terms of classroom participation; and promotes meta-cognition as a learner's way of thinking independently as well as critically. Some of the aspects of music include instrumental performance where learners use different tools and or artistic approaches to play music, thus promoting imaginative independence, and critical thinking (Alegrado & Winsler, 2020). Piano performances with innovation in China help to enhance value and represent cultural and artistry features of China hence playing a crucial role in the preservation of China's heritage. In addition, music performance offers relaxation, boosts vitality and enhances clarity of mind are beneficial in strengthening a subject's health and physical well-being as well as accelerating recovery from sickness.

The reason for developing a piano teaching procedure

Teaching by piano has become one of the adopted teaching approaches in Chinese learning due to the notion that it boosts students' academic achievement and concentration (Hou, 2022). Thus, repetition, which is the key approach to learning to play the piano, meets the Chinese educational paradigm and is interesting and productive (Li, 2021). In addition, piano learning is useful for honing problem-solving abilities, being innovative, and showing appropriate time management to students as well as helping them grow into better people in general and future professionals in particular. Thus, the Chinese government and the sector of education focus on goals and a systematic approach to piano teaching since it is one of the essential aspects of education, with the main objective being to equip learners with adequate theoretical knowledge and practical skills (Li & Liu, 2021). Always effective training of teachers and applying new strategies of training contribute to the improvement of the general level of teaching the piano. The cultural components incorporated into the piano are the Chinese cultural artefacts and the technological aspect that enriches learning While advancing both the culture and academics Proof.

Even so, there is a retention of conventional strategies in teaching but there is a current realization in piano instruction of change and diversification. Teachers are vital in directing students and enabling them in technical training and other communication tasks to their specific academic discipline and decision-making faculties (Hou, 2022). In conclusion, the piano teaching procedure in China helps students become academic achievers, disciplined and smart citizens hence emphasizing the need to continually develop it as part of the curriculum.

Theoretical Underpinning

Theoretical foundations are significant as they help define the functioning of educational processes including those connected with music learning. The transformative learning theory centres on the processes of learning by experience and socialization techniques for overcoming psychological and rational barriers in learners (Meerts-Brandtsma et al., 2020). That is why in the teaching of music, this theory helps to teach students about cultural globalization and psychological motives to comprehend various types of music without ethnocentricity. Also, it assists the educators in demystifying ways of teaching that improve

on the cultural aspect and balance of the learning solutions. environmental interactionism as one of the underpinnings of cognitive learning theory asserts the ecological interaction of children in the development of their cognition. Particularly in music education, this theory assists instructors in controlling the cultural factors as well as feelings that can complement the student's learning process. It is therefore important that one is able to grasp as to how environmental conditions factor into the learning processes in a way that they are able to establish sound pedagogy that enhances the learning processes and the emotional intelligence of the learners as well.

Classical conditioning theory introduced a theory on how learning behaviours and responses can be affected by stimuli. In music learning circles, this theory is used to regulate the emotional Scarce processes for the interest and concentration of the students to be up-targeted. Such studies imply that by aiming at psychological influences as well as digital tools, learning experiences can be created that would foster the students' retention and engagement (Lu et al., 2019). These theoretical frameworks help educators design and implement music education programs effectively, taking into consideration various students' characteristics and respecting cultural differences and students' preferences.

Methodology

This paper highlights the research methodology used in the study on the "Influence of the Sinicization of Piano Works on Chinese Children's Piano Learning In Jinan, China" and include the various approaches to philosophy, research designs, data collection procedures and methods of sampling. In this research, the positivist philosophy of the study has been followed as this has involved the collection of facts as well as logical conclusions which are supported by statistical analysis (HR & Aithal, 2022). It lays stress on the facts and utilizes the evidence accessible with the help of senses to form hypotheses and assumptions. This philosophy also helps to provide an empirical base to the research hence increasing the confidence in the research findings.

The study relevantly uses the abductive reasoning that constitutes some aspects of the inductive and deductive reasoning approaches. Instead, this approach opened up the possibility for a more exploratory and iterative investigation of the phenomenon, which is so crucial given that the Sinicization of Piano Works is an ongoing process not Without owing a debt.. It allows the researcher to make new and concrete hypotheses and come up with new insights from the available literature and other related research works. This type of study selects an exploratory research design to take a closer look at the effects of integrating aspects of Chinese music into piano learning in Jinan, China. This design makes it easier to capture the complexity of the interaction between cultural factors and learning of piano. It makes it possible to discuss the mediating variables that exist in the processes of piano education and to formulate the hypothesis for further investigations.

Employing both primary and secondary data collection techniques means that, a mixed-method research approach is used. Questionnaires are administered to piano teachers through purposive sampling to get primary data on the effects of Sinicization on learning piano. Another type of source is a secondary one, including literature reviews, that sets additional background for the study and contains theoretical background (Al-Ababneh, (2020). Collectively, purposive sampling is used to sample participants who are knowledgeable about these matters, and particularly relevant for the study of Chinese piano education. This makes sure that the hard-to-reach population are also embraced because they are instrumental in offering useful information apropos the research theme. Thus, to

achieve a representative sample a targeted selection of participants from important institutions such as the Central Conservatory of Music in Jinan is used to add depth to the research results. In general, the approach employed in the research is logical and well-considered with regard to the complex subject matter of Sinicization and piano education, which enables the use of a variety of methods to accumulate as much information as possible about the subject and future investigation directions.

The empirical research study of 'An investigation into the integrating Chinese musical elements in piano education in Jinan, China' also offers several methodological stock-taking considerations for evaluating the data collected regarding its reliability and validity (Sovacool et al., 2018). Involves the case processing summary alongside the reliability analysis through Cronbach's Alpha, item analysis, summary item analysis, and scale analysis. The validity of the data is as follows: high Cronbach's Alpha values of survey items equal 0.897 and 0.913, which means that the research's internal consistency is very high. The mean scores and the standard deviations arranged in an individual items format also support the findings of the study and indicate consistency. Content validity is shown by the general coverage of survey items within the various domains of the study area of interest and construct validity, which is demonstrated by the positive inter-item correlations with the study's theoretical construct. Also, the criterion-related validity is inferred from a high concordance on some particular items concerning teaching processes and the advantages of incorporating elements of Chinese music. Such as the validity rate of 100% concerning the case processing summary also increases the reliability of the data.

In this study, thematic analysis is crucial as it reveals knowledge and findings from the qualitative data concerning piano learning in Jinan, China. Thus, while analysing non-quantitative information, one arrives at themes and patterns concerning the students' situations and attitudes. This method leads to the identification of problems like the Sinicization of piano work and educational enhancement (Riahi et al., 2021). The thematic analysis involves coding and interpretation processes that enhance the understanding of findings in a study, hence increasing the study's narrative. The incorporation of this factor into the study increases the validity and scope of the exploration and analysis of the outcomes in a comprehensible approach. Ethical considerations relating to participant protection aim at ensuring that the participant's identity and information provided by them are protected and that they do not suffer any harm. As such, the study establishes its purpose to identify factors that determine the learning of piano and sinicization of piano work to improve education quality. It also explains that rigorous analysis contributes to the generation of accurate results that establish the goals and objectives of the study as well as ethical considerations.

Findings and Results

Thematic Analysis

Cultural Preservation and Evolution in Music Education

The theme, Cultural Preservation and Evolution in Music Education is quite appropriate in underpinning the importance of implementing aspects of Chinese culture in pre-modern teaching of music. It underlines the values of maintaining and developing Chinese traditional culture and at the same time adapting to modern world conditions (Svrydenko & Stovpets, 2020). This theme focuses on a mandate for the implementation of Chinese music, instruments and performance practice into the curriculum of music education to develop more awareness and appreciation of China's cultural heritage. Measured against the research objectives, this theme encapsulates the study's goal of examining the necessity and demand

for the continuity and evolution of Chinese culture. In this way, by focusing on the culture within teaching/learning of music, educators continue to promote the Chinese culture as well as popularize the cultural values and items in contemporary society.

In addition, this theme is in line to determine the relevance of achieving different categories under music education which include music teaching, playing, listening, and ethnographies (Bresler, 2021). Incorporating these elements of Chinese culture into these disciplines the concerned educators and trainers deodorise the students' knowledge profiles and arm them with comprehensive knowledge regarding the cultural and historical significance of musical learning. Furthermore, this theme fits the general Research Question concerning the process of defining and establishing reasons for implementing certain types of teaching processes, like piano learning. Therefore, by understanding music education as a cultural resource, especially from a Chinese cultural perspective, they will be able to better promote the teaching practice to transfer cultural assets and cultivate cultural consciousness among the learners (Wu & Miller, 2021). Thus, if MST is aimed at the dissemination of the theme "Cultural Preservation and Evolution in Music Education", then it corresponds to the objectives of the study and contributes to the MCE approach by integrating Chinese culture into modern music education.

Multidisciplinary Approach to Music Education Enhancement

The chosen for this work "Multidisciplinary Approach to Music Education Enhancement" underscores the importance of adopting the multi-disciplinary approach in teaching music education. It predetermines further development of music education programs which can be strengthened with key aspects of music education including music teacher training, performance, analysing, ethnomusicology, etc. This theme highlights the need for the students to be trained through personal and academic development, thus offering them both technical knowledge and the historical, social, and cultural context, as well as critical thinking skills. Another study by Wu (2022), states that various approaches used in the teaching of music enable the students to become more involved in class, creative, and to make cross-disciplinary connections. By incorporating action, assessment, and cultural perspectives in teaching and learning, professors can provide rich content knowledge to the learners apart from honing skills on the instruments.

Also, the theme resonates with the ideas of Du & Leung (2022), stressing the necessity of adopting multiculturalism and pluralism in music teaching and learning processes. The integration of multiple disciplines helps educators rely on the various methods, practices, and theories to adapt to the learners' needs and learning styles. In addition, the research findings assert that music education programs must incorporate a composite view to tackle the myriad issues facing the area. By incorporating aspects such as music education, music performance, and ethnomusicology, educators are in a position to prepare learners with proper knowledge and thinking mechanisms that enable them to work effectively in societies that are globally connected.

Curriculum Development for Effective Piano Pedagogy

Proceeding from the theme "Curriculum Development for Effective Piano Pedagogy", the audience will be introduced to specialized learning curricula to be used when giving piano lessons. It points to the fact that educators should carefully cultivate a curricular curriculum that encompasses distinct elements of piano instruction including; the pupil's technique, understanding of music theory, performing practices, and cultivating musicality. When

designing such curricula to address the needs and objectives of piano students, the following shall show how educators can improve the quality of instructions and teaching and by extension, boost student learning. According to the findings by West & Bautista (2021), curriculum development plays a critical role in the teaching of music because it contributes to the enhancement of the curriculum's systematic and coherent nature. Particularly in piano education, it is possible to examine the pupils' learning process and curricular progress through lexis that reflect the students' developing musical skills and creativity.

In addition, the theme complements the work of Wu & Fernando (2023), who underscores the part that the curriculum promotes students' interest and learning motivation towards the piano. Appropriate curriculum simplifies the learning process by outlining the learning goals, adopting sequences of practice and providing purposeful musical interactions that can be beneficial in the general learning process and the learning of piano studies in particular. Furthermore, the theme corresponds to the results of Cintron (2022), stating that good piano pedagogy involves the implementation of a vast array of approaches to teaching, choice of pieces, and evaluation techniques. Thus, comprehensively, these strategies may help educators use differentiated instruction to meet the student's individual learning styles and preferences to enhance the learning achievements of piano students.

Findings and Discussion

The analysis of the themes explores that each of them reflects the core issues of music education for culture conservation and enhancement, integrating the cross-disciplinary approaches, and defining the requirements for circulation to enhance piano education. These themes attest to the importance of addressing culture in music education, using various forms of disciplinary approaches, as well as developing sequences of learning to help the students. Through these approaches, cultural diversities, multiple disciplines, and well-designed curricula, educators can produce a more meaningful learning environment that will develop students' culture, critical thinking skills, and music. Based on the findings of this study, it can be concluded that there is a need to adopt a Cultural-Sexual-Orchestration-Pedagogy view for music in order to ensure the achievement of education goals and practice in music learning and teaching.

Conclusions

Thus, this study aims to explain the interaction of piano education in Jinan, China that explores the approach of including the traditional Chinese elements and cultures in the contemporary piano teaching methods. Through thematic analysis, the study elucidates three central themes: Preservation and Development of Culture in Teaching Music, Framework for Improving the Standard of Music Education and Aspects of Curriculum for a Successful Pedagogy of Piano. These themes show why, in teaching music, the cultural elements from China need to be included to teach students about Chinese culture. Furthermore, they stress the need to encourage the learning of several disciplines and mix the arts, which include music performance, musicology, and ethnomusicology, for students' benefit. Additionally, it can be noted that further emphasis should be placed on the creation of a systematic approach to curriculum improvement more oriented on achieving the objectives of piano students; it is necessary to stress technical and theoretical mastering of level basics and personal creativity development.

Therefore, it is easy to conclude that cultural relevance, several discipline strategies, and curriculum development are valuable tools to support music education in Jinan, China.

Incorporation of these elements into teaching and learning especially in teaching music therefore enables the teachers to help inculcate invaluable interconnected aspects that include pro-cultural cross-cultural dimensions critical thinking and musical skills into the students. In future work, it is expected that more research will be conducted to enhance the integration of traditional Chinese culture into musical education and training, it is expected that a new generation of musicians will be closely linked to traditional culture while facing the internationalization of music.

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