

Research on the Nationalization of Chinese Piano Music Education based on the Theory of Communication

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Abstract

With the development of our country music career, music nationalization development, has become the important direction of music development of our country at present. The development of music nationalization is conducive to establishing folk music consciousness and cultivating folk music culture. The piano is the important component of music. The piano music education to develop nationality is important to the establishment of the piano school of our country and the development of our country's piano music. Based on the theory of communication, from the piano music education nationalization, the significance of Chinese piano music dissemination environment optimization, deepen the transmitted symbols of nationalization, strengthen communication subject to correctly guide the direction of the development of Chinese piano music, improve the folk culture of the four aspects of the object is analyzed, for the Chinese piano music education provide theoretical basis for the nationalization of development, Make piano and Chinese culture closely combined, as soon as possible to perfect the national Chinese piano education system.

Keywords

Communication; Chinese Piano Music; Education; Nationalization.

1. Introduction

Communication studies, also known as communication studies and communication studies, is a discipline that studies various communication activities by bringing together various viewpoints and methodologies. Communication is a science that studies the law of occurrence and development of all human communication behaviors and communication processes, and the relationship between communication and human society. It is also a science that studies the social information system and its operation law. In short, communication is the study of how humans use symbols to communicate social information. It has the characteristics of crossing sex, borderline sex and synthesis. American communication scholars Wernadine Severin and James W. Tancat, Jr. divided the definitions of communication given by scholars in the 20th century into three categories: the first category believes that communication is the sharing of information among people. The second type of definition emphasizes a conscious process of influence. The third type of definition emphasizes that transmission is the inevitable response of objective things to certain stimuli. The "communication" to be studied in communication studies is based on the specific communication environment of human society. It connects the two sides of transmission and receiver through tangible material carriers -- media and symbols. The subject of communication (sender of communication behavior) and the object of transmission (receiver of communication behavior) carry out information exchange and communication (transmission process).

2. Significance of Nationalization of Piano Music Education

The national music consciousness is an important component of national culture and spirit, but also the spiritual support of our national music development. The piano music of our country is the result of the combination of piano technology and national music. It has deep mining for ethnic music and contains rich national culture and national charm. The nationalization of piano music education in China is beneficial to cultivate the national music consciousness of piano learners, strengthen the understanding of piano learners on national music and national culture, and promote the inheritance of Chinese piano music[1].

Chinese piano music is a combination of Chinese music, Chinese traditional culture and piano technology, which has high artistic value. With the intensification of international competition, the nationalization development of Chinese piano music education is highly valued by the Chinese music industry[2]. At the same time, Chinese piano music contains a wealth of national culture, embodies national dignity and will, and national culture is the core competitiveness of our culture soft power. In addition, national development of Chinese piano music education is beneficial to strengthen piano learners' deep understanding of Chinese piano music and promote Chinese piano music. The need for cultural inheritance. Although the piano is a representative Western musical instrument, it does not mean that western piano music should be the main teaching content. As the cultivation of higher talents, music teaching in colleges and universities should inherit traditional culture and carry forward national art. With the popularity of the piano in the folk, there are many families to train children to learn the piano from childhood, but they learn the piano by the cookie-cutter is mostly Western classical repertoire, making these children although more skilled in techniques, but not able to form a sense of folk music. Music education in colleges and universities, as the cradle of professional higher talents, should be make up in this respect.

3. Optimization of Chinese Piano Music Communication Environment

Communication environment refers to the atmosphere in which the subject of communication carries out communication. In the field of Chinese piano music education, the social environment that affects education and the teaching environment in schools are the communication environment of Chinese piano music culture. In the late 1980s, while focusing on the development of professional music education, socialization and popularization of piano education was also carried out in an all-round way. A large number of piano players have gone to colleges and universities with music dreams. Most of the music colleges and universities in China have the ability to cultivate professional music talents with bachelor's and master's degrees, forming a huge music education system. As the piano is a western musical instrument, the western piano art has experienced hundreds of years of development, with a relatively high artistic level and a relatively perfect theoretical system. The Chinese piano education system from the remains of European traditional piano teaching methods and teaching material, although make the milestones of the piano learning rules-based, synchronization, and has a certain comparative and macro-control, makes the Chinese piano teaching in an ingrained purely westernized stylized education mode, thus losing the Chinese piano music unique national characteristics.[3] Due to the influence of "global integration" in the current social environment, cultural integration is increasingly intensified, which makes it easier for developing countries, which were originally in a culturally weak position, to shake their cultural foundation. As the content of piano music education is mostly western classical music, teachers and students pay more attention to the teaching of foreign works and the study of performance techniques, thus neglecting to expand the quantity and quality of literature in the teaching and performance of Chinese piano works, let alone form a longitudinal memory chain of Chinese piano music culture.

With the rapid development of the piano education in our country, the social demand for piano textbooks is rising along with it. But throughout all kinds of piano music teaching materials, although the scope of its introduction from the Soviet Union in the early period of the liberation of Eastern European countries to Europe, America and Japan and other countries, but Chinese piano music works as the main theme of the creation of teaching materials are few. The lack of nationalized piano music courses restricts the development of nationalized piano education.

Since the beginning of piano education in China, many composers have been exploring the method of combining Chinese musical vocabulary with Western creative techniques to create piano works with Chinese national characteristics, so as to enrich Chinese piano teaching materials. Although there are many excellent piano works in China, such as "Dongshan Kuiyi Painting", "Tai Chi", "Scene" and "Doye", there are still few high-level Chinese piano teaching materials with world standards. The only systematic collection of Chinese piano works is the Series of Piano Works by Famous Chinese Composers compiled by Tong Daojin and Wang Qinyan and published by Shanghai Music Publishing House. Selected Chinese Piano Works, edited by Ren Yintong and Chao Zhiyu, published by People's Music Publishing House; 50 Chinese Piano Songs (set in 2 volumes), edited by Weiting and published by People's Music Publishing House; Li Haihong and Yang Yunlin, edited and published by Shanghai Music Publishing House. One Hundred Years of Classical Chinese Solo Piano Works. Only when Chinese piano works reach a certain scale in terms of quantity and artistic quality can the nationalization of Chinese piano music education get better development.

In recent years, the development of Chinese piano music has entered a prosperous period. A number of outstanding young pianists have been trained and some high-level international and domestic piano competitions have been held. In all kinds of national and even world piano competitions, the performance of Chinese piano works has been regarded as a stipulated item, and the performance award of Chinese piano works has been set up. Many original competitions and performance competitions of Chinese piano works have also emerged. As for the piano, which is imported from the West, it has begun to inject Chinese genes and develop towards the direction of nationalization.

4. The Nationalization Foundation of Communication Symbols

In essence, communication is reflected in the circulation of information, which involves the most basic elements of communication activities -- symbols. Symbols are the basic elements that carry or transmit information, which are expressed as meaningful codes and code systems, such as voice, figure, gesture, expression, etc. They can be roughly divided into verbal symbols and non-verbal symbols. In the communication activities of human society, a large amount of information is transmitted through non-verbal symbols rather than verbal symbols, and Chinese piano music belongs to the non-verbal symbols. The linguist Edward Sapir characterized the importance of non-linguistic signs as "a kind of subtle code that is not found in writing and that no one knows but everyone understands." Nonverbal signs can be generally divided into three categories: body language, visual nonverbal signs, and auditory nonverbal signs[4]. As an auditory symbol, piano music is a spiritual bridge between people and has the most international significance of communication.

The so-called "nationalization", also known as "national character", means that composers and artists use the unique artistic thinking, artistic form and expression techniques of their own nation to express the thoughts and feelings of their own nation and show the spiritual outlook of their own nation, so that music works have national flavor and style. Chinese piano music is based on the traditional culture of 5000 years, has a profound cultural background and many great composers will be "your monk in" humanistic idea, the cultural concept of "harmony between man and nature" in his creation, and through the music to spread it, in order to reflect

the humanistic education idea of "transformation of empathy". "Empathy" is an important thought of Confucian music aesthetics, while continuing social civilization and carrying forward fine traditions is one of the most important social functions of communication. "Emotion" is the core of music. Since ancient times in China, it has been said that "emotion moves in the heart and produces in the sound". "Fu Zhengjia is happy, happy from peace, and from peace. "Harmony of sound and harmony of law" emphasizes the important social function of music in political society.[5] Although Chinese piano music has a history of only 100 years, it has enabled Chinese composers to adapt and create many excellent Chinese piano works through the spread of the idea of "empathy" and the function of "enlightenment", and promoted the nationalization of Chinese piano art.

5. Guidance and Selection of Chinese Piano Music Nationalization by the Subject and Object of Communication

In communication activities, the subject uses specific means to send information to the communication object, that is, the communicator. Communicators screen and process unlimited social information, guide and guide audiences to accept information through limited communication channels, and coordinate between the two. Therefore, the communicator is the information transfer station between the information source and the audience, the link and bridge between the social subject and the object, and the "gatekeeper" on the information channel. The disseminators of Chinese piano music include composers, performers and piano teachers. The reason why the present Chinese piano education appears westernization tendency is that the dissemination subject's nationalization choice is not obvious. Most of the education authorities in the planning of teaching ideas, piano education institutions in the setting of education syllabus, education assessment and evaluation institutions in the regulation of competition repertoire, put too much emphasis on western piano works without effective emphasis on national works.

The reason why Chinese piano music developed rapidly in the past hundred years is due to its inheritance and innovation of folk art culture. The time-honored folk songs, rich kinds of national instrumental music, traditional operas with precise accents, distinctive folk dances and colorful customs and cultures are all widely spread through numerous excellent Chinese piano works. In the field of Chinese piano music teaching, the aesthetic orientation and the nationalization of value orientation of the communication subject will guide the choice of the audience. [6] With the in-depth study of western piano music, Chinese piano music workers (including composers, performers and educators) should also have new requirements and standards for Chinese piano works in terms of content, subject matter, genre, style and technique. Break the conservative concept and boldly choose piano works that can vividly reproduce the artistic conception and cultural essence of traditional Chinese folk music on the piano, so that folk music can be integrated into piano music and radiate new vitality in the transmission process.

The object of transmission, also known as the audience, the receiver, that is, the receiver of information in various types of communication activities, is the general meaning of the reader, listener and audience. Regardless of the era, people are paying attention to the audience in different ways. The famous ancient Chinese allusion of "High mountains and running water to find a bosom friend" is the best explanation of the importance of the receiver in communication activities. Without the audience, the effect of communication activities cannot be shown. Without the audience, the communication activities of social subjects will lose their basic meaning. Schramm believed that "reading and listening to the public should be the main promoter of communication power", and pointed out directly that the audience is the basic force for the smooth development of communication activities.

As active information seekers, the audience is the first destination of information flow in communication activities, and also the target pursued by communication agencies and communicators. The audience is in the terminal position of the communication chain, and its main function is to receive the transmission of information so as to achieve the most effective and maximum absorption goal. However, the traditional one-way communication will cause the obstacle of unobstructed information transmission and poor communication effect. Only by making the audience change from passive to active, and forming the interaction with the communication subject, can the communication become efficient, accurate and stable. Therefore, the audience is the social premise and basis of communication activities, and also the feedback information source in communication activities.

Many Chinese piano works are created according to folk activities and traditional culture. In order to accurately understand the music connotation and artistic style of these works and achieve the expected good transmission effect, the audience must have a certain understanding of Chinese traditional folk culture. Although the students in the audience of Chinese piano music are in the position of receiving and learning knowledge at the end of the transmission chain, as the feedback source of information, they can also promote the transformation and innovation of the transmission process and transmission symbols through independent selection of knowledge and information. They should not only be good at learning, but also be good at reflection, interact with the communication subject, improve their own traditional cultural accomplishment, and actively explore the essence of folk music.

6. Conclusion

The introduction and spread of piano music undoubtedly introduced new forms and techniques of expression for traditional music, and also injected new vitality into Chinese music. The widespread dissemination of western music is based on their own national music fully affirmed and inheritance, such as Chopin, Liszt. Most of the piano works are to absorb and draw lessons from national folk music material on the basis of the creation. Their works inherit the distinctive national characteristics of music, full of strong national sentiment, and also reflect the national spirit. With the development of nationalization around the world, the nationalization of Chinese piano music has been further improved. On the basis of exploring folk music, more Chinese piano composers have adopted a large number of folk music themes and created more piano works with folk music characteristics and integrated into Chinese music culture. The performers use the way of thinking and expression of folk music, as well as the way of Chinese music aesthetics and expression to control the piano technology and accurately interpret and spread these works. Chinese piano music can develop a wider space of artistic communication only by absorbing nutrients from national music. Folk music obtains more lasting artistic vitality through the artistic processing and re-creation of Chinese piano music as an information channel.

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