

Constructing the Guidebook from Wang Jianzhong's Piano Works for Second Years Piano Student at Ningxia University, Ningxia Province

Li Tai,
Chutasiri Yodwised and Zhang Yuxin
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com¹

Abstract

The purpose of this study is to: (1) learn about Wang Jianzhong's life experience, creative thinking, and the ethnic characteristics of his works; (2) write a guidebook on Wang Jianzhong's piano works; (3) use the guidebook on Wang Jianzhong's piano works to teach students; (4) evaluate teaching effectiveness. This study adopts a mixed research method that combines qualitative and quantitative research. Qualitative research is used to analyze expert interviews and communication between teachers and students. Quantitative research is mainly used to evaluate Wang Jianzhong's piano works guidebook, teaching plan, formative testing, summative testing, etc. The sampling method is selective based on the student roster, with a total of 6 students selected from every 45 students. The teaching target is 45 piano major students from the School of Music and Dance of Ningxia University.

The research results are as follows: (1) Through preliminary preparation work, learn books and articles related to Mr. Wang Jianzhong's life, creative characteristics, and artistic works, and learn the understanding and skills of piano works from experts in the interpretation of Wang Jianzhong's piano works. (2) The guidebook consists of four parts. The first part is about the relevant knowledge of Mr. Wang Jianzhong's life and creations, the second part is about the training of piano performance skills commonly used in Chinese piano works, the third part is about a comprehensive explanation of Wang Jianzhong's most famous piano works selected from the guidebook, and the fourth part is a teaching plan written according to the teaching requirements for all the content taught in the third part. (3) Researchers arranged 40 course plans based on the content of the guidebook and the actual situation of students, and conducted experiments using them. (4) Compared with the summary test, the pre class test in the experimental group showed an average improvement of 2000 points among the 6 students, with an average improvement rate of 9%. It indicates that the students have made good progress, and the teaching process of the experimental group students is very successful.

Keywords: Constructing; Guidebook; Wang Jianzhong; Piano Works; Ningxia University; Ningxia Province

Introduction

China was one of the earliest countries in the world to focus on developing music culture, and the creation and formation of ancient Chinese musical instruments were also in line with the level of productivity and social system at that time. As an important component of traditional culture, Chinese music culture carries a profound and profound aesthetic connotation of Chinese culture, forming its own unique laws and characteristics (Zhang, 2003).

The development of Music of China culture is mainly affected by the laws of its own artistic development and the social environment factors of its era. As early as the Neolithic, there were bone whistles, ancient flutes, xun and other musical instruments in China. In ancient times, social productivity was low, and music, dance, and instrumental music had not yet differentiated into relatively independent art categories. Music was mostly used for disaster prevention and blessings, worship of gods, courtship and marriage, and labor production. In the Xia Dynasty, there were full-time music slaves and officials, including the music and dance of "Da Xia", instruments such as flutes and xun, and several scales (Zhang, 2017).

Mr. Wang Jianzhong's piano works have been recognized by countless Chinese listeners in terms of musical aesthetics and are widely praised by international peers. They play a unique role in the inheritance and development of Chinese national music and have high teaching value. Chinese ethnic music is an indispensable and important component of traditional Chinese culture (Ma, 2005). Cultivating ethnic music talents, improving the aesthetic ability of Chinese ethnic music, and promoting traditional Chinese culture should become an important pursuit goal of music teaching in universities. Through learning Mr. Wang Jianzhong's piano works, music majors in colleges and universities can systematically contact Chinese national music, master the playing skills of Chinese style piano music, cultivate the aesthetic taste of national music, deepen their understanding of traditional music culture, and further promote Chinese traditional music culture through developing Chinese piano music (Jia, 2006).

At present, there are many studies on Mr. Wang Jianzhong's piano works' artistic characteristics, performance techniques, works analysis and other aspects in the Chinese academic circles. There are also some researchers on Mr. Wang Jianzhong's creative ideas, creative techniques, the reasons for the formation of his works' national characteristics, and the spiritual characteristics contained in his creative ideas, but few focus on his work teaching and textbook compilation. In view of this, the author plans to study and write a piano work tutorial for Wang Jianzhong based on his own teaching experience in universities, attempting to construct a relevant teaching system framework, and conducting practical tests in the teaching process of sophomore piano performance students in universities, in order to help students learn their own national music art, improve their aesthetic taste, appreciation, and accuracy of performance works of national piano music art, And provide teaching resources for the teaching of Chinese piano works by university teachers.

Research Objectives

1. To study Wang Jianzhong's creative ideas
2. To construct a guidebook from Wang Jianzhong's piano's works
3. To use the guidebook of Wang Jianzhong's piano's works in daily pedagogical activities
4. To evaluate the results of using the guidebook

Research Methodology

The qualitative research of this paper mainly focuses on expert interviews, observation of student classroom situations, and analysis of learning experiences from experts.

Quantitative research is mainly used for evaluating experimental results. Evaluate Wang Jianzhong's piano works guidebook, course plan, formative testing, and summative testing, and develop and apply IOC evaluation forms to evaluate the effectiveness of the course.

Research Tools

The research tools of this project include:

- (1) Interview form
- (2) Wang jianzhong piano works Guidebook
- (3) Lesson plan
- (4) IOC form
- (5) Formative test form, Summative test form, Performance test form
- (6) audio-visual materials,
- (7) musical instruments such as pianos.

Limitation of research

In this dissertation, only the creative career of Wang Jianzhong is studied from 1972 to 1975.

This dissertation only conducts research on Wang Jianzhong's piano revised works.

This dissertation only studies Wang Jianzhong's most famous piano revised works.

This dissertation only on second year college students.

Data analysis

Descriptive and statistical analysis are used for data analysis

1. Descriptive Analysis

The descriptive analysis of this study mainly includes data tables such as interviews with teachers and students, questionnaire survey results with students, and description and analysis of student exam scores

2. Statistical Analysis

The statistical analysis of this study mainly includes comparing and analyzing the results of the initial, process, and final stages of student ability testing.

Conceptual Framework

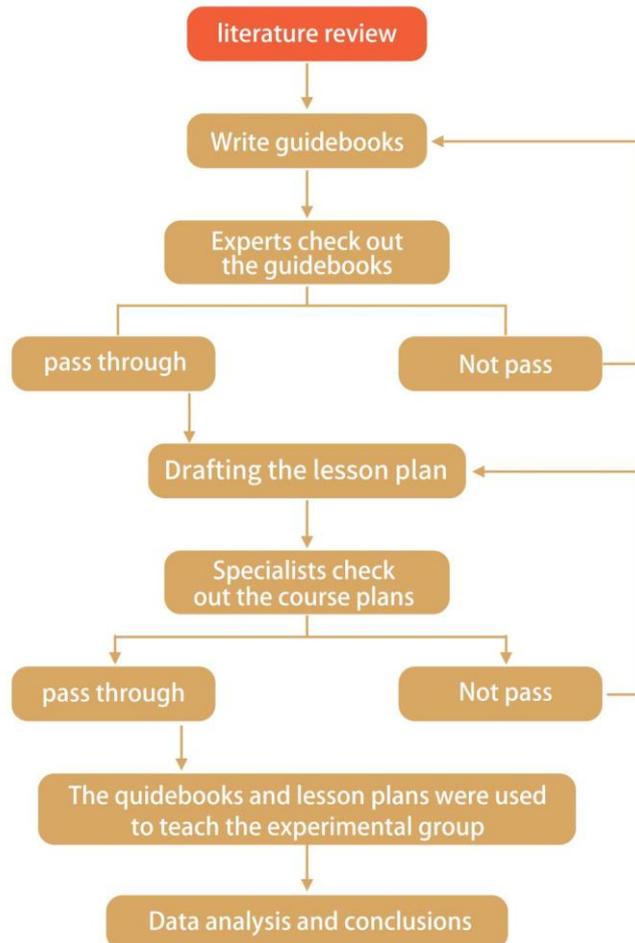


Figure 1 Conceptual Framework

Research Findings

The main findings of purpose 1 consist of three components:

- (1) The root of Mr. Wang Jianzhong's strong ethnic characteristics permeated in his music creation ideas;
- (2) The distinct ethnic characteristics exhibited by the work in terms of tone, rhythm, melody, and charm;
- (3) Analyze the specific expressions of ethnic characteristics in the work and apply them to piano teaching and performance practice.

The main findings of purpose 2 consist of two components:

- (1) Discuss and formulate the teaching objectives for classroom teaching of Wang Jianzhong's piano works;

(2) Based on the proposed teaching objectives, research has found the key and difficult points in the development of Wang Jianzhong's piano works tutorial.

The main findings of purpose 3 consist of five components.

(1) Attempt to establish a teaching system for Wang Jianzhong's piano works and conduct specific practice in the piano classroom of sophomore students, which can achieve good teaching results;

(2) Change the dominant ideology of teaching music skills in music teaching methods and promote the development of music quality education;

(3) Establishing a teaching system for Wang Jianzhong's piano works should focus on cultivating students' artistic and creative abilities;

(4) Guide students to correctly understand the value and goals of the curriculum, and return ethnic music education to an artistic and aesthetic teaching direction;

(5) Form a relatively stable systematic and theoretical teaching paradigm around the teaching theme.

The main findings of purpose 4 consist of three components:

(1) evaluation of project research results;

(2) Analysis of project issues;

(3) Project research improvement plan.

After a week of review, the students conducted a summary test. In the summary test, 6 students received an excellent score, indicating that they have a good grasp of the content they have already learned. One student received a good score, indicating that the student has also mastered well, but there is a slight gap in relative excellence. Through the final exam and expert review, the experts unanimously stated that the "Wang Jianzhong Piano Works Guide" has been successful.

Discussion

1. Research has found that Mr. Wang Jianzhong's music creation ideas are infused with strong ethnic characteristics.

Accept work task arrangements Mr. Wang Jianzhong initially created teaching practice pieces for the Piano Department of Shanghai Conservatory of Music, in order to replace Western piano practice pieces with Chinese national characteristic piano pieces at that time; Later, he was invited to work in the creative group of the Central Orchestra of China, specializing in creative work. It was also during the special period of the Cultural Revolution in China that his works were inseparable from the themes of nationality and revolution (Chen, 1998).

2. Research has found that Mr. Wang Jianzhong integrates ethnic characteristics into the basic techniques of Western musical instruments, focusing on expressive expression.

Arrangement techniques. Mr. Wang Jianzhong uses concise orchestration techniques and fully piano like textures to perfectly combine the national characteristics of Chinese music with Western style pianos. His works not only have good "integration", but also reflect the "rootedness" of Chinese traditional culture and ethnic cultural background. As is well known, the piano version of the adapted piece is far from the folk music version in terms of sound, but Mr. Wang Jianzhong's adaptation makes it superior to the original piece in terms of hierarchy, musicality, and entertainment. Mr. Wang Jianzhong has made valuable explorations on how to better use piano language to express China's excellent traditional music. This is a

cultural evolution and a reflection of the nationalization of piano music, fully demonstrating his profound musical heritage in combining piano art with Chinese ethnic music, and presenting the valuable artistic value of his works (Liu, 2000).

3. Research has found that Mr. Wang Jianzhong's research results on the artistic characteristics of music creation are applied to achieve the goals of piano teaching and performance practice.

Due to historical reasons, the foundation of piano education in China is built on the theoretical system of Western piano education. With the continuous development of piano education in China, it has become an urgent task to establish a piano education system that is suitable for the development of Chinese piano music art. Applying Mr. Wang Jianzhong's research results on the artistic characteristics of music creation to piano teaching and performance practice can promote the construction of the teaching system of piano music art education in China.

4. Research has found that exploring the teaching objectives of Wang Jianzhong's piano works classroom teaching requires adhering to the original intention of using Wang Jianzhong's piano works teaching to inherit national culture, while also not going against the inherent regularity of piano learning itself.

The purpose of carrying out the teaching of Wang Jianzhong's piano works is to use piano teaching methods, follow the basic laws of piano teaching, impart classic Chinese piano music knowledge to students, and cultivate inheritors of national piano music culture.

5. Research has found that, based on the proposed teaching objectives, analyze and discuss the key and difficult points of Wang Jianzhong's piano works tutorial writing, and try to understand the situation as much as possible before the comprehensive development of the writing work, predict and prevent avoidable errors.

Research suggests that in the process of writing tutorials, attention should be paid to the following key issues:

(1) Be sure to follow the knowledge proposed by experts in every aspect.
(2) It is necessary to optimize the scope of writing based on the actual student situation.

(3) Be sure to write based on practicality.

6. Research has found that when writing a tutorial and course guide on Wang Jianzhong's piano works, it is necessary to handle the relationship between the new curriculum and the existing curriculum, especially paying attention to the issues that need to be addressed.

Establishing a teaching system for Wang Jianzhong's piano works, providing national piano music curriculum textbooks and guidelines for piano music education in universities, has significantly changed the existing piano education and teaching pattern, and will also have varying degrees of impact on the interests of relevant parties. Therefore, it is necessary to make predictions in advance and design solutions to solve possible problems in advance, To ensure the smooth progress of various tasks in establishing a teaching system for Wang Jianzhong's piano works.

7. Research has found that there are still many problems in music education in Chinese universities. For example, in terms of music teaching methods, the main idea is to impart music skills, and most of the teaching and learning behaviors of teachers and students are still serving exam oriented education. Promoting the development of quality education is a long and arduous task.

There is a common phenomenon in music education in universities, where the ultimate goal of both teachers and students is to pass exams. Exams remain the "baton" of behavior for both teachers and students, and "exam oriented education" runs smoothly. Everything is done to cope with exams, and the cultivation and training of music and artistic qualities cannot be guaranteed.

8. Research has found that in music teaching in universities, attempting to establish a teaching system for Wang Jianzhong's piano works and conducting specific practice in the piano classroom of sophomore students can achieve good teaching results.

Wang Jianzhong's piano works are suitable for promotion and research in piano teaching in universities, regardless of their artistic height, scope of influence, and artistic contributions to Chinese piano music. After attempting to offer courses related to Wang Jianzhong's piano works teaching among sophomore students majoring in piano at the School of Music of Ningxia University, the feedback from teachers and students was positive, and the relevant departments of the school also gave affirmation and support.

9. Research has found that establishing a teaching system for Wang Jianzhong's piano works should focus on cultivating students' artistic aesthetic and creative abilities. In terms of teaching method design, it is necessary to adopt more contrastive learning teaching methods, comparing diversified music with ethnic music, comparing music works played on the piano with ethnic instruments, and transforming old and rigid teaching models.

In terms of teaching methods, comparative methods should be used more often, comparing diverse music with ethnic music, and comparing ethnic music works with piano performance and ethnic instrument performance. The piano art of various countries around the world is a part of world music culture, and Chinese piano art is also a part of world music culture. Chinese piano students should learn, inherit, and develop their own excellent music and cultural achievements while accepting the excellent music and cultural achievements of other human ethnic groups. By comparing the similarities and differences between Chinese and foreign piano art, as well as the differences and similarities between piano performance and ethnic instrument performance, we aim to enhance our enthusiasm for learning Chinese works. At the same time, transforming old and rigid teaching models, creating conditions for students to have as much exposure as possible to excellent piano music works of their own ethnic group, and forming a virtuous cycle of mutual promotion between teaching and learning (Xu, 1996).

10. Research has found that through the establishment of Wang Jianzhong's piano works teaching system and specific practice in piano classrooms, students can be guided to correctly understand the value and goals of the course, gradually returning ethnic music education to an artistic and aesthetic teaching direction.

11. Research has found that Wang Jianzhong's piano composition teaching course is a highly practical course that should focus on the teaching theme, form a relatively stable systematic and theoretical teaching example, and promote the standardization and scientification of Chinese ethnic music education.

12. Research has found that exploring the development of the Wang Jianzhong's Piano Works Guidebook and related teaching guides is one of the foundations for constructing the teaching system of Wang Jianzhong's piano works.

Evaluating the use of the Wang Jianzhong's Piano Works Guidebook and guidebooks is a process of examining, analyzing, and summarizing the teaching activities of Wang Jianzhong's piano works. It is an important means and way to improve the quality of teaching. The evaluation is based on teaching practice, with the aim of checking whether the teaching design has achieved the expected results and promoting teaching to enter a more optimized state.

13. Research has found that the purpose of education is to guide and promote the comprehensive development of students, and effective analysis and evaluation of project problems is an important link in promoting the achievement of this goal.

The improvement and perfection of the teaching system for Wang Jianzhong's piano works is a dynamic process that requires continuous attention from relevant parties, striving to objectively analyze and summarize the learning results of students and the effectiveness of using learned knowledge to participate in practical activities, and to reasonably and fairly verify the achievements of teacher guidance in teaching.

Recommendation

1. Practical Recommendations

By compiling a tutorial on Mr. Wang Jianzhong's piano works and a guidebook, ethnic music education has been systematically introduced into piano teaching classrooms in universities, providing a specific landing point for piano majors to learn ethnic music. Using ethnic piano music as a carrier can gradually stimulate students' interest in learning ethnic music, improve their aesthetic ability towards ethnic music, promote traditional culture, and increase their patriotism. Therefore, in practical teaching applications, it is necessary to attach importance to and grasp the teaching process, truly achieving the goal of improving the learning level of ethnic music among college students and better helping them to develop comprehensively and healthily.

(1) Teachers should continuously increase their knowledge reserves, adjust their educational methods, and strengthen the learning of ethnic music knowledge and skills based on the actual teaching of Wang Jianzhong's piano works. They should take personal responsibility to improve their comprehensive quality.

(2) During the teaching process of Wang Jianzhong's piano works, teach students how to appreciate and appreciate ethnic music, and cultivate their aesthetic abilities. By utilizing multimedia and other technological means, we can comprehensively mobilize various available resources, stimulate students' enthusiasm for learning, and improve their skills logical thinking ability.

(3) When organizing and arranging teaching activities, pay attention to the organic combination of theory and practice, increase opportunities for students to practice hands-on, encourage and guide them to perform more practical exercises, thereby enhancing their confidence, forming a positive learning atmosphere, enhancing their interest in learning ethnic music, guiding them to truly understand the unique beauty of ethnic music, and forming a positive and upward learning attitude.

(4) Schools can organize ethnic piano music competitions and small-scale performance concerts, hold lectures on ethnic music knowledge, establish forums and online pages on ethnic music, hold ethnic music seminars, etc., to enrich the channels for students to acquire ethnic music knowledge.

(5) The teaching level of ethnic music teachers is directly related to the understanding and mastery of students' ethnic music knowledge and skills, which in turn affects their comprehensive professional skills. Schools should pay attention to strengthening the construction of ethnic music teaching staff and equipping ethnic music teaching teams according to national standards.

(6) Ethnic music education belongs to a discipline that combines technical, practical, and theoretical aspects. The comprehensive tutoring ability of teachers is particularly important, and there are high requirements for the quantity and quality of teachers. Schools should provide regular training for teachers in accordance with the teaching objectives of ethnic music, in order to improve teaching philosophy and teacher quality.

2. Recommendation for future research

This project research has a certain degree of creativity and is an attempt to study the teaching of ethnic piano music in piano majors in higher education. Due to space and time constraints, there is great room for correction and improvement in many aspects such as theoretical completeness and practical feasibility. The next step is to continue to carry out project research to supplement and improve, and we look forward to guidance from predecessors and colleagues.

In order to meet the practical needs of teaching ethnic piano music, it is recommended to organize experts in ethnic music education and scholars from various fields to establish a research and development team to supplement and study the knowledge points that have not yet been involved in the project. At the same time, based on extensive solicitation of opinions from all parties, it is necessary to revise and correct the problems that have arisen in the teaching process of Wang Jianzhong's piano works.

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