

Constructing the Guidebook of Form and Analysis of Chinese Piano Works for Teaching Major in Piano Students at Xinghai Conservatory of Music, Guangzhou, China

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Abstract

The Research objectives of this study were (1) to study the form and analysis of Chinese piano works, (2) to construct the form and analysis guidebook for Chinese piano works, (3) to Experiment the teaching by the using form and analysis guidebook for teaching major in piano students in Xinghai Conservatory of Music, and (4) to evaluate the teaching by using the form and analysis guidebook of Chinese piano works of Xinghai Conservatory of Music. This research was mixed-method research between qualitative and quantitative research. The research tools in qualitative research were interview guideline and observation form which was conducted by interview three experts in form and analysis. In quantitative research, the population was 200 second-year piano major students at Xinghai Conservatory of Music. The sample was 20 students selected by using simple random sampling method. This research used the descriptive statistics analysis for analyze the data. The research hypothesis was the summative score must higher than 80 points.

The research findings were through expert interviews, literature reading and field investigation, the author constructs a guide for the form and analysis of Chinese piano works. By compiling a teaching guide for the form and analysis of Chinese piano works for second-year students of Xinghai Conservatory of Music, the author summarizes the experience and problems in the teaching process. This paper analyzes the data of formative test and summative test of students, and summarizes the teaching guide and curriculum value of Chinese piano form and analysis through the design and application of teaching evaluation.

Keywords: Constructing; Guidebook; Form and Analysis; Chinese Piano Works; Piano Students; Xinghai Conservatory of Music; Guangzhou; China

Introduction

Over the past 200 years, China has gone through such important stages as war, isolation, the founding of the People's Republic of China, and reform and opening up. From the Opium War in 1840 to the founding of the People's Republic of China in 1949, war has caused damage to the development of traditional culture, led to the loss and destruction of cultural heritage, and hindered cultural exchanges and development. The closed-door policy has restricted the spread and development of traditional Chinese culture and hindered the communication between Chinese civilization and other civilizations. Chinese culture has become increasingly closed and conservative, limiting people's vision and way of thinking, making Chinese history and culture gradually off the global track, making it lag behind Western industrial civilization, and triggering unprecedented "cultural inferiority" (Zheng, 2003).

In 1978, China implemented the policy of reform and opening up, and China began to fully learn the technology and culture of Western developing countries. This policy has greatly improved China's economic development and provided a broader space for the development of Chinese traditional culture. However, while promoting economic development, new problems and challenges have also emerged in the cultural field. With the continuous advancement of globalization, Western culture has gradually penetrated into every corner of China. Some people believe that Western culture is more advanced and scientific, so they blindly worship and chase after it. This excessive respect for Western culture has led some people to neglect traditional Chinese culture and lose their own cultural identity. In the field of education, traditional culture education is relatively weak, resulting in many young people do not understand traditional Chinese culture, lack of cultural identity and belonging (Wang, 1991).

Since 2014, China has set off a wave of cultural confidence at the national level, believing that "cultural confidence is a more basic, broader and deeper confidence", and the Chinese people should "enhance cultural confidence and confidence in values".

Music is an important part of culture and one of the manifestations of culture. Music does not exist in isolation, but breeds the connotation of culture and is closely connected with culture. The unique cultural value of music reflects the history, traditions, beliefs, values and other aspects of a nation, country or society. By learning music, people can better understand the cultural essence and cultural characteristics of a nation or society. Therefore, Chinese musicians are confident in their music culture and should learn and understand Chinese music culture.

In China, theories of composition in music colleges has been following the teaching mode of the Soviet Union for a long time. According to the different directions of creative skills, the theories of composition is divided into categories, and the four courses of "Harmony", "Musical form", "Polyphony" and "Orchestration" are taught to dig into different aspects of composition technology. This course system was originally set for cultivating students of composition major. In the 1950s, China had close cultural exchanges with the Soviet Union, and a large number of experts and scholars returned from the Soviet Union, and also brought the teaching mode of composition theories to China. Up to now, this model is still the basic framework of composition theories teaching in music colleges in China. The teaching objects of composition theories are divided into two types: composition major and non-composition major. For students majoring in composition, theories of composition is an important course to guide the composition. Students will learn the composition technique and writing through different categories, such as four-part harmony writing, polyphonic writing, orchestra orchestration, and the creation of specific musical forms or genres (Liu, 2005).

For non-composition major students, the teaching purpose of composition theories is to guide students to deeply analyze and understand music from the aspects of harmony writing style, musical form structure characteristics, music creation techniques, etc. by learning the characteristics of various basic means of expression and overall means of expression, and to grasp the connotation and style of works as a whole. Guide musical practice and professional skills from a rational perspective. Composition theories for non-composition majors is an important way to improve students' professional skill level and dual ability of music culture, and to develop and expand students' comprehensive music literacy and potential. By learning composition theories and a large number of music work analysis practices, students majoring in music performance, musicology and music education can improve their music literacy to a

large extent. Promote their own professional learning, and for the future to engage in music performance, teaching and other music art career, to become an excellent music professionals to lay a solid foundation (Liu, 2011).

The development of the discipline of composition theories in Xinghai Conservatory of Music is accompanied by the establishment and development of the school. Since the establishment of Xinghai Conservatory of Music in 1957, there has been a composition major in the composition Department, and the course of composition theories has also gradually developed. In recent decades, the course construction has been continuously promoted, and the reform of teaching content and teaching methods has been continuously deepened.

Research Objectives

1. To study the form and analysis of Chinese piano works from three key informants.
2. To Construct the form and analysis guidebook for Chinese piano works.
3. To Experiment the teaching by the using form and analysis guidebook for teaching major in piano students in Xinghai Conservatory of Music.
4. To Evaluate the teaching by using the form and analysis guidebook of Chinese piano works of Xinghai Conservatory of Music.

Conceptual Framework

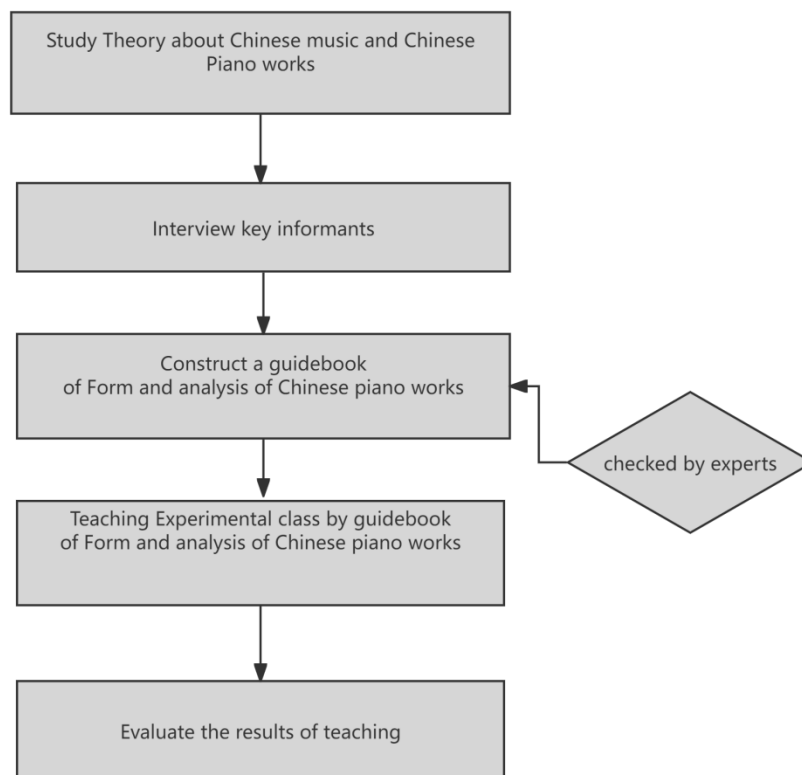


Figure 1 Conceptual Framework

Research Methodology

This research used mixed method research which collect from interview key informants and use the experimental research for evaluate the guidebook.

This study selected student form second-year students at Xinghai Conservatory of Music, the sample for experimental research was 20 second-year students majoring in piano. The sample was selected by using cluster sampling method.

Key informants

1) Mr. Lin Songyuan.52.Professor of composition Technology theory.Director of Music Foundation Department.Master Tutor. Xinghai Conservatory of Music.

2) Mr. Xie Fuyuan.45. Professor of composition technology theory. Doctoral supervisor.Dean of the Department of Theory, College of Music, Hunan Normal University.President of Hunan Music Association Music Criticism Society.

3) Mr.Wang Shengfu:53,associate professor at the School of Music, Guangdong Normal University of Technology. n 2023, "Multi-Voice Music Analysis and Writing" was recognized by the Guangdong Provincial Department of Education as a first-class undergraduate offline course.

Research Findings

Teaching concepts and methods of Form and analysis of Chinese piano works

Through expert interviews and literature review, the researchers found that many teachers and experts in China constantly put forward the latest teaching concepts of music analysis courses for non-composition majors. They all agreed that music form and analysis courses for non-composition majors should be close to majors, in line with major characteristics, and close to Chinese cultural characteristics. They believe that the Chinese piano form and analysis course is conducive to improving students' professional skill level and the dual ability of music culture, and is an important way to develop and expand students' comprehensive music literacy and potential. Through learning music work analysis and practice, students majoring in piano can improve their music literacy to a large extent and promote their own learning of piano performance. And lay a solid foundation for the future career in piano performance, piano teaching and so on.

According to the teaching status of non-composition theory courses in Xinghai Conservatory of Music, the researchers arranged a course on Chinese piano form and analysis for students majoring in piano, and created a teaching guide on Chinese piano form and analysis suitable for students majoring in the second grade. In the teaching, various basic means of expression and the characteristics of overall means of expression of Chinese music were guided to learn. Guide students to deeply analyze and understand music from the aspects of melody writing style, music creation techniques, musical form structure characteristics, as well as the contemporary, national and personalized style of the works, and grasp the connotation and style of the works as a whole. In the teaching, typical Chinese piano works from the common writing period are used, most of which are familiar, so as to enhance students' learning interest.

Constructing the form and analysis guidebook for Chinese piano works.

(1) Through interviews with experts and literature reading, the researcher constructed a teaching guide for the form and analysis of Chinese piano works in the second grade of Xinghai Conservatory of Music. The procedures and textbooks for the guide are as follows:

(2) Through literature reading, collect theoretical works and the latest teaching ideas.

The present teaching situation of Xinghai Conservatory of Music is studied by field investigation method.

(3) On the basis of literature reading and interviews with experts, the teaching methods, teaching examples and educational concepts recognized by experts are collected.

(4) Integrate and sort out existing teaching materials and monographs through literature reading and expert interviews, and create a teaching guide for the form and analysis of Chinese piano works for the second year of Xinghai Conservatory of Music.

(5) When the guide is completed, three experts are invited to evaluate it.

The three experts agreed that the guide is rich in content and comprehensive knowledge. The total score is 100, and the average score of the three experts is 89. The experts believe that the course plan is feasible.

Experimenting the teaching by the using form and analysis guidebook for teaching major in piano students in Xinghai Conservatory of Music.

The researchers randomly selected 20 piano majors from 200 piano majors in Xinghai Conservatory of Music to conduct experimental teaching. The teaching guide has 16 lessons, which are divided into four parts.

Part1: Learn the style and characteristics of various basic elements of Chinese piano works, including the analysis of Chinese tonality, rhythm and rhythm. All the Chinese music works were taken as the analysis objects.

Part2: Learning the creation techniques, texture forms, music development techniques, Chinese melody development logic and the statement structure of music works, learning the division of phrases and segments of Chinese music works as the analysis object.

Part3: Learning the structure logic and small structure form of Chinese piano works. It includes the structural features of single part form, reproducing single two part form, juxtaposing single two part form, reproducing single trilogy form, juxtaposing single trilogy form and variation form, learning to divide structures, drawing diagrams and writing reports.

Part4: learning the creation history of Chinese piano works, technique classification and other theoretical knowledge, as well as the case analysis of Chinese piano works, including the analysis of paper writing.

Through a one-semester experimental course, the researchers observed the learning situation of the piano major students in the second grade in learning the musical forms and analysis of Chinese piano works. This experiment conducted step-by-step teaching by means of theoretical teaching, multimedia courseware, audio listening, group discussion, guided questioning and classroom homework, so as to help students clearly grasp the general analysis methods of Chinese piano works. It includes tonality analysis, rhythm analysis, melody form analysis, texture analysis, material development methods, structural logic and musical form structure analysis, as well as musical form diagram and analysis paper writing. In the teaching activities, teachers use a variety of teaching strategies and methods, such as enabling students to achieve effective learning results through active participation and cooperation. At the same

time, teachers pay attention to and guide the individual needs of students, and promote the all-round development of students.

During the experiment, the researchers conducted four tests, which were divided into three formative tests and one summative test, including tonality analysis, rhythm analysis, melody form analysis, texture analysis, material development methods, structural logic and musical form structure analysis, as well as musical form diagram and analysis paper writing knowledge points. According to the progress of teaching, the examination will continue to increase the assessment of knowledge points on the basis of old knowledge points.

Evaluating the teaching by using the form and analysis guidebook of Chinese piano works of Xinghai Conservatory of Music

It is feasible to teach the guidebook "Form and Analysis of Chinese Piano Works" for sophomore piano majors in Xinghai Conservatory of Music. Through 16 weeks and 32 hours of experimental teaching in one semester, and the experimental results of formative test and summative test analysis, passing rate and average score, sophomore students can significantly improve their musical analysis ability and promote their musical understanding ability by learning Chinese piano form and analysis. Prove that the application of the guidebook "Form and Analysis of Chinese Piano Works" meets the requirements of Xinghai Conservatory of Music.

Discussion

Through expert interviews and literature search, researchers have mastered the teaching skills of Chinese piano forms and analysis, and have enriched their teaching experience. The researchers summarized the results of literature readings and interviews with experts, who agreed that second-year piano majors should learn Chinese piano form and analysis. The number of piano works is huge, which is a typical type of multi-part music. Most of other instrumental or vocal works are monophonic (Zhai, 2005), while chamber music works have many parts. When we teach the course of "Form and Analysis", we must focus on piano works as the main analysis object, especially the "Form and analysis" of piano majors. The selection of Chinese classical piano works as the analysis object is familiar to students, and students are more interested in learning analysis, and it is closer to students' career planning needs of music teachers.

In the course of teaching, teachers can analyze the tonality, rhythm, melody line, melody development technique, music texture, harmony and structure of Chinese music works, so that students can master the general analysis methods of Chinese piano music, have a deep understanding of music language, cultivate students' perception, understanding and judgment of music, and improve students' music appreciation ability. If the Western theory is used to analyze Chinese music works, such an idea is not desirable.

We should step by step, from easy to difficult, from point to point, from basic element analysis to overall work analysis, gradually improve students' analytical ability, avoid students' learning difficulties, rejection and boredom, and adopt some interesting teaching methods to help students, such as music appreciation, video appreciation, etc., which will help stimulate students' interest in learning analysis (An, 2022).

In creating the guidebook of Chinese piano works Form and Analysis, there are several issues that need to be discussed.

(1) Definition of professional terms

The creative techniques of Chinese piano works are a combination of Chinese and Western, so the professional terms and definitions should be based on evidence. After all, Western musical form theory has developed in China's professional education for a hundred years, and it is impossible for us to overturn and rebuild all of them. Moreover, sophomore students have also been exposed to Western musical form theory, so some Chinese experts suggest that techniques consistent with the West, such as repetition and single trilogy form, etc. The existing professional terms are still used, and some techniques with Chinese characteristics, such as "thimble", "sentence double", "Yan exhibition", "scattered plate" and other Chinese unique techniques are used. Researchers use such a definition of professional terms, which is worthy of expert discussion (He, 2009).

(2) Selection of works

Chinese piano works Form and analysis The selected Chinese works are classified by techniques to reflect the characteristics of different Chinese piano works. For example, main music or polyphonic music, creative works or adapted works, etc., can often only be taught in one category.

(3) Difficulty in teaching: The content selection of this study is in line with the characteristics of beginners and is gradual. For sophomore students in ordinary universities, it is suggested that the content should choose more common creative techniques, starting from the analysis of monophonic melody and gradually moving to multi-voice piano works. The piano works in the period of Chinese common writing are also selected for analysis. However, if the teaching object is changed, for example, the senior class, or the students have learned Western musical form analysis, the teaching content is bound to be adjusted, and the analysis object can also be changed (Yao, 2015). Therefore, the analysis materials of researchers for beginners and seniors should be different, beginners learn small and medium-sized works with simple techniques, and choose familiar works. Modern techniques of music works, more suitable for creative research or senior study.

Recommendations

Practical Recommendations

The basic course of music majors plays an important role in the undergraduate curriculum of the Conservatory of Music. Composition technology courses, including harmony, composition analysis and other courses, are designed to guide students to deeply analyze music by learning various overall expression means of music, to grasp the connotation and style of works as a whole, and to guide music practice and professional skills from the perspective of music composition. The creation of Chinese piano music has a long history. Chinese piano music is a product of the combination of Chinese and Western elements, and it is the beginning of the creation of Chinese multi-part music. It has played an indelible role in the development of Chinese music to the world and modern music. With the wave of cultural confidence in recent years, piano students have more demands for learning to play Chinese piano works. For example, there are special Chinese piano creation competitions, Chinese piano works concerts and Chinese piano works seminars held every year, and piano students are also required to play Chinese piano works in examinations or personal concerts. More and more people begin to pay attention to the creation and performance of Chinese piano works.

Therefore, it is recommended that music colleges in China offer courses on form and analysis of Chinese piano works for students majoring in piano.

2. Recommendation for future research

The Composition Theory Teaching and research Department of the Conservatory of Music can carry out teaching reform research from the aspects of teaching syllabus, teaching mode, teaching content, teacher training and textbook construction through the integration and expansion of curriculum construction, teaching content and educational resources, and build a system of "composition technology theory course for non-composition majors". For different professional teaching objects, there are certain differences in the course name, the number of credits, the opening semester, the main teaching content and teaching methods, etc., and truly student-oriented, combined with professional characteristics of individualized teaching. For example, for the students of the piano department, "Chinese piano Works Form and Analysis" is opened, and for the harmony teaching of the music department, "Analysis of vocal music Works" and other teaching contents are added.

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