

**EXPLORE THE INTEGRATION OF FOLK MUSIC ELEMENTS AND CHINESE
PIANO WORKS IN TEACHING**

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Abstract: The development of Chinese piano music has always been closely linked to national music culture. Integrating national music elements into piano teaching can not only enrich musical expression, but also promote the contemporary inheritance of traditional culture. This paper takes "Explore the integration of folk music elements and Chinese piano works in teaching" as the theme, and conducts research through the combination of theory and teaching practice. Chapter 1 analyzes the specific manifestations of national music elements in piano works from the creative level. Chapter 2 is based on piano teaching practice and explores the multiple values of integrating folk music elements into the teaching system. The study combines the case of works to provide new ideas and methods for building a piano teaching system with Chinese characteristics.

Keywords: Elements of folk music, Chinese piano music, piano teaching, music aesthetics, Music Culture, inheritance of folk music.

INTRODUCTION.

The development of Chinese piano music has always been accompanied by the absorption and innovation of national music culture. How to organically integrate the rich elements of national music into piano creation and teaching is not only an important artistic practice topic, but also a key path to inherit and develop Chinese traditional music culture. This study aims to systematically explore the transformation methods of national music elements in piano art and their teaching value. First, from the creative level, by analyzing the artistic presentation of six dimensions in piano works, including national language tones, instrument timbre, traditional melody, mode characteristics, harmonic language and form structure, the unique national expression of Chinese piano music is revealed; then, from the perspective of teaching practice, the three meanings of integrating national music elements into piano teaching for the expansion of performance techniques, the deepening of cultural inheritance and the cultivation of aesthetic ability are discussed in detail. Through the organic combination of theory and practice, this study not only helps to deepen the understanding of the national characteristics of Chinese piano music, but also provides new ideas for building a piano teaching system with cultural awareness.

RESULTS AND DISCUSSION.

The embodiment of folk music elements in piano music

Integration of national languages. As an important carrier of national culture, language has constructed a unique expression system in the thousands of years of evolution of the Chinese nation. Incorporating language elements with national characteristics into piano creation can effectively arouse the emotional resonance of the audience and establish a deep emotional connection between the music work and the audience. Take the Chinese piano music work "Flower Drum" as an example. This work cleverly draws on the dialect characteristics of Fengyang Flower Drum Opera. Through the combination of bright rhythm and regional language characteristics, it

vividly conveys the atmosphere of joy and excitement. In another piano work "Yellow River Concerto", the composer creatively incorporates the unique "labor chant" language form along the Yellow River into the piano vocabulary. This musical translation of the national language not only retains the appeal of the original language, but also gives the piano work a unique cultural identity. [1.197]

Imitation of national musical instruments.As an important part of traditional music culture, national musical instruments carry unique artistic expression and cultural connotations. Incorporating the timbre characteristics and playing techniques of Chinese national musical instruments into piano creation can not only create a more oriental musical atmosphere, but also deepen the emotional expression of the work, thereby enhancing its artistic appeal. Taking the piano piece "Picking Tea and Catching Butterflies" as an example, the composer reproduced the rhythmic characteristics of national percussion instruments through clever timbre simulation and intensity changes, and vividly portrayed the cheerful atmosphere in the tea picking scene. This work successfully conveys the rhythmic beauty of Chinese folk dance and the timbre charm of national musical instruments to audiences around the world. Another representative work, "Sunset Flute and Drum", shows a more diverse fusion of national musical instruments. The composer used the piano playing techniques to vividly imitate the etherealness of the flute, the distantness of the guqin, the crispness of the pipa, and the gracefulness of the guzheng, creating a traditional and novel auditory experience, giving Chinese traditional music a new artistic vitality.[2.181]

Arrangement of folk tunes. The unique charm of Chinese piano music often stems from the creative use of traditional folk melodies. Composers achieve this artistic fusion mainly through three ways: directly quoting folk song materials, adapting traditional music fragments, and absorbing the melodic characteristics of folk music to create original works. Take Huang Huwei's "Paintings of Bashu" as an example. This large-scale piano suite cleverly uses the melody of Sichuan folk songs as the core theme and reproduces the charm of Chinese folk music through Western instruments. This artistic re-creation not only fully preserves the essence of traditional music, but also shows the unique beauty of Chinese music to the world audience through the piano, an international instrument.[3.82]

The use of national modes. One of the essences of traditional Chinese music lies in its rich and diverse modal system. Modal is an important feature for judging the characteristics of different ethnic music. The overall modal of the ethnic music of northern Shaanxi is rough and powerful, the modal of the ethnic music of the Dai people is gentle and ethereal, and the modal of Xinjiang music is more lively and rhythmic. As the epitome of traditional Chinese music, opera art has a model significance in the use of modal. Taking Peking Opera as an example, its Xipi and Erhuang modes have their own characteristics - the Xipi mode is high-pitched and passionate, and the Erhuang mode is deep and gentle. This contrasting modal structure provides a rich dimension of emotional expression for piano music creation. [4.174] The piano piece "Pi Huang" is a perfect example of the successful use of opera modes. The piece was created using the opera-style variation technique, drawing on the tunes of Peking opera singing, and using the form of variation to incorporate Peking opera elements into the piano piece, giving the entire piece a strong national character and high artistic value.

Innovation of national harmony. As the core element of polyphonic music, harmony has a unique organizational method that directly affects the artistic expression and national characteristics of the work. Compared with the traditional Western harmony that is mainly constructed by superposition of thirds, the Chinese national harmony system shows distinct oriental characteristics. The superposition of fourths and fifths can create an ethereal and distant

sound effect, giving the music a simple and elegant national charm. In the piano piece "Picking Tea and Catching Butterflies", the clever use of the fifth interval combined with the treble chords successfully evokes the audience's emotional resonance. The superposition of second harmony can create a unique sound atmosphere and even simulate percussion effects. For example, the use of the minor second at the end of "Guessing Tune" produces a humorous effect that makes people smile; and in the piano adaptation of "Erquan Yingyue", the composer deeply expresses the original song's sad and desolate emotional connotation through the superposition of the seventh and ninth chords. [5.54]The use of these innovative harmonic languages not only expands the expressive dimension of piano music, but also makes the works present distinctive Chinese musical characteristics.

Structural Expression of National Musical Form. Chinese traditional music presents rich and diverse artistic characteristics in terms of musical form structure, among which the refrain form is a typical representative, showing a unique structural aesthetics. The first part of this form allows for free variation and development, while the second part maintains a relatively stable structural form. When this traditional form is used in piano composition, it can give the work a unique artistic expression. The famous composer Li Yinghai creatively borrowed the structural characteristics of the refrain form in his piano work "Sunset Flute and Drum", so that the whole work not only maintains the charm of traditional music, but also shows the agile characteristics of piano art. This structural treatment not only enhances the dramatic contrast of the music, but also gives the work sufficient artistic expression space within a rigorous structural framework.

The value of incorporating folk music elements into the teaching of Chinese piano works

Enrich students' piano playing techniques. Incorporating elements of national music into piano teaching in colleges and universities can not only broaden students' artistic horizons, but also improve their professional qualities from multiple dimensions. By deeply understanding the creative background, cultural connotations and artistic characteristics of the works, students can establish a more comprehensive music cognition system, and the deepening of this cognition will directly translate into an improvement in performance expression.

From a technical perspective, Chinese piano works place unique demands on performers. First, in terms of timbre processing, Chinese piano works often draw on the performance characteristics of traditional musical instruments, such as imitating the rhyme effects of instruments such as the guzheng and pipa; second, in terms of rhythm processing, it is necessary to be able to flexibly use the unique performance techniques of Chinese traditional music such as rubato and speed change. Furthermore, in terms of musical expression, it is necessary to have a deep understanding of the aesthetic principle of "virtual and real coexistence" in Chinese music, and create a unique musical artistic conception through the delicate changes in strength and timbre. This all-round technical training not only makes up for the limitation of traditional piano teaching that focuses on Western works, but also cultivates students with richer musical expression methods. It is particularly noteworthy that the extreme pursuit of timbre, the in-depth portrayal of artistic conception, and the precise grasp of national music language in Chinese works are all valuable experiences that are difficult to obtain in the teaching of Western piano works. This cross-cultural music training can effectively enhance students' artistic perception and expression, and provide a unique path for the comprehensive development of their performance techniques. Therefore, the introduction of Chinese piano works not only broadens students' artistic horizons, but also diversifies their performance skills, injecting new vitality into piano teaching. [6.121]

Strengthen the inheritance and development of national music.The unique value of Chinese

piano works lies in their blood connection with traditional music culture. Many classic works are either based on folk music materials, or borrow the performance techniques of traditional art forms such as opera and rap, or embody the unique aesthetic pursuit of Chinese music, injecting new vitality into traditional music. Through the interpretation of the piano, an international instrument, many traditional music elements that are on the verge of being lost have been preserved and spread, and to a certain extent, traditional music culture has been developed and promoted. [7.75]

It is of great significance to infiltrate Chinese piano music works into piano teaching in colleges and universities. First, from the perspective of cultural inheritance, this teaching practice builds a bridge between traditional music and modern education. In the process of learning, students can not only understand the composer's creative thinking of transforming national elements into piano language, but also deeply understand the cultural connotation of traditional music. Secondly, from the perspective of talent training, this teaching helps to cultivate students' sense of identity and inheritance of national music. By analyzing the national music elements in the works, performers can establish a more three-dimensional cultural cognition, which will become an important foundation for their future artistic development. This integrated teaching not only enriches the teaching content and form, but also promotes the innovative development of music culture at a deeper level.

Cultivate students' aesthetic ability of national music. Integrating national music elements into the teaching of Chinese piano works can not only enrich students' music perception experience, but also deepen their understanding and recognition of the aesthetics of traditional Chinese music. This teaching process actually constructs a three-dimensional aesthetic education system. Through multi-dimensional and multi-level music experience, it gradually cultivates students' aesthetic judgment and appreciation of national music and improves students' aesthetic literacy.

In the teaching process, by incorporating elements of national music into the study and performance of Chinese piano works, students' musical literacy can be improved, and their sense of identity and pride in local culture can be enhanced. The introduction of national music elements can enrich students' musical perception. The national music elements contained in Chinese piano works provide students with a unique aesthetic experience, such as the use of pentatonic mode, gong, shang, jue, zhi, and yu melodies, the processing of free rhythm, the structural layout of "introduction, development, turn, and conclusion", and the adaptation of traditional music forms such as Peking opera and folk songs. These elements not only give the works a unique oriental charm, but also provide students with an opportunity to understand Chinese traditional culture. By studying these works, students can feel the unique linear beauty, artistic conception, and charm of Chinese music, thereby cultivating a deep understanding and appreciation of national music. [8.79]

The significance of incorporating elements of national music into piano teaching in colleges and universities is not limited to skill training and repertoire expansion, but more importantly, it has built an aesthetic education model with cultural depth. This teaching model uses the piano, an international instrument, as a carrier to allow students to gain a deep understanding of Chinese music aesthetics while mastering professional skills, and ultimately achieve the coordinated development of professional skills and humanistic qualities. This is not only the due meaning of music professional education, but also an important way to inherit and develop China's excellent traditional culture.

CONCLUSION.

This study systematically explores the integration of national music elements and Chinese piano works teaching, revealing the unique value and practical path of national music culture in piano education. The study found that Chinese piano works have successfully constructed a piano music vocabulary with distinct national characteristics through six dimensions: melodic processing of national language tones, keyboard reproduction of national instrument timbres, creative adaptation of traditional melodies, modern expansion of pentatonic modes, personalized exploration of national harmony, and structural transformation of traditional forms. These artistic practices not only expand the expressiveness of the piano, but also provide an important carrier for the modern expression of Chinese music culture.

At the level of teaching practice, the integration of national music elements shows three educational values: first, by simulating the playing techniques of national musical instruments, such as the scraping of the guzheng and the rolling fingering of the pipa, the students' timbre control and touch technique are effectively enriched; second, using Chinese classic national style works as teaching media, it promotes the living inheritance of traditional music culture; third, through multi-dimensional and multi-level music experience, it cultivates students' perception of the aesthetic characteristics of national music such as charm and artistic conception, and enhances their cultural identity. These teaching practices not only improve the piano skill training system, but also realize the cultivation of cultural consciousness at the level of aesthetic education.

This study constructs an analytical framework for the piano transformation of national music elements at the theoretical level, and proposes a teaching model of "cultural interpretation-technical training-aesthetic experience" at the practical level. Future research can further expand the scope of analysis of contemporary works, strengthen teaching empirical research, develop systematic national style piano teaching materials, and promote the establishment of a piano education system with Chinese characteristics.

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