

Impact of Chinese Musical Elements on Adult Piano Education in Jinan

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Abstract: *This research aimed to share how Chinese cultural elements can be incorporated in piano education in Jinan City, China. It discussed parts of students, parents and teachers in determining what the current education model looks like, and the importance of culture transmission. In the present paper, descriptive statistics were applied to analyze the significance of such fields as music education, performance practice, theoretical analysis, and ethnomusicology. Hence it listed factors like the decreased resources, and the number of teachers who lack structured teaching procedures and suggested following structured teaching procedures to counter these problems. The conclusions pointed out the advantages of integration of Western and Chinese music instruments usage for improving education processes and conserving cultural heritage.*

Keywords: Chinese cultural elements, Piano education, Music Pedagogy, Cultural inheritance, Structured teaching procedures

1. Introduction

In this research, a focus will be made on the process of implementing Chinese cultural motives into the piano curriculum in Jinan, China. It will regard the creation and development of the piano education scene by learners, parents, and teachers and particularly concentrate on the Chinese music culture conservation and advancement. Demographic information will be collected to establish the function of each party and the importance of cultural transfer in music learning in the study. By using descriptive analysis, it will look at the roles that music education pedagogy, performance, analysis and ethnomusicology in enhancing appreciation of culture and quality of education. This research work will establish the recognisable problems, of resource constraints and lack of teachers training, and attempt solutions by formulating systematic teaching methods. Thus, the study aims to apply Western and Chinese musical instruments to achieve the standard goal as well as pass the tradition of cultural learning and improve students' learning accomplishments. Finally, the results will help the ongoing debates on the lack of culturally sensitive instructional practices in piano training and provide insights into future remedial steps in China.

2. Analysis

The first demographic data shows 180 respondents: students, parents, and teachers. Students make up the largest group, with 100 participants, followed by 50 parents. Teachers, the smallest group, contribute 30 participants. This distribution highlights students' central role in piano

education, with parents also playing a supportive role. Teachers provide crucial insights, contributing to understanding teaching methods' effectiveness. The diverse perspectives from all groups offer a comprehensive view of piano education.

The second demographic data categorizes respondents by age, showing a balanced representation of students, parents, and teachers. Most students are below 25, with teachers and parents aged mostly above 30. This distribution emphasizes the significant involvement of both younger students and more experienced adults. Teachers fall into two age groups, 25-29 and above 30, showing a mix of younger and experienced educators. This variety adds depth to the understanding of educational approaches.

The third demographic data analyzes the respondents' educational backgrounds and gender. Parents are predominantly diploma holders, while most students hold degrees. Teachers are mainly postgraduates, reflecting the high qualifications typically required in education. The gender distribution shows a slight male predominance among parents and students. This distribution highlights the importance of educational attainment across the roles, enriching the study's findings.

For Research Question 1, the findings reveal a strong consensus on the importance of integrating Chinese cultural elements into piano education. Respondents emphasize the benefits of incorporating traditional Chinese music and its role in enhancing cultural understanding. The descriptive statistics show high mean scores, indicating positive perceptions of cultural inheritance. Participants recognize the value of preserving Chinese traditions, with the highest mean score of 4.28 reflecting the significance of cultural inheritance in musical education. However, opinions differ on the importance of historical context, with a slightly lower mean score of 3.89. Overall, the findings suggest that cultural inheritance is essential in piano education. The insights inform the need for educational systems to integrate cultural elements into curricula actively.

Research findings indicate the critical importance of various disciplines in piano education. Music pedagogy, performance, analysis, and ethnomusicology all play essential roles. These disciplines help preserve Chinese musical traditions and enhance cultural understanding. The statistical data demonstrates strong agreement on the need for such educational improvements. Statement 10 emphasizes integrating Chinese cultural elements in teaching, scoring 4.07. It highlights the significance of blending culture and education to enrich students' experiences. Statement 15, with a score of 4.16, underlines the importance of measures to ensure Chinese culture's preservation. This shows the community's commitment to promoting cultural heritage through education.

Analysis of statement 16, which scored 4.02, supported the call for music pedagogy in piano training. Teaching methodology enhances a structured learning process that has an impact on the learner's musical growth. The survey, as presented in Statement 17 (3.81), reveals beneficiaries' attitudes which are mostly positive but with a neutral and negative staking towards improving performance techniques. Such disparity shows some differences in preferences among the educators in question. It is noteworthy that there is statement number 18 (3.85) which indicates that Music analysis is the key to Chinese musical pieces. While some may doubt it, its importance as a discipline helping to build a greater understanding of music is acknowledged. It is important to note that Structured approaches received high support and statement 23 (4.05) specifically states that the institutional process of pedagogy has to

popularize Chinese musical traditions. A further rationale for the incorporation of traditional Chinese music into pedagogy programs is an affirmative response to Statement 25 (4.00).

Diversity in cultural practices in learning and teaching performances improves piano education as indicated in Statement 21 (4.06). At the same time, it is recognized that diversity is important in the existence of various practices, despite some differences in one or another viewpoint. According to Statement 22 Music analysis courses should know Chinese elements thoroughly as some respondents opined that the knowledge is partial (3.88). As it is stated in Teaching Procedure 26 (4.21), there is a need for a special teaching procedure involving Chinese music. The sign strongly positively confirms the perceived usefulness of structured teaching methods. Likewise, Statement 28(4.05) indicates the organizations' perception that clear procedures improve education results.

The effectiveness of a structured approach to teaching is confirmed by learning outcomes presented in Statement 29 (4.07). On balance, the data reflects the importance of making teaching methods as explicit as possible to enhance the level of students' attention. As it will be revealed by Statement 31 (4.17), structured procedures for teaching Chinese musical pieces are characterized, and their cultural value is affirmed. Retaining the cultural history of Chinese music with structured anointment is Underlined in Statement 34 (4.16). There are small differences regarding the stress laid on ideas but overall, their importance is recognized. As identified in Statement 27 (4.03), the advantages of standardising teaching procedures, enhance the strong support for implementation of Chinese music.

Lastly, Statement 30 (4.36) echoes this: "Evaluations of teaching methods to include Chinese music should be personal". The majority opinion attests that personalisation improves education as well as cultural assimilation. In general, the evidence suggests that there are appreciable levels of consensus regarding the desirability and feasibility of advancing music teaching, performance, interpretation, and analysis, as well as ethnomusicology. These disciplines have important functions of maintaining and developing traditional Chinese music and improving the conditions of learning piano in Jinan.

The findings highlight key reasons for developing a piano teaching procedure. Statement 11 reveals significant challenges in integrating traditional Chinese music, with a mean score of 4.21. Respondents recognize the complexity of addressing these challenges, emphasizing the need for well-designed procedures. Statement 12 focuses on enhancing cultural diversity in piano education by incorporating Chinese musical elements, scoring a mean of 4.13. This integration is seen as beneficial for broadening students' experiences. Statement 13 shows strong agreement (mean: 4.8 and 28) with a pro-southern Chinese optimism on the notion of inheriting Chinese musical traditions. Statement 32 (mean: 4.29) It means on the one hand that there is a need to elaborate particular procedures which can help to avoid such problems of integration. These high scores will testify to the fact that such conception is shared among major players, thus pointing towards potential development. It shows structured teaching strategy has a positive effect with a mean score of 4.43 on Piano education concerning Jinan City Statement 35. The results therefore affirm the general standpoint that the best focus needs to be developed in carrying out teaching interventions to better the system. The overall mean score of 4.2778 supports the finding that most of the participants have a positive attitude towards elaborating effective teaching procedures. These procedures are considered as very important steps for Chinese music accommodation, increase of cultural diversity, and the development of the quality of the education.

3. Findings

The study shows the emerging self-education demand for Chinese musical elements with regard to piano learning in the Jinan area. Teachers understand the cultural and educational values of the method but witness its difficulties, for instance, the lack of funding, the scarcity of Chinese sheet music and the poor preparation of teachers. Students like the idea of getting cultural relevance and diversity from this integration but they also suffer a shortage of proper resources and qualified teachers. However, there are barriers to integrating Chinese music into the curriculum, and yet the trend is on the right path. Teachers and students agree that clear teaching procedures and organizational framework concerning integration are crucial since cultural values should be maintained, and students' musical experience in Jinan should be enhanced.

With reference to parenting, the study shows that parents are receptive to the idea of incorporating Chinese music into piano education and the impact it can have on the children's formation of a cultural self-identity. They think it is beneficial to the children's musicality provoking them to the Western and Eastern styles of music. However, they experience difficulties in recruiting quality teachers and in getting relevant content. Supporting integration from parents' perspectives requires improved resource allocation and increased teacher training. Some of the advantages of Chinese music include: The following are some reasons why Chinese music will be of added advantage: Difficulties proved to the absence of enough sheet music, preparation of teachers, and resistance to Chinese music. Aside from rote practices, more structure and support from institutions need to be a part of integration to be successful. Finally, integration encourages students' cultural identity as well as expands their outlooks concerning music.

The study demonstrates that the implementation of Chinese musical elements in piano education in Jinan is in the process of growth, and teachers understand the benefits but face such problems as the lack of instrumental and pedagogical tools, and training. The feedback that teachers gave was an articulated procedure of teaching integration was stressed to provide cohesion, consistent learning achievements, systematic knowledge of musical attributes, and the development of cultural values. It fosters the integration of Western and Chinese music at the cost-exploiting teaching model, increasing the educational value regarding resource constraints, and strengthening teacher training. Furthermore, it handles the problem of opposition to change and secures institutional reinforcement because it has a coherent structure of a long-standing strategy to incorporate Chinese notes.

The great advantages of a structured teaching procedure for the incorporation of Chinese inclinations into piano education are that it fosters teamwork among schools, promotes learning and interactive teaching and apart from that it helps in the promotion of traditional cultures. Together with a specified structure of activities, teachers are better able to exchange materials and ideas, and therefore gain confidence and skill. The strategy also serves to cater for educational standards known and accepted in every school today, it makes it easier to assess students and deal with students who learn at a different pace. In addition, it enhances the continual learning of the students, cultural awareness and for development of those learners too. This is a systematic approach that will create a balanced approach for the students and or teachers.

4. Discussion

The examination of the results corresponds to the research aims and objectives, as well as to the literature review, offering information concerning the dynamics of piano education in China and the integration of Chinese elements into the curriculum. Demographic data is highlighted because all the subjects are essential to the process of shaping piano education: students, parents, and teachers. Through focusing on student education, the increasing reform of piano education is highlighted later in the International context since its introduction in China (Li, 2021). Observations from parents/teachers reveal that teaching is everyone's business in a society's bid to foster culturally appropriate as well as developmentally appropriate pedagogy. In the framework of the implementation of Research Objective 1 (RO1) the project aimed at examining the demand for passing and continuing the development of Chinese culture in the sphere of piano education. According to the descriptive statistics, the choice of the four key areas for Chinese cultural elements integration into piano education is rather justified. From the past literature, the authors understand that piano teaching in China has a strong historical background that traces back to the Ming Dynasty and incorporated the evolution of the teaching process through political and cultural periods (Zheng & Leung, 2021). When it came to respecting Chinese traditions, all the respondents in the study seemed to have noted this aspect since their mean score of 4.28 for the item was high. This paper also highlighted in the literature review how the government had also attempted to set up music colleges and support Chinese music in particular historical periods, which has created the current views on cultural continuity in musical training. The findings that emerged in the present research support the given practice of implementing cultural aspects to piano learning and the objectives set by RO1.

In undertaking Research Objective 2 (RO2) the study aimed at finding out the importance of disciplines and areas of study including music pedagogy, performance, analysis, and ethnomusicology. This paper shows that these disciplines are crucial for maintaining Chinese musical traditions and promoting cultural knowledge. In this case, two out of four elements seemed to stand out: music pedagogy first of all, and the importance of structured teaching approaches in the second place (Kamal et al., 2020). This aligns with the theoretical framework that has established the presentation of the historical formation of the Piano departments in Chinese institutions and the impact of music education on the understanding of Chinese and Western classical music. The results also reveal the centrality of performance strategies and theory, which are regarded as helpful in decoding Chinese compositions and nurturing students' engagement. The descriptive statistics showed that there was acceptance of the integration of Chinese music into pedagogy programs. This re-affirms the restored commitment to advancing the culture of heritage through learning, in as much as aspire to the objectives of RO2.

The third research objective (RO3) analyzed the question of deficiency of effective key-hand and particular piano teaching procedures. Based on that, the current study identified several crucial issues in practising TCMM and integrating it into piano education. Nevertheless, the participants understood the need to establish effective procedures to teach the standard and structure needed to incorporate Chinese musical aspects (Xue et al., 2021). This is in line with findings from the literature about the combination of Chinese and Western music. These results are explained by the overall high mean of 4.28 which indicates the global significance of passing the Chinese musical heritage and the need to solve the integration issues. Finally, the literature review highlights the recent development of piano education in the last several decades with a growing attempt to integrate culture into teaching pedagogy. The findings

indicate that teaching interventions such as TCM with and without the use of IT, underpins the importance of targeted teaching strategies for enhancing the quality of piano learning in Jinan. Thus, the fulfilment of the study contributes to providing a great variety of insights into the most significant patterns of development of the educational process associated with teaching the piano in China, as well as reconsidering the role of implementing elements of Chinese culture into the existing teaching and learning processes. The analysis helps to answer the questions, posed by the research objectives; there is a clear understanding of such goals as the culture inheritance, music disciplines' development, and the formation of the definite learning-teaching process patterns. These findings are in line with the findings from the literature wherein piano education has enhanced in its importance due to historical advancement as well as the modern attempts to conserve Chinese music. The practice study emphasizes the necessity of designing particular teaching methodologies where traditional Chinese music is included as an effective solution to raise the standards of piano education in China and culturally diversify the teaching-learning environment.

5. Conclusion

The study focuses on the progressive changes in piano education in Jinan, China; it underlines the significance of incorporating Chinese culture into the teaching-learning process. Through demographic data, it is possible to analyze broad stakeholders involved in education, and their activities with students being the most crucial. As highlighted by the majority of the respondents, the analysis highlights the need to continue to uphold Chinese musical heritage. Teachers and performers, curriculum, assessment and evaluation, application, and activity instrumental in raising cultural consciousness and educational standards were new features of music. Some of the main challenges raised include a shortage of resources and teacher training, but the study singles out structured teaching procedures as central to integration. Through this structure, a consistent approach to learning outcomes is maintained and the integration of Western and Chinese styles is resolved eliminating the issues of cultural loss. In sum, this research establishes that the incorporation of Chinese aspects in piano learning is effective in boosting cultural self-identification, expanding the student's musical horizon, and increasing learning interest. As shown in the findings above, the objectives are achieved in line with the trends being witnessed in the modern China piano education system; both the historical and the contemporary factors are important in the development of the system.

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