A Study on the Application of Folk Song Style in Chinese Children's Piano music

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Abstract. With China's economic development and emphasis on quality education and art education, the cultivation and education of children's music literacy has been widely popularized in every family, and the piano, as an important music education tool, plays a vital role in children's music cultivation and the development of comprehensive ability. In the context of the development of piano music in China, Chinese children's piano works have a unique and important position in piano teaching. In this paper, we will discuss the importance of Chinese children's piano works in piano teaching, the correlation between folk song style piano works and children's piano teaching, and discuss the important role and influence of folk song style piano works in children's piano teaching, as well as put forward corresponding teaching methods and strategies.

Keywords: Folk song style, children, piano.

1. Introduction

Chinese children's piano music have always attracted the attention of children and listeners with their unique style and dynamic and rich expressiveness. The Chinese children's piano music mentioned in this paper refer to the children's piano music created with the elements of traditional Chinese folk music as the main creative materials, and combined with piano playing techniques and harmonic arrangements.Folk song styles were widely used in these works and became an important musical element in them.However, to date, relatively few studies have been conducted on the use of folk song styles in Chinese children's piano music.Folk songs are an important part of Chinese cultural tradition and one of the treasures of Chinese music.Folk songs with strong local characteristics and folk emotions, integrated into children's piano works, can not only show the unique charm of Chinese music, but also inspire children's understanding and expression of music.Therefore, it is of great theoretical and practical significance to conduct research on the application of folk song styles in Chinese children's piano music.Through in-depth research and analysis, we can have a more comprehensive understanding of the development and creative characteristics of Chinese children's piano music, provide useful reference for children's piano education and promote the inheritance and innovation of Chinese folk songs in the field of children's music.

2. Background of Chinese Piano Music Culture

The music created by any great composer are inevitably deeply rooted in the deep soil of the nation. Piano music originated from Europe, with a development history of more than 300 years, and has been introduced to China for more than 200 years. The reason why Chinese piano music is called "Chinese Piano Music" is because it has the characteristics of Chinese culture and the common features of Western piano music. Chinese musician He Luting said in the 1930s that our music must not be bound by inherent, backward instruments. Many extremely delicate and valuable Western instruments, we should adopt [1]. This statement is largely indicative of the humble and receptive learning attitude of Chinese musicians. Chinese piano music has a history of nearly one hundred years since Zhao YuanRen composed the "Peace March" in 1915. However, because the development of Chinese piano music creation and education was still in the embryonic stage with a single piano playing technique and a low level of performance, and most of the works were imitations of foreign

piano exercises, the early piano music creations were almost devoid of Chinese characteristics, and very few works have been handed down. In 1934, Zirpin funded and commissioned Xiao Youmei, the then president of the National Institute of Music in Shanghai, to assist in the organization of the "Call for Piano Pieces with Chinese Flavors", which resulted in the first batch of Chinese piano works in the true sense of the word. The first prize-winning work "The Shepherd Boy's Flute" (later changed to "The Shepherd Boy's Piccolo" by He Luting) and the second prize-winning works by Yu Binmin and Lao Zhicheng were four works whose musical elements were mainly taken from Chinese folk culture, such as folk songs or adaptations of folk instrumental music, which were the highest achievements of Chinese piano music at that time, and are still very popular among Chinese children and well-known to all households today.

In order to have a better development of piano art in China, to occupy a place in the world music scene and have corresponding influence, it is necessary to carry forward the characteristics of national culture and form the national artistic personality and national music characteristics [2].With the continuous development of new China, more and more composers try to incorporate Chinese traditional music elements into piano music, so that piano music can express the various characteristics of Chinese folk music culture. To this end, musicians quote folk song tunes or folk instrumental tunes as the theme melody, or utilize the musical characteristics of folk instrumental music to build up the weave, or borrow the multi-part structure of traditional Chinese music to form the musical framework, and so on.The transition from simplicity to complexity, and from simplicity to diversity, has made Chinese piano music exhibit a more diverse musical language and musical style.

3. the importance of Chinese children's piano music in piano teaching

3.1. The need for national cultural heritage and development

China's profound national culture into the music of this carrier, is an effective way to publicize and carry forward the national culture, especially for children's learning stage, music and art and other forms of art are more likely to be accepted by children's cognitive psychology. Therefore, through the way of music, letting children feel the connotation of China's traditional national culture in learning Chinese piano music, learning the national spirit, and enhancing children's awareness of learning and education on national music is in line with the new form of the development of the times and the demand of passing on China's excellent national culture.

3.2. the need for the development of the disciplines of music pedagogy, music performance, music analysis, ethnomusicology, etc.

The emphasis on musical ethnicity will be reflected in the transformation of the music teaching system from Westernization to Chineseization; the interpretation of this ethnic work will also form a new style of performance; the analysis of Chinese piano music works also covers the analysis of ethnic music and special research is an important way of development of the discipline of music analysis; in the study of ethnomusicology, the types of acceptable ethnomusicology for the developmental stage of the child will also be a new subject.

3.3. the need for development of piano teaching

At present, most of the children's piano teaching in China still relies on foreign piano teaching materials, and follows the western teaching mode and system for the study of Chinese works, especially the systematic study of Chinese music classification is still lacking, so to improve the children's stage of piano teaching in our country, a single, patterned initiation, so that the piano teaching is more in line with the trend of development of the times, more national characteristics is the demand for the development of the piano. Therefore, the formation of different piano teaching methods for different ethnic and cultural genres can stimulate children's interest in Chinese culture,

enhance their sense of national identity, and lay the foundation for the gradual development and improvement of the system of Chinese piano teaching.

4. The Relevance of Folk Song Style Piano Music to Chinese Children's Piano Teaching

4.1. Characteristics of Folk Song Style Piano Music

Folk songs are cultural classics that have a long history among the peoples of the world and have been handed down to the present day as valuable historical materials and artistic treasures, reflecting the life practices of the peoples. Each ethnic group has its own characteristic folk songs, which reflect the unique history, folklore, character, interests and cultural traditions of its own ethnic region in a variety of genres, contents and singing styles. Different regional ethnic groups have different customs and characteristics, thus becoming the hallmark of the region's musical identity. When the elements of regional and national folk songs are combined with piano music, the piano works of folk song style are derived, which contain unique artistic functions that cannot be replaced by other artistic materials. It presents folk music with its unique artistic and cultural characteristics and rich national cultural connotation to people's vision, adapts to the development mode of modern national culture, and has high artistic value and inheritance value.

Piano music in the folk music style is usually based on catchy folk tunes, combined with uncomplicated harmonies and rich rhythms to add energy and expressiveness. These rhythms can be undulating, jumping or steady, bringing a sense of rhythm and life to the music. Folk song styles favor simple chord progressions and harmonic structures over complex harmonic changes. Harmonic treatments usually do not involve too many layers and variations in order to maintain melodic clarity and intelligibility. Piano works in the folk song style also often incorporate other musical elements in their composition, such as imitating the sounds of folk instruments, adopting traditional modes and rhythms, and so on. Pieces such as Fan Zuyin's "Spring Arrives" and "Long Worker's Song" are characterized by this in their melodies. There is also the piano piece "Black Stallion", which is based on a Xinjiang folk song. The rhythmic pattern of sixteen before and eight after is used in the accompaniment to imitate the rhythm of the horse's hooves, which makes the scene of the galloping horse even more expressive. Piano works in folk song style are easily accepted and remembered by listeners due to its resonance, and this immediacy makes the works able to move people's emotions and leave a deep impression in a short time. Piano works in folk song style often incorporate local musical elements and cultural characteristics, showing a unique regional character. Whether in terms of tonality, rhythm or technique, these works can reflect the musical style of a certain region or country. Folk song style piano works often express people's feelings and thoughts about natural landscape, daily life and emotional experience through music. These works pay more attention to the flow of emotions and the expression of emotions, and convey inner feelings with warm and moving melodies and harmonious harmonies.

4.2. The relevance of children's piano education to piano works in the folk song style

The combination of children's piano education with piano works in the folk song style is a beneficial combination that provides children with exposure to a rich variety of ethnic musical styles and develops their understanding and ability to express themselves in native folk music. Learning piano works in the folk song style at the children's stage can increase children's understanding of the connotations of Chinese ethnic culture, and at the same time can stimulate their interest in music.

4.2.1 Advantages of the environment in which it is located

The environment in which we grow up and live is a crucial part of our music learning. Piano works in the folk song style are usually composed of familiar melodies, which are the most distinctive and vivid of musical works, and are most easily perceived by people, and it so happens that the most fascinating thing about the folk song style works of the Chinese nation lies in the melodic lines that

are rich in regional characteristics. Therefore, compared to learning piano works with western composition background and humanistic environment, Chinese folk song style piano works are more tolerant to local learners' ability to understand and perceive emotions, which also determines the unique advantages of playing and interpreting Chinese folk song style piano music at the stage of children in China.

4.2.2 The development of audio listening skills

The Western teaching materials are based on the major and minor key system, which is very different from the Chinese pentatonic key system in terms of playing techniques and emotional experience. When choosing the repertoire, we select Chinese works with strong pentatonic tuning style to teach and guide the children's emotional experience, to gradually cultivate the ability of music appreciation and understanding of different musical connotations, and to form the initial ability to identify and sense of national music. With the parallel education of Chinese piano works and Western piano works, the strong contrast of musical styles can broaden children's musical imagination and cultivate the good habit of listening carefully to different musical languages, thus cultivating children's interest in piano music in terms of auditory cognition.

4.2.3 Appreciation and cultivation of folk music styles

The charm of music is a concept in music aesthetics. Different styles have different feelings, and the charm exists in the unique style of the work. The national style of Chinese music reflects the aesthetic cognition of the Chinese nation from time to time, and the music also reflects the historical fragments of a certain period. Therefore, it is the most important thing for children to experience the charm of national music in piano music teaching. Children's cognition of things only stays in the perceptual cognition, and there is no mature view of appreciating music, which is the best period to establish a sense of identity of national music and cultivate national music rhyme. The experience of the flavor of folk music can be divided into direct experience and indirect experience. However, children have limited time and understanding ability, so they can only experience the national characteristics of Chinese piano works through storytelling, imitation and demonstration by piano teachers, which is also an effective way to cultivate children's musical sense and national identity. Only by truly deepening the nationality into the stage of music enlightenment can we find more interest in performance, and also provide more possibilities for the creation of national piano music.

4.3. The Educational Significance of Folk Song Style Piano Works in Children's Piano Teaching

Folk song style piano pieces are educationally important in teaching piano to children. These pieces are often rich in melodic, chordal, and rhythmic elements, allowing students to feel the beauty of the music as they play and listen to it. By analyzing and interpreting these works, students develop an understanding of musical form, structure, and expression, which in turn develops their appreciation of music. In addition, these works often reflect the musical styles of specific regions or ethnic groups. By playing and studying these works, children can gain a deeper understanding of the musical cultures of different ethnic groups, thus increasing their sense of cultural identity. This sense of cultural identity helps children build up their national self-confidence and identity, thus promoting their motivation and engagement in music learning.

The study of folk song style piano pieces also contributes to children's understanding of history and traditional culture. These works often carry the emotions and memories of a particular historical period or social context. Through learning and playing these works, children can understand the influence of historical events on musical creation, and realize the cultural atmosphere and people's ways of expressing their emotions in different times. An understanding of history and traditional culture helps to develop children's critical thinking and cross-cultural communication skills.

Folk song style piano works also have a positive impact on the development of children's emotional expression and creativity. These pieces are often emotional, such as sadness, joy, and warmth. Learning to feel and express these emotions through performance enables children to better

understand and express their emotions. At the same time, these works encourage students to show personal creativity in their performance, including the use of virtuosity, tempo and volume adjustments, and so on. This cultivation of emotional expression and creativity helps children develop their artistic talents and personalities, and improves their aesthetic quality and artistic expression.

5. Selection and Teaching Strategies of Folk Song Style Piano music

5.1. Principles of selecting piano music in the folk song style

In children's piano education, it is very important to choose folk song style piano repertoire that is suitable for children to play and learn. First of all, representativeness: choose those folk song pieces that are representative and widely spread. These works usually have distinctive folk song characteristics in terms of musical structure, melody, rhythm and harmony, and can truly reflect the local culture and musical style. For example, Ni Hongjin used the children's song "Baby Sleeps Sweetly" from Longan County in Guangxi as the material for the third piece of the Zhuangxiang Suite, "Lullaby". Fan Zuyin "Children's Piano Pieces - 56 Folk Songs of Various Ethnic Groups in China", as well as some classic folk songs such as "Jasmine Flower", "Little Poplar", and He Luting's "Piccolo for Shepherd Boys" are all good choices. These songs are not only familiar to children, but also have a relatively simple musical structure, which is suitable for children to play and learn. Next is the level of adaptation: pieces are chosen according to the student's skill level and musical understanding. For beginners or children with weak skills, simple but expressive folk song repertoire can be chosen. For example, "Gadamerin" in the first book of "Basic Piano Course", the lyrics of this folk song are "The little wild geese flying from the south, not landing on the Yangtze River, not ah not take off, to say that the uprising of the Gadamerin, it is for the Mongolian people's land." It celebrates the Mongolian hero Gadamerin for the protection of the interests of the people and the sacrifice of the legendary deeds, music between the sound and the sound of the use of large connecting lines, the sound of the word less, can make the children in the simple melody to feel the Mongolian folk song long distant, soothing and free, narrative and lyrical musical characteristics. For children who have accumulated certain playing skills, they can choose works with higher skill requirements and richer musical levels, such as the piano work "Orchid Flower" composed by the famous musician Wang Lisan, which requires a certain level of piano playing skills to reflect the musical style of the Northwest Folk Songs shown in the work, especially for some of the younger learners. The difference between "real" and "imaginary" tones, and the correct way to handle them, can help learners integrate different elements with each other, and obtain the ideal performance effect through tone simulation techniques, which can show the unique ancient style and charm of the Chinese piano music. The ancient style and charm of Chinese piano music. Again, it is about the teaching goal: selecting works according to the teaching goal. If the teaching goal is to cultivate children's sense of rhythm and dynamic control ability, you can choose some fast-paced and varied pieces. If the teaching goal is to improve children's understanding of harmony and timbre, you can choose pieces with rich harmony and varied timbre. Children's interests: Respect children's interests and preferences by choosing folk songs that they enjoy. If students are particularly interested in a certain region or culture, they can choose folk song pieces from that region, which can enhance their emotional engagement and motivation to learn. Teaching resources: Consider the availability and quality of teaching resources. Find and use qualified teaching materials, audio and video resources to better instruct children in understanding and performing folk song style piano pieces.

5.2. Teaching Strategies for Piano Music in the Folk Song Style

Focus on analyzing the structure of the piece: By analyzing the structure of the piece, students will be helped to understand the basic forms and components of folk songs. During the teaching process, students can be guided to distinguish the elements of the piece such as introduction, theme and chorus, and be taught how to apply these elements to their performance.

Emphasize the sense of rhythm and rhyme: folk songs usually have a clear sense of rhythm and rhyme. Teaching can be done through percussion instruments, verbal rhythmic exercises or dance movements to help students feel and grasp the rhythm of the piece.

Focus on expression and emotion: Folk songs usually aim at expressing people's feelings and emotions. During the teaching process, the teacher can combine stories and lyrics to introduce the cultural background and emotional significance of the piece, so that students can understand the musical connotation more deeply and express it through the means of timbre, volume and tempo.

Learning specific techniques and ornamental tones: Piano music in folk song style usually contain some specific techniques and ornamental tones, such as rolling and bouncing tones. Teaching can focus on teaching these techniques and helping students to utilize them flexibly in their performance. Explore different performance styles: Folk song styles have many different regional and cultural characteristics.

Encourage students to experiment with different styles of playing, such as Chinese folk songs, Irish folk songs, American folk songs, etc., to help them broaden their horizons and develop their understanding and appreciation of different cultures.

Stimulate students' creativity: Encourage students to add their own ideas and variations in their performance to make it more personalized and unique. Students can also be encouraged to create their own folk song style piano compositions to develop their creativity and musical imagination.

6. Conclusion

Chinese children's piano music have an important position and value in piano teaching. They develop children's musical skills and artistic literacy, enabling them to better understand and express music. Learning and performing these music requires comprehensive ability and cognitive development, promoting children's overall growth. Finally, through creative interpretations of these music, children are able to shape emotions and personalities, and develop self-confidence and expression. Folk song style piano pieces are educationally important in teaching piano to children. These music convey a wealth of emotions and values through music, helping children to better understand and express their feelings. At the same time, learning these music can also make children feel the beauty of music and improve their aesthetic ability.

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