



Case Study on The Integration of Local Knowledge Into piano Teaching

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Abstract. The knowledge covered in piano teaching is related to local culture, which reflects local knowledge such as historical, social, and environmental characteristics. The integration of local knowledge into piano teaching can enrich the content of piano teaching, help pass on local culture, and reflect local characteristics. This study extracts local knowledge in piano teaching through case studies of piano teaching videos. The study found that piano teaching is based on and led by local humanistic background and personal influencing factors, and presents local emotional impressions and local music effects through local music expression, which are used as the goals and evaluation criteria of piano teaching. This study analysed piano teaching cases to reveal local knowledge, with the aim of promoting the integration of local culture and piano education. In addition, this study provides a reference for a new teaching model for piano teaching, and provides a new direction for teachers and students to understand and solve piano problems.

Keywords: Local knowledge; Piano teaching; Case study.

1 Introduction

Piano music, as an important part of music education, has an expressive advantage in the local cultural dissemination and inheritance. Piano music education is an important aspect of music education. Therefore, piano teaching related to local knowledge is currently a key focus of both theory and practice. The existing research on local music knowledge focuses on the construction of a local knowledge system in music teaching practice, teaching strategies for passing on local music culture teaching strategies, research on the integration of local knowledge into music education courses, research on the digital presentation and inheritance of local music, and other aspects. Researchers have not found case study research on the integration of local knowledge into piano teaching. Case study research is indispensable for a deeper understanding of local knowledge in piano teaching. This is an effective way to develop piano education and explore piano teaching. This study explores the theory of integrating local knowledge into piano teaching, analyses teaching cases in detail, enriches the research on piano teaching models, provides a theoretical basis for piano

teaching design, and provides theoretical and practical references for the development of the piano discipline.

2 Literature Review

Local knowledge combined with piano music research focuses on local cultural characteristics, musicological analysis and strategic recommendations. The first type of research mainly analyses piano works from the perspective of local piano music styles, folk elements in piano music, folk songs in piano music, and folk song melodies in piano accompaniment, with the aim of exploring the local cultural or ethnic and folk cultural characteristics in piano music works. For example, the ethnic music style characteristics of Chu Wanghua's piano concerto 'Yellow River' [1]. The second type of research provides a micro-analysis of folk music works from the perspectives of music education curricula, philosophical thinking, adaptation of teaching repertoire, and teaching of piano improvisation accompaniment. Karali Hunter provides a comprehensive musicological analysis of the piano works of composer GEIRR TVEITT from the four perspectives of local vocal traditions, instrumental music and dance, personal influences, and creative context [2]. The third type of research expands traditional music culture inheritance methods and teaching models based on interview survey results and information technology. For example, a strategic study on the inheritance and promotion of traditional Chinese music culture [3] [4] [5].

In summary, this study breaks through the limitations of case studies based on various piano teaching cases, and scientifically analyses the local knowledge in piano teaching from a micro perspective.

3 Case Study on The Integration of Local Knowledge Into Piano Teaching

3.1 Local Cultural Background

Local cultural background knowledge refers to local knowledge such as local historical stories or legends, and the creative context. These local knowledge interact with each other to shape the unique local cultural characteristics.

For example, before playing a tarantella, you need to know the Italian folktale. Creative context refers to the social, political, and personal environment in which music is created. The creative context of musical works is different, and the creative environment can directly affect the composer's creative motivation, enthusiasm, and state of mind. For example, the background to the composition of Beethoven's Piano Sonata 'Farewell' was the Austrian War waged by Napoleon in 1809. When Duke Rudolf left Vienna to avoid the war, Beethoven used this sonata to express his emotions [6]. 'In order to better express the emotions of farewell, the performer needs to highlight the loud and powerful characteristics of the ending, which is a profound depiction of the strong feelings of farewell.' The origins of regional dance music also belong to local knowledge, such as the speed, rhythm and performance style of the

dance music. For example, learning Bach's minuet goes back to the court dance music of the 16th and 17th centuries. 'Some dances suitable for courts and theatres are the allemande, courante, sarabande, gigue, minuet, gavotte and bourrée. The common element of these dances is their beat and speed. The beats include two-beat, three-beat and compound two-beat. Because heavy costumes and venue restrictions may require a slow speed, which makes the rhythm more flexible, there is no specific speed mark for these court dances' [7], so the minuet is played at a gentle pace.

It is necessary to explore the character and growth experience of the composer in piano teaching. The sadness of Chopin's music stems from his experience of moving from Poland to France. During this period, Poland, Chopin's homeland, fell, and he also experienced 'trauma and loneliness' in his life. In addition, his physical condition was never good, and he had symptoms similar to depression. Therefore, Chopin's music style is slightly melancholy. The composer's family, education, and social background will all have an imperceptible effect on his music creation. Chopin's experience is typical. Chopin's father, because of his position as a teacher and his sociable nature, made friends with many nobles and scholars, and often had the opportunity to interact with intellectuals. As a result, the young Chopin showed a love of literature and art and received his literary enlightenment. At the age of 16, Chopin took a course in Polish literature at the Warsaw Conservatory, which laid the literary foundation for the creation of ballads. At the same time, Chopin's mother had a high degree of talent for the piano, which must have inspired Chopin's piano education. At the same time, Chopin's mother often hummed Polish folk tunes, and the rhythms and tones of Polish folk music naturally blended into Chopin's music composition. Chopin's tenderness and sentimentality just happen to highlight the humanistic colour of Romanticism, which is undoubtedly reflected in Chopin's ballads. For example, 'Chopin's music is related to his character traits. Chopin's 24 preludes are full of emotion and have very different personalities, which are a true reflection of his personal character. Chopin's Prelude in D major is a quirky and interesting little piece'[8] . When Chopin was six years old, his piano teacher Adalbert Czerny advocated unstructured teaching and encouraged Chopin to play and compose Polish folk music, which directly influenced Chopin's musical thinking and led to the incorporation of patriotism into the genre of piano narrative songs.

3.2 Local Musical Expression

Local musical expression is a processional factor. Piano teaching achieves local musical expression through musical elements, and local musical expression is the result of the combined effect of musical elements.

The theme tune of 'Chasing the Moon with Colored Clouds' (see Figure 1) originates from a Cantonese folk song. The lyrical melody has a strong ethnic flavour, and the emotional expression when playing is based on to accurately express the local flavour of the theme tune, firstly, the focus of piano teaching is on the rhythm and speed of the melody. The key to playing it is to sing it in your heart [9].



Fig. 1. The theme tune of 'Chasing the Moon with Colored Clouds'

Local rhythm refers to a rhythm with local characteristics. The rhythm of the music throughout 'Chasing the Moon with Colored Clouds' uses the tango rhythm of Latin American music (the rhythm pattern in the green box in Figure 2). This rhythm serves as an accompaniment, and needs to be combined with the melody to create a hazy mood. Piano teaching should slow down the tempo of the tango rhythm, playing it lightly and soothingly [10]. It should have a sense of rhythm, but not be played too hastily, otherwise it will destroy the mood of the melody's emotional expression.

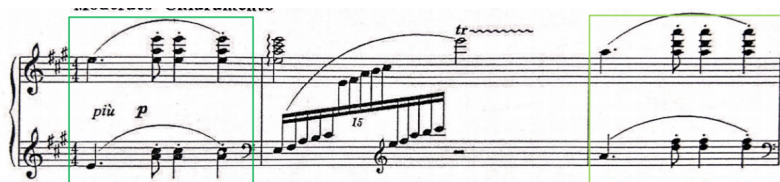


Fig. 2. 'Chasing the Moon with Colored Clouds' in tango rhythm

The musical structure of 'Chasing the Moon with Colored Clouds' is a single trilogy with an introduction, an interlude and an epilogue. The introduction is intended to create a space for imagination, giving a feeling of great distance, as if looking up at the clouds and moon in the sky. The piano teaching for the interlude should explore how the mood of the music changes, allowing students to master changes in tone colour and gradually build the mood towards the climax of the piece (repetition). The coda repeats the introduction, as it is intended to depict the feeling of the image fading away, and piano teaching should explore the playing of piano.

3.3 Local emotional impression

Local emotional impressions are visual and auditory emotional summaries of music, and are a result of piano teaching. For example, 'Tarantella is very popular in Italy and is performed at weddings and other social events. The traditional dance scene is: after being bitten by a tarantula, the victim will jump up and down frantically. There-

fore, Liszt's Tarantella features several fast and lively difficult passages, symbolising the victim's frantic behaviour.' Local rhythms also belong to local knowledge, and are also reflected in piano playing and teaching. For example, 'Liszt himself played the tarantella faster than the traditional tarantella dance rhythm. Liszt stretched the tempo range of the tarantella from allegro to the fastest possible tempo, in order to express the reaction to being bitten by a spider'[11] . Therefore, the focus of piano teaching should be on the technique of playing allegro. Local melodic characteristics refer to the unique characteristics of a melody, including pitch, rhythm, harmony, and mode. Different melodic characteristics reflect different musical styles and cultural backgrounds, which is where melodic locality comes in. For example, the melodies in Tchaikovsky's music include a wide range of notes, arpeggios and legato, which are highly expressive and fluid [12]. Vocal music is the introduction of song melodies, vocal techniques and tune methods into piano teaching. For example, 'Tchaikovsky often used rich and beautiful vocal themes in his piano works' [10].

This study will further synthesize and verify the rationality and feasibility of integrating local knowledge into piano teaching through the case of piano teaching practice of "Jasmine Fantasia". "Jasmine Fantasia" describes 'a love story or even a detailed exposure or portrayal of the inner world that takes place in an oriental courtyard and a garden full of flowers' [13]. In the early stages of teaching, students need to understand the humanistic environment in which the author Chu Wang-hua was created. Regarding local musical expression, teachers should construct students' expression of the work from five aspects: tone, rhythmic pattern, harmony, dramatic conflict and musical structure. Local emotional impression is to guide students' understanding of the local acoustics of the work from three aspects: musical image, emotional change and vocals.

4 Conclusion

Local knowledge has a significant influence on piano teaching, but in real teaching situations it is hidden and in stages. This paper lists teaching cases that incorporate local knowledge into piano teaching. It can be seen that the local cultural background is the cultural cornerstone of the piano teaching system, local musical expression is a key stage in piano teaching practice, and local emotional impressions reflect the degree of internalisation of the local cultural background and the teaching results of local musical expression. These three modules form a cycle of piano teaching, which introduces piano teaching skills and techniques from connected knowledge, and finally judges and verifies the quality of piano teaching with connected knowledge.

Acknowledgements

This article is a project of the Innovation Fund for Higher Education Institutions of the Gansu Provincial Department of Education, entitled 'A Study of the Strategies for the Spread of Gansu Folk Music through Short Videos' (project number: 2024B-149).

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