

# **The Application of Minority Music in the Teaching of Guzheng in Higher Vocational Education**

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**Abstract:** As a key component of traditional music art in China, ethnic music can effectively improve the quality of teaching by introducing it into higher vocational music teaching, better help higher vocational students to understand the music connotation, and be effective for students' music and artistic level. As a traditional Chinese national musical instrument, Guzheng has been widely spread in the development of ancient zither instruments, forming a very diverse playing style. This article will take the high-level Guzheng teaching as the research standpoint and explore how to effectively apply minority music, so as to improve the comprehensive music literacy of higher vocational students and improve the level of zither playing.

## **1. The status quo of the teaching of the Guzheng classroom in higher vocational schools**

### **1.1 Status**

With the continuous improvement of the level of Guzheng art, higher vocational education has given higher attention to the discipline. Although its teaching quality has improved significantly, there are still some deficiencies in its teaching. First of all, in the classroom teaching of high-level Guzheng, teachers pay too much attention to imparting more difficult deductive techniques to students[1], but fail to integrate the music and art cultures of ethnic minority areas, ignoring the cultivation of students' humanistic feelings. Secondly, when analyzing the works of Guzheng, it was not deeply analyzed, and the music contained rich national culture and national spirit could not be effectively penetrated[2]. Thirdly, it is relatively unregulated in the tone processing of the Guzheng music and the grasp of the style of the portamento, and it is difficult to highlight its artistic style. Especially when choosing music in ethnic minority areas, it is impossible to highlight the unique artistic style of minority music. Finally, the student's ability to learn is weak, the textbook used in the teaching of Guzheng is single, the works are modern music works, the teaching content is dull, the selection of songs and the structure of the arrangement are limited, and the zither tracks of one semester are only two. Three, this is difficult to improve the students' ability to play the Guzheng.

### **1.2 Features**

For higher vocational music students, there are relatively few students studying zither. Students in the higher education stage have certain advantages and disadvantages when learning the Guzheng. From the perspective of advantages, students have certain basic skills of Guzheng, and they have enthusiasm for Guzheng. The burden of schoolwork is relatively small compared with that of primary and middle school students. Therefore, there are more time for practicing piano. From the disadvantages, students have mature fingers and their flexibility is worse than that of children[3]. Therefore, in teaching, teachers should promote students' advantages and avoid their disadvantages in order to improve students' learning effects. In the teaching of high-level Guzheng, the teaching content mainly includes basic theoretical knowledge, fingering and performance skills, Guzheng art history, and repertoire. However, in order to achieve the healthy and sustainable development of higher vocational Guzheng teaching, teachers should strengthen the introduction of music in ethnic

minority areas, not only to enable students to feel the beauty of music, but also to promote students' active creation and enrich the content of Chinese Guzheng art culture.

## **2. The necessity of applying minority music in the teaching of Guzheng in higher vocational schools**

### **2.1 Inherit and carry forward minority music**

Minority music grows among ethnic minorities. It is the spiritual pillar for the survival of ethnic minority people and a symbol of minority culture. In modern society, we have the responsibility and obligation to actively pass on and promote the folk music of Xiangxi[4]. This is a inheritance and development of art, culture and spirit. The introduction of minority music in the Guzheng teaching class has important significance for the inheritance and development of minority music. In the process of teaching, the melody arrangement of minority music can protect the original minority music and enable students. Learn more about the unique charm, culture and customs of ethnic music, and inherit the characteristics and spirit of minority music.

### **2.2 Improve the quality of teaching Guzheng in higher vocational schools**

Introducing minority music works into the Guzheng classroom can enrich the teaching form, and can carry out localized teaching according to the characteristics of local minority music. This deepens the teaching effect and can be used for ensemble and ensemble according to the needs of minority music works. A variety of performance forms, to foster students' spirit of unity and cooperation, so that students can deepen their mastery of the Guzheng playing skills, which can effectively improve the quality of Guzheng teaching[5].

### **2.3 Guzheng Classroom Improves Students' Comprehensive Quality**

In the Guzheng teaching class, teachers can guide students to collect minority music on their own, and through the students' own understanding of Guzheng art and minority art, the innovation and adaptation of minority music works, let students combine their own life experience and thinking characteristics. Actively create, accumulate their own experience, guide students to change their role positioning, and turn the passive recipient of knowledge into the active creator of knowledge[6], which can effectively cultivate students' ability to explore independently and innovate. Students can not only master the knowledge of Guzheng music form and Guzheng skills, but also cultivate students' cultural quality, enhance students' understanding of minority music, and enhance students' national cultural awareness and national sentiment.

## **3. Application of Minority Music in the Teaching of Guzheng Teaching in Higher Vocational Colleges**

### **3.1 teachers accumulate rich zither tracks**

Taking Mongolian music as an example, it is applied to the teaching of higher vocational Guzheng. Teachers are required to pay attention to the accumulation of Guzheng music to understand more Mongolian music elements, and then effectively apply it to teaching in the process of education and teaching. Enrich the purpose of teaching resources. For example, the zither songs[7], "The Little Sisters of the Grassland Heroes", "The Wind of the Grassland", "Mongolian Minor", etc., have important reference meanings, not only have beautiful melodies, but also fully mobilize the students' auditory nerves. Moreover, students can appreciate the characteristics of Mongolian music and the magnificent scenery of the grassland, which is also the artistic style of Mongolian music. In addition, in the process of accumulating Mongolian Guzheng music, teachers

can integrate more music content into teaching activities, enrich teaching content, enhance students' understanding and understanding, and help promote the development of minority music.

### **3.2 Deep analysis of zither tracks**

In the teaching of high-level Guzheng, the music of ethnic minority areas will be integrated into the teaching of high-level Guzheng classrooms, which will help teachers and students to deeply analyze the Guzheng repertoire, so that they can learn more about Mongolian music elements and also grow students. The knowledge makes it more understanding of the Guzheng music art culture in minority areas[8]. The process of students' appreciation and deep analysis of minority music is an aesthetic process and a process of improving their cultural connotations. The music art of the Mongolian region itself has beautiful melodies and beautiful tunes, which is very infectious and easy to stimulate students' resonance and enhance students' interest in music learning. For example, applying Mongolian folk music to the teaching of high-level Guzheng can make the students' pictures of the Mongolian people's life scenes in their minds, and at the same time, under the tune of one note, the simple characteristics of the Mongolian people and the tragic growth of the piano Beauty, love of life and respect for heroes are born. The song is condensed into the teaching of high-level Guzheng, guiding students to subjective analysis and objective understanding, to stimulate the sense of resonance, to appreciate the philosophical connotation of the creator's innermost philosophical. Based on this, teachers and students can conduct a deep analysis of the Guzheng repertoire and create favorable conditions for better learning the Guzheng.

### **3.3 Guzheng teaching meticulous treatment**

In the teaching of music in the minority areas, the teachers are required to meticulously deal with them, so that the students can understand the Mongolian music. Judging from the style characteristics of the Mongolian Guzheng Qu, the five-tone scale is the main feature of China's national style. Among them, the Hui style and the feather style are the main ones, and the melody is ups and downs, highlighting the enthusiasm and boldness of the Mongolian people. In the high-level Guzheng classroom teaching, the teacher guides the students to analyze the Mongolian music in detail[9], the students can understand the tone of the music, the rhythm of the short-form form is very regular, and the long-form form exists in the form of free rhythm, but its shape is not Scattered. Through learning, students can master the sound processing methods and use them in the Guzheng performance and creation to improve the sound processing effect of the Guzheng music works. For example, the zither song "Prairie Spring", when imitating the low tone of the matouqin, chooses to use the double-shake of the middle and low-range to simulate the sound, not only expresses the effect strongly, but also maintains the vitality of the original music. Tone processing is an important part of music interpretation. Through the application of music in ethnic areas, the effect of Guzheng teaching can be improved.

### **3.4 Guzheng Teaching Innovation Application**

As far as the traditional Guzheng performance form is concerned, it takes a certain degree to draw on the form of zither as a accompaniment of folk songs[10]. It belongs to the ensemble, which not only enhances the performance effect of music art, but also highlights the characteristics of regional and national characteristics. Inheritance is beneficial. In the Mongolian music interpretation, it can create a good artistic conception, and the use of breath and scatter can be similar to the creation of modern zither music. In the classroom teaching of higher vocational zither, the effective integration of music in ethnic minority areas can realize the inheritance and development of Mongolian music art on the one hand, and the integration of national instrumental

music and music on the other hand, which is helpful for students. The creation provides a cornerstone. Guzheng music art is one of the traditional art in China. Although it can be passed down and developed in modern society, it must achieve innovation in order to achieve sustainable development.

#### 4. Conclusion

All in all, when the minority music is integrated into the teaching of the high-level Guzheng, on the basis of cultivating and improving the students' musical literacy, the students' sense of identity is enhanced, and the students are encouraged to innovate the Mongolian music to promote the development of the Guzheng art.

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