

## Research on New Ideas of Wind Music Teaching Reform in Universities

Yan Zhao

College of Music, Bohai University, Jinzhou, 121013, China

3395765427@qq.com

**Keywords:** wind music; teaching reform; problem analysis; new ideas

**Abstract:** With its unique musical characteristics and performance methods, wind music plays an important role in contemporary symphony orchestra performance. As an important part of music education, wind music teaching reform directly affects the overall level of music education. Turning boring theories into vivid and interesting and easy to accept is the direction of teaching reform and hard exploration. In view of the relatively lagging teaching concepts of wind music teaching, insufficient investment in teaching resources, outdated teaching methods and limited teacher capacity, new ideas for reform of wind music education in colleges and universities are proposed: strengthening basic skills training, strengthening relevant knowledge learning, strengthening the theory of music background, cultivate innovation ability, pay attention to psychological effects, comprehensively improve music literacy, carry out a variety of practical teaching, and play the role of modern education technology.

### 1. Introduction

Wind music refers to the musical instrument sounded by the pipe and the music it plays. Musical instruments that sound with a pipe are called wind instruments, and are classified into woodwind instruments and brass instruments according to different materials. Woodwind instruments are made of particularly solid wood or metal materials. The sound principle is to cause the vibrator to drive the air column in the tube to vibrate during the blowing process. Woodwind instruments include flute, piccolo, oboe, British pipe, clarinet, small clarinet, bassoon, bassoon, etc. They are collectively referred to as the woodwind instrument group in symphony orchestras. Brass instruments are made of copper or other metal materials. The sound principle is that the vibration of the player's lips drives the air column in the tube to vibrate. Brass instruments include French horn, trumpet, cornet, trombone, and tuba. They are collectively referred to as the brass instrument group in symphony orchestras. The woodwind group and the brass group are two extremely important parts of a symphony orchestra. According to the composer's intentions, they can perform emotional phrases or passages such as joy, agitation, grief, and dullness, although they are not as rich in tone as string music. It is changeable, but because of its uniqueness, it is loved by composers and audiences.

The former Soviet Union educator Sukhomlinsky pointed out: "Music occupies an important position among the means of influencing the hearts and minds of young people, and music is a powerful source of thinking. Without music, education cannot have satisfactory intellectual development." Practice has proved that music can inspire wisdom and develop intelligence, and has a unique function in improving students' creativity. Wind music education is one of the contents of music education. In today's society, wind music has gradually become a popular art category, and it has become increasingly popular, becoming an important artistic resource for improving the spiritual life of the people. The reform of the instrumental music teaching model is the foundation of the reform of music education. As the direct undertaker, organizer and instructor of music teaching, teachers must combine the actual situation, in-depth study of teaching problems, use theory to guide practice, deepen the teaching reform, and establish a complete, scientific and consistent the teaching system which required by the development of the times strives to form a new teaching model that is distinctive, diversified and all-round.

## **2. Problems of Wind Music Teaching in Universities**

The performance of wind music has gradually become a music art that popularizes the people's elegance and common appreciation, and is an important artistic force to improve the people's cultural quality. Chinese modern wind music art grew out of nothing and gradually formed a musical art with Chinese characteristics. Compared with Western developed countries, there is still a big gap, and there are still many problems in college wind music teaching.

(1) The teaching concept is relatively lagging behind. Teaching concept is a tendency to recognize a series of major issues in teaching. There are generally narrow teaching concepts in domestic wind music teaching. Many teachers one-sidedly believe that wind music teaching is to enable students to master the basic knowledge of wind music and to have the skills of wind music. Most wind music teachers only pay attention to the training of students' skills, and are not very concerned about the cultivation of students' innovation and creative ability. They ignore the cultivation of students' comprehensive music quality, and it is difficult to cultivate high-skilled and high-level music talents.

(2) Insufficient investment in teaching resources. Wind music teaching not only requires high-level professional music teachers, but also a complete set of wind instruments. Because wind instruments are more expensive, there are more types, and teaching funds are limited, many colleges and universities do not purchase complete wind instruments. When teachers demonstrate in class, students cannot follow the teacher to learn simultaneously. They can only learn about some superficial tubes in the limited classroom time. Music knowledge, it is difficult to master the basic theory of systematic wind music. Wind music requires a lot of free time to practice in order to improve skills. Due to the lack of wind instruments, there are fewer opportunities to practice after class and it is difficult to master the superb wind performance skills.

(3) Outdated teaching methods. Many colleges and universities pay attention to the performance of large-scale repertoire or world famous music, ignore the training and cultivation of students' basic skills, lack of investigation and analysis of students' actual situation, and the teaching content is out of reality. In the classroom, teachers neglected basic theory teaching and did not explain relevant knowledge thoroughly. In order to show their own level of wind music performance, wind music teachers only let students feel and appreciate it, and lack guidance on wind music performance skills. Individual teachers directly let students play difficult pieces, and students' self-confidence is easily frustrated, increasing the pressure of learning, and even affecting their interest in learning wind music.

(4) Teachers have limited ability. For the highly operable teaching content of wind instruments, the level of teachers determines the level of students. The level of teachers is not high and the ability to instruct is limited, so it is difficult to train high-level students. The overall educational level of wind music teachers is low, the number of high-level teachers is insufficient, and the structure of the teaching staff is unreasonable. Compared with piano, the most common instrument, the teaching of wind music is not taken seriously. Wind teachers have limited opportunities to study abroad. Many teachers lack the experience of working in well-known wind bands and are unable to understand the latest developments which can only rely on outdated knowledge to carry out teaching.

## **3. New Ideas of Wind Music Teaching Reform in Universities**

Based on modern educational theories, aiming at the characteristics and existing problems of wind music teaching in colleges and universities, combined with the author's many years of wind music teaching experience, put forward new ideas for college wind music education reform.

(1) Strengthen basic skills training. Every wind musician's success is inseparable from the usual hard training, especially for college students with relatively weak basic skills, more attention should be paid to basic skills training. The basic training of wind music includes breath training and syllable training. Just as string music cannot be played without a bow, wind music cannot be played without breathing, and the player's breathing directly affects the accuracy of pronunciation and the

beauty of sound quality. Breathing methods mainly include chest-abdominal breathing and abdominal breathing. The timbre, range and quality of the played instrument are determined in the process of playing an instrument. In wind music performance, the art of wind is a highly skilled breathing, which can only be formed by continuous hard training. In addition, while emphasizing technical training, it is necessary to strengthen the interpretation of students' background and style of wind music, enhance students' understanding ability, and enable students to continuously improve their understanding and performance ability of music in the process of understanding and interpretation.

(2) Strengthen relevant knowledge learning. As a kind of spiritual product, musical works are the products of the times. Musical phenomena in any historical period are the expressions of the unique political, economic, religious culture and humanistic spirit of society. Each art category is essentially consistent and connected, and the expression methods are similar and common. Comprehensive artistic accomplishment is very beneficial to the future growth of students. Therefore, to deeply understand and accurately grasp music works, we must strengthen relevant knowledge learning. Teachers guide students to understand the social sciences of philosophy, religion, history, sociology, and anthropology. The school offers optional courses such as literature, painting, sculpture, architecture, and art history. The reason why Germany has become an artistic temple of music stems from the fact that in the process of music education, it not only pays attention to the performance of technical skills, but also pays more attention to the cultivation of the cultural heritage of the performers. In addition to professional performance skills courses, the German Conservatory of Music also includes courses in music history, music theory, and music education.

(3) Strengthen the theory of music background. As an important part of human culture, music contains a rich cultural heritage. To fully understand a musical work, one must understand the background knowledge of the work, especially the background knowledge that is different from Chinese culture. Only with a certain understanding of background knowledge can we accurately grasp the essence and ideological connotation of the work. Cultural background knowledge can enhance students' attention and perception, can strengthen students to fully appreciate the emotion of the work, can play a role of inspiration and inducement, and make students have rich associations. The performance of technical skills is to better interpret the spiritual world of the work. The vitality and shock of the work lies in the spiritual power contained in the music. This spiritual power is closely related to the time and cultural background of the artist's life. This requires the performer to deeply grasp the time background and spiritual connotation of the work, and think about it. The author resonates and can accurately control the work in the process of performance.

(4) Cultivate innovation ability. Continuously digging out students' potential abilities and cultivating applied talents with innovative abilities are the direction of music teaching reform and development. In wind music teaching, teachers guide students to actively discover, explore the unknown and acquire knowledge, and then fully apply them to practice, and finally enable students to have independent innovation ability. The guiding ideology of cultivating students' innovative ability is to tap students' potential abilities, and through various effective methods and methods, let students create beauty while feeling the beauty of music. It is necessary to create a relaxed and pleasant teaching environment, design reasonable performance content, actively encourage students to participate in various activities, and cultivate students' desire for innovation and performance. Only with a certain desire for performance can innovation be produced. Teaching students in accordance with their aptitude is the basic principle of cultivating innovative talents. It is necessary to adopt specific teaching methods that vary from person to person, and continuously explore theoretically and apply them in practice to achieve satisfactory teaching results.

(5) Pay attention to psychological effects. Psychological effect refers to the psychological reaction and effect caused by a person's words and deeds or the occurrence and development of something. Psychologically speaking, the process of wind music teaching is also a process of psychological effects. Understanding and mastering the characteristics and laws of the psychological effects of wind music teaching, consciously mobilizing students' enthusiasm,

preventing and eliminating negative factors, can effectively improve the quality of wind music teaching. In wind music teaching, letting students master the rule learning method is an important process to improve students' psychological quality, and it is also the basic premise for improving the level of wind music performance. Wind music is a kind of performance art with high requirements for playing skills and complex skills. It contains many rules of psychological activities. The rules reflect the mentality of preparation consciousness, self-control ability and will character in the learning process. The cultivation of volitional character is also one of the goals of wind music teaching. Only with good volitional ability and comprehensive self-control ability can we have the confidence to overcome difficulties and play freely on stage.

(6) Comprehensively improve music literacy. Music literacy refers to the correct way of feeling, understanding and expressing music. Music literacy is composed of factors such as music knowledge, music technology and music creativity. The ultimate goal of music education is to explore the correct understanding and expression of the laws of music through learning the basic elements that constitute music, and to comprehensively improve music quality and cultural and even artistic accomplishments. First of all, strengthen the study of theoretical knowledge. Music theory is the key to open the door of music. To improve music literacy, we must learn from the theoretical basis, create and develop music, and tap the truth and charm of music. Secondly, the lively and interesting teaching methods increase the interest in learning music, which is conducive to promoting the development of students, improving the quality of mastering knowledge, thereby improving music literacy. Finally, the appreciation and learning of healthy music, music through the perfect combination of rhythm, melody, harmony and timbre infect the audience, play the role of healthy music to cultivate sentiment and purify the soul, to help students improve their music literacy.

(7) Carry out a variety of practical teaching. Practical teaching is an effective way to consolidate theoretical knowledge and deepen theoretical understanding, and is an important link in cultivating high-quality applied talents with innovative consciousness. Through practical teaching, deepen the understanding of theoretical knowledge and cultivate students' ability to observe and analyze the objective world. Wind performance is based on practice and has very high requirements for artistic practice ability. It gradually extends from stage performance practice ability to non-stage social artistic practice ability. First, optimize the practice teaching methods, strengthen cooperation with the art industry, make full use of the superior resources of the art industry, and expand students' practical space and social practice opportunities. Secondly, expand the main body of practical teaching. In the new teaching form, art enterprises and institutions, professional art groups, music performance institutions, art training institutions and cultural media companies can all become the main body of students' art practical teaching. Finally, innovate the practical teaching model, break the existing framework of curriculum teaching, implement integrated teaching, and combine various forms of wind solo, ensemble, and ensemble to comprehensively improve students' artistic practice ability.

(8) Give full play to the role of modern education technology. Modern educational technology refers to the use of modern educational theories and modern information technology to realize the theory and practice of teaching optimization through the design, development, utilization, management and evaluation of the process and resources of teaching and learning. From the perspective of teaching laws, modern education technology has the characteristics of multiple forms of information presentation and nonlinear network structure, which conforms to the laws of modern education cognition. From the perspective of teaching mode, the modern educational technology teaching system cannot only learn independently, but also cooperate with each other. From the perspective of teaching methods, it makes full use of students' visual and auditory functions to produce multiple stimulation effects on the brain, which significantly improves the learning effect. The teaching of wind music performance in colleges and universities is biased towards theory, and teachers have fewer opportunities to practice and guide the teaching on the spot. It is difficult for students to imitate the teacher's movement skills to perform. Some wind experts are invited to the campus mainly for academic reports and exchanges of theoretical knowledge. It is difficult to

record the live performances of experts for students to learn. Information technology promotes the development of teaching methods in a diversified direction. If the teacher's teaching content is recorded, students can deepen and consolidate through repeated viewing, helping students exercise and master a variety of performance skills, so that students' music literacy and aesthetic abilities can be obtained with a better promotion.

#### 4. Conclusion

With its unique musical characteristics and performance methods, wind music plays an important role in contemporary symphony orchestra performance. As an important part of music education, wind music teaching reform directly affects the overall level of music education. Turning boring theories into vivid and interesting and easy to accept is the direction of teaching reform and hard exploration, and it is also a problem that every music educator must think about. Under the guarantee of effective management and assessment mechanism, give full play to the subjective initiative of students, and find effective solutions in the interactive communication with students. As a university music teacher, only if you love music, love teaching, have the courage to explore, and actively contribute, can you adapt to the needs of reform and development, improve students' performance skills, and promote the rapid and high-quality development of college wind music teaching.

#### References

- [1] B. T. Sha, "On skill training and repertoire selection in wind music teaching," *Modern Music*, vol. 34, no. 5, pp. 100-101, 2018.
- [2] Q. Guo, "The Reform and Innovation of the Teaching Mode of Western Music," *Journal of Hunan City University(Natural Science)*, vol. 18, no. 3, pp. 267-268, 2016.
- [3] H. L. Wang, "Research on the teaching of western wind music based on the cultivation of stage performance ability," *Journal of Suzhou Education Institute*, vol. 22, no. 2, pp. 110-112, 2019.
- [4] Z. Z. Zhang, "Analysis on the Wind Music Teaching Reform of College Music Education," *Journal of Baicheng Normal University*, vol. 31, no. 2, pp. 84-86, 2017.
- [5] W. Chen, "On Reform of Wind Music Teaching in Music Education at Universities," *Journal of Research on Education for Ethnic Minorities*, vol. 23, no. 5, pp. 111-115, 2012.
- [6] B. Li, "Practice and exploration of cultivating students' innovative ability in the process of wind music teaching," *Art Education*, vol. 33, no. 3, pp. 53-55, 2011.
- [7] F. Bai, "On Three-Dimensional Teaching & Reform of Wind in Higher Vocational Colleges," *Liaoning Higher Vocational Technical Institute Journal*, vol. 5, no. 1, pp. 113-115, 2003.
- [8] S. Gao, "Problems and Countermeasures in the teaching of national wind instruments in colleges and universities," *Education Modernization*, vol. 6, no. 46, pp. 129-131, 2019.
- [9] W. Han, "Research on the Reform of art Practice Teaching of Wind Music Major in Universities," *Music Life*, vol. 64, no. 7, pp. 70-71, 2020.