

The study of "Shanxi Traditional Music Guzheng Teaching Guidebook " in Shanxi Vocational University of Engineering Science and Technology, Shanxi Province

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Abstracts

Traditional music culture has a long history and rich cultural heritage, and different regions have different histories, cultures, customs and human landscapes. The purpose of this study are 1) To study and collect Shanxi traditional music. 2) To compile of the "Shanxi Traditional Music Guzheng Teaching Guidebook " 3) To use the guidebook to teach students. 4) To evaluate the effectiveness of teaching. This study adopts a mixed research method, Qualitative research: Interviews with experts and folk artists using interview research methods, observation of students' learning ability, performance and receptivity before and after the experiment. Quantitative research: In this study, the population and sample were the same, which was all undergraduate students of Guzheng major in Shanxi Engineering Science and Technology Vocational College, with a total of 8 students.

The research findings were during the 16th week of the semester, eight students were given a Summative test, which consisted of asking them to perform individually one of the large-scale pieces of music they had been studying, which had to be in the form of a formal performance in performance clothes. The results from the test showed that three students achieved an A (>85), four students achieved a B (80-85) and only one student achieved a C (70-79). The mean score reached 84. Comparing the scores of the first three Formative tests, it is clear that the students have made great progress after one semester of study, in terms of performance, guzheng skills, and their grasp of the traditional music styles of Shanxi.

Keywords: Shanxi traditional music; Guzhengs; Teaching guidebook; China

Introduction

Colleges and universities should make full use of these unique national traditional music and cultural resources to prepare music teaching materials with local and national characteristics. At present, guzheng education in Chinese colleges and universities has blossomed everywhere. In addition to several large music colleges, many local colleges and universities have also opened guzheng professional direction in their music colleges or art departments. The teaching content of guzheng mainly focuses on two parts: modern repertoire and traditional repertoire, but in the traditional repertoire, the traditional music of the region of "Zhejiang, Lu, Henan, Shaanxi, Chao, Min and Kejia" is predominant, while there are fewer performance repertoires and literature studies on Shanxi traditional music (Chen, 2013 : 54-56).

Throughout the inheritance and development of traditional music in Shanxi, in the Shanxi region where traditional culture is deeply rooted, traditional music in general shows a trend of decline: there are fewer and fewer occasions for traditional music activities, and young people's interest in traditional music is getting weaker and weaker, although in recent years, against the background of the wide circulation of Shanxi guzheng, and under the concerted efforts of several generations of Shanxi guzheng performers, Shanxi guzheng has made some achievements, but it is still in a slow development (Li, 2013 : 75-78). Shanxi guzheng has neither formed a unique style genre nor emerged a more representative performer, Shanxi guzheng still has great potential and space for development. There are only 7 papers on Shanxi traditional music and 2 books on Shanxi guzheng, so it can be said that there is a great lack of traditional music, literature research and practice in the teaching of Shanxi guzheng (Li, 2017: 75-78).

Literature Reviews

The Guzheng Society of Shanxi Musicians Association was formally established on 21 July 2017, with Jia Jiangli of the School of Music of Shanxi University as president. Mr Wang Zhongshan, president of the Guzheng Society of the Chinese Musicians Association, sent a congratulatory message on the establishment of the Shanxi Guzheng Society

In order to promote the creation, research and education of guzheng art in Shanxi Province, experts and scholars of guzheng art creation and research work, actively unite and liaise with experts and scholars in the province who are interested in promoting the creation, research and education of guzheng art, and at the same time, also for the purpose of cohesion of the province's professional and amateur creation of guzheng and other groups and individuals, to carry out the academic activities related to the art of the guzheng, to promote the academic research, art education, art creation, academic exchange, and actively build a liaison platform between guzheng art and professional academic groups inside and outside of the province. It also aims to promote academic research, art education, art creation, academic exchange, and to build a platform for the contact between the guzheng art of Shanxi Province and professional academic organisations in and out of the province. Shanxi Guzheng Research Association accepts the business guidance of the Department of Culture and Tourism of Shanxi Province, and accepts the supervision and management of the Civil Affairs Department of Shanxi Province, which is the registration authority. The Shanxi Guzheng Research Association held the first session of the General Meeting of the first time since the reform and opening up, our country's good policy for the development of instrumental music brought about extremely favourable conditions, in the blossoming of a hundred flowers and a hundred schools of thought, under the good situation, our province has a good opportunity to promote the development of instrumental music, to promote the development of instrumental music. Under the good situation, the number of people learning guzheng in our province has increased greatly. The establishment of the Research Association hopes to establish and improve the coordination and self-discipline mechanism of guzheng art industry, advocate the diversified and plurality development, promote and inherit the art of guzheng, and strive to make the Research Association into a cultural centre for guzheng enthusiasts to learn and communicate. We will make positive contributions to the development of guzheng art in our province. This conference also marks the official establishment of Shanxi Guzheng Research Association.

Research Objectives

- 1) To study and collect Shanxi traditional music.
- 2) To compile of the "Shanxi Traditional Music Guzheng Teaching Guidebook "
- 3) To use the guidebook to teach students.
- 4) To evaluate the effectiveness of teaching.

Research Methodology

This study used a mixed method of qualitative and quantitative research.

Qualitative research: Interviews with experts and folk artists using interview research methods, observation of students' learning ability, performance and receptivity before and after the experiment.

Quantitative research: In this study, students were tested, and their data were compiled and analyzed. In this study, the population and sample were the same, which was all undergraduate students of Guzheng major in Shanxi Engineering Science and Technology Vocational College, with a total of 8 students.

Research Conceptual Framework

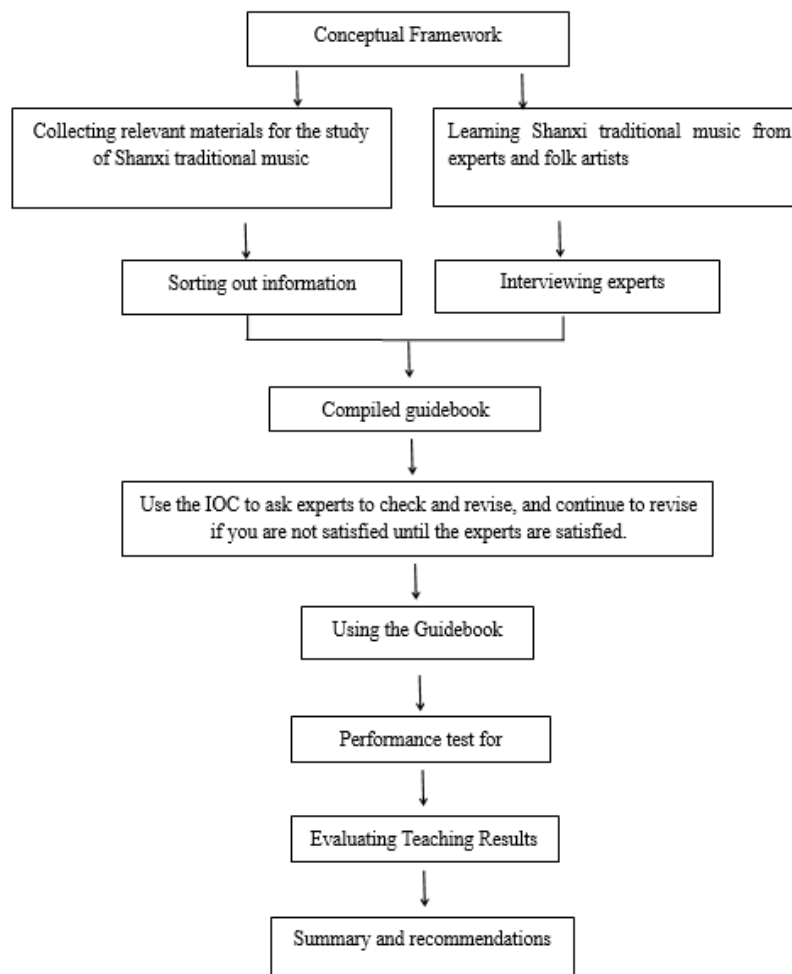


Figure 1 Research Conceptual Framework

Research Findings

1. Study and collect Shanxi traditional music.

After interviewing three Shanxi traditional music experts, the researcher has compiled several very constructive comments on the creation of the "Shanxi traditional music Guzheng Teaching Guidebook", which are summarised below:

1) The "Shanxi traditional music Guzheng Teaching Guidebook" should include: an introduction to the cultural background of traditional music in Shanxi, explanations of specific features and practice points, etudes and pieces, of which the number of pieces should be about 6 as far as possible; it can include etudes and small pieces as well as repertoire, etc. The "Shanxi traditional music Guzheng Teaching Guidebook" should be slow in the teaching process, so that students can make each piece of music processing, left hand pressing techniques and fast movements in a reasonable manner.

2) "Shanxi traditional music Guzheng Teaching Guidebook" should be slow in the process of teaching, and try to let the students complete the music processing, left hand string pressing technique and allegro of each piece according to the reasonable requirements.

3) In addition to this, students should be led to listen to and observe more performances and concerts of Shanxi traditional music in the time between lessons.

4) Tests should be given to students after the course. Final examination results and concerts can be used as a method of assessing students.

5) According to the experts' opinions, the repertoire can be selected as "Thinking of Kissing" and "Flowering Tune" as etudes, and "The Big Red Rooster with Hairy Legs and Legs" can be adapted and composed.

2. Compiling of the "Shanxi Traditional Music Guzheng Teaching Guidebook "

The book contains four parts in total. The first part is the introduction, which mainly introduces the purpose and importance of the Guidebook, as well as the content framework and explains the purpose and usage of the manual, in addition to giving the user some suggestions, such as letting the learner listen to more relevant musical works. The second part is an overview of Shanxi traditional music. According to the recommendations of the Expert Group, Shanxi music culture is a very important part of the Guidebook, so this part focuses on the historical origin, background, music types and music styles of Shanxi traditional music, which aims to help students understand Shanxi traditional music culture and Shanxi traditional music styles. The third part is the technique part. According to the expert's suggestion, three techniques were chosen for the technique part: "fa" and "xi" in local music, the playing method of the left hand back to the glissando, and the fast finger sequence in the glissando, which is the difficult part, so each technique was analysed in combination with an exercise. The techniques are difficult, so each technique is analysed in conjunction with a etude so that students can better understand and master them. The fourth part is also designed according to the expert's suggestion, two medium and large-scale guzheng pieces, which are longer and more difficult, through playing these pieces, students can better integrate theory into practice and have a deeper mastery of Shanxi traditional music.

3. Using the guidebook to teach students

"Shanxi traditional music Guzheng Teaching Guidebook" aims to help Guzheng students to learn Shanxi traditional music, which contains the historical background of Shanxi traditional music, music types, clarifies the stylistic characteristics of Shanxi traditional music, including melodic characteristics, rhythmic characteristics and tonal characteristics, and can help students to learn about Shanxi traditional music. The Guidebook not only contains relevant

theoretical knowledge, but also combines practical performance with etudes to analyse the technical difficulties in depth, which can help students understand the stylistic characteristics of Shanxi traditional music. At the same time, the Guidebook contains six medium and large-sized compositions, which have a certain degree of difficulty, not only losing the stylistic characteristics of Shanxi traditional music, but also incorporating modern guzheng playing methods and techniques, which can help students master Shanxi traditional music more comprehensively in guzheng performance.

Guidebook Content Framework:

Chapter 1

1. Introduction
2. The instructional purpose of the Guidebook
3. Suggestions for Using the Guidebook

Chapter 2

Overview of Traditional Music in Shanxi

1. Historical background of Shanxi traditional music
2. Types of Traditional Music in Shanxi
3. Stylistic Characteristics of Shanxi Traditional Music
4. Music Audiovisual

Chapter 3

Guzheng Technique in Shanxi Traditional Music

1. "4" and "7" in Local Music
 - 1.1 Explanation of fingering
 - 1.2 Playing Methods
 - 1.3 Exercise Requirements
2. The playing method of left hand glissando
 - 1.1 Explanation of fingering
 - 1.2 Playing Methods
 - 1.3 Exercise Requirements
3. Rapid fingerings in sliding notes
 - 1.1 Explanation of fingering
 - 1.2 Playing Methods
 - 1.3 Exercise Requirements

Chapter 4

Guzheng music

1. "Flower Blossom Tune etude "
2. "Yang Liu Qing etude "
3. "Peach Blossom, Apricot Blossom etude "
4. "Flower Quick Tips etude"
5. "Liu Su"
 - 1.1 Music Analysis of the "Liu Su"
 - 1.2 "Liu Su" numerical notation
 - 1.3 "Liu Su" staff (including piano accompaniment)
6. "The Big Red Rooster with Hairy Legs and Legs"
 - 1.1 Music analysis of the "Big Red Rooster with Hairy Legs and Legs"
 - 1.2 "Big Red Rooster Hairy Legs and Legs" numerical notation
 - 1.3 "Big Red Rooster Hairy Legs and Legs" staff

4. Evaluating the effectiveness of teaching

During the 16th week of the semester, eight students were given a Summative test, which consisted of asking them to perform individually one of the large-scale pieces of music they had been studying, which had to be in the form of a formal performance in performance clothes. The results from the test showed that three students achieved an A (>85), four students achieved a B (80-85) and only one student achieved a C (70-79). The mean score reached 84. Comparing the scores of the first three Formative tests, it is clear that the students have made great progress after one semester of study, in terms of performance, guzheng skills, and their grasp of the traditional music styles of Shanxi.

Discussion

This study explores the teaching of playing traditional Chinese musical instruments from local traditional music, and the experiment proves to be of great research significance, as research supports, integrating local excellent ethnic folk music into piano art education, can enhance the teaching level of piano music of local culture (Huang, 2011: 248-250). Music education in colleges and universities not only bears the important responsibility of talent cultivation, but also is an important carrier for the inheritance of national culture so colleges and universities should be integrated into the content of local traditional music in teaching, (Chen, 2016:323-324) Shanxi folk songs are the most common throughout the teaching application, and the teaching platform of colleges and universities has become one of the main positions for spreading and promoting the art of Shanxi folk songs (Wang, 2017: 133-145). Relying on advanced teaching tools, scientific teaching modes, and high-quality teacher teams to teach regional folk songs can be said to have unique advantages. However, Shanxi's traditional music and cultural resources are rich in content and diverse in form, but in order to ensure the effectiveness of inheritance, when introducing local music and cultural education in colleges and universities (Yu, 2013: 23-25), it should be selective, and it is necessary to make clear the value of various types of music varieties without neglecting the laws of higher education itself.

Recommendation

1. Practical recommendation

Start by conducting comprehensive research on traditional Guzheng music specific to the Shanxi region. Document the history, repertoire, and unique characteristics of Shanxi traditional Guzheng music. Engage with local Guzheng musicians, teachers, and experts in Shanxi to gather insights into their teaching methods, techniques, and the cultural significance of Guzheng music in the region. Conduct surveys and interviews with Guzheng students in Shanxi to understand their learning needs, goals, and challenges. This will help tailor the guidebook to the specific needs of the learners. Collect and transcribe traditional Shanxi Guzheng music pieces. Include a variety of difficulty levels and styles to cater to learners of different levels of proficiency. Develop effective teaching strategies for Shanxi Guzheng music, considering both traditional and modern pedagogical methods. Incorporate techniques that preserve the authenticity of the music. Create clear and accessible notation and tablature for the Guzheng pieces, ensuring that they are user-friendly for both beginners and advanced learners. Consider producing audio and video recordings of the music pieces being played by experienced musicians. This will help learners with interpretation and technique. Provide

historical and cultural context for each piece, explaining its significance in Shanxi culture. This will enhance learners' appreciation of the music. Include practice schedules, exercises, and guidelines for assessing progress. This will help learners track their development and stay motivated. Organize workshops and training sessions for Guzheng teachers in Shanxi to familiarize them with the guidebook's content and pedagogical methods. Design the guidebook in a user-friendly format, with clear organization, visuals, and supplementary materials. Continuously gather feedback from Guzheng teachers and students using the guidebook and be open to making revisions and improvements based on their input. Develop a strategy for promoting and distributing the guidebook, ensuring that it reaches Guzheng teachers and learners across Shanxi and beyond. Consider establishing a committee or organization dedicated to the ongoing development and maintenance of the guidebook to ensure its long-term sustainability. Conduct research to assess the impact of the guidebook on Guzheng education in Shanxi. Evaluate its effectiveness in preserving and promoting traditional music.

2. Recommendation for future research

Exploration of Regional Variations: Investigate the regional variations in Shanxi Traditional Music and Guzheng playing techniques. Different areas within Shanxi may have their own unique styles and repertoire, which could be documented and incorporated into the teaching guidebook. Conduct comparative studies between Shanxi Traditional Music and Guzheng traditions and those of other Chinese regions or even international Guzheng traditions. This could provide insights into the distinctive characteristics of Shanxi music. Delve deeper into the historical evolution of Guzheng music in Shanxi. Explore how external influences and local culture have shaped the development of this musical tradition. Investigate the potential for interdisciplinary approaches to teaching Shanxi Traditional Music Guzheng. For example, how can it be integrated into the broader curriculum, including history, culture, and language studies. Identify and document rare and endangered pieces of Shanxi Traditional Music that are at risk of being lost. Develop strategies for their preservation and inclusion in the teaching guidebook. Conduct longitudinal studies tracking the progress and development of Guzheng students in Shanxi who have used the teaching guidebook. Assess their musical achievements, cultural awareness, and overall growth. Explore ways to make Guzheng education in Shanxi more accessible and inclusive, especially to marginalized or underserved communities. This may involve addressing issues of affordability, availability of instruments, and cultural sensitivity. Encourage collaboration between Guzheng teachers, musicians, researchers, and cultural institutions both within and outside of Shanxi. Joint projects can enhance the exchange of knowledge and promote the tradition globally.

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