

Constructing the Guzheng Playing Guidebook for Teaching Non-Guzheng Major Second Year Students at Guangzhou Institute of Science and Technology, Guangzhou Province, China

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Abstract

The purpose of this study are: (1) To study the Guzheng music teaching methods from the experts. (2) To construct the Guzheng Playing guidebook for teaching non-Guzheng major second year students at Guangzhou Institute of Science and Technology. (3) To experiment the Guzheng Playing guidebook for teaching non-Guzheng major second year students at Guangzhou Institute of Science and Technology. (4) To evaluate the efficiency of using Guzheng Playing guidebook for teaching non-Guzheng major second year students at Guangzhou Institute of Science and Technology.

This study adopts a mixed research method, combining qualitative research with quantitative research. In the research stage, interview method and observation method are used. The researchers observed the learning status of second-year students majoring in musical performance at Guangzhou Institute of Science and Technology. In the development stage, quantitative methods are adopted through experimental design and statistical description of the conclusions. 10 second year students of musical performance (non-Guzheng major) in Guangzhou Institute of Science and Technology were selected as experimental subjects to carry out the teaching experiment of "Guzheng playing". The playing effect of Guzheng was analyzed through formative test. Based on the basic principles and theoretical knowledge of Guzheng playing, combined with the author's research and expert interviews, this paper has developed a guidebook for solve the lack of standardized Guzheng optional course textbooks in universities.

Keywords: Guzheng Playing; Guidebook; Non-Guzheng major; Guzheng techniques; China

Introduction

Guzheng, as one of the most representative traditional Musical Instruments in China, has a history of more than 2,500 years. It is known as "the instrument of benevolence and wisdom" and "the teacher of music" for its unique phonology, strong national characteristics, classic masterpieces and profound cultural connotation. It has been popular for thousands of years and is still favored by people today. Guzheng is also regarded as an elegant form of artistic expression. Its rich and varied playing techniques and beautiful timbre changes can express rich emotions and emotions. Whether it is traditional music style or modern music style, Guzheng can be well interpreted (Wang, 2021).

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At present, the instrumental music elective course of music majors in comprehensive colleges and universities is faced with a series of problems, which affect the learning effect and teaching quality of students. First, the goal is not clear. The purpose of setting up Guzheng elective course in comprehensive colleges and universities is to train qualified Guzheng education teachers for the society. It is not only necessary to train students' performance skills, but also pay attention to music theory knowledge and teach students teaching methods. Only by mastering the whole set of teaching methods can students become qualified Guzheng teachers in the future. Second, the elective study time is short and the task is heavy. Comprehensive colleges and universities pay attention to the comprehensive quality of students and require students to develop their musical skills in many aspects, which results in the uneven performance level of students who choose Guzheng, and how to complete the teaching task in a short study, teachers must find a teaching method that conforms to the characteristics of students. Third, the teaching method is single. The teaching of Guzheng in comprehensive universities pays too much attention to skills but neglects the learning and practical ability of music culture, blindly learns the technically difficult solo repertoire and lacks the experience of ensemble rehearsal. Although the teaching mode adopts group class teaching, in the actual teaching process, one-to-one teaching can only be used in the face of the differences in students' basic level, resulting in 45 minutes of each class time, which is only 10 to 15 minutes for each student. This kind of teaching mode is not conducive to the long-term development of students (Jiang, 2013).

Most importantly, with the gradual heating up of Guzheng learning in society, a large number of Guzheng teaching materials have been published. Influenced by the characteristics of the group learning Guzheng, the teaching materials of Guzheng show the characteristics of "two applications". First, the teaching materials suitable for the students of Guzheng performance. The second is suitable for young Guzheng enthusiasts to use the teaching materials, including all kinds of amateur test music levels, popular Guzheng music collections, children's Guzheng courses and so on. However, it is difficult to find the suitable textbook for Guzheng elective course of music major in colleges and universities. Teachers are often pieced together in various textbooks with uneven quality according to their own teaching experience, which is relatively arbitrary and lacks of scientific and normative. Therefore, it is urgent to compile a set of teaching materials suitable for Guzheng elective course (Guo, 2016).

Through the analysis of the above points, it is not difficult to find that universities all over China have opened Guzheng elective courses, and with the increase of enrollment year by year, more and more students begin to learn Guzheng courses. However, at present, most of the textbooks for beginners of Guzheng are aimed at children, so the researchers believe that a basic guidebook should be built for college students to help them deeply understand the basic knowledge and basic training methods of Guzheng. While effectively improving students' performance skills and ability to appreciate music works, it also further improves students' artistic accomplishment and cultural connotation. This is the teaching goal of every Guzheng teacher in universities.

Research Objectives

1. To study the Guzheng music teaching methods and strategy from the experts.
2. To construct the Guzheng Playing guidebook for teaching Non-Guzheng major second year students at Guangzhou Institute of Science And Technology and get expert approval.
3. To experiment the Guzheng Playing guidebook for teaching Non-Guzheng major second year students at Guangzhou Institute of Science And Technology.
4. To evaluate the efficiency of using Guzheng Playing guidebook for teaching non-Guzheng major second years students at Guangzhou Institute of Science And Technology.

Research Methodology

This study adopts a mixed method research which the combination of qualitative and quantitative research methods. In the research stage, the method of interview and observation is used. Through interviews with key information sources, the researchers learned about the knowledge and teaching methods of Guzheng playing from three experts. Make a guide according to the knowledge imparted by experts and set up courses to improve the comprehensive performance ability of non-Guzheng major students. The researchers looked at of non-Guzheng major students in their second-year at Guangzhou Institute of Science and Technology. In the development stage, quantitative methods are adopted through experimental design and statistical description. The second-year student of Grade 2022 Non-Guzheng major of Guangzhou Institute of Science and Technology were selected as experimental subjects to carry out the teaching experiment of Guzheng playing. Through formative test and summative test, the teaching effect of Guzheng playing course is analyzed.

Research Conceptual Framework

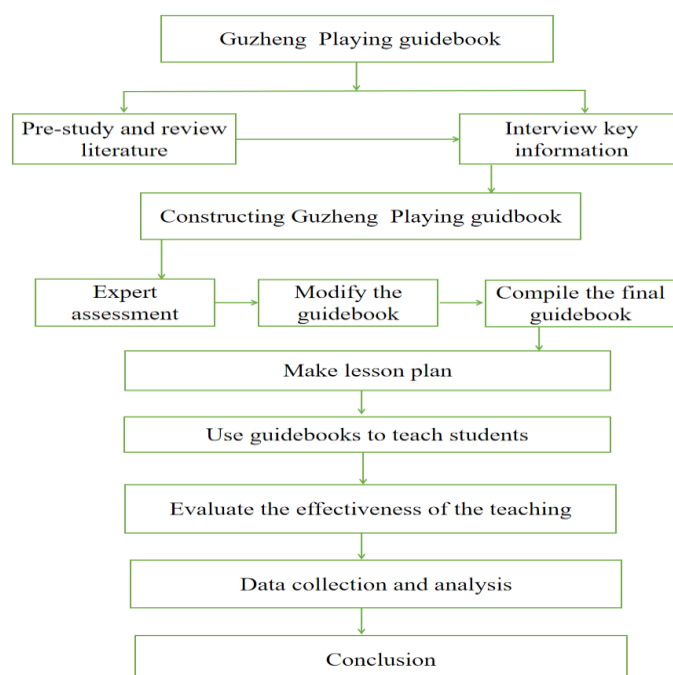


Figure 1 Research Conceptual Framework

Research Findings

1. The Guzheng music teaching methods from the experts

The researchers interviewed three key informants in several aspects. Including learning knowledge and teaching experience of Guzheng playing guidebook, curriculum design and teaching strategies and teaching methods and lesson plan development.

1) The guidebook must clearly reflect a detailed and comprehensive plan of the course objectives and specific tasks. It needs to include the history of the development of the Guzheng, the representative figures and works of the traditional genres of the Guzheng, the Guzheng playing techniques and the repertoire practice suitable for the learning difficulty of the teaching object.

2) Add the teacher's performance guidance video after the music, so that students can learn repeatedly after class through the teacher's demonstration performance.

3) The teaching materials should introduce the functions of each part of the Guzheng in detail, emphasize the training of basic finger skills in the teaching design of Guzheng playing techniques, have demonstration pictures of correct playing hands, and explain the playing method in detail, and arrange etudes of appropriate difficulty behind each fingering teaching to consolidate.

4) The guidebook should include the appreciation of classical works of Guzheng traditional music, so that students can feel the style characteristics of local traditional music through listening to music, so as to help students have a deeper understanding of traditional Chinese music.

5) The tracks selected in the guidebook should be both basic and challenging. It is suggested to start the teaching with songs that are both audible and capable of fingering training, such as "Golden Mountain in Beijing". It is suggested to choose songs such as "Textile Busy", "Liuyang River" and "Harvest Luogu" for teaching.

6) Add the part of Guzheng ensemble training to the guide book, and cultivate students' ensemble playing ability and comprehensive performance ability in the study of ensemble.

7) Formative test, Summative test and Performative test were used to evaluate students' learning effect.

2. Constructing the Guzheng Playing guidebook for teaching Non-Guzheng major second years students at Guangzhou Institute of Science And Technology

Based on the research on the teaching methods and strategies of Guzheng expert, it is believed that the Guzheng playing guidebook should combine theory with practice, comprehensively cover the basic theoretical knowledge, basic skills, music performance and music appreciation of Guzheng, pay attention to the standardization of skill training, and correctly apply skills to different styles of music. And improve students' comprehensive performance ability through the way of ensemble. The compilation of the guidance manual should uphold the purpose of improving the overall music literacy of college students, and stimulate students' learning enthusiasm in a trinity of theory, practice and appreciation, so as to make contributions to the better inheritance of Chinese folk music.

The guidebook is divided into fifth stage: The first stage mainly teaches the history and development of Guzheng. According to the opinions of the experts interviewed, the first part of the guiderbook is mainly about the origin of the Guzheng, the development and dissemination of the Guzheng in ancient China, and the shape and basic theory of the

contemporary Guzheng. It is hoped that this stage of the course will enable students to better understand the history and development of the Guzheng, establish a correct learning method, and cultivate a love for traditional Chinese music. The second stage according to the opinions of experts, mastering the correct method of playing Guzheng is an important prerequisite for playing Guzheng well. For example, "hand type", "playing action", "force method" and so on. At present, many students lack this knowledge. All instruction manuals in this guidebook will explain the theoretical knowledge and practical playing methods of Guzheng. After learning theoretical knowledge, students can better translate theoretical knowledge into actual playing, so as to formulate a suitable Guzheng learning plan. At the same time, after learning each performance skill, some etudes and small pieces of music are equipped for consolidation practice. With such a teaching principle scheme, there are more ways for students to practice Guzheng playing skills, and it also helps to enhance students' interest in practicing Guzheng. In the third stage, according to the suggestions of experts, the traditional genre music of Guzheng is added to the guidebook, and the traditional genre art of Guzheng is introduced from the aspects of genre formation, music style, characteristic performance techniques, representative figures, representative works, etc. Through the study of these contents, researcher not only further consolidated playing skills, but also had a more comprehensive grasp of the expression style of Guzheng genre, enriched the knowledge of folk music, and made the artistic road go further. In the fourth stage, according to the advice of the experts, I joined the practice of Guzheng ensemble. On the basis of mastering Guzheng playing techniques and genre music, through the ensemble training, It can not only further consolidate personal Guzheng playing skills, but also strengthen the collective cooperation ability among students. In the process of arrangement, everyone helped each other and made progress together, which effectively improved the students' Guzheng playing level. In the fifth stage, according to the advice of experts, the Guzheng repertoire of two kinds of difficulty was selected as the training repertoire. Simple kite music is suitable for students with weak learning ability, while more difficult kite music is suitable for students with serious learning attitude and strong learning ability. By combining these pieces of music together, students can choose to play the music suitable for themselves according to their own ability, so as to express their own Guzheng playing skills through practice.

3. Experimenting the Guzheng Playing guidebook for teaching Non-Guzheng major second year students at Guangzhou Institute of Science And Technology

The teaching content of "Guzheng Playing Guidebook" covers the theoretical knowledge of Guzheng music, playing skills and music playing practice. Teaching design follows the principle of "from simple to deep", focusing on the combination of theory and practice, skill and emotion. It is divided into five phases and lasts for 17 weeks.

In the first stage, Week 1, students will learn about the origin, history, development and basic performance theory of the Guzheng. The second stage is from week 2 to week 6, focusing on learning and training basic Guzheng playing skills, and improving finger control ability through etudes. The first formative test was performed at the end of week 6. The third stage is the 7th to 8th week, mainly learning the style characteristics of the traditional school of Guzheng, mainly in the form of appreciation. The fourth stage is mainly the analysis of the ensemble piece "Fishing Boat Singing Night", as the training of the ensemble repertoire has been added to the course after the ninth week on the advice of the experts. So from this week each class is divided into two themes. Each topic lasts 45 minutes. The first part is the performance of Guzheng solo music, and the second part is the rehearsal of Guzheng ensemble.

Through the comprehensive course teaching, greatly improve the students' learning effect and learning interest.

4. Evaluating the efficiency of using Guzheng Playing guidebook for teaching Non-Guzheng major second years students at Guangzhou Institute of Science And Technology

The formative test, summative test and performance test were carried out on 10 second year students in Guangzhou Institute of Science And Technology to verify the validity of the Guzheng playing guidebook. The students took formative tests three times at week 6, 10 and 15, and summative tests at week 16. The performative test in Week 17.

In the Formative test 1, there are 10 students' test scores, and the result of all students with an average score, the test is 70.44. The score of Excellent for 0 students, the score of Very good for 0 students. The score of Good for 4 students. The score of Pass for 6 students. By comparing the scores of the students, it can be seen that they have a good grasp of integrality and emotional expression, Average scores were 7.1 and 7.13 respectively, which indicates that the students have a good learning attitude. In addition, with a certain musical foundation, they also perform well in musical sense. However, there are still shortcomings in Technique and Tempo. Its average scores were just 6.96 and 6.93.

In the Formative test 2, there are 10 students' test scores, and the result of all students with an average score, the test is 77.26, the score of very good for 3 students, the score of good for 7 students, the score of Pass for 0 students. Before the formative test 2, students accepted a large number of Guzheng etudes and some music, I explained the playing techniques of the left and right hands of the Guzheng and introduces the music style of the traditional Guzheng school and the musical characteristics of the famous Guzheng song "Fishing Boat Singing Evening".

In the Formative test 3 there are 10 students' test scores, and the result of all students with an average score, the test is 81.88, the score of Excellent for 1 student, the score of very good for 6 students, the score of good for 3 students. Before Formative Test 3, the students played 20 Guzheng etudes and 6 Guzheng pieces and rehearsed the famous Guzheng song "Fisherman Singing at Dusk".

The average score of formative test 1 is 70.44, that of formative test 2 is 77.26 and that of formative test 3 is 81.88. The total average score of the three tests is 76.53. The researchers learned through the study. The comparison of average scores on three formative tests shows that the average score on formative test 2 of 77.26 is 6.82 higher than that on formative test 1 of 70.44. This indicates that the students have quickly mastered the playing method of Guzheng during this period. formative test 3's average score of 81.88 is 4.62 higher than that of 77.26 on formative test 2, which reflects a characteristic that instrumental music learning needs to face, that is, although it is easy to learn, However, there are still some challenges for students to play the complete repertoire. The increase in scores shows that although the progress is not as high as that in the first stage, due to the foundation accumulated in the early stage, students' performance ability has been uniformly and steadily improved in the process of playing the melody. From 70.44 on formative test 1 to 81.88 on formative test 3, the mean score of the experimental group was improved by 11.44 in total. This shows that it is of great help to students to learn Guzheng by using Guzheng Playing Guidebook.

In the summative examination, there are 10 students' test scores, and the result of all students with an average score, the test is 84.6, the score of Excellent for 4 student, the score of very good for 5 students, the score of good for 1 students. As can be seen from the expert rating results in the table above, students have a good grasp of the theoretical knowledge of Guzheng. Through the examination of theoretical knowledge and practical performance skills, the students' comprehensive performance has been improved and improved.

After comparing the scores of the formative and summative tests, the overall mean score of the formative test was 76.53, while the overall mean score of the summative test was 84.6. The results of the data showed that the summative test was 8.07 points higher than the formative test, and the results showed that after a semester of study, students' grades had improved greatly.

In the performance test, the researchers conducted staged performance tests on the students in the experimental group, and invited three expert judges from the expert group to evaluate the performance level of the students. Students' performance test results include different evaluation dimensions such as performance skills, musical expression, stage performance ability, coordination and balance ability, and comprehensive ability. The Mean range of each dimension is between 3.75 and 5.00, indicating that all performers have reached a High performance level. Among them, the highest score is Playing technique with an average score of 4.88, which indicates that students who pass the guide book can help them better master the technique of playing Guzheng. The lowest score is collaboration And musical expression. This shows that playing Guzheng well requires hard and long hours of practice in order to skillfully and viscerally express musical emotions.

Discussion

The discussion part of the research article highlights the significance of creating a Guzheng playing guidebook specifically tailored for non-Guzheng major second-year students at the Guangzhou Institute of Science and Technology. It underscores the challenges these students face, such as limited prior exposure to the instrument and varying levels of musical proficiency (Ding, 2015). The guidebook aims to address these challenges by providing a structured and accessible learning path. By integrating fundamental Guzheng techniques with basic music theory, the guidebook seeks to enhance students' understanding and appreciation of traditional Chinese music. The discussion also emphasizes the importance of making the content engaging and relatable to maintain students' interest and motivation (Xu, 2018).

Additionally, the discussion addresses the pedagogical strategies employed in the guidebook, including a gradual progression of difficulty, interactive exercises, and multimedia resources. These elements are designed to cater to diverse learning styles and ensure comprehensive skill development (Cui, 2014). The guidebook also incorporates feedback from both students and instructors to refine and improve the content continuously. This collaborative approach is seen as crucial in creating an effective and user-friendly educational resource. The discussion concludes by reflecting on the potential impact of the guidebook in fostering a deeper connection with Chinese cultural heritage among non-Guzheng majors and enhancing the overall music education curriculum at the institute (Zhang, 2010).

Recommendation

1. Practical Recommendations

The practical recommendations for constructing the Guzheng playing guidebook focus on creating a user-friendly and pedagogically sound resource tailored to non-Guzheng major second-year students at Guangzhou Institute of Science and Technology. Firstly, it is essential to design the guidebook with a clear, incremental structure that begins with basic techniques and gradually introduces more complex pieces. Incorporating multimedia elements, such as instructional videos and audio recordings, can enhance learning by providing visual and auditory examples. The guidebook should also include interactive exercises and practice routines to reinforce learning and build students' confidence. Additionally, integrating cultural and historical context about the Guzheng and its repertoire can foster a deeper appreciation for the instrument. Regular feedback from students and instructors should be used to continuously improve the guidebook's content and usability, ensuring it meets the diverse needs of the students effectively.

2. Recommendation for future research

Future research on constructing the Guzheng playing guidebook should explore the long-term impacts of the guidebook on students' musical development and cultural appreciation. Investigating the effectiveness of various teaching methodologies and multimedia tools included in the guidebook can provide insights into best practices for music education. Comparative studies between students using the guidebook and those following traditional teaching methods could highlight its strengths and areas for improvement. Additionally, research should consider the guidebook's adaptability for different learning environments and its potential for use in other educational institutions. Expanding the scope to include feedback from a broader range of students and educators will help refine the guidebook and ensure its relevance and effectiveness in diverse educational settings.

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