

The Reform and Innovation of Instrumental Music Teaching in Chinese Colleges and Universities

Cui Jian

Ukrainian National Skavolod Normal University, Kharkiv Oblast, Kharkov, 61001

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Abstract: Under the background of the transformation, local colleges and universities have many challenges in the teaching of ethnic instrumental music. In the teaching of ethnic instrumental music, it is necessary to establish clear teaching methods, increase practical teaching, enrich teaching content, and cultivate high quality talents of national instrumental music, thus promoting the development of our national art.

As the main camp for training artistic talents, colleges and universities have an important historical mission. Teachers play an important role in guiding the teaching method of national instrumental music. There are some limitations in traditional teaching, and in order to meet the requirements of social development, institutions of higher learning must change their teaching thinking and enrich the teaching content. In order to develop and improve the national instrumental music of our country, we must innovate the national instrumental music. Play its important significance. It is imperative for colleges and universities to reform the teaching of ethnic instrumental music.

1. An analysis of the present situation of ethnic instrumental music teaching in Chinese colleges and universities

With the constant development of our society. The number of ethnic instrumental music majors in China has increased to a large extent, and the number of students studying the course has been increased. The teaching model is more formalistic, and there are imitative, copy learning methods, and pay attention to superficial teaching in the teaching of ethnic instrumental music while ignoring the connotation of art itself. In the recruitment of talents, it is obvious that students majoring in ethnic instrumental music are, Lack of understanding of the connotation of art itself, lack of practical experience, lack of innovation consciousness [1].

In the teaching process of local colleges and universities, ethnic instrumental music is divided into a separate course for instrumental music performance. There is little contact with other instrumental music courses, which in turn leads to a relatively single course for students to study, resulting in a narrow knowledge, which is not conducive to the development of students' creative thinking. Such a way of learning also hinders the development of our national art.

In the traditional folk instrumental music of our country, there are many teaching programs in the teaching process. For ethnic instrumental music, students need to learn and master a lot of content, and learning is also very difficult. In the course of teaching, some teachers pay attention to the study of traditional music and ignore the addition of new elements in traditional art. Because the national instrumental music itself is difficult to learn, If new and innovative factors are added, the learning difficulty will increase, so some colleges and universities are unwilling to try in their education, which has caused the students' learning limitations and is not conducive to the students' artistic development. Teachers, as students, mainly rely on strength to learn, and teachers' teaching methods do not break through, but simply learn traditional folk instrumental music and are not willing to try new knowledge. It is undoubtedly a fatal weakness for students. In the course of teaching, Teachers also have limitations on the choice of surfaces, which is not conducive to the overall development of students in learning instrumental music [2].

The traditional teaching method has been adopted for teachers of instrumental music in colleges

and universities. In the course of teaching, teachers pay attention to some methods and techniques of instrumental music learning, and emphasize the key points and difficulties repeatedly. He said that the main purpose of teaching is to include playing skills instead of adding innovative elements on the basis of learning skills. Teachers are dominant in the process of learning national instrumental music. For the learning model of knowledge is a teacher to teach a student to learn a sentence, the teaching model has no intention, the class is boring, lack of enthusiasm, is not conducive to students' creative learning [3].

Due to some conditions, the students who study instrumental music are short of stage experience. Some local colleges and universities attach importance to classroom learning in teaching and ignore extracurricular practice. Because students have different degrees of knowledge in learning, students with relatively good professional skills can have the opportunity to participate in the stage performance, while students with relatively weak professional skills are out of the stage. The students lack practical experience. The reasons are manifold, first of all, Due to their geographical location, local colleges and universities have few opportunities to perform or compete in non-central cities. In addition, teachers in local colleges and universities are mostly non-performing majors, and teachers themselves lack the practical experience of stage performances. He said that there is a small proportion of practical teaching in the talent training program, and some have made adjustments, but they have not really done so. Fourth, lack of incentives, Most schools do not include the practice of guiding students into the teacher's class calculation, and the practice of teaching students after class is basically a duty, no motivation and no financial guarantee. Many teachers do not want to spend time and energy to guide students in artistic practice.

In the teaching of ethnic instrumental music, examination is the only criterion for assessing students' professional skills, and it is obviously not scientific. It is unreasonable to judge the students' learning situation by passing an intermediate or final exam, and it is not conducive to the improvement of students' enthusiasm to study hard.

2. Innovative strategies for the teaching reform of instrumental music in institutions of higher learning

What is adaptive talent? In the teaching of ethnic instrumental music in local universities, students have developed a variety of skills on the basis of learning specialized courses well, highlighting adaptive talents. The national instrumental music teaching in local universities is not a single talent for cultivating instrumental music, nor is it a single talent for solo instrumental music, but it is a practical talent that is required by society. It requires students to learn music on the basis of professional courses. Students should develop in an all-round way, both in professional skills and in practice. Local colleges and universities pay attention to cultivating adaptive music professionals in the teaching of ethnic instrumental music. The so-called applied music professionals refer to the ability to apply their professional knowledge and technical skills to their professional practice so that they can have combat effectiveness and adaptability in the fierce social competition [4].

There are many kinds of folk instrumental music, and there are big differences between different instrumental music. It is not good for students to be familiar with the professional instrumental music they have studied. The school must adjust the curriculum through reasonable means, arrange the curriculum to present the diversity, then broadens the student's field of vision, enhances the student music perception accomplishment. Therefore, local colleges and universities, in addition to setting up major majors, In addition, students of instrumental music major will also open a limited number of courses in folk music, folk music chamber music, folk music combination and folk music ensemble. At the same time, students should choose to study elective courses according to their actual conditions and interests. Local colleges and universities can effectively stimulate students' interest in learning and improve their professional qualities in the course of diversification. Increase the spirit of collaboration between students. In addition, students who major in ethnic instrumental music will also be given an optional course in the national instrumental music series. Such as bamboo flute professional optional series of wind instruments (calabash, ba Wu,

Xiao, Wei, etc.);Hu, who is also a member of the standing committee of the political Bureau of the central committee of the Communist party of China (CPC), is also a member of the standing committee of the political Bureau of the CPC central committee.The pipa is specialized in the selection of a series of musical instruments (guzheng, liuqin, Ruan, Yuqin, etc.);The Yang Qin specialized elective percussion series musical instrument (the drum, the hand drum, the plate drum and so on) and so on.Through elective courses, they will have the opportunity to learn national musical instruments and enrich their knowledge.He said that the Chinese government has always attached great importance to the development of friendly relations and cooperation between the two countries.

The Chinese culture for 5,000 years is broad and profound, and the culture of ethnic instrumental music has a long history, and in the study of national instrumental music education, teachers should guide students.The students must master the classic music, and some classical music represents the development of a period and shows the spirit of a period.Students should also be skilled at these tracks.Then there was a new industry in national instrumental music, the new folk music.The so-called new folk music,It was born in the new era.The new folk music, which is based on traditional instrumental music, is popular with young friends.For the market, the prospect is more open, take its essence, integrate, and diversify the teaching content [6].

There are individual differences among the students, and they have different understanding of some musical theories and the judgement of beauty.Some of their ideas and creations need to be affirmed.Their ideas are eager to be respected.In traditional ethnic instrumental music education, students' ideas are greatly restricted.The classroom atmosphere is often depressed and teachers and students have less communication, so,Flexible teaching methods should be embodied in the national instrumental music education.It is a great lesson for several students to attend classes together on theoretical knowledge, so that students can learn from each other and increase the ability of unity and cooperation among students.Small classes are one-to-one studies,The teacher gives guidance to only one student and gives careful guidance to the students' weak links.He said that students should learn from their talents and make up for the professional gap between students so that they can improve steadily in their study of ethnic instrumental music.

As a strong practical course, ethnic instrumental music can be taught less and practiced more.In the course of practice, students can express the contents of the teacher's class, and the practice class can make students' knowledge and cognitive ability greatly improved.Local institutions of higher learning should organize as many literary and artistic activities as possible so that every student can display himself better on the stage, thus improving his self confidence.In the teaching activities, more practical opportunities can be offered to students through cooperation between schools and enterprises.He said that through cooperation between schools and enterprises, cultural activities and concerts, the students will be able to develop their professional skills effectively, and the students will be able to relax their mood and have a pleasant learning atmosphere through stage performances.Enjoy the joy and satisfaction that the success of the performance brings to them, thus enhancing students' confidence and creativity.

In the teaching of ethnic instrumental music, teaching evaluation is an important link.It can effectively promote the development of students and encourage teachers to improve the teaching content.Improving teaching quality and promoting curriculum construction and development.On the one hand, teachers should test and evaluate the students' achievements at a certain stage according to the syllabus.On the other hand,Local colleges and universities should also put in place corresponding evaluation mechanisms for teachers' teaching quality, and evaluate teachers from various angles and levels.We will increase the training of applied talents, improve the teaching quality of ethnic instrumental music in an all-round way, improve the social adaptability and employment competitiveness of ethnic instrumental music talents, and effectively promote the coordinated development of national instrumental music.

3. Conclusion

Under the background of the transformation, the reform and innovation of instrumental music

teaching in local colleges and universities conform to the requirements of the times, and the reform and innovation of education not only promote the development of Chinese folk instrumental music. In addition, he said, the teaching of ethnic musical instruments in universities and colleges should be improved and innovative.

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