

The Solution of Erhu Teaching Problems in Normal Universities in Gui Zhou Province

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บทคัดย่อ

บทความนี้เป็นส่วนหนึ่งของงานวิจัยเรื่อง “เทคนิคการสอนเอ๋อหู ในมหาวิทยาลัยครูเมืองกุ้ยโจว ประเทศจีน (Erhu Pedagogy in Selected Universities in Gui Zhou Province in China.)” จุดประสงค์ของบทความนี้ เพื่อศึกษาการแก้ปัญหาการสอนของซอเอ๋อหู (Erhu) ในมหาวิทยาลัยครูของมณฑลกุ้ยโจว โดยใช้ระเบียบวิธีวิจัยเชิงคุณภาพที่รวบรวมข้อมูลจากงานภาคสนาม จากผู้ให้ข้อมูลหลัก คือ อาจารย์ผู้สอนซอเอ๋อหู 3 ท่าน จากมหาวิทยาลัยสามแห่งในมณฑลกุ้ยโจว ใช้การอธิบายเชิงพรรณนา ผลการวิจัย พบดังนี้ 1) ครูต้องชี้แจงวัตถุประสงค์การสอนเพิ่มเติม 2) เนื้อหาการสอนจะต้องได้รับการปรับให้เหมาะสมต่อไป 3) ต้องมีการเพิ่มสื่อการสอน และ 4) ระบบการประเมินการสอนต้องมีขั้นตอน

คำสำคัญ: การแก้ปัญหา การเรียนการสอน ซอเอ๋อหู มหาวิทยาลัยครู

Abstract

This article was written from the research “Erhu Pedagogy in Selected Music Colleges in Gui Zhou Province in China”. The objectives of this article are to study for solution Erhu teaching problems in normal universities in Gui Zhou province and this article was a qualitative research that collected data based on fieldwork from 3 Erhu instructors from three universities in Gui Zhou province. This article through fieldwork and investigation to present a descriptive analysis. The results of this article are as follows: 1) The teaching objectives need to be further clarified. 2) The teaching contents need to be further optimized. 3) The teaching materials need to be further written. and 4) The appraisal system of teaching needs to be further rationalized.

Keywords: The solution, teaching and learning, Erhu, normal universities

Introduction

According to historical records, Erhu has a history of more than one thousand years. It came into being in the Tang Dynasty, in modern times, its name was changed into Erhu, and it gradually began in a development path of professional education. (Chen Yuanhao, 2018)

The development of Erhu education generally has the following stages: the first is the starting stage of Erhu education. In the beginning of last century, Erhu performance mainly existed in folk and bands of operas. In the 1920s, Mr. Liu Tianhua, an outstanding folk musician brought Erhu into the classrooms of higher education schools. Through learning from the playing skills of violin, he created ten famous pieces of music and forty-seven etudes, he thus became a pioneer of the performance art and education of Erhu. Then came the primary stage of Erhu education. In the 1950s and 1960s, our country attached great importance to the education of national music. During this period, many excellent works of Erhu appeared, whose contents were filled with strong spirit of the times and rich national flavor. At the same time, major colleges and universities of art in China successively established the major of Erhu performance, making Erhu education more standardized and systematic. The next stage was the rapid development stage of Erhu education. After the reform and opening up, Erhu entered a period of prosperous development. In the creation of music pieces, the selection of themes became more extensive, the content became richer and the performance skills became more diversified. At the same time, observation performances of national instrumental music were held for many times, providing good opportunities for players to learn and communicate. Then, Erhu education entered the contemporary stage. In the 1990s, the performance techniques developed rapidly and broke the limitation of melodic tones. Highly difficult pieces of music were created, and a large number of violin music pieces were transplanted, thus greatly improving the level of Erhu playing. In the 21st century, there are both various types of works of national style and more atonal modern works, which puts forward higher requirements for the technical level and music accomplishment of Erhu players, and undoubtedly increases the difficulty of Erhu teaching. (Chen Yuanhao, 2018)

However, today's Erhu education in Gui Zhou Province still retain the traditional mode that contains some shortcomings in curriculum setting, training mode, learning mode, teaching evaluation mechanism and other aspects. This requires teachers to make some relevant exploration and improvement. So some ideas will be provided in this article.

Objectives

To analyze Erhu teaching problems and provide some solutions in normal universities in Gui Zhou province.

Research methodology

This article adopted qualitative research method and focused on field survey to obtain useful data. The study was carried out in the following procedures:

1. Specifying the project and collecting the literature to obtain the basic data with records, especially focus on materials related to Erhu fundamental teaching theories.
2. Interviewing three instructors from three normal universities in Gui Zhou province. They are respectively: 1) Luo Zhang Han, from Gui Zhou Normal University; 2) Yu Liang Liang, from Gui Zhou educational University; 3) Zhang Hui Fen, from Tong Ren University.
3. Observing the process of Erhu instructors' teaching. Especially focus on the teaching objectives, the teaching contents, the teaching materials, the appraisal system of teaching.
4. Discussing with relevant experts to summarize Erhu teaching mode and methods. Meanwhile, exploring solutions to the existing problems.
5. Making some innovations in Erhu teaching to improve teaching quality and learning efficiency.

Results

Through field interview and relevant data research, the following related results of Erhu teaching are obtained. I can analyze the problems and relevant strategies of Erhu teaching reform as follows:

1. The teaching objectives need to be further clarified.

Setting scientific and reasonable objectives for Erhu teaching. Applied talents of Erhu should combine the professional theoretical knowledge and professional playing techniques they learned and apply them into specific practical activities. In the studying of major courses, not only should the students master such theoretical knowledge of the instrument itself as the material selection and manufacturing of Erhu, the history and schools of Erhu, the performance and features of Erhu, the range and tone of Erhu and the playing skills of Erhu, they should also master such theoretical knowledge of music as analysis of music forms, harmonics, orchestration and psychology of music, which can help them demonstrate their playing techniques more skillfully and express the emotion of the works in a more deeply manner. The students should comprehensively improve their professional ability and accomplishment to meet the requirements of today's society for professional and technical personnel. Different course options with corresponding credits should be given according to different art career planning of the students, thus realizing a curriculum system highly matching and humanized, thus making the curriculum highly match the career planning, enhancing the pertinence of teaching and expanding the comprehensiveness of teaching. (Zhang Jiwen, 2009)

2. The teaching contents need to be further optimized.

Optimizing the contents of Erhu teaching. Currently, the Erhu teaching system of most university in China is taking the western music teaching system for reference. As a result, Chinese students majoring in national instrumental music generally lack the influence of primitive cultural concepts and are unable to deeply understand the essence of national music. Therefore, the curriculum of Erhu teaching should be set according to the current condition of our country. In the proportion of courses, relevant chapters of instrumental music of Erhu should be gradually refined to improve the relevancy of the teaching contents to the major. Courses of national music related to Erhu should become compulsory courses, and the credits or these courses should be appropriately increased to improve the attention of the students to national music. The prerequisites of national instrumental music courses should include basic music theory, history of Chinese and western music, solfeggio and ear training, harmonics, music form analysis, polyphonic orchestration and other relevant knowledge. Teachers should consciously integrate these theories and apply into classroom teaching, integrate theoretical explanation with teaching of national instrumental music skills according to the professional directions, thus making the students deeply understand and flexibly use the theoretical music knowledge and musical instrument playing skills during their study and constantly improve the comprehensive ability of problem solving. At the same time, great importance should be attached to relevant teaching of Erhu ensemble. By participating in ensemble courses, the students can continuously improve their ability of visual playing, enhance their consciousness of music cooperation, improve their sense of music rhythm and lay a good foundation for national music ensemble. Besides, colleges and universities should set teaching courses in the form of updated data according to the teaching characteristics and actual teaching conditions of their national instrumental music major, so that the students can better understand the new development and new trends of the major and keep pace with the development of the times in their thinking. (Geng Jialin, 2008)

3. The teaching materials need to be further written.

Setting scientific and reasonable teaching materials of Erhu. The teaching materials of national instrumental music major should be gradually perfected according to the following key points. For instance, skill training and music works should be composed in different categories. Playing skills of Erhu are the foundation and precondition of music performance, it is impossible to achieve a high level of playing without solid basic skills. The playing techniques of Erhu are relatively complex and diverse, which need to be learned one by one and practiced for a long time. Music playing is the comprehensive use of various playing skills, and second creation according to the understanding and emotions of the player is necessary in the process of playing. There are generally three methods of classification of Erhu instrumental music works: the first method is to classify according to

the regions, there are folk music of such regions as the northeast region, the northwest region, the central plain region, the southeast coastal region, the southwest region in China. Another method is to classify according to time. There are traditional music works and modern music works. Generally speaking, traditional works pay more attention to style and charm and require profound basic playing skills, while modern works stress highly difficult playing skills and there are more atonal works in the modern times. The last method is to classify them by countries, generally classifying them into Chinese works and transplanted foreign works. The former includes the folk music works of different regions classified according to the first method of classification, while transplanted works are mostly recomposed from violin and piano works of western countries. In addition, attention should also be paid to the setting of teaching materials of relevant courses. For instance, basic music theory is more related to such contents as the interval, mode, and tonality in instrumental music playing; Solfeggio and ear training are more related to the rhythm, pitch and visual playing of Erhu; such courses as history of Chinese music and traditional musicology are more related to such contents as the background, themes, composers and inheritance of schools in instrumental music playing; such courses as harmonics and analysis of music forms are more related to such contents as the music structure, melody development and motivations in Erhu playing works; while ensemble courses are more related to such contents as music coordination, feelings of music and music creation in instrumental music playing. (Geng Jialin, 2008)

4. The appraisal system of teaching needs to be further rationalized.

Establishing scientific and reasonable appraisal system of Erhu teaching. Colleges and universities should establish scientific and reasonable teaching appraisal system for the teaching of Erhu playing major and improve the enthusiasm of the teachers in teaching. Main contents of appraisal of professional teachers should be such relevant aspects as ideological quality, professional accomplishment, ability of knowledge teaching and the ability growth of the students. Such teaching appraisal system can promote the teacher to have self-reflection, self-perfection, self-innovation and self-improvement, conduct deeper study and discussion on the teaching of national instrumental music, thus helping the students receive more scientific, more reasonable and more comprehensive professional knowledge teaching. (Hu Wenjie, 2017)

Conclusion and Discussion

The reform of Erhu teaching should be reflected in setting scientific and reasonable teaching objectives, optimizing the teaching contents, setting scientific and reasonable teaching materials and establishing scientific and reasonable appraisal system of Erhu teaching. At the same time, attention should be paid also to the following aspects:

1. Innovation of playing techniques in Erhu teaching.

The playing techniques of Erhu are rich and varied, and with the creation of modern music pieces and reference to the playing techniques of other music instruments, playing techniques are constantly innovated. Yet in practical teaching, teachers tend to pay more attention to teaching and ignore their own study of new playing techniques. For example, double string playing technique and the technique of quick switch of the bow and the strings are among the playing techniques innovated in recent years. Besides, the idea of wielding the bow is also in a process of constant innovation, all these require the teachers to continuously study and research while teaching. In my opinion, the understanding and cognition of Erhu can be improved through watching concerts of Erhu and communicating with other teachers. So, in the same school, concerts and seminars of Erhu can be regularly held, and teachers and students can also be organized to participate in concerts and seminars of Erhu in neighboring schools, providing more opportunities and platforms of communication for the teachers and the students.

2. The diversified options of works in Erhu teaching.

With the relatively rapid development of playing techniques of Erhu, the types of music works are becoming more and more diversified. In addition to traditional music works, modern Erhu works and transplanted works keep emerging, providing a wider range of options. In teaching, old teachers tend to deal with more traditional music works than modern works. In contrast, young teachers tend to deal with more modern works than traditional works. In my opinion, modern Erhu teaching should adopt a “bilingual” approach of teaching, selecting both traditional works and modern works. Because traditional music works stress basic playing skills while modern works stress highly difficult playing techniques of Erhu. The accomplishment of Erhu playing can only be improved if these two aspects are combined.

3. The implementation of teaching practice of Erhu.

In the Erhu teaching of colleges and universities, more importance is often attached to teaching and practicing. Of course, the teaching of the teachers and the practicing of the students are important parts in teaching. There are many students who listen carefully in class and practice hard after class, yet it's still difficult for them to give full play to their actual level of playing on stage. The students from comprehensive colleges and universities and in normal colleges and universities are more likely to have such situations. Relatively speaking, the students from professional music conservatories tend to show more stable performance on stage. This is because students from professional music conservatories have more opportunities of practice, they participate more frequently in performing or watching of concerts, thus gaining higher anti-stress ability and adept ability of expression on stage. In my opinion, teaching practice activities such as playing on stage each week or each month

can be organized, and students can be regularly organized to participate in performance communication in neighboring schools. Some colleges and universities with more advanced ideas are already organizing special music weeks, organizing students of the same or similar majors to play together. In this way, the students can have more opportunities of performance and more platforms for practice, and eventually, they will be able to perform on stage with skill and ease.

4.The important of playing emotion in Erhu teaching.

Most students majoring in national instrumental music playing have good playing foundation, they master various kinds of playing techniques and are able to skillfully use them. For this reason, the students tend to pay more attention to playing music works than practicing basic skills. The practice of basic skills is dull and boring, but it's the most fundamental and most important precondition of instrumental music playing No outstanding player of instrumental music can be able to enter the state of playing in a relaxed way without having solid basic skills of playing. Undoubtedly, no matter how high the playing skill is, it would be pure and plain skill showing if there is no involving of emotions. The disposal of instrumental music works generally include two aspects: skills and emotions. However, the involving of emotions in playing is a relatively difficult process, because it is related to various factors, such as profound understanding of the instrumental music works, reasonable control of sensibility and rationality, harmonious coordination of body language and melody expression. Therefore, in the process of teaching, the teachers should stress both techniques teaching and emotion teaching. Skilled playing techniques are established first, then comes profound understanding to the connotation of music and exquisite expression of emotions. In this way, the instrumental music performance of the students can become more expressive and appealing through the progressive teaching of the two levels.

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