

Teaching innovation of Chinese ancient music history

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Abstract: *The history of Chinese music is not only the basic research direction of musicology major, but also a general course in art colleges and universities. This paper proposes to use multi-disciplinary knowledge and advanced teaching mode to engage in the teaching of music culture history in recent years, view of the shortcomings of teaching methods and teaching ideas in the teaching of ancient Chinese music history, so as to improve students' interest in learning. At the same time, in order to adapt to the current nationalization development of music education in China, this paper discusses how to inherit "Chinese flavor" in music teaching activities from the inheritance of the excellent traditional culture of the Chinese nation.*

Keywords: *Chinese music history; Music history; The origin of music; Teaching problems*

1. Introduction

In recent years, the teaching of music culture history has attracted more and more attention in music education. Along with our country higher music education system reform and the development of today's college students aesthetic idea gradually increase, the two legs (piano and vocal music) of music education system, and the isolation of single from the music form and skills in music education of the western model, has been more and more not adapt to today's social quality education to cultivate all-round development, the urgent request of talent. It is more and more inadapt to the requirements of music education in colleges and universities. How do we from traditional scripted and "cramming" teaching methods, and then from the aspect of "culture" in the music come up in this paper, the development history of Chinese ancient music, at the same time, combining with the cultural anthropology, folklore and other related disciplines to talk about the history of Chinese ancient music and aesthetic, we engaged in music teaching should be a comrade to explore an important subject.

2. Overview of music history

As the art of time, certain music and musical behavior formed by sound ringing in a limited time will also end up with the continuation of time.^[1] The continuous continuance and accumulation of music, musical behavior and sound art form linear systematic art files and related knowledge chains, which constitute the system of music history in the system of human civilization. The history of music is the diachronic existence of human musical behavior and related activities, and the systematic accumulation of music and musical behavior of human dead. It can also be called the objective existence or the reality existence. According to the nature of music history, which is independent of people's will, the following characteristics can be concluded.

2.1 The Past

Music history is a specialized field in human history, which is a systematic accumulation of music, music behavior and music events that have passed away. It has the characteristics of the past without involving the present confusing people and events.

2.2 Objectivity

Just because the history of music has the characteristics of the past, belonging to the frozen past of music, it is an objective existence independent of the will of the present people, and has the characteristics of objectivity.

2.3 Diachronic

History is a review, description and summary of the past course of human beings, rather than a point-and-point record of the moment, the history of music is the same. In the long history, all the people, things, things and feelings associated with music belong to the composition of music history.

Music history, as a whole of music in history, has systematic diachronic characteristics. It is precisely because of these characteristics of music history that we need to identify the essence of the problem when we understand the relevant issues, not to be confused by similar concepts, and strive to explore more and more real music history in history.

3. The current problems in the teaching of music history in China

Music teaching has the function of inheritance, which is not only the inheritance of musical skills (such as singing skills, performance skills and appreciation skills), but also the inheritance of musical culture at home and abroad (such as the history of western music and Chinese music). [2] At present, many schools in Our country do not pay attention to the inheritance of “Chinese taste” in music teaching. For example, they emphasize the development history of Western music and ignore the development history of Chinese music. Emphasizing singing teaching of Western music, such as bel Canto, hip hop, rap and country music, while ignoring singing teaching of Chinese folk music, such as folk songs and opera; Emphasis is placed on the teaching of western Musical Instruments, such as piano, violin and guitar, while ignoring the teaching of Chinese national Musical Instruments, such as erhu, zither and flute... Many phenomena have exposed the defects and deficiencies in the inheritance of “Chinese flavor” in music teaching in China.

In addition, in the teaching of ancient Chinese music history, most of the teaching ideas take the development of han music as the main line, but ignore the historical position of minority music in the history of Chinese music culture. [3] As is known to all, in the long history of Chinese musical culture, minority music has made important contributions to the development of Chinese musical culture. Such as “Zhushujinian” said: “Less kang ascended the throne, the guests, offering its kind of dance.” This shows that “as early as the Xia Dynasty, minority music and central Plains music exchange, and presented to the government, became an indispensable part of Chinese music”.

4. The countermeasures of optimizing the teaching of Chinese music history

4.1 Optimize the teaching materials of Chinese music history

In the selection of teaching materials, one kind of teaching materials as the main, supplemented by a variety of teaching materials. In the classroom, the knowledge students receive should first be novel and comprehensive. Only by reading a lot of literature and monographs about the history of ancient Chinese music can we give students a rich and delicious musical culture feast in teaching. Ji-nan sun editor in chief of the general history of Chinese music abridged editions “, is “by the national 11 normal, art colleges teachers of Chinese music history in cooperation”, “simple and concise,” “widely absorbed the predecessors’ research results, the latest collection of academic information, and contributors teaching experience for many years”. It is a rare and comprehensive textbook of music culture history that objectively and impartially narrates and evaluates “musical cultural phenomena, musical figures and musical works” in each period from the historical Angle. Zai-sheng liu’s brief ancient Chinese music “is an artistic, interesting and literariness of history”, “written by more than 90 very vivid in the paragraph similar small story assembled”, the author makes every effort to “the ancient Chinese musical history from deep boring system, making it a ministry of systemic, academic, interest melt in the furnace were”. Hering, Li Ji co-author of “the history of Chinese music and aesthetic”, from the Angle of artistic aesthetics, this paper expounds the development of Chinese music, the rheological history, it is in “in the context of cultural history, art history, showing the history of music development, described the evolution of the style of music genre and its aesthetic characteristics, revealing the music works in different social historical period with the humanistic spirit”. [4] This book is equipped with CD audio materials in order of dynasties, so that teachers and students can fully appreciate the beautiful cultural artistic conception displayed by the rich and colorful Chinese music culture on the basis of two kinds of texts. In addition, Jin Wenda’s History of Ancient Chinese Music is easy to understand and of great academic value. Mr Finally can not fail to mention the shadow of musicology master Yang clear “Chinese ancient music Cambridge university, it” rich content, comprehensive, the basic disciplines,

almost all important historical music together with, involving the music of them is very detailed, can be said to be a century of the most comprehensive, the most abundant content of Chinese ancient music history books ". It has been used as a major reference for subsequent readings on the history of music culture. The history of Music of Ethnic Minorities in China, edited by Yuan Bingchang, Feng Guangyu and Zhao Yi, is a scientific research project co-sponsored by the Institute of Arts and Art of Minzu University of China and China Ethnic Music Association. Just as Wang Jubao, former president of Minzu University of China Press, said, "It comprehensively and systematically expounds the historical track of the development of China's ethnic music, greatly enriching and enriching the content of China's music history, and has important academic value." It "enables readers not only to appreciate the different tunes and beautiful music of ethnic minorities, but also to understand the long history of these". This book can be used as a supplementary textbook in the teaching of Chinese music history.

4.2 Attach importance to the teaching of minority music history

We insist on ethnic equality, first of all, we must adhere to the cultural equality of all ethnic groups, because the splendid and colorful Chinese music culture is created by the hard work of the people of all ethnic groups. Therefore, while teaching the history of music of han nationality, the teacher should appropriately supplement some knowledge about the history of music of ethnic minorities, which the students are very interested in. [5] For example, in the narration of "ancient music and dance", let students know that people engaged in witchcraft in ancient times were also dancers, and most of these music and dance activities are related to the sacrificial content; Dongba, a shaman of Naxi Dongba Religion, is a village artist and religious artist worthy of the name.

4.3 Innovative teaching methods

In the teaching mode of Chinese music history, the interactive teaching mode between teacher and student should be adopted. First, the teacher or students put forward questions, students actively participate in the discussion and choose representatives to speak in class, and then the teacher gives comments. In the study of the history of Musical Instruments, students majoring in Musical Instruments can also give special lectures on the history of certain Musical Instruments. This not only aroused the enthusiasm of the students to participate, but also trained the students' rational thinking ability. Let them actively participate in classroom teaching at the same time, exercise good psychological quality, knowledge learning and teaching practice can be said to kill two birds with one stone.

4.4 Make full use of multimedia information technology

In the teaching of Chinese ancient music history, we should make full use of multimedia and other high-tech means. The purpose is to increase students' profound understanding of Chinese music culture and cultivate students' keen perception and rich artistic imagination through stimulation of sound, picture, image and other perceptual information while learning book knowledge. For example, in the study of "chime bells" musical instrument, we can play some propaganda films about its unearthed and its performance audio and video materials, so that students can appreciate the rich and clear sound of ancient relics, and at the same time be impressed by the superb musical instrument manufacturing technology of our ancestors. In the spare time, teachers and students can establish network contact, questions can be timely online communication.

4.5 Pay attention to inheriting "Chinese taste"

The teaching method in traditional music teaching is that music teachers explain various music knowledge to students according to the content of music teaching materials or according to their own teaching ideas. Instruction is the basis of all other music teaching methods. In order to inherit the "Chinese flavor", music teachers can innovate the teaching method according to the following three ideas: First, narrative and popular teaching language should be used when explaining the history of Chinese music, the life of Chinese musicians, Chinese national music culture, Chinese regional music culture, Chinese music style and its formation reasons; When explaining Chinese music skills, we should use explanatory, demonstrative and argumentative teaching language.

The demonstration music teaching activity of "Chinese flavor" attaches great importance to the demonstration function of music teachers. Whether it is singing songs or playing Musical Instruments, music teachers should give students a correct demonstration in the teaching process. Therefore, the

demonstration ability of music teachers directly affects the final quality of music teaching activities. In order to inherit the “Chinese flavor”, music teachers can innovate teaching methods in accordance with the following two ideas: First, fan singing should choose more Chinese songs, such as folk songs. In the process of fan singing, music teachers should let students understand the characteristics and differences of folk songs in different parts of China. Second, play Chinese folk Musical Instruments such as erhu, zither, flute, gongs and drums. Compared with western instruments, There are more kinds of Chinese national instruments with richer playing skills. Music teachers should carry out targeted teaching and training for students according to their learning ability and interests.

Finally, pay attention to Chinese musicians. Music teachers should tell students about Chinese musicians, including ancient music, celebrities, celebrities of modern and contemporary music and celebrities of contemporary music. Ancient musicians were Baya, Ji, Kang, Shi Kuang, Li Yannian, Wan Baochang, Li Longji, Li Gunian, Jiang Kui, Zhu Zaiyu, etc. Modern and contemporary musicians include He Luting, Shi Lemeng, Lei Zhenbang, Qu Wei, Wang Xin, Ma Ke, Xiao, he, Li Huanzhi, Qu Xixian, Liu Chi, Zhu Jianer, Shen Yawei, etc. Contemporary musicians include Xiao, You Mei, Zhao Yuanren, Liu Tianhua, Huang Zi and so on. It is worth explaining that contemporary music is rich and varied in form and development. Therefore, it is necessary for music teachers to give appropriate guidance to students when they are concerned about contemporary music. Musicians in different historical periods have strong characteristics of The Times, which is also the most distinctive feature of Chinese music -- the era.

Music teachers should regularly organize students to watch some Chinese ethnic concerts, so that students can come to the scene and feel the unique charm of Chinese music more intuitively. In addition, music teachers should also attach great importance to some Chinese regional folk music. The reason is that Chinese regional folk music is more regional and national, that is, “Chinese flavor”.

5. Conclusion

In short, in the teaching of the history of ancient Chinese music, advanced teaching ideas and vivid teaching methods should be used to guide students to understand and experience the history of art and culture, and to help them understand and understand some valuable humanistic phenomena hidden behind the history of art with the knowledge similar to this subject as far as possible. Therefore, how to turn a frozen and boring text of ancient Chinese music culture history into a living music culture “living body” is a problem that needs our comrades engaged in music history teaching to think seriously.

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