

## **Quality Education and the Reform of Ethnic Instrumental Music Teaching in Basic Music Education**

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**Abstract:** Ethnic instrumental music in quality education and basic music education plays an irreplaceable role in the growth and development of students. Its development reflects the value of aesthetic experience and cultural heritage, the value of creative development, the sense of community and the spirit of cooperation, and promotes the development of moral education. However, there is a lack of awareness of ethnic instrumental music learning in schools and among students, a shortage of ethnic instrumental music teachers and a single mode of teaching ethnic instrumental music. Therefore, we need to change our concept, pay attention to the teaching of folk instrumental music, optimise the teaching team, change the traditional classroom teaching mode, pay attention to the art practice course, continuously promote quality education and the reform of folk instrumental music teaching in basic music education, and promote the development and inheritance of folk instrumental music.

**Keywords:** quality education; basic music education; ethnic instrumental music education; teaching reform

### **1. INTRODUCTION**

There are 56 ethnic groups in China, each with its own habits and national characteristics, and at the same time, some valuable spiritual and material cultural wealth has been formed among each ethnic group, which is a valuable cultural heritage. Ethnic instrumental music is part of these valuable cultural heritages, and its existence and transmission is of great significance to us, and needs to be studied and passed on in order to promote the transmission and development of ethnic instrumental music.

The inclusion of folk instrumental music teaching in quality education and basic music education is one of the ways to effectively pass on and promote it.

However, there are still many problems with folk instrumental music teaching in quality education and basic music education in China, which need to be reformed and innovated.

## 2. THE SIGNIFICANCE OF TEACHING ETHNIC INSTRUMENTAL MUSIC IN QUALITY EDUCATION AND BASIC MUSIC EDUCATION

Ethnic instrumental music is an important part of our traditional culture, and the protection and inheritance of these ethnic instrumental music is not only the responsibility and obligation of cultural departments, experts and scholars, but also the common responsibility of the whole society, which needs our joint efforts to accomplish and realize (Chackal, 2018).

"Basic music education is some of the basic courses and priorities of specialized music colleges and universities, and the teaching of folk instrumental music among them is an important part of the basic music education of these specialized music colleges and universities, which has far-reaching significance for the dissemination and transmission of our folk instrumental music culture (Zhang, 2012)."

### 2.1 Embodying the value of aesthetic experience and cultural inheritance

China's national instrumental music is the crystallization of the wisdom of the people of various nationalities, advocating the unity of life, aesthetics and art, with obvious aesthetic cultural characteristics, fully implementing the art from life.

The teaching of folk instrumental music in quality education and basic education is a means to help students open the door to musical aesthetics through the use of folk instrumental music. Through the study of folk instrumental music, students' temperament and mannerisms are further enhanced, and the aesthetic experience and cultural heritage value of the music curriculum is directly reflected.

The colourful timbre of the instruments and their unique and varied expressive skills open up alternative ways for students to appreciate music. When playing instruments such as the harp and the shepherd's flute, students can experience their light and bright sound; when playing the harmonium and the electric piano, the beautiful and harmonious sound

gives students pleasure (Fujiwara House, 1980).

## 2.2 Reflecting the value of creative development

Chinese folk instrumental music is a highly practical and operational performance course, focusing on the value of learning music itself, which needs to be learned through the students' own performance and playing, achieving a perfect combination of theory and practice, reflecting the students' own main position in the learning. This way of learning stimulates students' individuality and creativity, allowing their imaginative and creative powers to be truly brought into play in the learning process, especially as our national instrumental music contains a wealth of ideas and emotions and national consciousness, "requiring students to fully use their imagination to experience these contexts and to genuinely put their own emotions into the performance and composition of music in the music." (Wang, 2015) 'This is a tangible expression of the creative developmental value of the music curriculum. Through learning to play instruments and ensemble training, students are able to acquire a better sense of rhythm, pitch, harmony and other musical abilities, and develop their ability to feel, understand, express and create music. In the process of instrumental music performance, students' eyes see the score, the brain thinks about the sound, the hands play the instrument, the ears hear the sound and other organs of collaborative activities, which is conducive to the coordinated development of students' organs, stimulate students' musical thinking and other thinking, so that students' observation, comprehension memory, imagination and manipulative ability and other comprehensive development .

## 2.3 Embodying group consciousness and the spirit of cooperation

There is a wide variety of folk music in China, including the henge, pipa, bamboo flute, suona and so on, and the performance forms include unison, ensemble and repertoire, etc. These rich and varied instruments and performance forms have their own characteristics, which enable students to play the characteristics of the instruments and produce more beautiful melodies in their own cooperation. In the process of playing with each other, students can develop a sense of community and solidarity, and improve their interpersonal skills, which are essential for students to have in the process of participating in social practice, and are also the most basic qualities and abilities that help students to grow and improve themselves, and improve their ability to relate theory to practice and work collectively. In addition, students often encounter a variety of difficulties when

practising instrumental music or participating in unison or ensemble playing. These difficulties are reflected not only in the performance of the musical art or in the technique of playing, but also in the students' quality of will. Therefore, helping students to overcome difficulties through music teaching not only strengthens their courage to overcome difficulties, but also develops their strong will. At the same time, the practice of instrumental ensemble can also subconsciously cultivate the spirit of collectivism and solidarity among students.

#### 2.4 Promoting the development of moral education

In recent years, China has been calling for quality education, but the implementation of quality education has been slow due to our own social realities and the current state of development. In the implementation of quality education, it is necessary to adhere to moral education, but the process of educating these ideas is very boring, and it is necessary to change the way of education and carry out it in a gradual manner. Quality education and the teaching of folk instrumental music in basic music education is geared towards all students and is designed to improve the overall quality of students. Folk instrumental music is a representative of our excellent national culture, containing a rich traditional culture. The role of folk instrumental music in education is far from other education, and it is carried out without the element of coercion, but through artistic activities to stimulate students' interest, to move people's emotions, so that students are happy to carry out learning activities.

#### 2.5 Stimulating students' interest in learning music

Children show a keen interest in musical instruments from an early age and their eagerness and enthusiasm to learn them and the joy they get from learning and playing them often exceeds our expectations. Instrumental teaching in the classroom enriches and enriches the content, changes the face of the classroom and greatly enhances the appeal of music teaching. Instrumental teaching promotes the development of students' ability to feel and express music. The greatest value of instrumental teaching is to improve students' musicality and develop their ability to feel, understand, express and create music. Through learning to play musical instruments and ensemble training, students acquire a better sense of rhythm, pitch and harmony, and experience the role of musical elements in expressing musical emotions and styles, thus gaining a deeper and more accurate sense of musical art. The value of instrumental teaching in this respect is no less

than that of singing. Instrumental teaching enhances the teaching of basic musical knowledge and skills. Instrumental teaching broadens students' musical horizons and facilitates their understanding and mastery of music knowledge and music theory, especially in developing the ability to read music. It has been proved that the problem of reading music, which has always been difficult in music teaching, can be solved more smoothly as a result of instrumental music teaching.

## 2.6 Enriching students' life after school

Young people learn to play musical instruments and participate in ensemble activities both inside and outside the classroom, giving students a break and recreation after their intense studies. It attracts them to engage in useful recreational activities, effectively counteracts the invasion of unhealthy culture in society and ensures the healthy physical and mental growth of young people.

At present, general school education in China is being transformed from examination-based education to quality education, and the measures to reduce the burden have given primary and secondary school students a certain amount of extra-curricular time.

Instrumental music rehearsals are very useful extra-curricular activities that enable students to have healthy recreation after their intense studies and, at the same time, effectively counteract the encroachment of unhealthy culture in the society on them.

In recent years, instrumental music teaching in general schools in China has made certain achievements and has gradually gained popularity in both urban and rural schools. It has been proven that instrumental music teaching is playing a significant role in quality education. One of the duties of music teachers is to help students enter music and thus perceive and express it.

## 3. QUALITY EDUCATION AND THE CURRENT SITUATION OF NATIONAL INSTRUMENTAL MUSIC TEACHING IN BASIC MUSIC EDUCATION

Quality education and the teaching of folk instrumental music in basic music education play a very important role in developing students' musical culture, aesthetic qualities and improving their overall quality. At present, the teaching of folk instrumental music in quality education and basic music education in China has not received sufficient attention, and in many

institutions folk instrumental music is only taught as an interest class or elective course, which is considered dispensable, resulting in many problems in teaching folk instrumental music in quality education and basic music education.

### 3.1 Schools and students do not have a good understanding of folk instrumental music learning

In all stages of education in China, whether it is compulsory education, secondary education or higher education or vocational education, there are courses related to music education as a public curriculum to teach students some basic music knowledge and theory. However, in our music education, students are simply taught a few songs, and for folk instrumental music only stay on the basis of interest classes, "because the teaching of folk instrumental music needs to be combined with the learning of fixed instruments, to be practiced and practiced constantly, which requires a lot of time, money and energy." (Li, 2015) Although students themselves have the idea and hobby of learning folk instrumental music, they are forced to give up this aspect of learning due to the pressure of studying, examinations, and the opposition of their parents and teachers.

### 3.2 Lack of folk instrumental music teachers

As folk instrumental music is a professional and operational profession, teachers with professional qualities are needed to take up the teaching work. Other people who have not received professional training and study have difficulty in mastering the characteristics and usage of these folk instruments by themselves. On the other hand, China has a rich variety of ethnic instruments, which are our valuable national treasure, and each instrument has its own characteristics, and each student has different preferences and choices for ethnic instrumental music, and for teachers, there are ethnic instrumental music that they are good at and those that they are not, therefore, "it is difficult to meet the needs of all students and requires the cooperation of several teachers to achieve this. This has led to a lack of teachers teaching folk instrumental music in our quality and basic music education, which has hindered teaching activities (Xiao, 2014)."

### 3.3 A single mode of teaching folk instrumental music

A teacher needs to develop a detailed curriculum plan in the process of specific teaching, imparting knowledge in many aspects in time and chapters. However, this knowledge of music is very extensive, and for a

music teacher one may be responsible for teaching several classes, the work is stressful, the content of the curriculum is numerous, and the teacher's own energy is limited, so it can lead to the teaching process being rather broad, with a broad scope and framework, and many contents are not analyzed and explained in depth. "For the teaching of folk instrumental music teachers tend to focus on theoretical aspects of teaching, the teaching mode is single, while the specific instrument operation and application are neglected, resulting in a disconnect between theory and practice in the learning of folk instrumental music for students (Liu, 2014)."

#### 4. QUALITY EDUCATION AND REFORM MEASURES OF ETHNIC INSTRUMENTAL MUSIC TEACHING IN BASIC MUSIC EDUCATION

Quality education and the development of folk instrumental music teaching in basic music education can help improve students' aesthetic awareness and aesthetic ability, help improve students' comprehensive quality and cultural literacy, and moreover help promote the dissemination and transmission of folk instrumental music culture and protect China's outstanding national cultural heritage. However, in China Su needs the joint efforts of the state, society, universities, teachers, parents and students to take a series of measures to reform quality education and the teaching of folk instrumental music in basic music education, so as to cultivate more talents for society (Deshmukh et al., 2013).

##### 4.1 Change the concept and focus on the teaching of folk instrumental music

At present, the teaching of folk instrumental music in quality education and basic music education in China is not paid attention to, both schools, teachers, parents and students do not have a correct orientation towards the learning of folk instrumental music, and the status of folk instrumental music in quality education and basic music education is low, which has seriously affected the development and inheritance of folk instrumental music. Therefore, "we must change our concept and focus on the reform and development of folk instrumental music teaching in quality education and basic music education." (Xiao, 2014) Folk instrumental music is a valuable cultural heritage that we should actively spread and pass on, and by conducting corresponding courses in schools we are promoting and passing on, which is the duty of every citizen to protect. We should raise

awareness of folk instrumental music, enhance the awareness of national subjects, clarify the important status and role of folk music in the teaching of music in primary and secondary schools, and actively encourage students to correctly examine the cultural and artistic value of folk instrumental music. For a long time, China has been influenced by the traditional concept and examination-based education, and the importance of the music curriculum and folk music instrument courses is far from adequate. Although some primary and secondary schools have introduced the study of folk instruments into the classroom, it is only at the level of learning simple percussion or wind instruments, and is only taught as a basic appreciation. In addition, there is a mismatch between the teacher's approach to teaching and the students' receptiveness. As the students themselves lack a proper understanding of folk instruments, a comprehensive understanding of folk music knowledge and playing methods requires the use of easy-to-understand classroom language and accurate demonstrations. At this stage, China is in the midst of a social environment of cultural confidence, which has gradually increased the proportion of folk instrumental music being taught in primary and secondary school music classes and gradually improved the way folk instrumental music is taught. Through the active guidance of teachers and parents, students will become more aware of the importance and necessity of learning folk instrumental music. Students will have a deeper understanding of the traditional culture of the Chinese nation, a greater sense of identity and belonging to folk instrumental music, a better appreciation of folk music, a better temperament and a better personality, and a greater sense of joy and freedom in the process of learning folk instrumental music.

#### 4.2 Optimizing the teacher team

The key to educational reform lies in the development and improvement of the teaching team. An important measure in the reform of quality education and the teaching of folk instrumental music in basic music education is to optimize the teaching team and constantly improve the teachers' own quality.

Firstly, the knowledge and ability of music teachers in ethnic instrumental music should be constantly improved. Secondly, the structure of the teaching staff should be optimized. Finally, the teacher's assessment system should be strictly enforced. Teachers' own teaching level and teaching quality are directly related to the quality of students' training. The reform of folk instrumental music teaching in quality education and basic



music education should pay attention to the assessment of teachers, and give different rewards and punishments according to their performance in teaching activities, so as to effectively mobilize teachers' enthusiasm and work and improve teaching quality.

The fruitful development of folk instrumental music teaching requires the strengthening of a professional teacher team. The number of folk music teachers in primary and secondary schools in China needs to be further increased, and the quality of folk music teaching needs to be further improved. At present, more primary and secondary schools are not equipped with music teachers who meet the relevant national requirements, and often use non-music teachers to teach music courses, while the teaching of folk instrumental music is even less likely to be taught by professional teachers.

Therefore, the recruitment of music teachers in primary and secondary schools should increase the number of places for teachers specializing in the basic education of ethnic instruments and folk instrumental music. The quality and teaching standards of teachers are inextricably linked to the education of folk instrumental music in primary and secondary schools. In recent years, the expansion of music education programmers in various universities in China has led to a significant increase in the number of students majoring in ethnic instruments, which is an extremely favourable phenomenon for the development of ethnic instrumental music teaching. In primary and secondary schools, it is not possible to have teachers of all the relevant disciplines of blowing, playing, playing and playing, but often one music teacher has several jobs and is responsible for the teaching and activities of many kinds of folk instrumental music.

Therefore, the courses related to music education offered by universities should be balanced, so that in addition to the basic professional courses such as piano and voice, students should also be proficient in at least four ethnic instruments (one each of blowing, playing, playing and playing), so that they can master more knowledge related to ethnic instrumental music. In this way, music graduates trained by the university will be able to enter primary and secondary schools with systematic, professional and comprehensive theoretical knowledge and teaching ability in folk instrumental music.

At the same time, schools should also encourage music teachers to go out to observe and study many times, and participate in various seminars and competitions to improve the performance and teaching skills of music teachers in primary and secondary schools in the area of folk instrumental music. In this way, the number of folk music teachers in primary and

secondary schools can be increased and the quality of folk music teaching can be improved. At the same time, schools can also appoint outstanding teachers of folk instruments to make the teaching of folk instrumental music in primary and secondary schools more professional.

#### 4.3 Change the traditional classroom teaching mode and focus on art practice courses

One of the main purposes of teaching folk instrumental music is to inherit and carry forward the excellent national culture of China, to improve students' traditional cultural literacy, to help students master the methods of playing some musical instruments, to help students acquire a skill, and to improve students' overall quality. The aim is to pass on and promote China's excellent national culture, to help students master some musical instruments, to help them acquire a skill and to improve their overall quality. However, in the traditional classroom teaching, students only receive some theoretical knowledge, and the learning process is boring and tedious, which seriously affects students' enthusiasm and enthusiasm for learning. The traditional indoctrination mode of teaching makes students participate passively in the music classroom as objects, which often leads to students losing interest in learning ethnic musical instruments. The primary and secondary school music classroom should take students as the main body while actively participating in the music classroom, strengthening the interactivity between teacher and students, and improving a larger space for students' self-expression. Classroom teaching also needs to follow the concept of moving from simple to complex, from easy to difficult, and in a gradual manner. The teacher's encouragement and praise are important factors in increasing students' confidence and interest in learning. During practice, the teacher's good qualities such as enthusiasm, patience, wit and cheekiness can fully motivate students to learn, properly guide their creative thinking and create a relaxed and enjoyable classroom atmosphere. Therefore, there is an urgent need to reform the traditional teaching mode and focus on the practical art lessons so that these folk instruments can be better passed on.

The teacher guides students to experience rhythm, beat, technique and instrumentation over and over again, using an inquiry-based learning approach, working in groups to start a collaborative inquiry, creating a storyline together, using the techniques learned or creating new sounds to create a variety of scenes based on the characteristics of different instruments, working collaboratively and boldly to express musical moods and moods. Make full use of experiential music teaching methods. In other

words, by mobilizing the active participation of multiple sensory organs, students gain personal subjective emotions in musical experiences and understand the artistic connotations of musical works through the cooperation of factors such as association, imagination, feeling and intuition. Experiential teaching of folk instruments can be carried out from the perspectives of appreciation experience and manipulative experience. For example, appreciation experience requires the teacher to prepare folk instrumental pieces for students in the teaching process (if the teacher can play them herself, the classroom effect will be even better), so that students can experience the artistic style, artistic connotation and artistic charm of folk music, and gain the aesthetic pleasure of folk instrumental music, so that students can have a deeper understanding and feeling of folk instrumental music performance. In addition, teachers need to prepare enough different kinds of folk instruments for students to observe, touch, experience and practise playing folk instruments in the teaching process, so that students can gain both rational and perceptual understanding.

Strengthen the practical teaching of folk instrumental music. The teaching of folk instrumental music requires not only classroom lectures but also a great deal of practical activities to complement them. It is important to enhance students' enthusiasm and initiative, and to improve the teaching environment for them to learn folk instrumental music. For example, a small folk band can be organized to rehearse, with the band members choosing different folk instruments according to their own preferences. For example, hurler, flute, henge, papa, inyanga, etc. During the rehearsal process, students are explained the playing techniques of folk instruments and the playing styles of ensemble pieces. Through the students' personal experience with folk instruments, they can fully experience the charm of playing folk instruments and thus increase their interest in learning folk instruments. The programme is also designed to provide a platform for students to showcase their skills through the holding of performances, such as competitions, festivals and art salons. Through these activities, students are able to improve their ability to perform folk instruments and develop a sense of solidarity. Full use is made of school-based resources. Primary and secondary schools in different provinces, nationalities and regions can develop special folk instrumental music education based on the relevant musical resources of local folk instrumental music.

This is because there are many cultural, artistic, stylistic and aesthetic differences between different ethnic groups and regions. It is important to make full and rational use of local ethnic folk music resources and to bring

representative ethnic instrumental music resources with unique regional characteristics into the classroom, while at the same time fully respecting the differences in the musical aesthetic psychology and physical and mental development characteristics of different students, so that students can experience the unique typical meaning of their own ethnic music more deeply in the music classroom. This is a way of highlighting the diversity of music education in primary and secondary schools in China by highlighting the ethnic and regional characteristics of the local music and instrumental culture.

Music is the solidified product of human thinking, consciousness, culture, spirituality and emotion, and expresses people's joy, anger and happiness through sound. Human emotions are incorporated into music through composition and expressed through the melody, rhythm, beat, intensity, tempo, harmonic transitions and other elements in the work, again causing people's emotional and spiritual resonance. The ethnic and regional character of music is one of the main factors in the diversification of our musical culture, and reflects the diversity of our traditional ethnic culture in its transmission. Ethnic instrumental works are often based on folk culture and social phenomena.

The composer's ideas often originate from a primitive impulse towards society, incorporating his or her personal emotions into the music and then reproducing them artistically through the performer's secondary creation. Even if the artist has experienced contemporary culture, he or she can still feel the historical point in the axis of the folk music repertoire when performing traditional folk instrumental music. Folk music has been a part of China's musical culture and spiritual connotation for thousands of years, and has been passed down from generation to generation in a stable state, containing the enduring national spirit. The teaching of folk music in quality education and basic music education is of great importance to the growth and development of students. Therefore, we need to constantly raise awareness and carry out reforms in the teaching of folk music in order to improve students' artistic and cultural qualities, and to promote and spread our excellent traditional culture so that it can show its proper glory.

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