

Analysis on Aesthetic Education Ideas in Guzheng Education

Lu Li

Conservatory of Music, Nanyang Normal University, Nanyang, Henan, 473000, China

Keywords: Guzheng education; aesthetic teaching; educational ideas

Abstract: The guzheng (Chinese Zither) has a long history in China and is a precious musical instrument accumulated from traditional historical culture and music. It has been deeply loved by the people since ancient times. In recent years, with the enrichment of social spiritual and cultural life, in-depth research in professional colleges, and the promotion of new media, professional and amateur learners of guzheng have gradually become the group with the highest number of learners in folk music schools. However, some universities have not been able to integrate the history and musical characteristics of guzheng instruments into their teaching process. Teachers have placed too much emphasis on teaching guzheng performance techniques, thus neglecting the diversified cultivation of students' musical aesthetic concepts and guzheng emotional aesthetics. This is a deficiency in cultivating truly professional talents for guzheng. The paper mainly studies the aesthetic education ideas in guzheng education, explores the main factors that affect guzheng aesthetic education, changes some inappropriate teaching methods, and strives to cultivate professional guzheng performers with personal music aesthetics.

1. Introduction

As a traditional musical instrument that has been passed down in China for over 2,000 years, the historical culture and musical accumulation of the guzheng are incomparable to many other instruments. From Chinese traditional court music to traditional folk music, and from traditional folk social life to the spread, development and integration of various national music, the development and aesthetics of zither music have different impacts. After in-depth research in professional music schools, contemporary guzheng has made qualitative breakthroughs in performance techniques and musical expression. In the process of talent cultivation, it is necessary to be able to combine the historical, musical, and cultural characteristics of the guzheng instrument itself to develop a reasonable teaching plan. To solve a series of problems that exist in the process of talent cultivation, it is necessary to pay attention to guiding students' historical music and culture in the teaching process, guiding them to establish correct and deeper aesthetic concepts, and better achieve the goal of talent cultivation.

2. The Development Status of Aesthetic Education in Guzheng Education

2.1. Lack of Historical and Cultural Guidance in the Teaching Process

In the music major departments of ordinary universities, undergraduate students have already mastered the professional skills and techniques of guzheng, but still need a lot of time to master more exquisite playing techniques and techniques [1]. Therefore, some students and teachers overlook the fact that the skills and techniques of music performance serve the musical expression. In the teaching process, the teachers only emphasize the practice methods of guzheng playing techniques and the expansion of the repertoire, while neglecting the in-depth study of the culture behind guzheng music. Understanding the historical culture and musical characteristics behind musical instruments has a significant impact on the emotional expression during the performance of guzheng music. Therefore, for the study of guzheng instruments, most students not only need to learn the instrument itself, but also the historical and cultural knowledge behind it. Some domestic teaching institutions lack historical and cultural guidance in the process of guzheng teaching, and students lack understanding of the historical and cultural aspects of guzheng instruments. Teaching is at the surface level and cannot cultivate high-level professional guzheng talents.

2.2. Students Did Not Establish a Sound Aesthetic Concept

In China, a considerable number of students place too much emphasis on learning the techniques of guzheng. Their understanding of social culture and history is limited, and their understanding of the ancient musical instrument Guzheng is not yet perfect. They have not yet established a complete aesthetic concept for things around them, so they lack corresponding aesthetic concepts for studying guzheng. In the process of guzheng teaching, some university teachers focus on explaining the basic playing techniques and techniques of guzheng, neglecting the cultivation of students' aesthetic concepts. In addition, some amateur institutions adopt a large class teaching mode during teaching, which may result in a scene where a teaching teacher leads dozens of students for teaching. This teaching mode cannot enable teachers to have an understanding of each student's learning situation, and cannot cultivate students' musical sense and aesthetic ability according to their aptitude in the teaching process. It cannot correctly guide students to establish a sound aesthetic concept, which is not conducive to the effective and high-quality development of guzheng teaching. Some teachers excessively emphasize the teaching of students' basic performance techniques and speed of guzheng, while neglecting their emotional expression and understanding ability and understanding of music style, resulting in students not being able to fully appreciate the emotions contained in guzheng music. In the process of guzheng teaching, there is a lack of innovation in teaching methods. For guzheng teaching, it is also very important for students to experience the emotional expression and comprehensive performance ability contained in guzheng music. The vast majority of excellent musicians have a strong sense of music and aesthetic abilities. It is impossible to become an excellent musician solely by practicing the playing skills of musical instruments, to achieve world-renowned achievements in the field of music, and to cultivate high-level professional talents for guzheng [2].

2.3. Guzheng Teaching is Divorced from Real Life

In the current teaching process of guzheng, some teaching is disconnected from actual life, and the cultural knowledge of guzheng taught by teachers is disconnected from actual life. The teaching process lacks interest and practicality, and students have low interest in guzheng learning, which cannot fully stimulate their enthusiasm for guzheng learning, resulting in poor teaching efficiency.

For the learning of musical instruments, in the long run, it will cause students to lose their enthusiasm for learning guzheng instruments, ultimately leading to poor teaching quality.

3. The Implementation Path of Aesthetic Education in Guzheng Education

3.1. To Strengthen Cultural Guidance during the Teaching Process

Guzheng, as a traditional Chinese musical instrument, is a part of traditional culture. In the daily teaching process, teachers should pay attention to strengthening cultural guidance, systematically explaining the development process, historical culture, and classic cases of guzheng, stimulating students' enthusiasm for guzheng learning, and better promoting the development of guzheng teaching work. For example, in the process of guzheng teaching, teachers can use multimedia to display different styles of guzheng from different historical periods to students, allowing them to have a clear understanding of the historical evolution of guzheng. At the same time, they can also incorporate teaching of other similar instruments to guzheng, allowing students to experience the similarities and differences between different instruments. It can deepen students' understanding of guzheng and better promote the smooth implementation of guzheng teaching [3]. When teaching the classic guzheng repertoire, the teacher should clearly introduce the source of the repertoire and the historical background of the author. For example, in the teaching of the classic guzheng song *High mountains and Running water*, the students have limited background cultural knowledge, so the teacher can tell the historical period of the song and the historical background of the music where it is spread from the perspective of Chinese traditional music history teaching. It can enable students to understand the background culture of this guzheng piece from different dimensions, enhance their understanding of the music in a deeper and broader sense, and understand the power and beauty contained in the piece from a more comprehensive and multidimensional perspective.

3.2. To Actively Guide Students to Establish Aesthetic Concepts

College students are in a critical period of establishing a philosophy and worldview, and their aesthetic concepts are in a very rich and varied state. A comprehensive aesthetic evaluation system has not yet been established for the surrounding things. Music is the most emotional art, and music education is also aesthetic education. Universities should actively guide students to establish correct aesthetic concepts and cultivate their cognitive abilities towards music aesthetics. Therefore, universities can strengthen the explanation and learning of excellent works, and actively conduct expert lectures for outstanding performers, so that students and outstanding performers can have closer contact. College students can gain a more accurate direction in their self-learning by understanding and learning from the learning experiences and methods of renowned scholars. Universities can also allow students to listen to different concerts, appreciate different music styles, and experience a large number of famous artists' different musical expressions, thus forming their own music style, laying a solid foundation for students to establish correct aesthetic concepts, and exploring their creative thinking [4]. Therefore, they can understand the emotions and historical culture behind guzheng music, to express the composer and their own emotions in the same piece of music.

3.3. To Introduce Practical Life into Guzheng Teaching

Universities should pay attention to introducing practical life into the teaching process of guzheng, and explain guzheng music and related knowledge in more understandable language, so that students can connect guzheng knowledge with practical life, which helps deepen their

understanding of guzheng knowledge and stimulate their enthusiasm for guzheng learning. As a musical instrument with a long history, guzheng has been introduced into the folk from the court and gradually integrated into the life of folk music, leaving a rich and colorful repertoire and techniques in the history of folk music. Universities should closely link guzheng with real life and appropriately introduce the connotation of life into teaching. In recent years, a large number of excellent guzheng pieces with modern style and descriptions of modern society have emerged. Music such as *Dawn Mist*, *Morning Rise*, and *Han River Rhyme* are highly distinctive in local style. Among them, *Dawn Mist* depicts the beautiful scenery of Beijing in the early morning mist. *Morning Rise* adopts the classic work of Beijing rhyme drum, *Chou Mo Yin Chu*, and is full of pure and authentic flavor of old Beijing, depicting the leisurely and comfortable, busy and compact morning life of the neighbors in old Beijing. The *Han River Rhyme* is a representative work of guzheng music in Henan and the language of Henan. Upon hearing this piece, one thinks of the heroic, steady, and upright image of Henan people, expressing the happy mood of people being happy and busy with spring plowing, full of energy and winning a bountiful harvest [5]. During the learning process, students can actively experience the local customs and traditions, integrate into the local scenery depicted by the music, delve into the areas and people behind the music, closely connect with the local music culture and lifestyle characteristics, and master music style, rather than just engage in idle theorizing.

3.4. Teachers Attach Great Importance to Teaching Demonstration in the Teaching Process

In the teaching process, teachers should pay more attention to the demonstration part. It is difficult for students to understand and learn from abstract descriptions, so teachers' demonstrations should be more accurate and hierarchical. Hegel, an important representative of Music of Germany's music aesthetics, emphasized in his aesthetics that the content of music is the embodiment of emotion. Therefore, the every movement and psychological state of our performers have emotional appeal to the listeners of music. Teacher's demonstration is an important way for students to communicate in music, which can provide them with a richer musical aesthetic experience for easy understanding and application. As a performing art, the performer's performance should be a necessary part of the classroom in order to better convey the work to students and listeners. Therefore, teachers should continuously focus on their professional learning, improve their performance level, strengthen the richness and professional level of classroom demonstration teaching, and regularly hold concerts and elevate classroom demonstrations to the form of concerts. In teaching, teachers should use their own understanding of music to stimulate students' emotional resonance; Passing on the beauty of music to students through one's own musical performance is the only way to make music teaching more exciting!

4. Conclusion

In summary, there are still many problems in the teaching of guzheng instruments in China. The teaching methods and concepts of guzheng by university teachers should be practical and consider the long-term development of students in the future. Some students' musical aesthetic ability is backward, making it difficult to achieve the teaching goal of cultivating high-level professional talents in guzheng. In response to this situation, Chinese universities should start from the perspective of aesthetic teaching in guzheng teaching, improve traditional teaching methods, actively guide students to establish correct aesthetic concepts, and improve teaching quality. The urgent task is to inherit and carry forward the artistic achievements of traditional Chinese instrumental music, and strive to explore, innovate, and compose a new chapter of traditional Chinese instrumental music on this basis!

References

- [1] Zhou Yifan. *The Infiltration of Aesthetic Education Concepts in Guzheng Teaching in Universities [J]*. *Art Education*, 2019 (9): 90-91
- [2] Yang Yuan. *Research on Aesthetic Education in Guzheng Teaching in Universities in the New Era [J]*. *Journal of the Northern Music*, 2019 (14): 164-165
- [3] Yang Ping. *On the Cultivation of Aesthetic Education in Guzheng Education [J]*. *Education and Teaching Forum*, 2018, (36): 47-48
- [4] Luo Yan. *On Aesthetic Education in Guzheng Teaching [J]*. *Journal of the Northern Music*, 2016, 36 (6): 41-141
- [5] Li Zhao. *Analysis of Aesthetic Education in Guzheng Education [J]*. *China National Exhibition*, 2021 (07): 63-65