

Evaluation of the teaching effect of art education combining the flute of Western musical instruments with the folk songs of ethnic minorities in Guangxi

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Abstract: With the rapid transformation and development of society, the art of flute playing has received more and more attention. As one of the basic instruments in the West, if flute music wants to be rooted in the fresh soil of China, it must be in line with traditional Chinese culture and achieve a perfect fit of shape, spirit, qi and rhyme, in order to be developed and innovated. The current development of folk music is in a stage from extension to deepening connotation, and although the art has begun to receive attention, it still stays on the concept and form. In recent years, under the initiative of popularizing music quality education and promoting national traditional culture, all kinds of folk music and art have developed by leaps and bounds. With the development of the times, the scope has gradually expanded, in the field of music exchange, Western musical instruments and Chinese folk music from the initial mutual exclusion to today's good integration has undergone a long process, in the long process of running-in, Chinese and Western music each learn from each other's strengths, slowly integrate. Guangxi's traditional folk song art is in the torrent of the times, and its development status is not optimistic. Guangxi's national music to the world helps the people of the world understand Chinese culture. With the continuous deepening of globalization, cultural exchanges between China and the West have become more and more frequent, and the collision and integration of cultures have promoted the development of the cultures of all ethnic groups in the world. The use of Western instruments to perform Chinese folk music works is a manifestation of the fusion between Chinese and Western cultures. Classroom teaching evaluation is the process of the school judging, excavating and improving the value of classroom teaching activities. Schools should base themselves on the school, encourage teachers to widely participate in the formulation of evaluation standards, make clear and reasonable judgments on the value of classroom teaching based on comprehensive facts, realize the integration of evaluation and teaching, and truly promote the improvement of classroom teaching value. Music practice is sometimes more important than theoretical knowledge in books, and music education cannot be limited to classroom teaching, but through practice, it is necessary to break through the barriers between classroom education and traditional music resources, so that students can fully understand and feel the music culture of ethnic minorities in the living and dynamic music practice.

1. Introduction

The people of all nationalities have gradually formed the national culture of various ethnic styles in thousands of years of labor life, of which it has been passed down in the form of music is extremely extensive. Since China's development into the era of market economy, reform and opening up has gradually deepened, with the development of the times, Sino-foreign cultural exchanges are expanding day by day, the audience's aesthetic awareness has also improved and changed, the popularity of Western music, young people pay too much attention to the current "trend" things, the development of the nationalization of various music categories is also facing great challenges[1]. The flute is a high instrument in modern orchestral music, and the overall appearance is relatively simple, with many sound holes on the surface[2]. The sound of the flute is translucent, gentle and gentle, and its own range is wide[3]. Although the flute belongs to the Western wind instrument and has not been developed in China for a long time, the number of professional academic learners of the flute is increasing, and the teaching of the flute has ushered in a period of rapid development[4]. In recent years, under the advocacy of popularizing music quality

education and carrying forward national traditional culture, all kinds of national instrumental arts have developed by leaps and bounds[5]. In the course of the long history of China's ethnic minorities, various forms of folk and music have been created and accumulated. Ethnic minorities have great differences in previous social systems, language and culture, and customs and habits, so they have formed their own music[6]. Guangxi is known as the "sea of songs" and is known as "the place where the world's folk songs are loved"[7]. Guangxi folk songs have their distinctive local characteristics, Guangxi is a multi-ethnic settlement, ethnic cultural exchanges and integration make Guangxi folk songs rich and colorful[8]. In the process of cultural integration and development, Chinese folk music and Western musical instruments are integrated, showing different musical characteristics and bringing different cultural tastes to the audience[9]. On the road of the development of ethnic minority music in China, the way Western musical instruments are played has gradually been integrated into it, giving us another aural feast. At present, ethnic music has the advantage of low learning cost, and at the same time can also promote traditional culture, and there are many benefits to the integration of national folk music and Western musical instruments in teaching.

2. Overview and development status of ethnic minority folk music in Guangxi

2.1. Overview of ethnic minority folk music and flute in Guangxi

Guangxi is inhabited by 12 ethnic groups, including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Langlao, and the other 44 ethnic minorities are inhabited. National music has a close relationship with ethnic groups, the majority of ethnic minorities in the national concert is more prominent, Guangxi Zhuang population accounts for the largest in the country, so Guangxi Zhuang music is the most representative national characteristics of music. Guangxi is the only place of residence of the Jing ethnic group in China, and the representative of folk songs is mainly in minor key, and the main instruments are the one-stringed piano and guitar. The wide range of themes and rich content of the songs and ballads of ethnic minorities in Guangxi has always been breathtaking, and it covers all areas of the lives of people of all ethnic groups. The folk music of Guangxi is different from the roughness of the north and the softness of the water towns of Jiangnan, but it is very sweet. Guangxi's folk music has a simple taste. Liu Sanjie is a representative figure of Guangxi folk music, but Guangxi folk music is not the same as only one Liu Sanjie. Guangxi's national songs have their own characteristics, reflecting the customs and customs, in the more and more emphasis on the promotion of national traditional music culture today, Guangxi folk music has a broader stage. In the process of the integration of Chinese and Western nationalities, cultures and music, the flute was introduced into China as a very representative orchestral instrument in the West, which injected fresh blood into China's music culture and catered to the cognition of new things at that time. The flute is one of the oldest musical instruments in the world and has a history of tens of thousands of years. The flute originally originated in Europe, and the original flute production was played upright using the rhizomes of arborvitaes, and later made of wood for lateral blowing. The flute is a musical instrument with unique artistry, and the artistry of the flute is mainly manifested in its beautiful and beautiful rhythm, wide sound range, and unique emotional transmission, so that the listener is immersed in it. The commonly used range is c1 to c4 three octaves of the range, the music is divided into bass, midrange, treble, highest four parts, different parts of the timbre difference is larger. The flute is a modern orchestral music, the composition of high-pitched instruments, there are different sound zones, and in the process of changing the sound area, the audience can follow the rhythm of the player, feel the aesthetic value of the musical work, and experience the artistic charm of the flute. When the performers have a good cultural connotation, they not only have enough interest in the art of flute playing, but also have a good understanding of the background culture and connotation characteristics of the flute, leading the audience to obtain better spiritual needs.

The national music awareness of contemporary vocational students is very weak, and they are not interested in folk songs and folk music, and traditional opera is even more disdainful. The

traditional way of national music inheritance is oral tradition, master with apprentice, family inheritance and so on. Under the background of the "Belt and Road", national music needs to be popularized and the inheritance of national music is widely carried out in education[10]. Under the background of the "Belt and Road", it is necessary for Guangxi higher vocational students to have national music and artistic literacy, so we must set the training goals of higher vocational students and better achieve the goals as scheduled.

2.2. The current situation of ethnic minority folk music in Guangxi

The audience is small and the momentum is slow. Guangxi's ethnic minority folk songs are limited by geography, and it is difficult to get a wide range of folk songs, and many folk songs are due to language and audience conditions. The number of folk songs is drastically decreasing, and many indigenous folk songs remain in the minds of singers, making it difficult to form words or musical scores. Although many measures have been taken by governments at all levels to protect folk artists and folk song art, they have not achieved the desired results. Inheritors are more simply singing, spreading the music of their own people or regions that they know well through oral singing.

The inheritance is faulty and lacks breakthroughs. Affected by the development of multiculturalism, the inheritance of folk songs in Guangxi is gradually declining, the inheritors of folk songs are aging, and the phenomenon of fault lines is serious. Most of the local young people are busy with material and cultural production, and traditional folk songs are difficult to arouse their interest in learning. Young people either go to the city to work or go out to study, and it is difficult for them to access authentic folk songs in their daily lives and schools.

Affected by popular music, the development space of traditional folk song art has been compressed. Various styles of popular music emerge in an endless stream, and popular music is more in line with the aesthetics of modern young people in terms of arrangement, instrumentation, and language. The traditional folk song art, which is a single melody with no accompaniment, has begun to be forgotten. Some composers have also tried to integrate popular music elements into the creation of ethnic minority folk songs, adapting or creating songs, but they lack the original taste of their own ethnic groups and lose the inherent artistic temperament of ethnic minority folk songs themselves.

The function of education and inheritance of folk song culture needs to be brought into full play. At present, the music education of primary and secondary schools in China lacks music teaching materials for ethnic minority folk songs, and there is no awareness of taking the initiative to teach students folk songs. After students enter higher professional colleges, they are also more inclined to study Western classical music and popular music.

3. The development path of combining the flute of Western musical instruments with the folk songs of ethnic minorities in Guangxi

3.1. The teaching mode of Guangxi folk music and flute integration

Education can better promote the integration and development of ethnic groups, and three-dimensional teaching materials and teaching models should be reformed. It is necessary to start from the doll, integrate the theoretical knowledge of vocal music, Guangxi ethnic music materials and excellent works into the music teaching materials of kindergarten education, nine-year compulsory education and college education, and encourage students to participate in the second classroom activities and competition projects outside the classroom. The times are developing and changing, and in the case of the continuous cultural invasion of our country by other countries, contemporary junior high school students have been deeply influenced by various foreign cultures such as "Hahan culture" and "hip-hop culture". Integrating the study of folk music into the classroom of middle school music and cultivating students' sense of identity with national music can solve the problem of insufficient reserve talents in traditional art forms from the root, and it is also the fundamental need for China to enhance "cultural self-confidence".

China's teaching reform emphasizes that students can learn in groups and cooperative learning, which can fully improve students' enthusiasm for learning and learning results. Stimulate students' enthusiasm for learning and truly play the function of folk music, which not only has great practical significance for students, but also completes the education of students' aesthetic education and traditional culture. The middle school music textbook allows students to appreciate the solo performance of various traditional instruments and the ensemble of folk music, but the middle school students do not pay attention to these folk music. It is not enough to teach through PPT and the content in the textbook, it must be imported through interesting historical stories and other means. To learn from the Western flute, we should give it to the background of its creation localization, better understand and understand the artistic charm given by the flute according to its local characteristics, deeply understand the history, culture and art of our country, and achieve the unity of the specific situation of history. Trying the new situation of different artistic splicing, the mastery of national music culture will not only cultivate students' certain ethnic music sentiments, but also nurture the national music culture into the performance of Western musical instruments, but also broaden the breadth of students' understanding of music and enhance students' ability to understand musical works. The continuous progress and development of the flute and Guangxi folk music education must rely on the support and guidance of people from all walks of life to give them a relaxed and upward atmosphere for educational development.

Under the new background, the evaluation mode of music teaching should be optimized. First, optimize the teaching evaluation method reasonably. The diagnostic evaluation method is used to evaluate the teaching process dynamically and correct various problems in the teaching process in time. The diagnostic evaluation method can make teachers understand the teaching situation more comprehensively, control various problems in the teaching process, and help to achieve the expected teaching goals. The score is 30 points. Second, determine the evaluation criteria. The evaluation criteria lay emphasis on students' sense of rhythm, singing ability, learning attitude and professional theoretical knowledge. Specific include: singing ability, Musical Instruments, rhythm, music theory and so on. The score is 30 points and is assessed by the teacher based on a combination of performance in and out of the classroom, with special emphasis on the practice of basic skills. Finally, the evaluation concept and operation mode should be strengthened. Strengthen the guidance, clear learning objectives, stimulate students' interest in learning. To enrich the evaluation content, broaden students' professional vision and improve students' aesthetic appreciation ability, the score is 40, as shown in Table 1.

Table 1 Evaluation index Table of music teaching

	Playing ability	Theoretical knowledge and ability	The ability of aesthetic appreciation
Score	30	30	40

Optimize the evaluation method, focus on how to serve the main line of professional education, lay a solid foundation for the implementation of the talent training program. Therefore, the teaching evaluation method should also be a diversified method to realize the educational concept of "teaching students according to their aptitude".

3.2. Promote the diversified development of communication channels

Only when Guangxi folk music is well publicized can we better promote the integration of Western flute and Guangxi folk music. For Guangxi's national music to develop towards the goal of internationalization, it needs the support of many parties. In recent years, the government has held the Guangxi International Folk Song Festival for the development and inheritance of national music culture in Guangxi, which has awakened people's awareness of protecting and supporting national music. More Guangxi ethnic songs, dances, musical instruments, etc., through the appearance of CCTV Spring Festival Gala, competition, albums, filming high-quality MTV and other ways, in a broader space to show Guangxi's national culture. The teaching quality evaluation system of art design major is an important means of teaching monitoring and an important guarantee to improve

the teaching quality and cultivate excellent talents. The main points of teaching effect evaluation: ① Classroom atmosphere: the classroom atmosphere is relaxed, active and orderly; Teachers and students in good spirit, harmonious relationship, teaching and learning communication is smooth. ② The achievement of the goal of moral education: to complete the expected teaching task; Teachers are flexible in solving problems; The students are sensitive to the teacher's explanation. ③ Students' classroom harvest: students' learning interest and maintenance time; Understanding and memorization of moral education knowledge; Concept identification and belief; Changes in behavior and habits; The formation of good habits; The improvement of moral quality. ④ Interesting: humorous language, fresh content, teaching method in line with the age and psychological characteristics of students, easy to attract the attention of students. The teaching effect indicators of art education combined with flute and ethnic minority folk songs are shown in Figure 1:

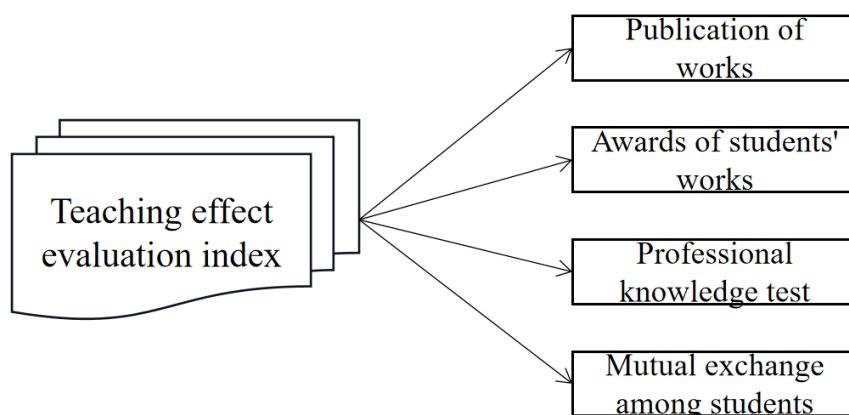


Figure 1 Teaching effect indicators of art education combining flute and ethnic minority folk songs

As a part of the spiritual and cultural field, Guangxi ethnic music has experienced three types of communication: oral communication, written communication, and modern media communication. Ethnic music in the face of lost forms can be recorded and made into musical materials and micro-videos with the help of modern media means; Translate national languages into Putonghua, the world's common language English, etc., and play them in the form of pictures, audio, video, etc., so that people around the world can understand and sing; Musicians can directly manage their licensing with consumers, and the remuneration does not need to be shared with other intermediaries, increasing and guaranteeing the actual remuneration of the person. It can also produce cultural products that are popular with the people of the world, such as children's early education machines, Barbie dolls with national vocal music, etc., and break national music into the world cultural market. The government should attach great importance to the collection and library of ethnic music elements in Guangxi, and include physical musical instruments, traditional songbooks, musical scores, manuscripts, audio-visual materials, etc. to show the wonderful style of Guangxi's national music.

4. Conclusions

The national music of different regions has different regional and cultural characteristics, and it is difficult to be accepted by everyone in the context of the current era. Under the premise of today's accelerating market economy, it is very necessary to carry out new reforms in the development of national music and its application in the cause of teaching. Establish a sense of innovation, organically combine the humanism and artistry of the flute, and pursue the pursuit of greater attention to national music under the background of a broad culture. With the combination of colorful playing skills and artistic expression of the flute, the melodic beauty, color beauty and harmonious beauty of China's national music create modern Chinese flute music works with Chinese melody characteristics and harmony characteristics, which is a kind of inheritance and

development of China's national culture and national music. Formative assessment should focus on the evaluation of students' music practice activities to achieve the best development of each student's core musical literacy. In the music practice activities, students learn how to listen through aging, and in music practice, students learn how to express music accurately and effectively. It is in music practice and scientific and reasonable teaching evaluation that students realize the development of core music literacy. Let every student have the national music literacy of Guangxi and promote the development of Guangxi's economy. Therefore, to cultivate every higher vocational student to have Guangxi national music literacy, the college's music education has a long way to go. We boldly innovate, integrate Western musical instruments into Chinese national folk music, and on the stage of world music exchange, "the combination of Chinese and Western" is an inevitable trend in the development of the current era. With the opportunity of the integration of Western musical instruments and Chinese music, we will explore and develop in other cultural fields, so that the world can better understand China's excellent national culture and continuously enhance China's cultural soft power.

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