

Research on Application of Ensemble Training in Teaching of National Instrumental Music

-- Taking pipa teaching as an example

Yuqing Chen

Graduate University of Mongolia, Ulaanbaatar, 16052, Mongolia

Abstract: National instrumental music is the embodiment of national culture in the form of music. As early as the pre-Qin period, various kinds of Musical Instruments appeared, and its long history carries the cultural heritage of the Chinese nation. In order to make ethnic instrumental music better inherit, it needs the support of professional teaching. Ethnic instrumental music should be included in the professional teaching field, and modern teaching reform should be given to build a teaching mode with the characteristics of society, nationality and professionalism, so as to stimulate students' learning interest and improve their learning effect. In the past teaching mode, the mode of specialized music and specialized teaching was mostly adopted, the teaching process was single and boring, and the students' learning motivation was not high. The charm of national instrumental music is reflected in the integration of percussion, string pulling, plucking and blowing pipe, so relevant scholars put forward that students' learning interest can be improved through ensemble training. In order to explore whether this view is feasible, this study takes pipa teaching as an example, summarizes the problems in pipa teaching, and discusses the applicability of ensemble training in this teaching mode.

Keywords: National Instrumental Music; Teaching; The Lute; Ensemble Training.

1. Introduction

Since the 1980s, China has incorporated the teaching of ethnic instrumental music into the teaching of professional skills in major colleges and universities, which has taken an important step to promote the development of Chinese ethnic music [1]. However, in the previous teaching process of national instrumental music, the teaching method mainly adopted was the mode of specialized music teaching, and the teaching mode was not reformed in combination with the employment situation and the professional skill level of students, resulting in the stagnant situation in the cultivation of music education talents. In the training process of national instrumental music, "ensemble" is a unique and necessary training process. Individual students' playing skills can be continuously improved in the cooperative performance of many people, and it is now a common teaching mode in western instrumental music, but it has not been promoted and implemented in national instrumental music. Therefore, taking pipa teaching as an example, this paper explores the applicability of ensemble training in the teaching of national instrumental music, which is summarized as follows.

2. Ensemble Training of National Instrumental Music

2.1. Definition of Ensemble Training

It is a kind of training method to establish the teaching effect or performance effect target of corresponding instrumental ensemble, and improve the cooperation ability and professional ability of playing art by using the performance and rehearsal of different styles of ensemble works. The difficulty of training is that different Musical Instruments are independent in different parts, and all Musical Instruments are equal, so different Musical Instruments can

achieve a good integration effect through training [2].

2.2. National Ensemble Music

The main body of the performance is traditional Chinese national instruments, which is different from small national instrumental groups and traditional folk ensembles. It is a performance method that integrates Western multi-part ensemble music composition techniques and Chinese traditional instruments.

2.3. Teaching Significance of Ensemble Training

2.3.1. Conform to Diversified Teaching Concept

In the diversified teaching of music majors, it includes various forms such as recording and video activities, holding concerts, holding stage performances, etc., while in instrumental music performance, it includes various forms such as accompaniment, ensemble, ensemble and solo. Diversified teaching enables students to go beyond just practicing their personal skills [3]. ensemble training can enhance the cooperation ability among students, provide them with opportunities to improve their sensitivity to music and feel the charm of music through special musical practice forms, and continuously improve their coordination ability, harmony awareness and music appreciation ability during the training.

2.3.2. Improve Communication Ability of Students and Enhance Collective Consciousness

Ensemble training is to gather students of different playing styles and levels together to practice the same musical program. During the practice, each student can play the role of a teacher, learn from each other's strengths and find out their own shortcomings, so that students can better grasp the strength, speed and rhythm of musical instrument performance, and achieve more tacit understanding through

run-in with each other. So that the overall performance level can be improved.

2.3.3. Improve Employment Ability of Students

At present, the preferred employment direction for music major students after graduation is music teacher. However, with our country's emphasis on quality education, when recruiting teachers, the comprehensive ability of teachers is particularly important, and teachers need to have the ability to organize activities. However, the ability to organize a band can not be cultivated in a few days, and needs a long-term training process, and make good use of college education during the improvement of band cooperation ability, can lay the foundation for their future employment ability.

3. Teaching Case of Ensemble Training with Pipa Teaching as an Example

3.1. Origin of Pipa Art

Pipa is a kind of plucked instrument, carrying a long history of thousands of years, as one of the treasures of the Chinese nation, it occupies an important position in Chinese traditional music culture, is a national instrument that people are proud of. As early as the Eastern Han Dynasty, the pipa had been developed, and its development reached its climax in the Tang Dynasty, when it was used in folk singing and court bands. From the article "Pipa Song", we can see the high art of pipa at that time. In the Song Dynasty, pipa art gradually began to develop into traditional opera art, with the accompaniment of Pai song and Ci song, and the performance was like a song, perfectly combining Qu art and pipa [4]. Later, in the Ming and Qing Dynasties, the integration of local opera and pipa was more abundant, and it was widely spread in folk instrumental ensembles. With the advent of modern society, the diversification of culture has pushed the development of pipa to another peak. With the continuous development of pipa art, the performance form is no longer the previous solo mode, and multi-mode performance such as ensemble, concerto, and ensemble has made it better integrated into the life of the public and recognized by the general public. Nowadays, pipa has gone abroad and is known and loved by many foreign music lovers [5]. Our country also in order to let the pipa have a better inheritance, combined with domestic and foreign multi-culture, established professional courses, training professionals.

3.2. Purpose of Pipa Teaching

Pipa is the carrier of music, and music is the art of sound, people can express their inner emotions through music, the reason why it is called music without borders. Music does not need to pass the characteristic language, just use the ear to feel the melody, through the ups and downs of the notes, the strength of the rhythm, let people feel the music happy, excited, sad, soft. Music can play an educational role in people's aesthetic appreciation by virtue of its vivid aesthetic feeling and full content.

With its flexible and varied techniques and beautiful timbre, pipa can express the ups and downs of emotions vividly. By learning pipa, one can cultivate a steadfast and tenacious character; by playing music, one can cultivate one's expressive force, responsiveness, imagination and understanding; by practicing rhythm, one can cultivate a careful learning attitude, and then cultivate a temperament of humility, erudite, firm will and integrity [6]. At the same time, learning pipa can understand the brilliant historical process of

our country, which can inherit the national essence and better carry forward the Chinese culture.

3.3. Analysis on Application of Ensemble Training in Pipa Teaching

3.3.1. Personal Ability Training is Needed before Ensemble Training

Prior to ensemble training, students are required to conduct individual solo training and familiarize themselves with the repertoire to be performed. Familiar content should include the creation concept of the creator of the work, the overall melody characteristics and basic structure of the work, the theme of the work, artistic characteristics and style. The relationship between paragraphs of a work, and what emotions should be used to complete the transformation between paragraphs [7]. Then, the technique of the work should be thoroughly studied, and the bright and crisp timbre of the pipa should be integrated with other instruments. The teacher should lead the students to study the music in depth, point out all the strength, speed and strength in the music, and let the students know how to play the strength accurately.

3.3.2. Diversity of Teaching Methods is Focused

"Ensemble" refers to the performance of more than two people, so the teaching of ensemble training should be matched in the teaching mode. At present, pipa ensemble mainly includes two forms: pipa mixed ensemble and pipa ensemble. Pipa mixed ensemble refers to a multi-player ensemble in which pipa is the main instrument and other instruments are auxiliary. A pipa ensemble, on the other hand, means that multiple voices are played by the pipa. [8] Teachers should provide targeted and realistic teaching according to the specific form of pipa ensemble. For the teaching of pipa ensemble, teachers are mainly responsible for guiding students to understand the changes in speed, stress, intensity and timbre of the performance part they are responsible for, and let students cooperate well with each other, so that they can learn to communicate with each other through eye contact. In the process of performance, the intensity, timbre, rhythm and other information is transmitted. For the teaching of mixed pipa ensemble, teachers should let students understand the characteristics of other instruments on the basis of the above teaching [9]. This is because the pipa itself is a single melodic instrument. Although concerto has emerged with the maturity of its skill, it is difficult to cooperate in training because learners are not familiar with the ensemble form of main melody and secondary melody. This requires players to understand the independence of different instruments, master their timbre and skills, improve the pertinence of daily training, strengthen students' sense of teamwork through mutual cooperation among students, and thus ensure the harmony of the ensemble.

3.3.3. Training Platforms and Practical Performance Opportunities are Provided

If students want to truly feel the charm and value of ensemble training, it is very important to provide them with real performance opportunities. According to the students' ensemble level, the teacher can integrate the works learned in the past class, and determine whether the teaching goal has been achieved by holding a small ensemble concert. At the same time, it also enables students to accumulate a certain stage experience, so that they are more active in the usual training. Teachers can also lead students to participate in various off-campus performances, so that students can feel

different artistic requirements from campus, and better complete the transition from campus to society [10]. Teachers can also lead students to participate in musical instrument competitions between universities or provinces and cities, so that students can feel their own shortcomings and stimulate their fighting spirit through competition. At the same time, it also allows them to learn more experience in the process of watching other bands play.

4. Conclusion

Taking pipa teaching as an example, this study adds ensemble training to students' daily learning, which can effectively stimulate students' interest in learning through rich training forms, accumulate certain stage experience for them, and enable them to master a certain degree of comprehensive performance ability. This teaching model can be applied to the teaching of other ethnic instrumental music.

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