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Analysis on the Introduction of Guzheng Teaching in Elementary and Middle Schools

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Abstract

In the new curriculum standards formulated by the state, the basic concept is clearly stated: "Promote national music and understand the cultural diversity of music". It shows that excellent traditional music has become a major part of classroom teaching, and the school's development of national instrumental music teaching has become an increasingly critical step to promote the comprehensive development of primary and secondary school students. Guzheng is China's unique ethnic plucked string instrument. It has a wide range of sounds, has a large number of playing techniques, and is highly expressive. Today, the shape of Guzheng is endless. For example, mini-Zheng and Half-Zheng can be fully used in the classroom, so it has certain teaching advantages. It seems necessary to introduce the teaching of guzheng in the quality education of elementary and middle schools. This article adopts the research method of interview method and questionnaire survey method to conduct a field survey on the current situation of music teaching in Jincheng Experimental Primary School. The main focus is on the analysis of the application of folk instrumental music in the classroom. The use of guzheng teaching as a supplementary method is very in line with the basic idea of the new curriculum standard. According to the school's teaching practice, it puts forward feasibility suggestions, so that students can enhance their national self-confidence and pride, lay the foundation for music, and improve their music literacy.

【Key Words】 1Guzheng Quality education Elementary and junior high, 2 schoolteaching method

Introduction

As our folk music presents a diverse and rich character. Through the appreciation of different categories of ethnic music works and knowledge of the musical background, musical region and musical culture of ethnic works, students' self-confidence and pride in ethnic culture can be enhanced and their appreciation and cognitive ability of music can be improved. All-round development of aesthetic skills and the ability to observe art, maximising students' own cultural literacy.

The guzheng is an ancient folk instrument that grew up in this fertile yellow land and has been developed for nearly a thousand years. It is very popular with the general public and has many

advantages: wide range, beautiful tone, rhythm and rich technique. The shape of the guzheng is a rectangular wooden speaker with freely adjustable columns (also known as goose columns) arranged according to the national pentatonic scale. The traditional technique of playing the guzheng is to pluck the strings with the right hand (large, index, middle and ring fingers) and to play the main melody. The left hand controls the change of tone by pressing on the string part to the left of the goose post, adjusting the pitch and complementing the sound with rhyme. However, with the cultural background of reform and opening up and the continuous improvement of the guzheng form, traditional techniques have not only been inherited, but also various new techniques have been created on the basis of them, and many composers have created excellent works. For example, the mountains are empty, the Miluo River Fantasy, and the Phantom of the Mountain. With regard to education in the art of guzheng, the guzheng occupies a place in a series of national instrumental music competitions conducted by the relevant state departments, as well as various social music events promoted by universities and cultural departments. It seems that the contemporary guzheng art is experiencing a period of vigorous development, ushering in an unprecedented opportunity for development.

Guzheng education is conducive to the promotion and transmission of national music. The guzheng is one of the national instruments with a long history in China. It has an important role to play in the prosperity of traditional culture, but as history passes and people's modern lives become increasingly materialistic and profit-oriented, the impetuous social climate has led directly to a dilution of the development, reproduction and preservation of traditional art. Therefore, the integration of guzheng teaching into the quality education of primary and secondary schools can deepen students' knowledge of traditional culture, arouse their love for traditional folk music, make learners love the history and culture of the motherland from the bottom of their hearts, cultivate patriotic sentiments, and thus better inherit and promote traditional Chinese culture.

Guzheng education is conducive to the development of students' intelligence and creative thinking. In the teaching of the guzheng, the teacher mostly adopts a flexible and varied teaching method and a rich variety of teaching content through appreciation and performance. It enhances students' ability to create and understand musical beauty and effectively helps them to learn musical skills and unlock their potential. At the same time, learning the guzheng requires co-ordination between the left and right hands and a quick response from the brain, which is very effective in developing the intellect. A good complete guzheng piece usually has a symmetrical structure, with a smooth melody and regular rhythm, and also contains a deep philosophy of life, which can promote students' imagination and creativity.

Literature Review

This paper focuses on how guzheng teaching can be better integrated into the music classroom. The author searches for the penetration of ethnic instruments in the classroom, the introduction of the guzheng instrument into the music classroom and the teaching of the guzheng. The literature relevant to the topic of this paper is analysed in three ways.

In terms of the significance of teaching ethnic instrumental music. The status quo and research on the use of folk instruments in music teaching is illustrated in 'An Introduction to the Heritage and Development of Folk Music in Primary School Music Education', in which the current situation of the low proportion of folk instrumental music teaching in the classroom in China is clarified. It also talks about the significance of ethnic instrumental music in primary education, its current status and strategies for its transmission and development.

In the development of guzheng teaching. The Infiltration of Professional Guzheng Teaching in Quality Education in Primary and Secondary Schools', 'Inquiry-based Teaching and Learning - A Brief Discussion of the Rational Use of the Guzheng in Secondary School Music Classes' and 'The Difficulties of Guzheng Teaching in Primary Schools and Their Coping Strategies' put forward the difficulties and problems of guzheng teaching in the classroom: weak teachers, uneven standards, uneven distribution of curriculum resources Uneven distribution of curriculum resources, etc. It also proposes

countermeasures to address the problem: rationalise the timing of the course, create a context, focus on practice, etc.

In the integration of guzheng art into the music classroom. The Feasibility Study for the Introduction of the Guzheng Instrument into the Primary and Secondary School Music Classroom contains extensive literature on the feasibility of introducing the guzheng into the primary and secondary school music classroom, affirming the value and necessity of this initiative, but not giving specific recommendations on the practical application of the instrument in the classroom. In "The Guzheng in the Classroom: An Inculcation in Ethnic Music", the Guzheng is presented as a breakthrough and a basis for students to receive an inculcation in ethnic music, suggesting that the Guzheng is of great significance to the development and prosperity of ethnic music in China. The author of "The Practice and Research of Guzheng Teaching in the Second Classroom of Primary Schools - A Case Study of the Primary School Affiliated to the Communication University of China" makes an objective analysis of the second classroom of Guzheng in the Media Affiliated Primary School, and gives improvement measures and suggestions to enrich the teaching methods and curriculum of the second classroom of Guzheng. The author uses questionnaires, interviews and other research methods to analyse the case, and the implementation strategies are comprehensive in terms of teaching methods, class settings and content design.

For the time being, the popular music teaching method in China is still influenced by new ideas from abroad, and most of the music classrooms in China use western instruments such as piano and flute, with ethnic instruments rarely appearing. The infiltration of folk instrumental music in primary and secondary school classes makes the acceptance of folk culture younger and more widespread, fosters a love of folk culture among students from an early age, and facilitates the promotion and inheritance of folk culture earlier and better.

In the course of classroom instruction, folk instrumental music is taught in conjunction with some music theory. Visual demonstrations by the teacher allow students to form picture memories and sound memories, creating a deeper impression and helping them to better grasp basic music knowledge. Through practical sessions in the classroom, students' hands and brains work in harmony, which can promote intellectual development, enhance their hands-on skills and stimulate their latent abilities.

Research Objective

A survey was conducted to understand the current state of music education in experimental primary schools, so as to address the lack of folk instrumental music teaching in the classroom and to make rationalised suggestions based on the teaching of the guzheng.

Research Methodology

(1) Questionnaire method

It is mainly the detailed measurement of a question with the help of a specific and detailed questionnaire, followed by statistics and analysis to obtain the survey information needed for the study. The author distributed questionnaires to students in six grades of the Jincheng Experimental Primary School at random as a way of gaining a comprehensive understanding of students' real views and personal needs regarding ethnic traditional musical instruments.

(2) The Interview Method

Also known as the "interview method". A simple and narrative way to collect authentic and reliable bulk research material by communicating with interviewees verbally. The author mainly communicated with the music teachers and parents of students of Jincheng Experimental Primary School in face-to-face or by telephone or online exchanges on the current situation of music teaching in schools and the ways of introducing guzheng teaching into primary school music classrooms. It is useful to further explore the current state of music education in primary and secondary schools.

Research Sample

The author surveyed a sample of students and parents from each of the six grades of Jincheng Experimental Primary School, and distributed them after school hours. A total of 210 questionnaires were finally returned, of which 197 were valid.

Data presentation

Analysis of the Current Situation of Music Teaching in Jincheng Experimental Primary Schools

1. Student questionnaire

A total of 120 student questionnaires were distributed and 112 valid questionnaires were returned, with the following distribution of answers.

Options Number of people Serial number	1	2	3	4	5	7	8	9
①	50	30	35	40	24	25	37	17
②	40	42	77	34	13	13	75	21
③	22	40		22	75	15		74
④				75		19		
⑤						23		
⑥						17		

The sixth question in the questionnaire was "What is the instrument you have studied?" for students who had studied a musical instrument. A total of ten instruments emerged as a result: piano, harp, erhu, guzheng, yangqin, pipa, flute, violin, guitar and hulusi. The top five instruments in terms of the number of people who have learned on each of these instruments. There are 40 pianists, 25 guitars, 19 flutes, 15 guzheng and 11 violins.

2. Parental questionnaire

A total of 90 parental questionnaires were distributed and 85 valid questionnaires were returned, with the following distribution of answers.

Options Number of people Serial number	1	2	3	4
①	21	20	19	13
②	45	10	34	5

③	19	25	22	40
④		30	10	27

Results and Discussion

By consolidating and analysing the results of the survey, the author analyses the current state of music teaching in the school and the students' learning of ethnic instrumental music based on the percentage of answers to each question.

(1) Overall analysis of student questionnaires from data

In the first question, "How many music lessons a week?" About 45% of the respondents answered that sometimes there is no music lesson, 36% chose only one music lesson and only 19% answered two, which indicates that music teaching is lacking in the school. In the second question, "Has the school organised any music clubs/interest classes?" About 27% of the respondents answered yes, 37% answered no and 35% were not sure about the situation, indicating that the school's second classroom model needs to be strengthened and music clubs and interest classes are not popular. In the third question, "Have you ever participated in a music club at school?", 31% had participated and 69% had not. In the third question, "Have you ever participated in a music club at school?", 31% had participated and 69% had not, reflecting the low level of promotion of music learning at the school. In the fourth question, "What kind of music club do you choose?" 36% chose the choir club, 30% chose the guitar club, 20% chose the musical instrument club and 67% chose others, which means that there are some people who like musical instruments, but the most popular is the choir club. In the fifth question, "Have you ever learned a folk instrument?" 21% had studied, 12% were already studying and 67% had not, indicating that students had little exposure to folk instrumental music in general. In the seventh question, "Which ethnic instrument are you most interested in?" 22% chose the erhu, 12% the pipa, 13% the guzheng, 17% the yangqin, 21% the flute and the rest the others, which shows the orientation of the students' interests. In question eight, "Does the teacher ever use folk instruments in class?" Only 33% of the respondents answered yes, while 67% answered no, which shows that there is a significant lack of folk instrumental music teaching in the classroom. In question nine, "Do you know the guzheng, a traditional musical instrument?", 15% chose yes, 19% had heard of it and 66% did not. This shows that there are still some people who are interested in the guzheng, and that they do not know it because they have not had the opportunity to play it. If schools can include the guzheng in their classroom teaching, students will definitely feel the charm of folk music and become more interested in it.

(2) Overall analysis of parent questionnaires from data

The first question was set to investigate parents' attitudes towards music learning. The results showed that 19% responded that they cared a lot, 40% would care occasionally and 17% did not care at all, indirectly indicating that parents are more concerned about their children's learning. The second question was to find out the parents' approach to the second classroom interest classes. The results showed that 23% chose not to participate, only 11% were very supportive, 29% depended on their child's wishes and 35% on their child's grades, which shows that parents still have a very negative attitude towards this matter. The third question examined parents' attitudes towards ethnic instrumental music. The results showed that 22% and 12% answered that they would or were already learning it, 30% answered that they would not and 25% were still considering it, indicating that parents in general have a favourable attitude towards learning ethnic instrumental music, but most would not take the initiative to approach it, so there are still a lot of people on the sidelines. The last question was specifically about attitudes to learning the guzheng, with 15% and 6% learning or already learning the instrument, 47% considering it and 31% not learning it, indicating that the instrument is still attractive to parents and that some students are already learning it, showing that the guzheng has

become a popular instrument in life.

Observation of the Results

(1) Teaching methods and processes

The overall standard of music teachers in the experimental primary schools is very high, and all have received professional music education, but most of the teachers' majors are in voice or piano. This has led to a lack of ethnic instrumental music education in the primary school music classroom. Through my observation, the school's music classroom is conducted in three processes: "new lesson introduction - new lesson teaching - summary". Take the lesson "Jasmine Flower" in Grade 4 of Xiangjiao edition as an example.

1. New lesson introduction

The video of a young Chinese girl singing Jasmine during the Olympic flame relay in Beijing attracts children's attention and arouses their interest in learning, leading to the topic of this lesson, Jasmine.

2. Teaching new lessons

Through CAI, the beautiful white jasmine flowers jumped out on the screen, making the children feel like they were in a jasmine garden, and then the students imitated the action of "smelling the flowers". By doing this they learn to breathe deeply, followed by a slow exhale, followed by the teacher playing piano accompaniment, so that the students can sing Jasmine in a rounded and natural way. Then, through a multimedia display of the popular jasmine from Hebei and Jiangsu, students can look at the song sheet and listen to the music to hum it in a small voice. After this session, students can roughly compare the differences in style between the two: the Hebei folk songs are bold in style, while the Jiangsu folk songs are euphemistic in style. Finish by enjoying an audio recording of Jasmine being sung in different languages. For example, the singing of singer Song Zuying at the Golden Hall in Vienna and the singing of French artists on the street, etc. Let students discuss their feelings after watching the show in small groups and express them to their heart's content to enhance their national self-confidence and pride.

Data Summary

A lively, light-hearted, simple and melodic folk song that expresses people's desire for a better life and their love for nature, Jasmine is an artistic treasure of our country and a treasure of the world.

(2) Teaching evaluation and feedback

Subsequently, in response to this pattern of lessons, the author conducted a small after-school survey of Year 4 children, the main questions included and the results of the survey (table) are as follows.

1. Hi Children, do you find this way of teaching interesting?
2. Hi Children, would you like to be exposed to some folk instruments (e.g. guzheng, yangqin, etc.) in this lesson?

Questions	Interesting/wanting	Uninteresting/unwanted
Do you find this way of teaching interesting?	40%	60%
Would you like to be exposed to some folk instruments in this lesson? ?	95%	5%

It was clear that more than half of the children found the classes uninteresting, and the majority of the children would like to have some exposure to folk instruments in the future. In summary, it is evident from the feedback from the students that the curriculum of the school's music classroom is still largely based on the traditional pattern of lessons. Due to outdated thinking, somewhat old-fashioned and rigid methods and relatively homogeneous content means, students tend to feel dull. The lack of equipment for music teaching has led to the low frequency of use of musical instruments. Apart from the use of multimedia and pianos as supplementary teaching, ethnic instruments are hardly on the field, indicating that the school does not pay enough attention to ethnic instrumental music and does not give full play to its role to carry out normal ethnic instrumental music teaching.

Suggestions

(1) Teaching methods and tools

1. "Heuristic" teaching and learning for fun.

"Heuristic teaching is one of the most common and effective ways of teaching modern foundations. As early as the Song dynasty, the great Chinese philosopher Zhu Xi gave a clear explanation of 'inspiration': "To enlighten means to open its meaning; to develop means to reach its words". The idea of heuristic teaching in pedagogy now also states that students should occupy the main position in teaching and learning, while the teacher's greatest role is to inspire and guide. The author believes that heuristic teaching should not only use various multimedia devices to play music and videos to engage the students' sense of hearing and vision, but also use vivid images to attract students' attention. For example: demonstrations of playing, telling funny stories, playing musical mini-games, etc. The guzheng can be divided into such genres as Shandong, Shaanxi and Henan, and teachers can also choose appropriate content to enjoy, which is conducive to allowing students to experience the rich cultural styles of different regions and to receive the infection and inculcation of folk music. Apart from these, the music teacher's own level of professionalism also affects the effectiveness of teaching. Therefore, before each piece is performed, it is important to develop the students' minds and improve their imagination and creativity by combining personal insights with their own complete knowledge and mastery of the background of the Guzheng repertoire. As Albert Einstein famously said, "Interest is the best teacher." Music teaching can only begin with interest so that students can finally learn.

2. Actively develop the second classroom and provide a stage for self-expression

The second classroom, also known as the 'second channel of education', is a series of activities to train and teach students outside the classroom, extending and expanding on the basic content of the classroom. Thanks to the new curriculum reform, the second classroom is also playing an increasingly necessary role, becoming an integral part of aesthetic education in primary and secondary schools today. The inclusion of guzheng teaching in the second classroom provides students with an adequate platform for self-practice and is an effective means to enhance students' comprehensive quality and artistic cultivation and to promote their all-round physical and mental development.

(1) **Teaching content and methods**

According to the current situation of students, the main textbook is Guo Xuejun's "Learning Guzheng for Youth", combined with the Central Conservatory of Music's "National Common Textbook for Social Arts Proficiency Examination" and borrowed from the Shanghai Conservatory of Music's "Learning Guzheng from Scratch" as supplementary textbooks. The six grades are divided into three stages to address the different age patterns of psychological development and the different cognitive understanding of primary school students. The stages are: Beginner (Year 1-2), Intermediate (Year 3-4) and Advanced (Year 5-6), making good use of the time allocated for interest activities at school and also taking time out of school to practice in batches.

(2) Modern teaching mode - small group classes

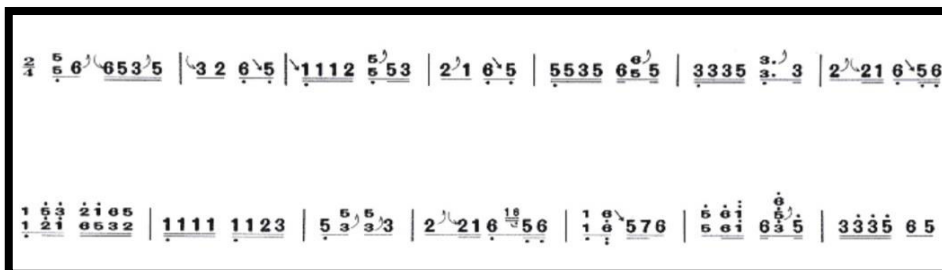
Instead of the traditional "one-to-one" teaching model, small groups of 8 to 10 students are divided into groups, with each group having one to two classes a week. This format is conducive to the teacher's more effective output of guzheng music knowledge and deeper understanding of folk music. The students help and progress with each other, together creating a lively classroom atmosphere, increasing interest in learning, developing a sense of competition and cooperation, and finally achieving better learning results. This can be complemented by the use of multimedia to regularly show students high quality videos of outstanding traditional guzheng repertoire and performers to develop their horizons of music and improve their appreciation and ability to find beauty. (2) Teaching content design

The teaching of the guzheng can be involved as part of the teaching of new lessons in a music appreciation class. Firstly, as the main subject of quality education is primary school students, who are too young to have much life experience and experience, the content of the materials chosen should be appropriate. If the content is too specialised, it will seem obscure, complicated and long, and will not serve to guide students' interests. Therefore, I suggest choosing traditional zither repertoire that is as close to the primary school music textbook as possible, with a clear emotional thrust and easy to understand. For example, in the Xiangjiao version of the primary school music textbook for Grade 6, "Song of the Red Land". The teacher can use 'Liu Yang River' as an appreciation piece, which is a Grade 4 piece for Guzheng introduction. The teacher can give the students an appreciation of it in the context of its composition and some Guzheng playing techniques. The teaching clip is below.

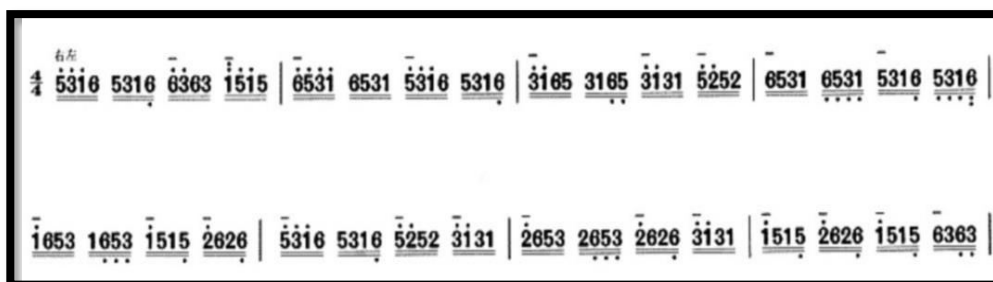
Teacher demonstrates the first part (introduction) and asks questions. What kind of musical feeling does this melody give you?

Student responses. It gives the impression of fluidity, languor, softness and lyricism.

After the students have visually appreciated the performance and come into close contact with the guzheng, a good music teaching environment is created and the teacher then guides them to enthusiastically express their musical feelings, a session that generates direct aesthetic intuition. The next stage of the aesthetic experience can be a detailed explanation of what factors contribute to this musical effect in relation to the left and right hand techniques of the guzheng.



This piece uses a number of left-hand techniques: rubbing, chanting, sliding and pressing to make the piece melodic and full of rhythm, with the upward and downward sliding notes vividly depicting the ripples of the water. This section is a repetition of the basic melody of the original solo song, adapted for the guzheng in the seventies, and is therefore highly singable and has an unflinching feel to it, making students feel the love of the people of Hunan for their happy life and their hopes for a better future.



The third block is an extremely characteristic passage, a variation on the original melody. The technique of alternating hands to play flowing downward arpeggios creates a sharp contrast in the layers, with accents marked in the arpeggios of each bar, highlighting the beautiful main melodic notes by playing quickly with both hands, bringing the piece to a climax. It shows the blue waves and the majesty of the Liu Yang River as the people sing passionately about their mother river and their Chairman Mao.

Through these two teaching steps, the teacher's solid performance level and further dissection of Liu Yang He created excellent conditions for students to appreciate the rich ideological content of the work. Ultimately, the students will be able to empathise with the music and reach the climax of the music aesthetic activity, gaining spiritual aesthetic pleasure.

(3) Curriculum Model Setting

1. Creating a musical situation to activate the soul of the classroom

In the quality education of primary and secondary schools, musical contexts can be created through the appreciation of excellent guzheng works. Teachers should begin to select some relatively simple, easy-to-understand, lively and bright pieces of music according to the laws of psychological development and the current situation of primary school students. This instantly brings the classroom closer to the students and allows for a shallow to deep, step-by-step approach to teaching and learning activities. There is often a moving story behind each masterpiece, so teachers can vividly present the artistic images in the music in a visual way by telling stories, and then let students close their eyes and feel them carefully through the organic combination of sound, images and video and other multimedia information. For example, in 'The Moon is High', the entire scene focuses on the moon as it rises from the sea to sink in the western mountains. It contains both rolling waves and rushing water, as well as a clear sky and dotted stars. The dance-like style of the piece is so beautiful and elegant that one can't help but imagine the world in the moon while marvelling at the beauty of the real world. Another piece in the same dance style, Chasing the Moon in Colourful Clouds, can also be enjoyed as a comparison. This piece is mainly about the ordinary life of the ordinary people of Guangdong, with a lot of "long swinging and up-sliding" techniques to portray the vast night sky and the enchanting light of the moon palace in people's mind. The children were able to appreciate the beauty of nature in the beautiful music, inspire their love for nature and life, deeply appreciate the colourful and charming expressive power of the guzheng, deepen their understanding of folk music and unconsciously develop a strong desire to learn traditional folk music.

2. Integrating practical explanations and focusing on participatory experiences

As one of the ancient Chinese plucked instruments, the guzheng has many playing skills and contains profound musical knowledge, but I have observed that today's music classes are taught in a single mode. Students are not interested, resulting in them showing a mental state of not being able to understand or even wanting to understand folk music, and not being able to take advantage of folk instruments. In order to integrate the teaching of the guzheng into the music classroom, the traditional 'indoctrination' method of teaching must be abandoned. Therefore, the teacher must first of all patiently explain the characteristics of the guzheng form and help the students to master the understanding of the strings, the knowledge of music theory and the playing techniques. For example, for younger students, they should be introduced to the pentatonic folk scales and the basic fingering (hook, smear and rest) so that they can play some simple pieces (Jasmine Flower, Milking the Cow,

etc.) in a coherent manner, or they can sing while playing, which adds a sense of fun. Secondly, teachers should adjust the pace of teaching to the specific situation, listen to more traditional repertoire for students to choose from, and increase the number of questions and interactive sessions to discuss knowledge and problems together. Through the participation of the teacher and students as equals in the music classroom, students become more familiar with the instrument and appreciate its distinctive national characteristics, thus deepening their understanding of traditional folk music.

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Appendix I

Experimental Primary School Students' Music Learning Questionnaire

Dear Students.

How is going?

This questionnaire was conducted across all grades of the school in order to further understand the current status and specifics of music studies for the school's students. The questionnaire is not right or wrong, there is one fill-in-the-blank and nine single choice questions, and is anonymous and non-personal. It may take a few minutes to fill in, so we expect your active cooperation, now let's get started!

Grade : _____ Gender : _____

Please tick the answer of your choice ()

1. How many music lessons do you have a week?
 ① Sometimes there may not be () ② section () ③ section ()
2. Does the school run any music-related clubs or interest classes?
 ① Yes () ② No () ③ Unknown ()
3. Have you ever been involved in a music club run by your school?

①Yes () ②No ()

4. If you were asked to join a music club, which one would you choose?

①choir () ②guitar club () ③Musical instruments () ④other ()

5. Have you ever studied any Chinese folk instruments (e.g. Guzheng, Pipa, Erhu, etc.)?

①I've learned it () ②Already learning () ③No ()

6. What is the instrument you have studied? _____ (Fill in the blanks if you have studied)

7. Which of some of our common traditional folk instruments interests you most?

①erhu fiddle () ②Pipa () ③guzheng () ④dulcimer () ⑤flute () ⑥other ()

8. Has the music teacher ever used any folk instruments (e.g. flute, hulusi, etc.) as an aid to teaching during lessons?

①Yes () ②No ()

9. Do you know or understand the guzheng, a traditional instrument?

①understand () ②know of () ③incognizance ()

10. Are you satisfied with the content of our survey this time?

① perfect contentment () ②Quite satisfied () ③dissatisfied () ④There is something else to say ()

Speak your mind Thank you very much for taking part in this survey. Do you have any other music-related comments or suggestions after completing the above questionnaire? May as well talk about it.

Appendix II

Questionnaire for parents of students at Experimental Primary School

Dear Parents :

How is going?

Educator Wei Shusheng states, "Children are the hope of parents; education is the hope of mankind." Parents' attitudes influence their children's choices. In order to find out more about your child's mastery of music learning and your willingness to introduce your child to ethnic instruments, we have developed a questionnaire. This questionnaire is anonymous and the results of the survey are for academic research purposes only and are not personal. Please give us your feedback on your child's real situation and opinions. Thank you very much for taking the time to participate in this questionnaire!

Student Grade : _____ Student Gender : _____

Please tick the answer of your choice ()

1. Have you been concerned about your child's musical learning?

①Very concerned () ②Occasionally care () ③Never care ()

3. Would you recommend your child to join a music club or interest class if one was held at school?

①No, it won't delay your study () ②I'd love to () ③Willingness to look after children () ④Good results will be recommended ()

3. Do you let your child learn an ethnic instrument outside of school?

①Yes () ②No () ③under advisement () ④Already learning ()

4. Do you train your child to learn the Guzheng, a traditional folk instrument?

①Yes () ②Already learning () ③under advisement () ④NO ()

5. What do you think are the benefits of learning the guzheng?

①Enhance temperament, cultivate one's character () ②Look at personal interests () ③Carry forward traditional culture () ④It doesn't feel obvious ()

6. Are you satisfied with the content of our survey this time?

①perfect contentment () ②Quite satisfied () ③dissatisfied () ④There is something else to say ()

Please provide your comments or suggestions on.

Great!The health and growth of your child cannot be achieved without your care and support. Thank you very much for participating in this questionnaire!