

# **CONSTRUCTING SHANXI FOLK MUSIC YANGQIN WORKBOOK FOR TEACHING YANGQIN STUDENTS AT SHANXI VOCATIONAL COLLEGE OF ART THE PEOPLE'S REPUBLIC OF CHINA**

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## **Abstract**

The research topic is “Constructing Shanxi Folk Music Yangqin Workbook for Teaching Yangqin Students at Shanxi Vocational College of Art in the People's Republic of China” The purposes of this study were: (1) To study and collect the knowledge of Chinese Shanxi folk songs. (2) To construct the course planning of the Chinese Yangqin Shanxi Folk song ensemble. (3) To use the course plan for teaching experimental groups. (4) To evaluate the result of teaching.

This study used mixed research methods and qualitative and quantitative research methods. During the study phase, interviews and observation were used. The researchers observed the learning status of students majoring in dulcimer at Shanxi Vocational College of Art. During the development phase, quantitative methods and statistical descriptions were used through the experimental design and conclusions. Ten students of dulcimer major from Shanxi Vocational College of Art were selected as the experimental objects to carry out the teaching experiment of the Shanxi folk song dulcimer ensemble. Then the teaching effect of Shanxi folk song is analyzed.

Results of the research found that the course plan of the Shanxi Folk song dulcimer ensemble has been formulated, including four parts: "Theoretical

Knowledge of Shanxi Folk Songs", "Contact of dulcimer Ensemble Performance", "Summary and Review" and "Final examination". This course plan, interviewed by experts, aims to discuss how to protect and develop the local music culture in teaching and performing at Shanxi Vocational College of Arts.

**Keywords:** Shanxi folk songs; Yangqin ensemble; construction; curriculum planning

## Introduction

The Yangqin is the only national musical instrument with a wide range of world and distinctive features. It has a long history, a long history, broad distribution, variety, throughout Europe, Asia, the United States, non-and Oceania dozens of countries and regions. As a cultural phenomenon of the dulcimer art, it is not only the history of traditional civilization, accumulation, is also deeply rooted in national culture soil developed living body ", from the macro multiple historical background, geographical environment and social culture psychology, combined with the evolution of the dulcimer ontology, structure, translation, performance, style characteristics and so on various aspects of comparative study, the world of the dulcimer and branch, can be divided into three systems: namely the European dulcimer system, west-South Asia dulcimer and Chinese dulcimer system.

In the continuous progress and development of national instrumental music, it is not difficult to find that the ensemble is one of the important performance forms of national instrumental music. In recent years, the folk music ensemble has developed by leaps and bounds, and ushered in a new page in the process of history. Dulcimer ensemble, as a rising star in a variety of national instrumental music ensemble, also got rapid development at the same time. A variety of play forms attracted most dulcimer composers and performers, so a part of the dulcimer ensemble works appeared, and finally the dulcimer ensemble set was included as the classic dulcimer repertoire. Some young dulcimer players associated with pop songs and classic game theme songs and adapted them into dulcimer plays, making the variety of national instruments more dazzling. This paper chooses the purpose and significance of the formation and development of dulcimer ensemble (Liu, 2022).

In recent years, professional colleges, social groups, training institutions, primary and secondary school dulcimer art troupe have used the form of ensemble to cultivate students' perception of music and the sense of teamwork. It can be seen that this form of chamber music performance has been widely loved and concerned by the dulcimer players. Therefore, according to the emergence of this phenomenon, starting from the history of the development of dulcimer, the author analyzes the development history of dulcimer chamber music, further explore and excavate the artistic value of dulcimer chamber music performance form, so as to bring new thinking and enlightenment to the diversified development of contemporary dulcimer art and the diversified expansion of performance forms (Guo, 2014).

This thesis of the purpose and significance, on the one hand, is through the form of the Yangqin ensemble, playing techniques, style and the structure analysis, researchers experience of Shanxi vocational college of art practice of the teaching experience, the Yangqin ensemble art multi-angle, deep system analysis, explore its special meaning and value in the Yangqin art in our country. On the other hand, through the theoretical research of Yangqin ensemble, it provides more solid support for the creation and stage practice of Yangqin ensemble, and makes a modest contribution to the development of Yangqin ensemble in Chinese Yangqin art.

## Research Objectives

1. To study and collect knowledge of Chinese Shanxi folk songs.
2. To construct a workbook of the Chinese Yangqin Shanxi Folk song ensemble.
3. To use a workbook for teaching students of Shanxi Vocational College of Art.
4. To evaluate the result of teaching.

## Literature Reviews

**History of the Chinese Yangqin ensemble:** The word "ensemble" first originated from the West, and as an important instrumental performance form, it is widely used in many countries and regions around the world. The ensemble is rich in diverse forms, including combinations of instruments between different kinds and the same kinds of instruments. Concerto means that two or more

people play the same musical work with the same instrument or different kinds of instruments according to their respective vocal parts. According to the number of people and a number of vocal forms, such as duet, trio, quartet, etc. The emergence of this form of performance can be traced back to the string quartet of the European Baroque period. By drawing lessons from the western performance form, Chinese national instrumental music combines the instruments with national characteristics with the performance form of the western ensemble, and integrates the Chinese and foreign musical culture, forming a unique form of national instrumental music ensemble. Among them, the Yangqin ensemble is one of the many ethnic instrumental ensemble forms. With the progress and development of The Times, this performance form plays a pivotal role in the development of Chinese Yangqin art, and also injects new vitality into the vitality of national instrumental Music.

### **Development of Chinese Yangqin ensemble**

1) The Yangqin ensemble in the bud (1949-1969): Since the founding of new China in 1949, China's folk music has also entered a new stage of historical development. At this stage, the performance skills of the Yangqin were gradually enriched, which not only improved the instrument type system and expanded the vocal range, but also gradually moved towards specialization in the creation of music. The Yangqin ensemble in the embryonic stage of development in the fifties, sixties, with the famous Yangqin players, educator, composer Zheng Baoheng Mr of many Yangqin doyen, such as professor, professor Xiang Zuhua , the Yangqin ensemble playing, creation and teaching in many aspects, such as a specific exploration. Learning from his early experience of learning the violin, Mr.Zheng Baoheng applied the familiar chamber music playing forms such as string quartet and piano trio to the Yangqin playing. He once participated in the ensemble rehearsal of Jiangnan silk and bamboo and a large number of Guangdong music, thus having his own unique insight on the ensemble form of Chinese national instrumental music. Mr.Zheng believes that China's national instrumental music does not have the assistance of instruments and fabrics. Compared with foreign chamber music, it is only a single and melody. While foreign chamber music, the expression of the works is richer and the emotional expression of the works is more three-dimensional, so it is worth learning from it. At the same time, he also believes that Jiangnan silk and bamboo, Guangdong music, such as China, are worthy of our inheritance and

development. In addition, some problems were found in the early process of Yangqin teaching. In practice, the Yangqin is mainly used for ensemble, but the one-to-one teaching mainly focuses on solo exercises. Based on the existing problems and his own understanding, Mr.Zheng began to slowly explore the combination of a series of small and diverse forms of the chamber music ensemble, and he could successfully create songs for the chamber music ensemble. Mr.Zheng's move not only provides students with a variety of performance forms, so that students can better apply what they have learned, but also opens a new chapter for the exploration and innovation of new forms of national instrumental music performance. Teacher Zheng Baoheng tried out various ensemble forms of national instrumental music, and at the same time created and adapted the corresponding repertoire for these folk music ensemble forms. In the 1950s, these ensemble forms were successfully put into teaching, and had a great response at that time, Yangqin learners benefited a lot from the carefully arranged learning. I not only learned the knowledge, understood the connotation of Yangqin performance, but also stimulated my own view of Yangqin creation. The most representative songs in Mr.Zheng's repertoire are "Victory Lantern" and "Huai River Random Thoughts". Because the music is short and lean, the theme is distinct, the number of performers is not much, and three Musical Instruments learn from each other, its rich musical performance and good sound effect, popular in the audience. In the 1950s, Mr.Zheng's songs were published and used in Hong Kong film and television music "Dong Xiaowan" and "Huo Yuanjia", which received great response at home and abroad. This has played a historic role in promoting the Yangqin ensemble's development in China (Li, 2022).

Mr. Su Ying (1907), a famous Chinese Yangqin educator, performer and composer, believes that "as a combination form, the two Yangqin should be equally emphasized". According to this view, the old man then created a large number of excellent works for the Yangqin ensemble, such as "Red Scard waltz", "windmill", "Youth Dance" and so on. The birth of these works not only enhances the expression force of the Yangqin art to a certain extent, but also expands the expression form of the Yangqin performance. In addition, under its strong promotion and advocacy, the performance form of Yangqin ensemble gradually showed on the stage, and thus welcomed the recognition and love of more and more music lovers. At the same time, the old man also skillfully applied the performance form of Yangqin ensemble to the professional teaching

of Yangqin. His view is that " the use of these ensemble forms in the process of teaching and lectures can cultivate and exercise the students' cooperation ability. When playing and learning, the accuracy of the two Yangqin strings should be high and the timbre of the two Yangqin strings must be unified. "In the development of Yangqin art in China, as early as in the 1950s, some works of Yangqin ensemble works, with beautiful melody, distinct rhythm and a wide range of materials, have been widely used in the professional teaching and stage performance of Yangqin performance. This series of explorations created the creation and performance of modern Yangqin works.

Through the unremitting efforts and practical research of the Chinese Yangqin predecessors, the Yangqin system in this period also changed. The Yangqin was increased from the original two to three rows, and new playing techniques were also explored. The rich performance techniques greatly expand the musical expression of the Yangqin art, and has a unique style and characteristics. In the creation of the Yangqin ensemble works, they also gradually tend to be professional and systematic.

2) Yangqin ensemble in Transition (1969-1999): In the 1970s, China's Yangqin ensemble reached a new level on the original foundation. The new generation of Yangqin masters has created and produced many excellent ensembles works to meet people's new demand for Yangqin art. These works have been further expanded and deepened from the theme of creation, techniques and artistic performance. In addition, the form of the Yangqin ensemble also develops continuously. From the form of the ensemble of the same instrument, the duet, trio and quartet of the Yangqin are gradually active on all kinds of performance stage. From the ensemble form of different types of instruments, the ensemble form of Yangqin and other instruments has also won the praise of the industry and many fans. In addition, some players also use modern media tools to promote this form of Yangqin performance, and use it in teaching practice, and have achieved good results (Liu, 2023).

Since 1970, the recomposed works have a variety of styles and a wide range of materials, both the depth of thought and strong style, but also high artistry and considerable skill. It has changed the original mode of folk music ensemble, and demonstrated the characteristics of Chinese Yangqin subtly. It is a model work of the development of Chinese Yangqin in the new period, and promotes the development of Chinese Yangqin ensemble form (Chi, 2022).

3) Yangqin ensemble in mature Period (2000-present): China's Yangqin ensemble has developed rapidly since 2000, and is also the mature stage of Yangqin ensemble. It has made great strides in both the creation and performance form. In the course of these 20 years, more and more young composers and performers have provided a new direction for the creation of the Yangqin ensemble works. In this period, a large number of Yangqin ensemble works emerged, and the creation style and writing techniques of the works were also different from other periods. In the embryonic stage and transition stage of the development of the Yangqin ensemble, the creation style of the works is more traditional, and most of the themes are mainly composed of Chinese folk music, or the folk songs are arranged into the performance form of the Yangqin ensemble. In 2000 to this stage of development, in the central academy of music youth Yangqin player, composer wang teacher, its creation of the creation of western music techniques, western music composition techniques and the traditional connotation of the Chinese nation, create a series of outstanding works, such as: "mirror", "autumn flowers", "just like, the flowers", etc. The emergence of these works provides a new impetus for the development of Chinese Yangqin works, and enriches the library of Yangqin works.

In this mature stage, the performance form of the Yangqin ensemble is also more and more rich. In terms of performance forms, for example, other categories of supporting instruments are added on the basis of the previous traditional performance forms. In addition, the performance posture of standing performance is becoming more and more widely used. The emergence of this series of new works and the richness of performance forms marks that the development of Chinese Yangqin ensemble has matured (He, 2022).

## **Research Methodology**

In this paper, a mixture of qualitative and quantitative methods is used. In this process, quantitative research mainly refers to the validity of the manual work test and students' satisfaction survey.

### Population and sample

- 1) Population: 10 Yangqin students from Shanxi Art Vocational College
- 2) Sample: 10 Yangqin students

3) Key Informants: Three local university professors and three others from the Central Conservatory of Music, Capital Normal University, and the Chinese Academy of Chinese Opera.

Qualitative research: Descriptive analysis of teaching practice instructional evaluations, expert teacher interviews, and student classroom observations.

Quantitative research: Questionnaire, class teaching pre-test and post-test for statistical analysis.

## Results

**Study and collect knowledge of Chinese Shanxi folk songs:** In order to formulate the teaching material of the Shanxi Folk song Yangqin ensemble in Shanxi Art Vocational College of China, the researcher specially interviewed an expert about Shanxi folk songs and two professors of Shanxi Yangqin. Interviews in the form of video interviews and questionnaires, by summarizing expert opinions, learning to make course plans, asking 20 questions, and interviewing corresponding experts.

Through the summary and analysis of the experts, it is found that the Shanxi folk song Yangqin ensemble has various forms of learning, and the combination of Shanxi folk song and Yangqin ensemble is necessary to open the ensemble Lessons for the students of Shanxi Vocational College of Arts. On the one hand, learning traditional Chinese music can not only improve students' basic artistic quality and establish a good aesthetic system but also rely on the large-scale platform of local universities to contribute to the dissemination and development of intangible cultural heritage.

**Constructing a workbook of the Chinese Yangqin Shanxi Folk song ensemble:** Interview the experts and develop a Shanxi Yangqin ensemble workbook. It includes five parts:

1. Music overview
2. Music analysis
3. "Jin Yun Qing Si" Performance techniques and application in the ensemble.
4. Breath coordination and music processing.
5. Musicians play music expression and elaboration.

In order to improve the Yangqin students playing ability to spread the Yangqin music culture better, researchers use research results, expert interviews, and theoretical knowledge of Chinese Yangqin, first create a suitable Shanxi art vocational college Yangqin curriculum outline and then determine the composition of the Yangqin the lesson plan, complete version of the lesson plan, finally, please the second group of experts to evaluate the lesson plan, and then the experimental research.

Outline of Chinese Yangqin Ensemble, teaching content and requirements of Yangqin ensemble in Shanxi Vocational College of Art:

Applicable major: Yangqin Ensemble.

Duration: A total of 10 persons

Lesson credits: 2

1) Lesson Planning objectives: This study aims to establish the curriculum plan of the Yangqin ensemble of the Shanxi Vocational College of the Arts, and to use the curriculum plan to carry out teaching activities, design teaching Lessons, and conduct experiments. According to the research process, the experimental results include experts' lesson plan evaluation, students' observation, and pre-test and post-test results. This lesson plan will help students in the study of Yangqin play theory knowledge and Shanxi folk flavor; the curriculum plan introduces the Yangqin play theory knowledge, such as "the development of the Yangqin play, the development, the configuration of the instrument," "Yangqin double playing method," "Shanxi folk song learning," help students learn good Yangqin ensemble, cultivate their interest in the Yangqin ensemble.

The lesson will be taught according to the lesson plan. According to the experts, the lesson will last 110 classes for 10 weeks. The lesson content will be determined according to the opinions of the expert group, including the theoretical knowledge of the Yangqin ensemble, the playing methods, and the analysis of Shanxi folk songs, and each class lasts for 2 hours.

2) The nature and tasks of this lesson: This lesson covers the knowledge of the playing skills of Shanxi folk songs and the Yangqin ensemble. In the performance, it not only uses different forms of Yangqin but also adds girls

humming to help play the whole music. The students deeply understand Shanxi folk songs during the playing process.

Through the study of this lesson, students can understand the general types and regional nature of local folk songs and correctly understand the occurrence and development laws of local folk songs. Students were initially trained to understand the music and cultural styles of 3 Shanxi folk songs. They used art theories to get familiar with the creation rules of local music texts, established their participation and love for traditional music culture, improved their national cultural awareness, and enabled students to play a propaganda role in protecting and inheriting Shanxi folk songs.

### **(1) Introduction to the Chinese Yangqin ensemble**

A brief introduction of the characteristics of Shanxi folk songs and the performance characteristics of this song.

B. lesson import: Shanxi Vocational College of Art

### **(2) Shanxi folk songs and Yangqin ensemble**

A. Shanxi folk songs

B. Intensive teaching method

Track selection: "jin yun qing si Thinking Suite" suite:

3. Teaching methods:

(1) Teaching method: This is a powerful music practice knowledge Lesson; the teaching method should be based on classroom teaching; at the same time, we should be as much as possible to appreciate (or understand) some classic Shanxi folk songs and Yangqin ensemble playing requirements and, according to the teaching content, in the appropriate way topic discussion, mobilize students' subjectivity, in most of the classroom time, the multimedia teaching to improve students' perception of understanding.

(2) Teaching methods or conditions: The college has five multimedia classrooms with advanced equipment and suitable decoration. The room is equipped with a projector, computer, power amplifier, speaker, etc., and two rehearsals can meet the teaching needs.

(3) Appraisal procedure: This exam adopts the regular exam and the final exam; the regular exam includes a Shanxi folk song and attendance form, and the final exam is three Shanxi folk songs and attendance.

Score: 70% for regular tests, 30% for attendance, according to 100 points.

**Composition of the lesson plan:** The lesson plan based on expert advice will be used for teaching to assess the feasibility of the lesson plan. According to experts, the teaching activities will last for 10 weeks, with small group classes held once a week.

Three experts evaluated the workbook of the Yangqin ensemble from the following aspects and provided guidance.

The project objective consistency (IOC) index was used for project quality screening.

In each item, the experts are asked to determine the content validity score:

The score=1 if the expert is sure this item measured the attribute.

The score=-1 if the expert is sure this item does not measure the attribute.

The score=0 if the expert is unsure whether the item measures or does not measure the expected attribute.

Above data show that the three experts' Shanxi folk song Yangqin play workbook satisfaction declined; the overall highest, the international Olympic committee = 7.68 points 23 points, the average score of 0.77, after each evaluation, expert system, according to the actual situation and, problem, Yangqin ensemble content appropriate, suitable for student development, practice music science reasonable most satisfied, the average =1, students interest satisfaction is low, the average =0.

The teaching of the Yangqin ensemble should be reformed and improved constantly, especially for the local music and cultural heritage. There is still some teaching work of the Yangqin replay to ignore, and some problems affect the development of the teaching of the Yangqin replay, which needs to attract the attention and reflection of educators. Through the form of the Yangqin ensemble, it is a good demonstration to extend Shanxi folk music to practical

teaching. The strict evaluation mechanism to establish an expressive multiple-learning system for students not only improves the popularity of Shanxi folk songs. The local Yangqin students can better feel the charm of local music and make students more interested in learning Shanxi folk songs Yangqin ensemble.

**Using a workbook for teaching students of Shanxi Vocational College of Art:** The core part of this paper is to interpret the tune of Shanxi folk songs in the form of a Yangqin ensemble to improve the student's performance ability, emotional expression, and stage performance.

In the teaching process, we should teach students' abilities, respect the differences in students' abilities, teach students with different abilities, and better mobilize students' interest and initiative in learning. Excellent creativity and imagination are the talents for singers to mobilize students' creativity and image power better and give full play to students' subjective initiative.

**Evaluation of teaching results (pre-test and post-test):** The researchers used 10 classes to test the students playing the tune of the Shanxi folk song dulcimer ensemble. Before the class, they had yet to learn Shanxi folk songs. The teacher selected 10 students majoring in dulcimer to play, and each student played different parts to investigate the students' grasp of the Shanxi folk song dulcimer ensemble.

The pre-test before the experiment includes the integrity of the Shanxi folk Yangqin ensemble, whether it performs the charm of Shanxi folk songs, and whether it is excellent in song expression and musical skills. Through the workbook of grace note teaching, students' enthusiasm for learning Shanxi folk music and Yangqin ensemble, whether their results have been significantly improved, and whether the students are good or bad have been significantly tested before and after.

Before the post-test, 2 Yangqin ensemble tunes were taught; overall, higher post-test scores indicated that students improved these skills. After the test, the student's grades all improved. The data showed that the good students' grades improved faster than others.

**Final examination:** In the final examination, the researcher set up a theoretical knowledge plate to test students to understand better students grasp of the theoretical knowledge of the Shanxi folk song Yangqin ensemble and

assessed the students in the following 4 aspects: the theoretical knowledge of Shanxi folk song Yangqin ensemble, the introduction of each tune, the key and difficult points of singing, and the actual singing ability. The total score was 100, and each part accounted for 25 points. Through the investigation of theoretical knowledge and performance skills, the student's overall scores have been improved, and progress has been made.

## Discussions

The purpose of practical teaching research is to study the development status of the Shanxi folk song Yangqin ensemble in China and to construct the teaching case of the Yangqin ensemble teaching curriculum plan with Chinese characteristics. Its teaching methods, learning process, and research methods must be discussed in depth.

**Learn and collect the knowledge of the Shanxi folk song Yangqin ensemble:** In teaching the Yangqin ensemble, the researchers took three steps of teaching experiments from three aspects of Shanxi folk song Yangqin ensemble theory teaching, performance method teaching, and performance practice teaching.

The Yangqin ensemble is of great significance to the teaching of music majors. The Yangqin ensemble teaching can enrich the teaching methods, improve teachers' music teaching, and enhance students' comprehensive quality. Must be in the process of folk music teaching for the Yangqin ensemble teaching focus on clearly understanding the teaching difficulties and key, continuous improvement of the Yangqin teaching, curriculum system, and talent training mode, grasp the students in the stress, eye need to pay attention to the content of the practice, through a variety of teaching methods to let students learn to cooperate, improve students 'ensemble, accompaniment, replay, and students' creation, innovation ability, in order to cultivate more related to the Yangqin play practical talents, lay a good foundation for the all-round development of the Yangqin play (Ding, 2022)

**Construction of Shanxi Folk song Yangqin ensemble workbook:** It is an innovation of researchers to study the theoretical knowledge of the Yangqin ensemble by analyzing the results of the Yangqin ensemble curriculum plan differently from other researchers.

While folk music brings the benefits, there are also challenges. Whether music lovers in different regions can accept music from other places is also a problem that should be considered in communication. In particular, the number of Yangqin learners among all folk music learners is small, and the communication channels must be developed. The public also needs to learn more about the Yangqin. The Yangqin ensemble has not entered public life, and the fans of the Yangqin study in society have never even participated in the Yangqin ensemble. Hence, the dissemination of local music elements with the Yangqin remains to be considered. However, with the help of the familiar folk song works to spread the Yangqin culture and feed the local folk songs in the Yangqin ensemble, it can cover more people who like folk songs and Yangqin and expand the audience. Therefore, not only should let more professional colleges and universities students participate in the folk works of the Yangqin ensemble but can also organize social folk songs; Yangqin lovers to participate in the study and rehearsal specialized for social Yangqin amateur ensemble training through the people to the performance of publicity activities, mobilize the community more Yangqin lovers to participate in, from the campus to the social linkage effect. In addition, combined with the development of the Internet, the social platform can be used to encourage people to participate in the public concert so that more people can know about the Yangqin and love the local music culture, let the Yangqin ensemble enter the public's vision, and play a role in spreading the excellent traditional culture. Here, researchers expect more people to pay attention to the future development of the Yangqin ensemble and lead the development of the Yangqin ensemble into a new stage of development (Liu, 2021).

**Use the workbook for the experimental teaching group:** Researchers study the theoretical knowledge of the Shanxi folk song Yangqin ensemble, improve the course content of the Yangqin ensemble, and develop and create new course content. Firstly, according to the characteristics of the Shanxi folk song Yangqin ensemble course, they prepare relevant materials around the local music theme of this course. The second is to discuss the content of the Shanxi folk song Yangqin ensemble course.<sup>3</sup> Audio-visual related audio for preparing Shanxi folk song tunes. Finally, the workbook the students to conduct Yangqin ensemble practice and analysis and evaluate the student's performance.

In the teaching process of the Shanxi folk song Yangqin ensemble, teachers integrate traditional multimedia teaching methods into the teaching classroom so that students can acquire a kind of performance and creative ability in the calendar, history, and content in the rehearsal process of mastering the norms, key points, finished products, procedures, and innovative rehearsals. Yangqin ensemble is a kind of complementary, long, mutual assistance, interactive form of performance; the need has the high association between players, ability and collaboration spirit, can play accurately, for play, clauses, tone, and so on various aspects of subtle changes to maintenance, can guarantee the quality of the ensemble. Therefore, in ensemble teaching, it is necessary to focus on training to ensure tacit cooperation between players. At the same time, the view of modern education requires us not only to pay attention to the teaching of basic knowledge but also to pay attention to improving the overall quality of students, cultivating students to love national culture, love the feeling of traditional culture and the appreciation of Shanxi folk song art. Therefore, students can only give full play to their wisdom in inheritance and innovation and follow Shanxi folk songs by inheriting the tradition (Ma, 2022).

**Evaluation of teaching results:** The researchers evaluated the students from different perspectives through pre-and post-tests. This evaluation can make an accurate judgment in an objective form. Other investigators share similarities but differ in the study methodology.

Using traditional festivals and campus art performances, combined with local traditional intangible cultural heritage, folk, ethnic programs selection, organization, and purposeful "on-site" display, and incorporated into teaching practice activities. This not only promotes the artistic charm of the students to learn and inherit the heritage of intangible cultural heritage but also strengthens the sustainable inheritance foundation of the heritage. Colleges and universities can also use existing resources to carry out relevant academic research, school cooperation, and exchanges, expand the regional characteristics of intangible cultural heritage, strengthen China and memory, and adhere to the national identity to protect the national spiritual home. Music and art education should play a stronger role in this aspect (Sun, 2022).

## **New Knowledges**

Through the summary and analysis of the experts, it is found that the Shanxi folk song Yangqin ensemble has various forms of learning, and the combination of Shanxi folk song and Yangqin ensemble is necessary to open the ensemble Lessons for the students of Shanxi Vocational College of Arts. On the one hand, learning traditional Chinese music can not only improve students' basic artistic quality and establish a good aesthetic system but also rely on the large-scale platform of local universities to contribute to the dissemination and development of intangible cultural heritage.

The researchers made curriculum plans for students and studied experts in Shanxi folk songs and Shanxi Yangqin professors. The workbook consists of 10 sessions. The first part is to learn the basic knowledge of Shanxi folk songs and ensembles. The teaching content is the origin, history, performance form, performance method, and performance of the suite of "Jin Yun Qing Si." The second part concerns the performance practice of the Yangqin ensemble tunes, including introducing each piece and playing skills. The third part is a review of our basic knowledge of Yangqin opera. The fourth part is the final exam and the course.

## **Conclusions**

Through expert interviews and a literature search, the researcher has learned about the performance of the Shanxi folk song Yangqin ensemble and some teaching experience. The researchers summarized the results of the interviews with the experts, who agreed that students should learn basic and academic knowledge. In teaching, start from simple, and avoid students being tired of learning. Help students to carry out some exciting teaching, such as picture display, music appreciation, and so on, to help stimulate students' enthusiasm for learning. Tests were used for evaluation to validate student learning outcomes. Traditional Shanxi folk songs are an important part of the Yangqin ensemble. Students should pay attention to learning the local culture of Shanxi and actively spread the intangible cultural heritage of Shanxi.

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