

Chinese Music and Ethnic Music Education in China

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Abstracts

Since the development of society in modern times, the inheritance of Chinese music, or the transmission of artistic genes and the development of artistic vitality, has continued the relatively old way of oral transmission and heart teaching. Of course, this kind of inheritance method can be used and inseparable from it. However, from the deeper and wider historical culture and artistic culture inheritance, dissemination and promotion, From the perspective of development, it has yet to meet the requirements of the current era.

Keywords: Chinese music; Ethnic music; Education; China

Introduction

In a broad sense, "folk music is the music of all nationalities, which is the music that is shared and continues to be inherited in a nation or a certain cultural and social group." Japanese folk music includes classical music, Noh music, Guanyan music, traditional art music, and religious ritual music. This music inherited from Europe, or popular music such as jazz, rock music, and ballads, is included in the scope of Japanese folk music. China includes traditional music, folk music, literati music, court music, and religious music. It is rooted in the productive labor and social life of various ethnic groups and formed through long-term historical development. It has a variety of musical works, such as songs, instrumental music, symphonies, choruses, oratorios, and new operas, which were created by Chinese composers and influenced by European music in modern times.

In the narrow sense, folk music refers to traditional music, which is rooted in the production labor and social life of all nationalities and has the musical form characteristics of the nationalities. For Japan, it includes Araku, Statement, pipa, Noh, koto, Shahachi, Shamisen, and folk music. For China, it includes folk songs, dance music, Quyi music, opera music, folk instrumental music, lyre music, court meeting music, sacrifice music, welcome music, feast music, Buddhist music, Taoist music, and so on.

As far back as the Zhou Dynasty, more than 3,000 years ago, more than 80 kinds of Chinese Musical Instruments were recorded in written records. At that time, there was the so-called classification of "eight tones." Nearly 500 kinds of Musical Instruments spread through the development of generations among ethnic minorities (Yu, 2014 : 34-35).

Chinese folk instrumental music is a genre form of Chinese folk music. Music is a systematic way of behavior created or chosen by people to express their thoughts and feelings, with music and noise as the expression medium and carrier, which goes beyond the expression function of words. It is the community of all nations in the world. Have a kind of cultural event. We refer to the music culture of a certain nationality as its music, such as Han music, Uygur music, German music, French music.

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The folk music of the Chinese nation is called Chinese folk music, which includes the music of the Han nationality and the music of 55 ethnic minorities. Chinese folk music can be shortened to "folk music." Because all ethnic groups have been living together for thousands of years, forming an indivisible and integrated ethnic family, in our national music and cultural heritage, in addition to the music owned by each ethnic group, there are some musical varieties and musical works shared by many ethnic groups. For example, the "youth" (also known as "Hezhou Flowers" or "Hehuang Flowers") popular in northwest China is a song shared by the Han, Hui, Dongxiang, Bao 'an, Tu, Sala, Bao 'an Yugu and other eight ethnic groups. The popular "Ba Ban" (also known as "Eight Yin") is an instrumental music shared by many ethnic groups (Ye, 2017 : 107-108).

The musical instruments of different ethnic groups

The research scope of Chinese national instrumental music includes three aspects: the first is Chinese national instruments, the second is the performance form of national instruments, and the third is the works of national instrumental music and related documents. Like any other learning, the study of Chinese folk instrumental music should be based on systematic observation and seek an orderly framework to explain the objective object of its study, in the above three aspects of research, including diachronic and synchronic research two aspects. Diachronic research, also known as longitudinal research, mainly explores a historical cultural event's status, development, and change. Synchronic research, also known as horizontal research, mainly studies the structure of a certain cultural phenomenon, its relationship with national life, the whole culture, and its position in human culture.

The research on national Musical Instruments includes the definition, shape, structure, pronunciation, playing skills, origin, spread, evolution, reform, and development of Musical Instruments—the relationship between the instrument and geography, folklore, and history—the angle and method of musical instrument classification. The research on performance forms of ethnic Musical Instruments includes the combination of Musical Instruments, artistic features, historical evolution and its relationship with life, the function and role of performance forms in people's lives, and the classification and classification of performance forms.

In China's thousands of years of history, no matter in which period, there are folk Musical Instruments. Over time, Chinese national Musical Instruments have been continuously accumulated and developed for thousands of years. Chinese ethnic Musical Instruments not only have many different kinds and changeable performance forms but also, in the long history, our ancestors have used these ethnic Musical Instruments to create many excellent music works. Traditional ethnic Musical Instruments are the most representative art symbol in our history and culture.

The production of each Chinese national musical instrument has undergone historical precipitation and transformation and has become today's version. Before the founding of New China, Chinese folk Musical Instruments needed a unified category system. At that time, the traditional Musical Instruments of our country were widely publicized and varied in tone, which was not adapted to the social situation of the new China. Therefore, after the founding of New China, many artists, unafraid of difficulties, studied hard and carried out a significant reform of national Musical Instruments, such as the dizi, suona, and erhu, which were all reformed at that time. At the same time, they also invented and reformed the twelve equal temperaments of the pipa and wind instruments with keys, making these Musical Instruments

adapt to the development of The Times again. Therefore, if national Musical Instruments want a good future, they need to carry out some excellent reforms in modern society.

Promoting Chinese Music

The government should attach more importance to the education of national instrumental music, provide more help for the education of national instrumental music, and encourage more national instrumental music education institutions. Government should establish a suitable institution for the examination and protection of national instrumental music education institutions to ensure that the rights and interests of social, national instrumental music education institutions are protected, and the quality is guaranteed. At the same time, it should promote cooperation between professional teams in colleges and universities and national instrumental music training institutions to improve modern national instrumental music education. Similarly, the major of national musical instruments in colleges and universities and the training institutions of national musical instruments should improve their education level. They should learn the relevant professional cultural knowledge of national musical instruments and conduct the education of national musical instruments with the help of modern information technology. It is to increase the student's love for the national musical instrument and promote the beneficial development of the national musical instrument in colleges and universities, and society.

If Chinese traditional Musical Instruments can still develop well in the future, the best way is to promote the integration of national Musical Instruments and modern music. In modern music, many people have tried this. For example, Jasmine Flower, a folk song that originated south of the Yangtze River, is also related to the folklife in the water towns south of the Yangtze River. However, the author adapted it to the Italian opera model and adopted the fast, slow and fast structure. The performance of "Jasmine Flower" not only reflects the characteristics of traditional Chinese water towns and shows the sound of Chinese culture but also makes Westerners familiar with the song, which is widely spread worldwide. It makes Chinese people and people in other countries know the traditional Chinese national Musical Instruments.

The reality of "non-standard" Musical Instruments in China is the historical starting point for thinking about musical instrument standardization in the early days of the founding of the People's Republic of China. China is a vast country with abundant resources and numerous Musical Instruments. For thousands of years, the development of Musical Instruments across the country has created a group of similar Musical Instruments that seem to be the same but are different. These Musical Instruments not only have differences in shape, size, and performance of instruments but also include differences in language and cultural background. The author once took the various names of whistle pieces of folk commonly used wind instruments as an example to explain that as a general term, "whistle pieces" is a "standard" of Musical Instruments. The models of rules such as shape, size, strings, tuning, and playing methods, which have not been put on paper but have been recognized by local society, make the Chinese Musical Instruments that have been used for thousands of years always appear to be inadequate in standard. It makes the standard problem a pain point that the musical instrument industry has not solved for a long time (Gao, 2021 : 90-95).

There is a dominant between the subjective and objective standards of Chinese national Musical Instruments, but it is not easy to be absolute. China's musical instrument production industry implements the objective standards for producing Musical Instruments -- national standards (GB, GB/T), and light industry standards (QB, QB/T), to ensure that the product is relatively stable musical instrument performance. The musicologist mentioned above, Li Yuanqing (1954 : 24-28), proposed standardizing Chinese musical instrument specifications. As well as the standardization studies of instrument practitioners in China's light industry system, discussed later, are more inclined to objective standards. However, based on the instruments in their hands that meet the objective standards, there are individual differences in the trigger, intensity, fingering, and style in the second creation of the players. Even the homogeneous genre style formed by the performance is often a performance with personality, not absolute standards. With the different characteristics in the development of standards, the inherent "standardization" of Chinese folk Musical Instruments has gradually caused controversy in the application field in recent years.

The musical instrument is always the instrument carrier of music. Since the founding of the People's Republic of China, the national standards for Musical Instruments and the light industry have clarified the physical properties of Musical Instruments, such as the specifications, shape, and materials. The most important achievement of the Sound Standard Library of Chinese National Musical Instruments is to make invisible sounds conform to rules and make the standardization of Musical Instruments go back to the standard of sound standards from the industrial standard. The response of human ears to Musical Instruments is the subjective feeling caused by the vibration of objects. The essence of the formulation of sound standards is to establish further standards for human hearing perception based on objective standards of instruments. It obtains a subjective evaluation index and develops standards to monitor the implementation of all aspects of music performance from objective to subjective. It should be said that this research and the subsequent National Arts Fund project "Construction and Promotion of Interactive Digital Museum of Chinese Traditional Musical Instruments" restored the relationship between the people behind Musical Instruments and the music and realized the "standardized" monitoring and storage of the physical properties and auditory feelings of Musical Instruments (Li & Han, 2020 : 92-102). It is an outstanding exploration with subjective and objective standardization consciousness so far. The announcement of its results is close.

After thousands of years of accumulation of workers' wisdom and culture, Chinese national instrumental music has a long history and a wide variety of types. With classic works and various forms of performance, it embodies unique Chinese charm and is an important part of Chinese culture, with unique characteristics in Chinese and even world civilization. Learning Chinese instrumental music is helpful for teenagers to improve their aesthetic literacy and their qualities. It is also helpful for them to understand the beauty of Chinese music, inherit and carry forward Chinese culture, and enhance our soft power. Chinese national instrumental music contains thousands of years of culture and connotation significant to youth aesthetic education (Luo & Pang, 2022 : 52-54).

The Jiahu flute, the earliest musical instrument unearthed in China, dates back about 8,000 years. The earliest eight-tone classification method has been used for over 3,000 years. The chime bells unearthed from the tomb of Marquis Yi of Zeng represent the advanced level of ancient Chinese music. The famous ancient Chinese qin music "Three lanes of Plum Blossom," "Wine crazy," "Guangling SAN," "Big Waves Rushing sand," "Zhaojun's Exit,"

Erhu song "Erquan Reflecting the Moon." All contain the characteristics of the time. Chinese folk music culture is an important part of Chinese traditional culture. Understanding and understanding Chinese traditional culture is fundamental to helping teenagers build cultural confidence. Under the impact of modern, fast-paced life and various musical cultures, Chinese folk instrumental music is complicated. The public's sense of identity in Chinese folk instrumental music is very low. They appreciate the music played by Chinese national instruments and the beauty of the traditional culture, which is sad but not hurt, gentle and gentle. It can not only deepen people's understanding of Chinese national instrumental music and Chinese traditional culture but also help teenagers improve their aesthetic quality and appreciate the unique charm of Chinese national instrumental music and the pursuit of harmony.

Chinese music and aesthetic education

Aesthetic education practice is an important way to train young people to feel, understand, appreciate and create beauty. It can give play to young people's hobbies and specialties and make them influenced by beauty. For example, employing folk artists to give special performances and carrying out traditional music collection activities are the construction methods of aesthetic education practice activities. With the rapid development of new media, the practice forms of Chinese national instrumental music are also emerging in an endless stream, especially the "new folk music" form combining Chinese and Western. For example, in the Grand Ceremony of Chinese National Music in 2020, Chinese national instruments play various pieces in a unique form, with different styles and unique characteristics. The purpose of aesthetic education is to cultivate high-quality talents who contribute to the country. Therefore, schools should strongly encourage the autonomy of aesthetic education practice and connect aesthetic education with society, such as public benefit performances and community activities, so that more teenagers can take the initiative to learn and practice independently, thus enhancing their self-confidence and sense of belonging.

Taking Chinese national instrumental music as the carrier for aesthetic education is a complex internalization process. Musical Instruments are not rigid tools, each instrument has its soul, and different timbre and types represent the history and feelings of different times. Of course, without profound cultural attainments, the viewer can appreciate only one side of the emotions expressed by each instrument. This complex internalization process requires the continuous efforts of adolescents. In today's Internet era, exchanging and integrating different cultures is a double-edged sword for Chinese traditional culture.

In contrast, traditional teaching and fragmented knowledge constantly refresh teenagers' aesthetic appreciation. Keeping pace with The Times is an inevitable requirement of social development. To eliminate the rough and select the best in many cultures requires accumulating much music knowledge and practical activities. The infectivity, comprehensiveness, and tradition of Chinese national instrumental music can enrich the cultural quality with theory and enhance people's aesthetic ability and humanistic quality in practical activities to promote the overall development of individual morality, intelligence, body, the United States, and labor.

Ethnic instrumental music education

The practice and innovation of folk instrumental music art are the basis of cultivating folk instrumental music talents. One of their basic objectives is to shape folk instrumental music-related talents. Compared with teaching and art practice, the cultivation of national instrumental music talents has strategic and overall significance. Regarding the current talent cultivation of national instrumental music, relatively fruitful results have been achieved. However, with the reform of national instrumental music teaching and the innovation of national instrumental music art practice, the innovation of national instrumental music education is an inevitable and necessary trend.

Today's society has increasingly higher requirements for the comprehensive quality of talent, and all kinds of education should be effectively transformed from exam-oriented to quality-oriented education. In order to successfully realize this transformation, all colleges and teachers need to adopt new thinking and methods and strive to cultivate high-quality new talents. The researchers mainly study students' music education in the art secondary school. The students in art secondary school generally start their enlightenment at the age of 7 or 8 or younger. Before entering the conservatory of music, this period belongs to the basic stage of their music major learning. This stage is very important in their entire musical learning process. By analyzing the phenomenon of "deviation" in music education at art secondary school, this paper discusses how teachers should try to adopt new educational methods and puts forward some ideas (Ye, 2017 : 107-108).

Almost every beautiful piece of music is the painstaking work of a composer who wrote it with his soul. Performers can deeply understand the meaning of these works to express them properly. In the face of this art, secondary schools have yet to form a complete worldview and limited understanding, and the scope of knowledge is not broad for young people. How should teachers guide and inspire them in stages? First, cultivate students' ability to communicate with external scenes and inner emotions. Not all sounds can constitute music. Music is a way to express inner emotions or express the feelings of external scenes. Therefore, teachers should train students to communicate with their inner emotions and external situations.

For example, we can take the children to the mountains and forests to get close to nature, watch the change of day and night, sunset and moonlight, listen to the crickets chirping in the fields, birds bickering, roosters rhythmically singing, and ask the students to imitate the length and size of the sound. This gives students fun in understanding the objective world and inspires their imagination. Music is more than imitation. It needs to start with imitation. Second, cultivate students' independent music understanding. Music works are the product of the composer's mind, and music education is to cultivate children's music understanding ability, the key to opening the door of music wisdom. The basic skills that children practice since childhood, such as intonation, rhythm, fingering, and bow. They are only musical skills. They need to have an in-depth understanding of musical works and more comprehensive training, including the study of cultural knowledge and social knowledge. Mozart learned music at the age of 4, began to write ancient piano music at 5, and composed his first symphony at 8. This is related to his experience traveling and performing in various European countries with his father since he was a child. He had a personal experience of the living and world conditions of all social classes and integrated his understanding into creating works. Thirdly, cross-disciplinary communication should be conducted, open to more than narrow technical training. As a teacher, besides the major, we should be extensively involved in

psychology, education, and other related humanities to master the educational methods that allow each student's personality to develop fully. As students, we should learn a wide range of non-musical subjects such as philosophy, fine arts, architecture, opera, and so on to broaden our horizons.

Teachers in the professional teaching and research department should understand that education is not simply about imparting skills but developing students' understanding of the arts. Fourth, establish a good teaching and exchange environment to communicate with different countries and regions in music. Domestic folk music education attaches great importance to cultivating individual ability and training children's skills so that individual performance skills are stronger. On the other hand, folk music education in Taiwan and Singapore attaches great importance to the team's cooperation-- the band's development, the team's balance, and the orderly sound. The ensemble is more than the solo in terms of composition, arrangement, and number of pieces. In recent years, the cooperation with poetry, chorus, pop music, and rock music has shown a crossover. These are worth learning from.

To carry out the innovation of national instrumental music education mode for colleges and universities to take the initiative to adapt to the social needs, take the social needs as the reference benchmark, and adjust the school's major setting, professional training objectives, and training specifications. The training of talents can better meet the needs of economic and social development. In this process, colleges and universities should make clear their positioning of talent training, set up the majors reasonably, optimize the curriculum system, reform the teaching methods, and strengthen practical teaching (Zhang, 2017 : 55).

Ethnic Music Major in Higher Education

The setting of majors is an important symbol of the education mode of ethnic instrumental music. We should pay close attention to the needs of society, set up and adjust the majors related to ethnic instrumental music in time according to the needs of society, and establish a self-regulation mechanism in line with the market demand. The major should be set up reasonably according to the social demand and talent training objectives. Through the cross-integration of disciplines, majors, and courses, students should be provided with various knowledge and skills to form the knowledge structure of art, humanities, and science and comprehensively improve students' comprehensive quality.

In teaching a national instrumental music major, teachers should be encouraged to actively carry out a variety of teaching organization reforms, such as studio system, class system, and teaching group system according to the teaching conditions, to mobilize students' enthusiasm in learning fully. The teaching of national instrumental music should always put the cultivation of students' innovative consciousness and practical ability in the first place, increase the proportion of practical courses, improve the practical teaching system, practice teachings, such as internships, experiments, practical training, graduation thesis, and graduation performance and other professional practical teachings, art practice activities and social practice into the teaching plan, and ensure the time and conditions. By enriching the content, methods, and ways of practical teaching, we can improve students' professional and social art practice abilities.

As a training base for folk instrumental music performance talents, it is worth further exploring how art colleges and universities can get out of the "Westernized" education mode, perfectly combine folk instrumental music education with local culture, enhance practical value, and facilitate employment (Yu, 2014 : 34-35).

Ethnic instrumental music education is an effective way and means to solve the inheritance, see more, and learn less. Local music culture will die out, ethnic instrumental music education is imminent, and the effective combination of ethnic instrumental music education and local culture is an important way to avoid ethnic instrumental music education becoming a "castle in the air." Among ethnic instrumental music, ethnic wind music often has a single timbre, which is not rich enough or even difficult to understand. Bawu and cucurbit flutes both have strong regional characteristics. Combined with the cultural background, they can be appreciated with the artistic conception of imagination, which is the art of great beauty and purifying the soul. This is different from pop singers. With the help of western music, expression needs dance and strong stereo to achieve the emotional effect. For ethnic instrumental music, the influence of western music culture is obvious. Effective prosperity of our national instrumental music culture, against vulgar music infiltration of western culture, is the necessary choice.

It is an important measure to realize the education reform of art colleges and universities to integrate unique art resources into Chinese national instrumental music education. Rich local cultural resources guarantee to combine of Chinese national instrumental music education and local music culture. Only with these rich cultural resources can we realize the possibility of integrating national instrumental music education with local music culture. Art colleges bring together professionals from all aspects. Such specific groups have a strong place and atmosphere to inherit and develop local cultural resources. When inheriting and developing traditional cultural resources, they can properly integrate the aesthetic elements of The Times, which can not only highlight the charm of the tradition but also have innovation and development. The profound cultural connotation contained in the folklore, ritual, and stylization of local music cultural resources is the starting point for the innovation and development of the national instrumental music education major in art colleges and the important cultural platform for Chinese national instrumental music education to inherit and develop local music cultural resources. Giving full play to the advantages of professional education and inheriting the excellent tradition of local art and culture resources is the breakthrough point for the education of talents in art colleges.

National instrumental music teaching goal is wider than singing or playing one or two songs. National instrumental music education is important to let students learn the cultural background and feel the strong national emotion. Learning the folk music of their hometown is also a kind of protection of Chinese musical and cultural heritage. Only based on local music culture can the reform of national instrumental music education be implemented smoothly. The education separated from local music culture is a tree without roots and the source of no water. Integrating Chinese national instrumental music education and local culture is necessary and feasible. It will usher in a hundred schools of thought contend, and a hundred flowers bloom, and carry forward the music culture with Chinese characteristics.

Many countries prioritize the music culture of their mother tongue and attach great importance to folk music education. Marx said: "The more global, the more national, and the more national, the more global." China is a multi-ethnic country. Each ethnic group has its own musical culture. They together constitute the splendid and colorful music culture of the Chinese nation. Without understanding this ethnic music, there will be no deeper understanding of the culture and civilization of the various ethnic groups, let alone inheritance and development. Therefore, to cultivate students' national aesthetics through ethnic music

education, we can only inherit and carry forward the folk music culture by improving students' national spirit and consciousness (Liu, 2011 : 46-48).

Music education is not only a discipline education, knowledge education, but also a kind of aesthetic education, humanistic education. Music, the precious wealth of the national spirit, is for future generations to carry out patriotic and musical education. Folk music education can help college students establish a correct outlook on life and world view, improve their taste in music, culture, and art, establish a correct aesthetic view, and lay a solid foundation for their future development. College students are in a long knowledge, a long body, and the formation of world outlook and values. They have a strong thirst for knowledge. They are sensitive to new things. Once they accept the happiness and satisfaction the folk music culture brings, they will have a great interest in the national culture. Only in this way can the effect of folk music play its role in college students.

At the present stage, the classification of various majors in colleges and universities is quite clear. Most students only learn their professional knowledge. Even if they choose courses for different majors, they rarely choose courses from the conservatory of music. In terms of teaching methods, teachers should give priority to emotional education, enjoy the representative works of ethnic music, learn the traditional songs and dances of various ethnic groups, stimulate the classroom atmosphere with novel teaching methods, improve students' interest in learning, make students feel the shock brought by ethnic music, deepen their understanding of the musical characteristics and styles of various ethnic groups, and enhance their love for ethnic culture. In this way, students can not only learn professional knowledge but also enjoy the folk music class, relieve the usual professional course learning pressure, and improve their cultivation in the study. Schools should actively carry out some activities related to folk music after class, such as folk music culture lectures, folk music knowledge competitions, folk song competitions, and folk-dance competitions, encourage students to actively participate in the process of participating in the activity, make them feel the fun of folk music, directly improve the enthusiasm of learning folk music.

Folk music contains the spirit of a nation and determines its prosperity of a nation. Inheriting the national culture and carrying forward the national spirit is related to the development of the whole country and its status in the world. In order to make folk music develop better, strengthening the education of folk music in colleges and universities is one of the very important ways. As a music education researcher, it is the responsibility and obligation to inherit and carry forward the traditional folk music culture of the country, encourage college students to learn folk music cultural knowledge, improve humanistic quality, cultivate professional quality, lay a good foundation for the development of folk music, and truly achieve the purpose of protecting and promoting the folk music culture.

At present, the National Teacher certification requires that the instrumental music courses of higher normal schools in minority areas should be reformed from the talent training program. Guided by the National Compulsory Education Music Curriculum Standards and the needs of employers, the importance of instrumental music courses should be emphasized, and a series of instrumental music courses should be scientifically set up to ensure that the cultivated students can meet the needs of society. It is not difficult to see that the national level has realized the importance of national instrumental music education in colleges and universities. It requires college music graduates not only to teach national instrumental music performance techniques to primary and middle school students, rehearse small and medium-sized ethnic bands and other extracurricular activities, but also to cultivate the appreciation

level of national music among primary and middle school students, establish feelings of love for ethnic music, and establish national pride in our national music culture (Zhou & Deng, 2021 : 91-93).

Conclusion

National instrumental music teaching is important for students to realize the aesthetic experience value of Chinese music culture and cultural inheritance. Students should be guided in instrumental music selection to ensure enough students choose to play national instruments. Capital Normal University puts forward the teaching mode of "student + student" in teaching ethnic instrumental music, in which no more than four students participate, one student teaches, and several others play. However, students will accept the teacher's guidance before class and discuss the content and process of the lecture well in advance. In the teaching process, teachers should supplement the omitted and negligent content when necessary. This method changes the traditional teaching mode of teachers' instruction by mouth, and students become passive and active teachers. It not only enhances students' enthusiasm to participate in classroom learning but also makes the course learning of music teaching method follow theory and practice, improves students' teaching ability, and gradually cultivates students' sense of teacher and responsibility.

As a performing arts course based on practice, folk instrumental performance plays an important role in artistic practice. Art practice is mainly outside the classroom and should be guided by the classroom. Schools should emphasize the development of extracurricular art practice activities and support various art practice activities, such as class concerts, individual concerts, and national instrumental music recitals. Secondly, to enrich the expression forms of national instrumental music art practice, pay attention to strengthen the integration of sister art disciplines, try to perform with traditional Chinese poetry, traditional Chinese painting, and traditional opera, cultivate students' basic comprehensive artistic ability, but also encourage students to challenge themselves and the spirit of innovation.

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