

Practical Exercises for Yangqin National Higher Education Entrance in Music, The People's Republic of China

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Abstracts

This study aimed to create Practical Exercises for Yangqin National Higher Education Entrance in Music, The people's republic of China. This research was conducted qualitatively, Collect data by interview three experts.

The research findings found that experts suggestion was key skills during the college entrance examination for Yangqin players include candidates' understanding of music, expression, state of performance, and integrity of performance. Shortcomings that can lead to point deductions include poor understanding and expression of music, poor playing, inability to complete selected music, inappropriate clothing, insufficient stage performance experience, and stuttering or mispronunciation caused by unfamiliarity with the music. Good sound is a fundamental requirement for the Yangqin in exams, followed by the tension of music, rich expressions, appropriate body movements, and unique understanding and processing of music as bonus items. Personal attire, conversation, and the first 30 seconds of playing are also crucial for building a good first impression with the judges during the exam.

Keywords: Practical Exercises, Yangqin, National Higher Education Entrance in Music, The People's Republic of China

Introduction

China's long-standing cultural tradition has a strong function of absorbing and melting foreign culture, and the Yangqin, like other musical instruments introduced in history, has been integrated into the Chinese music system quickly. When the Central Broadcasting Chinese Orchestra was established in 1952, the Yangqin was an authentic Chinese musical instrument like the PiPa and Erhu. It was absorbed into the "orchestration instrument" of the Chinese orchestra, and at the same time, in China's fledgling higher music education, the Yangqin naturally occupied a place. Since then, it has been called "Yangqin" (Zhu, 1994).

Many of China's top music universities offer Yang Qin majors in higher education. Music college entrance examination is a kind of examination method of China's college entrance examination, generally conducted by each province independently; candidates need to complete the college entrance examination registration and professional examination registration procedures of the year, and the specific examination time is determined by each locality, generally within half a year before the unified college entrance examination time (Li, 2001:95-103).

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The importance of examination in China is "gaokao" Unified national tertiary entrance examination marked the start of the reform of National Matriculation Tests Policies (NMTP) in the newly established People's Republic of China. In July 1966, the NMTP was officially canceled and replaced with a new admission policy recommending workers, farmers, and soldiers to college. During the next ten years, the Down to the Countryside Movement, initiated by Mao Zedong, forced senior and junior secondary school graduates, the so-called "intellectual youths," to work as farmers in countryside villages. Against the backdrop of the world revolution, millions of such young people joined the ranks of farmers, working and living alongside them.

So many students who want to study music in the Yangqin major have to prepare hard to participate in this exam; Yangqing is one of the majors in the Faculty of Music and is of interest to students who want to take the entrance exam for this major. Some teachers' teaching methods still need to cover the material used in the Chinese higher education entrance examination. Students need to gain the skills and standard knowledge required by the exam and correct preparation. Therefore, the researcher wants to do this research to study the data and create a series of exercises that will be useful academically for those who want to prepare for the Unified national tertiary entrance examination.

The basic knowledge of Yangqin in China **Chinese Yangqin**

The trapezoidal yangqin (simplified Chinese: 扬琴; traditional Chinese: 揚琴; pinyin: yángqín) is a Chinese hammered dulcimer, originally from Persia (modern-day Iran). It used to be written with the characters 洋琴 (lit. "foreign zither"), but over time the first character changed to 揚 (also pronounced "yáng"), which means "acclaimed." It is also spelled yang quin or yang ch'in. Hammered dulcimers of various types are now very popular in China and Eastern Europe, the Middle East, India, Iran, and Pakistan. The instruments are also sometimes called "santur" and "cymbalom" (Zhou, 2010 : 58-61).

The yangqin was traditionally fitted with bronze strings (though older Chinese stringed instruments used silk strings, resulting in there, and the yangqin's, categorization as a silk, or "si" instrument), which gave the instrument a soft timbre. This form of instrument is still occasionally heard today in the "hudie qin" (蝴蝶琴, lit. "butterfly zither") played in the traditional silk and bamboo genre from the Shanghai region known as Jiangnan sizhu (江南絲竹), as well as in some Cantonese music groups (Zhu, 1994). The Thai and Cambodian khim are nearly identical in their construction, having been introduced to those nations by southern Chinese musicians. Since the 1950s, however, steel alloy strings (in conjunction with copper-wound steel strings for the bass notes) have been used to give the instrument a brighter and louder tone. The modern yangqin can have as many as five courses of bridges and may be arranged chromatically. Traditional instruments with three or more bridge courses are also widely used. The instrument's strings are struck with two lightweight bamboo beaters (also known as hammers) with rubber tips. A professional musician often carries several sets of beaters, each of which draws a slightly different tone from the instrument, much like the drumsticks of Western percussionists.

The yangqin is used both as a solo instrument and in ensembles. Composer/vocalist Lisa Gerrard has used this instrument in the 8 albums recorded by the band Dead Can Dance and in some of her solo performances since the breakup of Dead Can Dance. The Chinese

group Viva Girls, best known for covering popular Chinese and foreign songs using traditional instruments, has also used it in their albums and performances (Chen, 2017).

Yangqin is made of wood, and the strings are made of steel. Uses two sticks made of bamboo. Many kinds of yangqin exist in many places, but the range and pitches are different. The orchestra uses three kinds of yangqin, but the techniques are the same (Touchin, 1973 : 249–249).

Yangqin is a worldwide musical instrument with a long history, variety, and distribution. Different countries and ethnic groups call yangqin by different names, and all countries have distinct national characteristics in shape, playing technique, and musical style. The yangqin, an ancient instrument whose predecessor was a plucked instrument without a resonance box, neck, and fret, first appeared in Assyrian reliefs (Zhu, 1994). After centuries of evolution and development, various types have been derived so far. From the point of view of music, the hearing and feeling of different ethnic groups are influenced by special music and its language and culture, showing different musical views. From the historical background, geographical environment, and social culture, Mr. Xiang Zuhua divided the world yangqin into three systems: European yangqin, West Asian and South Asian yangqin, and Chinese yangqin based on factors such as the shape, structure, and playing style of yangqin (Zhang, 2005 : 45-49).

Yangqin was introduced into China in the 17th century, and its social status has been in the civilian class for a long time. At the end of the 17th century, palace music gradually lagged, and folk music rose. Yangqin was introduced into various performance forms of local folk music and integrated with local folk music, opera music, and local folk art. Through the practice and accumulation of previous musicians, it gradually formed its unique local style and had its own traditional repertoire and representative pianists. Among them, Guangdong music yangqin, Jiangnan Sizhu yangqin, Sichuan yangqin, and northeast yangqin have great influence. After 1959, yangqin developed professionally and entered local professional schools and orchestras. Looking back on the introduction of foreign yangqin into China, it has experienced the development process from folk to professional team and from local to national popularization. Yangqin has become a traditional musical instrument in China and plays an important role in Chinese national music (Li, 2001 : 95-103).

Therefore, this paper takes the development of yangqin in Chinese music culture as the starting point and pays attention to its inheritance and development process since it was introduced into China. The music characteristics of mutual integration with other national music in different periods comb the evolution of yangqin and yangqin music in time and space and explore the symbiotic relationship between yangqin music and history, society, and national music. This will help fully understand the development context and evolution process of yangqin music and also help to expand the new field of national instrumental music research.

Research Objectives

To create Practical Exercises for Yangqin National Higher Education Entrance in Music, The people's republic of China

Research Methodology

This research was conducted qualitatively, Collect data by interview three experts.

Research Scope

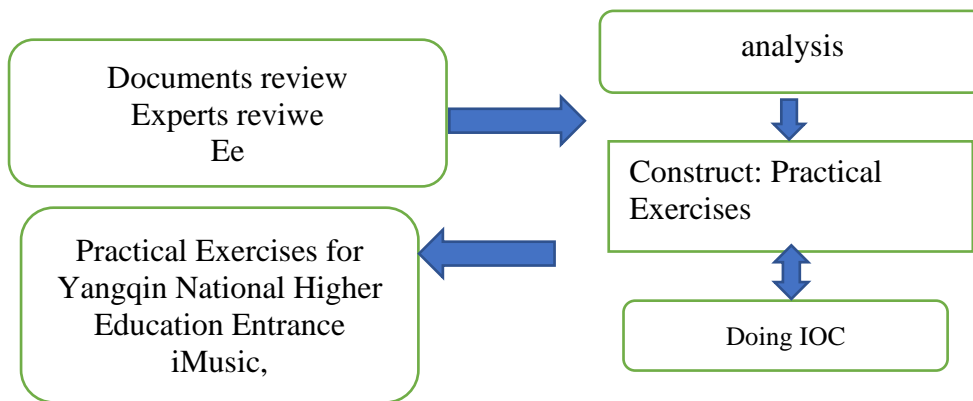
Time 2022-2023

Place: Hunan Province, The people's republic of China

Person: Three Yangqin experts

Area of Contents: Practical Exercises for Yangqin National Higher Education Entrance in music

Research Conceptual Framework



Research Findings

1. the practical exercises for Yangqin National Higher Education Entrance in music form experts' interview

Interview form for interview three experts, Interview topic will be following as:

1.1 Yangqin teaching methods

The most important thing in the beginner stage of the dulcimer is to strengthen the functions of fingers, wrists, and arms and to control the stability and accuracy at different speeds; in advanced training, it is necessary to adjust the use ratio of fingers, wrists, and arms according to the needs of the music to control the change of timbre finely. At the same time, pay attention to the coordination of breathing and the whole body. Start with the understanding of the Yangqin, a worldwide musical instrument, followed by learning the appearance, internal structure, pronunciation structure, and diagrams of the Chinese Yangqin. At the primary stage, you should pay attention to the basic movements of the dulcimer, including the individual training of fingers, wrists, and arms to control the bamboo.

1. Targeted long-term practice of basic skills: Basic skills training for more than 2 hours (single tone, double tone, round tone, scale, etc.) and use a metronome to accelerate layer by layer.

2. Targeted practice of etudes: Observe one's shortcomings in a certain basic skill, find the corresponding etudes, and conduct individual training until the shortcomings are

resolved.

3. Audio recording or video recording: Use audio recording and video recording in practice, repeat observation after practice, find out the shortcomings in the timbre-level performance state of your performance, and strengthen it in the next practice.

4. Participate more in school and social activities, take the initiative to show yourself in performances, and achieve the best-performing state so that you can perform stably in important performances, not have stage fright, and enjoy the stage.

After getting acquainted with the dulcimer, start with the commonly used scales, and find and become familiar with the phonemes and scales of each tone in the dulcimer. Use basic etudes to train and actively master the various skill requirements of the dulcimer from the shallower to the deeper.

1.2 The book and document materials for teaching

It is recommended to use the Yangqin song Huang He, Shen Jian's "Dulcimer Daily Practice"; Huang He's "99 Yellow River Etudes", "Dulcimer must be practiced every day" by Huang He and Shen Jian; "99 Yellow River Etudes" by Huang He; "National General Textbook for Social Art Level Examination of China Conservatory of Music" by Xiang Zuhua and Li Lingling; "The Opera of Yangqin" by Qian Weihong Style and Teaching Research."Daily Must Practice", "99 Yellow River Etudes", "China Conservatory of Music's National General Textbook for Social Art Level Examination", "Chinese Music Ceremony-Dulcimer Chapter"

1.3 The score and song for using in Practical Exercises

The etudes and scores used for important piano practice belong to "Quick Triplet Qizhu Practice", "Rapid Decomposition Practice"; "Decomposition of Chord Exercises"; "Big Jump Exercises", "Quick independent practice of left and right hands", "long round sound practice"; "rapid decomposition practice"; Playing exercises, big jump exercises, left-hand rapid independence exercises, right-hand rapid independence exercises, bumblebee flying, double-voice independence exercises

1.4 The important of Yangqin skill for National Higher Education Entrance Examination

Ask for expert j advice on the importance of Yangqin skills for the National Higher Education Entrance Examination)

Among the institutions of higher learning that have set up high-level art troupes, the schools that recruit Yangqin special students have the right to enroll students independently, and the special students who pass the school's examination can get the advantage of lowering the admission score.

1) From the perspective of performance: dulcimer occupies a unique advantage and importance in higher education examinations because it has certain particularity and irreplaceability. As an instrument that can be played solo and accompaniment, the dulcimer plays an irreplaceable role in national bands. The solo can also take into account a variety of special timbres, can perfectly interpret the music characteristics of various ethnic groups, and can also perfectly express the composer's various unique writing techniques.

2) From an individual point of view: its colorful performance forms and unique timbre can enrich students' worldviews and awaken their deep love for music. Secondly, you can obtain the relevant policies of the school and the country in the college entrance examination to obtain the ideal university.

1.5 The skills that important points and which shortcomings cause points to be deducted in exams

Experts suggest which skills are the key points during the college entrance examination and which shortcomings lead to deductions for the exam. (Including behavior, action, and performance form)

Key skills: Candidates' understanding of music, expression, state of performance, integrity of performance

Points deducted for shortcomings: Cannot understand the music well, express it well, play poorly, or play the selected music completely. Second, physical appearance could be better suited for exams or stage performances. Key skills: 1. The density of the wheel tone 2. The strength control of the single tone 3. The accuracy of the rhythm 4. The accuracy of the chromatic scale performance 5. The fast up and down performance of the scale.

Point deduction items: 1. Inappropriate clothing 2. Insufficient stage performance experience 3. Continuity of action before and after the performance 4. Stuttering, mispronunciation, and panic caused by not being familiar with the music 5. Complaints with comments Communication is not serious, and so on. The first thing to do in the exam is to have a good sound. It may be an extremely simple requirement for other musical instruments. However, the yangqin is already a qualified performer who can restore the score and have a good sound. On the premise of good sound, the tension of music, rich expressions, graceful and appropriate body movements, and unique understanding and music processing are all bonus items that can widen the gap with others.

Personal attire, conversation, and the first 30 seconds of playing can build a good first impression of the judges, which is also extremely important during the exam.

2. Practical Exercises for Yangqin National Higher Education Entrance in Music

Practical Exercises for Yangqin National Higher Education Entrance in Music The contents of the book were created by studying relevant documents and interviewing three Yangqin experts. Guidebook contents follow as:

Chapter 1	single pitch Exercises (单音奏法)
Chapter 2	Double pitch Exercises (双音奏法)
Chapter 3	tremolo Exercises (轮技法)
Chapter 4	One-stick the melody Exercises (衬音法)
Chapter 5	arpeggio Exercises (琶音法)
Chapter 6	Staccato Exercises (顿音法)
Chapter 7	Polyphonic Exercises (浪竹法)
Chapter 8	pizzicato Exercises (拨奏法)
Chapter 9	vibrato Exercises (揉弦法)

Chapter 10	Glide Exercises (滑音法)
Chapter 11	Grab with the finger Exercises (抓弦法)
Chapter 12	Glissando Exercises 刮奏法
Chapter 13	Hamonic Exercises (泛音法)

Here, would like to give an example of the content of one chapter of the book.

Chapter 1: single pitch Exercises (单音奏法)

The single pitch method is the form of playing a single tone, and the monophonic technique is the key to the introduction to dulcimer playing. The focus of playing a single note should be loose-tight-loose, that is, loosen when preparing to play, relatively hard when playing the strings, and naturally loosen and bounce back after playing. Pay attention to the harmony of effort and release.

Pay attention to the following points when playing:

1. When practicing monophony, pay attention to the balance exercise of the left hand and the right hand, first practice the left hand, then practice the right hand, and then practice the left and right hands.
2. The practice of monophony is the foundation of other single exercises, only if you master the training method of monophony, other exercises are relatively easy.
3. On the basis of practicing the left- and right-hand monophony, you can use etudes to practice solid training. First of all, when slowing down the speed to practice a single tone, the intensity and speed should always be to the end, and remember not to be fast and slow.
4. The training of rapid monophony lays a good foundation for indefinite wheel tones. The indefinite wheel tone must be changed under will, and the special point is to understand the inertia of rapid speed, and find the smooth feeling of wrists, fingers, and arms. The wheel tone blowing of the fast moose set requires the student to not change the rotation form, the wind form, and the sound effect.

Practice how to use:

1. First one hand once tapping, then two hands alternately and both hands down the number of strings gradually increase the number of exercises, pay attention to the wrist force pronunciation full, firm movements crisp and sharp.
2. Practice with the following basic rhythmic patterns.

Exercise

(1) $\overset{>}{\underline{X}} \underline{X} \quad \underline{X} \underline{X} \quad | \dots$

(2) $\overset{>}{\underline{XXXX}} \underline{XXXX} \quad | \dots$

(3) $\overset{>}{\underline{X}} \underline{X} \quad \underline{X} \underline{X} \quad \underline{XXXX} \underline{X} \underline{X} \quad | \dots$

(4) $\overset{>}{\underline{X}} \underline{XX} \quad \overset{>}{\underline{X}} \underline{XX} \quad | \dots$

(5) $\overset{>}{\underline{X}} \underline{XX} \quad \underline{X} \underline{X} \quad \underline{XXXX} \underline{X} \underline{X} \quad | \dots$

(6) $\overset{>}{\underline{XXX}} \quad \overset{>}{\underline{XXX}} \quad | \dots$

(7) $\overset{>}{\underline{XXX}} \quad \underline{X} \underline{X} \quad \underline{XXXX} \underline{X} \underline{X} \quad | \dots$

(8) $\overset{>}{\underline{XX}} \underline{X} \quad \underline{X} \underline{X} \quad \underline{XXXX} \underline{X} \underline{X} \quad | \dots$

(9) $\overset{>}{\underline{X}} \underline{X} \underline{X} \quad \overset{>}{\underline{X}} \underline{X} \underline{X} \quad | \dots$

(10) $\overset{>}{\underline{XXXXX}} \quad \overset{>}{\underline{XXXXX}} \quad | \dots$

Figure 4.1: Attached: "Pronunciation Practice" 《发音练习》 score
Practical Exercises for Yangqin National Higher Education Entrance in Music, the full text can be found in appendix 5.

Chaper2 Double pitch Exercises (双音奏法) : Double pitch playing is one of the basic playing skills of the dulcimer. That is, striking strings with both hands at the same time to create harmonic effects on different phonemes. Commonly used are octave, fourth and fifth, third and sixth, etc. Two-tone playing can not only increase the volume and resonance of the same tone, but also increase the sense of color and rhythm of the melody.

Pay attention to the following points when playing:

1. Maintain the coordination and neatness of the limb movements in the octave unison, and maintain the original state of the big arm, small arm, wrist and hand shape.
2. Keep the piano and Yangqin parallel to the string state, and must not form an inverted figure eight state.
3. Pay attention to the balance of left- and right-hand strength and timbre.
4. The amplitude of action is neat, the speed of hitting the string is uniform and neat, and the landing point of the hitting string is neat.
5. Improve your mastery of the distance relationship between octaves.

Practice how to use:

1. Slow speed: pick up the bamboo, slowly raise the arms with both hands, then slowly drop the arms, and when the touch point is about to reach the touch point, the wrist naturally strikes the strings, so repeated practice to find the coordination and balance of the hands.
2. Medium speed: add the use of metronome and fix the beat practice. And perform scale

modulation to familiarize yourself with the phonemes and strengthen the pitch.

3. Fast: You can first perform rapid Yangqin practice on a fixed pitch to achieve a certain durability and stability. Then the voice is changed, and different intervals such as three, four, and octave in the scale are modulated or reversed to train the brain's response and domination to the different orientation pitches of the hands.

Exercise

Attached: Score example of "Two-tone Practice"

附：《双音练习》谱例

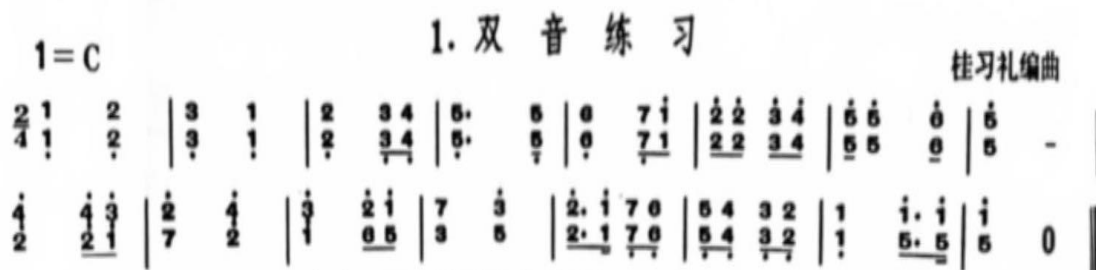


Figure4.2: Attached: Score example of "Two-tone Practice"

Practical Exercises for Yangqin National Higher Education Entrance in Music, the full text can be found in appendix 5.

The complete exercise book is in appendix 1.

3. Practical Exercises Evaluation

here are some potential issues could explore in verified by experts for Practical Exercises for Yangqin National Higher Education Entrance in Music, The people’s republic of China by rating scale.

scoring criteria follower as:

- 1 very poor
- 2 poor
- 3 averages
- 4 good
- 5 very good

Topic	Experts Average Score
Type of Practical Exercises	4.67
Easy to understand the contents	5.0
Reasonable contents classification	4.0
Contents rich and comprehensive	3.33
Matching Practical Exercises with Entrance reequipment	4.0
Easy to practice on your own	4.33
Suitable content for Hight school students for Entrance in Music	4.33

Experts for Practical Exercises for Yangqin National Higher Education Entrance in Music, the People's Republic of China by rating scale the result found that. The evaluation results in the topic Easy to understand the contents received the highest 5.0 score. The Contents rich and comprehensive topic with the least evaluation of 3.33 score evaluation results in the topic Type of Practical Exercises got high scores in second is 4.67, and the Reasonable contents classification and Matching Practical Exercises with Entrance reequipment topics received the same evaluation score of is4.0. Moreover, Easy to practice on your own. Suitable content for High school students for Entrance in Music got a 4.33 score.

Discussion

Based on the interviews with the experts, the recommendations from the three experts can be summarized as consistent with the research results; the study of basic ability training and its significance in dulcimer performance has found that, in conclusion, basic ability training is essential for dulcimer players to develop solid foundational skills. Basic skills are considered a "stepping stone" for beginners to play a musical instrument and are an area that good players pay special attention to during daily performance training. Basic abilities are the foundation of musical instrument learning, and mastery of basic techniques and methods is the first step toward becoming a professional player. (Zhang, 2019 : 45-49)

Conclusion

In conclusion, to improve skills in playing the dulcimer, beginners should focus on strengthening their fingers, wrists, and arms while controlling stability and accuracy at different speeds. Advanced training involves adjusting the use ratio of fingers, wrists, and arms to control the change of timbre and coordinate with breathing and the whole body. Targeted long-term practice of basic skills, the practice of etudes, audio/video recording, and active participation in performances are recommended for skill development. Getting acquainted with the dulcimer's scales and phonemes and using basic etudes to train is essential in mastering the instrument's various skill requirements.

Recommendation

Theoretical Recommendation

The researcher hopes that the contents of this book will be useful for high school students who want to take the entrance exam for higher education in China. The one-year Chinese university entrance exam is held only once. High school students need to prepare for this exam.

In order to get the most out of using this expert for Practical Exercises for Yangqin National Higher Education Entrance in Music, we recommend the following instructions. Convenience: Guidebooks provide a centralized location for all relevant information about an event or location, making it easy to quickly access and find what you need. With schedules, maps, and other important details all in one place, guidebooks help keep users organized and on track with events or activities. Time-saving: Guidebooks can save time by providing detailed information that can answer common questions or eliminate the need for additional research. Overall, guidebooks are a convenient and effective way to stay informed, organized, and efficient during events or when traveling to new locations. The search function quickly

finds specific information within the guidebook. You can also save pages or bookmark them for easy access later on.

Practical Recommendations

Here are some possible recommendations for further research experts on practical exercises of Yangqin or about Yangqin; you can research another topic like expertise, including traditional techniques, modern playing styles, and pedagogy—research on the history and development of the instrument. Yangqin is a performer and educator who has developed innovative teaching methods for the instrument. His research interests include developing a new repertoire for the instrument and exploring its potential in contemporary music. The instrument's role in traditional Chinese music and its evolution in contemporary music. She also incorporates interdisciplinary approaches in her teaching to help students develop their creativity and critical thinking skills. You can be valuable resources for further research on practical exercises for Yangqin national higher education entrance in music.

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