



A Study of Teaching Decisions of Yangqin Teachers Based on Educational Requirements

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Abstract. The Yangqin was introduced to China in the late Ming Dynasty, initially popular in the coastal area of Guangdong and then gradually spread to the mainland. Through the continuous improvement of successive generations of artists, it gradually evolved into a characteristic national musical instrument in the practice of traditional folk arts. The “embodied” experience of the yangqin in vocal performance, both technical and performance, is a way to gain a deeper understanding of vocal singing and “embodied” theory through my own embodied experience, and to improve my vocal singing direction by combining my own performance and learning theory. This study focuses on the teaching of the yangqin and on teachers’ aspects of core literacy in yangqin teaching. Both teachers’ empirical views of curriculum decisions profoundly influence the effectiveness of teachers’ curriculum decisions in the context of core literacy.

Keywords: Educational requirements · Teachers · Teaching · Decision-making research

1 Introduction

This paper explains the combination of music performance art and “embodiment” theory, discusses the necessity of combining vocal performance art with “embodiment” theory, and demonstrates the inner connection between vocal performance and “physical performance” from a practical point of view, such as demonstrating physical experience, the emotional performance and stage performance in vocal performance from a technical point of view. The physical representation in singing, i.e., the singer’s physical and mental representation in the secondary creation of vocal works, is illustrated through numerous examples [1]. Teacher curriculum decision making is a comprehensive curriculum activity that requires full play of teachers’ subjectivity and professionalism; therefore, studying teacher curriculum decision making in the context of core literacy can provide teachers with cognitive and practical guidance. The basic requirements of a teacher are used as the basic literacy for teaching. The main part of modern music theory is the basic literacy of music and the effective expression of its own expressers. This pedagogical approach and research is applicable to both practical and online lectures [2].

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2 Embodied Embodiments of Technical Aspects in Vocal Performance

Vocal performances not only give the audience a sense of the charm of vocal music, but also reflect the technical aspects of the singer. For each of us vocal singers, the training and improvement of our vocal teaching skills is a mandatory part of our own daily curriculum. Only by perseverance can we adapt to the development and changes of vocal music, which is the condition for the survival and development of vocal art and the inevitable requirement for singers' artistic life to flourish and pass on. Singing well is the artistic re-creation of lyrics and songs closely integrated by vocal means, therefore, while mastering the melody, the fluctuations and changes in pitch must be correctly mastered. The singer's technical performance in the musical performance is also intended to bring the art and music of the song to the most perfect blend of lyrics and song in terms of correct and vivid pronunciation and bite. In the process of singing, the singer's mouth and voice are in motion, and the performer's embodied imagination makes the combination of song and melody the most beautiful music [3].

3 The Aesthetic Scale of Embodied Performance

There is a scale of performance, although it all starts from our body, but neither technical, emotional nor physical exaggeration should be too exaggerated, technical exaggeration is called "show-off"; emotional exaggeration is called "abuse"; physical exaggeration is called "pompous". Vocal performance also has a scale, i.e., proportion. The singer's grasp of the work, the pinpointing of emotion, the training of technique and the control of voice need to be appropriate in the process of singing. What is the scale? The Dictionary of Aesthetics, compiled by Soviet scholars, defines it as "a dialectical category that expresses the specific regularity, completeness and relative stability of the object of study, the limits of the connection and development with other objects that do not require changing the nature of the object." Protagoras later proposed that "man is the measure of all things", which is what we apply today as "fit" and "proper" [4].

In vocal singing, singers have different perceptions of the performance environment. The pieces chosen and the songs sung in different stage settings must be determined by their setting and theme. The singer will also have a physical manifestation of the vocal technique and artistic expression in the environment he or she is in. The author has collected the embodiment of the performer's "embodiment" in different environments, and will explain each of them below. In theaters, concert halls and other environmental venues dedicated to musical performances. The development of the art of music teaching is very closely related to the development of theatres and concert halls and other contemporary settings that are constantly changing. This social environment has bred a special cultural life environment and artistic design style. It also reflects the relationship between the thoughts and emotions of performers and social life in environments such as theaters and concert halls. It was in a particular environment music developed and found its identity and status [5].

The embodiment of "embodiment" in the context of social life reflects the social environment in which music is appreciated, and since the embodiment of "embodiment"

differs from one social environment to another, the embodiment of “embodiment” in this environment is generally very diverse. Generally social activities or folklore activities with musical works are musical works with such strong functions, which play a supplementary function in rendering the atmosphere and mobilizing emotions, “through the medium of the environment, indirectly acting on the music of the subject’s consciousness”. Like other performance environments in human social existence, music lovers do not simply enjoy music, but simply participate in it. However, because the “body” is inherently rooted in the conditions of social existence, the feeling of music can only be an integrated feeling. For example, in cultural activities such as wedding and festival, the “body” of the actors and listeners will be easier to form some kind of emotional resonance with the “body” of others through this developmental research with a strong environment, which not only makes the actors and listeners able to integrate into the song, but also can be integrated into the students to learn to understand the group as a practical educational activities, but also to strengthen the management of our social and cultural life and the embodied experience in the environment. In such an environment, the scale of the performance can be left to the performer to perform freely, it does not exist exaggerated, showy and other performances without proportion, it can be applied to any kind of occasion in the atmosphere of the social environment, mainly highlighting the performer’s own kind of performance environment [6].

Obviously, there are certain characteristics of “embodiment” in various performance environments. To sum up, if people focus their eyes on the specific performance environment, they will see that the performer’s “body” changes in the environment, whether it is body language, facial expressions, psychological development and hair costumes are different depending on the environment, the performer should grasp this “scale” and then can perform superbly. It is also a major part of the exploration of modern music theory. The exploration of the style of the work and the performance environment gives us a certain understanding of the aesthetic scale under embodied performance, but in vocal performance, the character of the singer also determines the overall feeling of the whole song; if the singer’s own character is open, brash and bold, the song he sings must also be of a spirited and free style; If the singer’s character is introverted and gentle, then his performance of the song will not seem so bold and painful when he sings it, but as appropriate as possible, to be appropriately liberal but not flamboyant, always maintaining a moderate performance [7].

4 Strategies for Enhancing Teachers’ Curriculum Decisions in the Context of Core Literacy

Teachers, as subjects of curriculum decisions, play a pivotal role in promoting the development of students’ core literacies. But this role often requires certain conditions, otherwise teachers’ curricular decisions may act as a resistance to the implementation of core literacy. So how can we enhance the active role of teachers in curriculum decision making to facilitate the achievement of students’ core literacy development goals? Through an analysis of the problems in teachers’ curriculum decisions in the context of core literacy, the study found that the effectiveness of teachers’ curriculum decisions was related to four main areas: First, teachers’ understanding of core literacies and the

transformation of decisions based on core literacies; Second, the way in which teachers collectively conduct decision-making activities based on core literacies; Third, teachers' analysis and solution of decision-making problems at the technical level in the context of core literacy; Fourth, the evaluation methods and institutional safeguards for teachers' curriculum decisions in the context of core literacy. Curriculum reform based on core literacy needs to be promoted through the specific curriculum practice of teachers' curriculum decisions, and thus, improving the efficiency of teachers' curriculum decisions is important for the implementation of core literacy [8].

4.1 Raising Teachers' Awareness of Core Literacy and Changing Curriculum Decisions

As the main subject of curriculum decision-making in the context of core literacy, teachers' own core literacy perceptions will directly affect the effectiveness of curriculum decision-making and the development of students' core literacy. Thus, teachers themselves should continue to improve their understanding of core literacies and consciously change the way they make curriculum decisions based on core literacies [9]. Firstly, teachers should improve their knowledge of core literacies. Raising teachers' awareness of core literacies means that, as subjects of decision-making, teachers have the possibility to make autonomous, conscious choices and regulate the occurrence and change of curriculum decision-making behaviour. Secondly, teachers should raise their awareness of the need to change the way they make decisions about the curriculum. Teachers' original decision-making experiences and habits are the ways in which they have gradually developed over time and are often stable. For this reason, teachers should make a relatively objective analysis and judgement of their own decision-making behaviour by constantly and consciously reflecting on their own past experiences, behaviours and thoughts, and then change their own ways of making decisions about the curriculum.

4.2 Regulating the Organizational Design and Interaction of the Decision-Making Collective

Collective decision-making by teachers in the context of core literacy is an important way to enhance the effectiveness of decision-making. However, due to the influence of the power structure and interpersonal relationship in the decision-making group, the teachers' decision-making group often does not play a collective value in the process of curriculum decision-making. Therefore, schools should focus on adjusting the organizational structure design of the teachers' decision-making group and creating a cooperative cultural environment, as to improve the interaction pattern among teachers and enhance the effectiveness of decision-making results [10].

For formal decision-making collectives, firstly, the curriculum decision-making process should be clarified within the teachers' collective to ensure the scientific and efficient nature of collective teacher decision-making. In essence, collective curriculum decision-making is the result of compromise and concessions between teachers with different views, with different teachers occupying different positions and playing different roles in collective decision-making. Secondly, the decision-making collective should clarify the position and responsibilities of each teacher in the collective, in order to maximise

the strengths of each teacher. Thirdly, the decision-making collective should focus on the creation of a collaborative decision-making atmosphere. A collaborative decision-making climate can reduce teachers' perceptions of power boundaries and allow them to focus more on solving decision-making problems. In response to informal decision-making collectives, firstly, teachers develop a discursive concept of multidimensional values coexisting within the decision-making collective. Generally, in informal decision-making, experienced veteran teachers dominate the way in which the entire decision-making collective discourses, while the curriculum discourse of many ordinary teachers is limited by intangible power discourses, and this imbalanced system of distributing curriculum discourse is oppressive and rigid. Schools and teachers must therefore work together to actively transform this unequal interaction in the decision-making collective. Experienced veteran teachers should consciously reflect on the appropriateness of their own discourse style in curriculum decision-making.

They should also objectively recognise the importance of their own experience in decision-making in relation to core literacy and be able to interact with younger teachers in the same consultative way, rather than simply telling them directly what to do.

4.3 Training on Diversified Curriculum Decision Making

In response to the problems of teachers' higher decision-making inputs than outputs and irregular decision-making processes in the curriculum decision-making process, schools should provide technical-level guidance for teachers' curriculum decision-making in the context of core literacy in order to enhance the efficiency of teachers' curriculum decision-making [11].

Firstly, schools should provide teachers with training in decision-making that facilitates the transformation of core literacies, in order to improve the efficiency of teachers' curriculum decision-making. At present, teachers have to invest a lot of time and energy in making decisions based on core literacy, but the results do not reflect the demands of core literacy, which is related to their inability to effectively transform core literacy in the curriculum decision-making process. Secondly, schools should provide teachers with guidance and training in decision-making theory to facilitate the construction of an epistemology of decision-making. Curriculum decision-making is an epistemological activity, in that the impact of other factors on teachers' curriculum decisions needs to be processed through teachers' perceptions before they can have an impact on teachers' curriculum decisions. Training in decision-making theory provided by schools is therefore an important way of helping teachers to improve their epistemology of decision-making. In terms of training methods, schools should provide teachers with enlightening theoretical guidance on decision-making, including expert lectures, school-based teaching and research forums, so that teachers can gain a deep understanding of the norms, values and operational processes of decision-making activities in the process of learning and communication.

4.4 Constructing a Coherent Policy Protection System

To fundamentally change the paradigm of teachers' curriculum decisions to promote the development of students' core literacies, schools should also ensure, at the policy level,

that teachers are willing and willing to change their current decision-making style and that students are consistently learning and being assessed [12].

Firstly, schools should reinforce the meaning of core literacy at the policy level and inspire teachers to change their knowledge-centred approach to curriculum decision-making. Currently, although teachers have some understanding of what core literacy means, they still make knowledge-centred curriculum decisions in practice, which directly affects the development of students' core literacy.

Secondly, schools should be guided at a policy level to establish assessment methods that match the development of students' core literacies, thereby fundamentally removing the constraints on student development and teacher change brought about by achievement-centred assessment. Thus, in addition to considering the achievement of students' core literacy from the perspective of benefits, the construction of teacher evaluation systems should also focus on the risks and costs of teachers' decision-making in the curriculum, so that the feedback and motivational functions of evaluation can be brought into play and teachers' curriculum decisions can better contribute to the development of students' core literacy.

5 Conclusion

Play the function of values education in yangqin teaching colleges and universities are an important position to lead students to correctly understand and establish the socialist core values and cultivate the correct world view, outlook on life and values. How to fully integrate the development and education of values in the teaching of yangqin in colleges and universities is also an important aspect actively explored in this paper. Teachers should guide students to understand the diversity of musical cultures, respect different artists and different styles of works, and cultivate good habits of art appreciation when conducting lectures and teaching. When students choose music to study, teachers should selectively guide students to learn different styles and genres of repertoire. In teaching different styles of works, students can understand the local humanistic colors of the yangqin, enhance their understanding of different regional styles, strengthen their national cultural awareness and national self-confidence, and feel the diversity of music culture. While explaining the cultural aspects of the work, teachers should avoid a single didactic mode as much as possible, and guide students to freely play their imagination and courageously express their own feelings and opinions about the music, which not only tests students' professional knowledge and skills, but also further cultivates students' musical aesthetic and appreciation skills and exercises the ability to think independently. This paper takes "body" as the theoretical base and discusses the art of vocal performance from both theoretical and practical perspectives, arguing that vocal performance is not only an aural art or a tool limited to expressing emotional activities, but that the art of vocal performance should be the sum of the unity of mind and exterior, physiology and psychology expressed through "body".

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