

RESEARCH ON THE INNOVATION AND PROSPECT OF CHINESE FOLK MUSICAL INSTRUMENTS TEACHING AND EDUCATION

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With the rapid development of regional and global spiritual culture, traditional Chinese culture, which should be promoted, is increasingly forgotten. In order to meet the needs of social development, more and more schools are actively innovating folk musical instrument teaching and education and continuously integrating professional resources for folk musical instruments according to the requirements of social development. In the process of folk instrument teaching and education, they constantly optimize the curriculum, improve the curriculum system, explore new teaching methods and actively carry out practical teaching activities.

Material and methods. The research materials are based on the study of scientific literature on the history of formation and culture of performing on folk instruments, pedagogical foundations for the development of learning on Chinese folk instruments, including the works of Wang Cizhao, Liu Ge, Guan Jianhua and Qiao Xiaodong, Kun Fanzhou.

Findings and their discussion

• *Current status of teaching and education on Chinese folk instruments*

After centuries of development, many schools in China have opened folk musical instrument majors, giving birth to more and more professionals, which has an important role in promoting the development of folk musical instruments in China. However, in the process of teaching and education of folk musical instruments, some shortcomings are also exposed, which need to attract the attention of relevant departments and teachers, and constantly innovate the teaching and education of folk musical instruments [1, p.165]. However, the teaching and education of folk musical instruments in China started in a relatively short period of time and lacked rich teaching experience, so it was taught according to the teaching mode of western musical instruments, but this teaching mode cannot really teach the essence of folk musical instruments. This makes it impossible for students to understand the culture of folk instruments, and even less able to inform them of the real traditional culture. In addition, the teaching of folk instruments in China is based on traditional teaching methods, and the content of teaching is arranged according to textbooks, which is not adjusted to the development of the times, which is contrary to the characteristics of the times [2, p.74]. Therefore, in terms of the current teaching and education of folk instru-

ments, our country still needs to innovate in order to better meet the requirements of the times.

• *Problems in the teaching and education of folk instruments*

1. Neglecting cultural content and placing too much emphasis on skill training

Folk instruments are the crystallization of cultural wisdom that has been bred in our country through thousands of years of history, and some teachers, when teaching educational activities about folk instruments, do not realize the need to teach students about the cultural content of folk instruments and only teach training content about playing skills [3, p.65]. The lack of cultural awareness of folk instruments among students leads them to play folk instruments without attaching emotions to them, only playing mechanical classes, not being able to relate the culture of folk instruments to the musical connotation. Folk instruments contain rich cultural contents, and only by understanding the culture of folk instruments can students play it better and express the musical connotation better.

2. Lack of flexibility in teaching methods

Many musical instruments in our country are taught in a fill-in-the-blank style. This teaching style limits the individual development of the students and makes them play folk instruments in a uniform manner without their own characteristics. But while the world's growing interest in Chinese culture has helped to ease the teaching and education of folk instruments to some extent, one of the challenges that now needs to be addressed is the innovation of folk instrument teaching methods [4, p.142]. Without a flexible teaching approach, students cannot learn folk instruments in depth and can only imitate and use simple playing techniques.

3. Lack of fully equipped facilities for teaching folk instruments

Since some schools need to solve the problem of teaching funds on their own, this leads to the fact that schools will bias their teaching funds towards the cultural curriculum or other aspects of the curriculum, resulting in very little funding for the folk instrument curriculum, and simply do not have sufficient funds to acquire a full range of teaching facilities for folk instruments.

Conclusion

• *Adaptation of folk instruments teaching content*

1. Teaching folk instruments requires linking cultural connotations

To better teach folk instruments to students and reflect the value of folk instruments, this requires teachers to have a deep understanding and knowledge of the background culture of folk instruments [5, p.123]. Teaching about the cultural connotations of folk instruments before teaching folk instruments will guarantee the students' awareness of folk instruments to the ideological culture they contain and later facilitate the addition of the students' own emotions when learning playing techniques.

2. Improvement of teaching materials for folk instruments

The wide range of folk instruments has led to an increase in the variety of teaching materials on folk instruments, but the selection of folk instruments used

is mostly about performance techniques. In order to help teachers to teach folk instruments, it is necessary to develop folk instrument textbooks with more knowledge about the culture of folk instruments and to add some new works on folk instruments, which not only can improve students' motivation to learn, but also facilitate teachers and students to have a deep experience of using folk instruments [6. p.144].

• *Flexible use of teaching methods*

Firstly, when explaining the works of folk instruments, knowledge based on the regional nature of folk instruments and traditional culture should be transmitted, which helps students understand the background and emotions of folk instruments and repertoire, and when teaching folk instruments, they also need to be mixed with the content of good folk music and culture [7, p.12].

Second, the fill-in-the-blank approach to teaching needs to be avoided as much as possible. In classroom teaching, it is the students, not the teacher, who should occupy the main position and should be provided with the time and energy to think. *Thirdly*, schools can conduct special lectures on folk instruments, so that they can expand their knowledge of folk instruments as well as learn about the latest research findings, with the participation of both teachers and students. *Fourth*, pay more attention to practical aspects.

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CHINESE-GERMAN COOPERATION IN DEALING WITH COVID-19

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In 2020, the outbreak of COVID-19 plunged the global economy into a severe recession, and with far-reaching effects for the pattern of the world. German Chancellor Angela Merkel has said that the coronavirus is Germany's biggest challenge since WW2 [1]. Virus knows no borders, the governments and people of China and Germany fully understand the difficulties and challenges faced by each other. This paper describes the Chinese-German cooperation