

## Original Paper

# A New Textbook for Pursuing a New Era—Comment on Wu

## Guodong's

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### **Abstract**

*In the new epoch, society is continuously advancing. With the accelerated development of network information dissemination, music education should satisfy the development of the times. Teaching methods should also be contemporary and innovative. With the introduction and development of quality concepts, music education is slowly improving. As a self-governing subject, it should be valued by teachers and students. Mr. Wu Guodong's "Chinese National Music" concentrates on networked teaching and the "new teacher-training" of the new era. He strives to make more students experience the infinite charm of Chinese national music, build a distinct academic philosophy, and reshape the Chinese national spirit.*

### **Keywords**

*Networking, new era, new teacher-training, cultural identity, national spirit*

### **1. Introduction**

Currently, it has been 40 years since ethnomusicology entered China. Since the reform and opening up, ethnomusicology has been questioned by many. However, it has grown up in questioning, developed in questioning, and has now flourished. Then, what is it about national music that is questionable? China is a large multi-ethnic family, which is composed of 56 nationalities. Each nation has a culture of producing national music based on traditional culture. At the same time, a nation or part of a nation usually identifies the music created by its nation and that part of the nation from the music generated by other nations or other nations and describes itself "national music". In the book, Mr. Wu Guodong stated that in the Chinese music industry, the so-called "national music" represents a musical theory that identifies relevant national music cultural traditions and contemporary development from the perspective of traditional national culture. It is also a musical theory with its own national music

culture characteristics produced by other countries and nations. Therefore, Chinese national music means music associated with multiple nationalities' traditional music culture in China. Since there are 56 ethnic groups in China, the overall Chinese national music is formed of the traditional music culture of 56 ethnic groups, and their constant development. Accordingly, Chinese national music, that is, all the varieties of traditional music composed in the Chinese nation's history, and the endless development on this foundation. It collects several music genres, varieties, and works that have a clear cultural blood relationship with traditional music culture. "Chinese National Music" edited by Wu Guodong, describes Chinese national music from five perspectives: national songs, folk instrumental music, song and dance music, Quyi music, and opera music. There are five chapters on folk songs, including an overview, trumpets, mountain songs, minor tunes, and multi-voice folk songs. National instrumental music is split into three sections: overview, solo music, and ensemble music, while song and dance music is separated into four sections: overview, dance song, dance music, and comprehensive song and dance music. Quyi music is divided into six sections: overview, Tanci music, drum lyrics, brand songs, Qinshu, and minority folks. Opera music is split into seven parts: overview, high cavity opera music, Kunqi opera music, Bangzi opera Music, Pihuang opera Music, Song and dance opera music, and rap music opera music. The author combines numerous sheet music in every chapter. Its more visual presentation of the knowledge to the reader via comparisons and tabulated statistics. As a new variety of textbooks, "Chinese National Music" (from now on referred to as "Wu's work") is a successful work. It allows students to develop their knowledge of music in their studies and can be inspired by their different academic approaches.

## **2. Keep up with the Pace of the Times, the Networking of Teaching Theories**

In the new era, society keeps moving forward, and the dissemination of network information is growing faster and faster. Hence, music education should adapt to development requirements, and the teaching techniques should also be contemporary and innovative. The internet is of great support in teaching and learning. The pandemic of COVID-19 is a significant public health emergency with the quickest spread, the broadest scale of infections, and the most challenging prevention and control in China since the establishment of New China. During the anti-pandemic period, several schools selected the teaching system of "no suspension of classes." They teach during special times by adopting an online platform that enables teachers to teach online and students to learn at home. The internet operates an essential character in this period. Similarly, in music education, teaching techniques should also match the development of the times and move closer to the direction of networking.

Because of variations in teaching objects and teaching conditions, teaching content, structure, and methods have various new demands in terms of music teaching. Then, it also needs updated national music tutorials to adapt to it. In the period of globalized information, Mr. Wu improved his teaching theory to accomplish the networking of teaching. He urges the students to produce a "sense of problem" and look for answers in questions. In the past, there were too many knowledge-based points

in the course content. The input-based teaching approach is not easy to inspire students' brains. It must be supervised by "problem awareness" and conduct students to self-study. Furthermore, to identify and develop concepts during the self-study process. In "Wu's work", the author especially adds two-dimensional code links of audio and video materials to the text. Both teachers and students can scan and listen instantly. It allows students to have a more vivid perception of the book's abstract theoretical concepts if they are previewing before class. Meanwhile, it can also strengthen the brains of the students. According to the author's testimony, Mr. Wu Guodong's technique of combining a QR code can make it easier for students to get music materials. People can immediately perceive the music information they want, and they can also reach numerous other music information. The amount of information is more widespread, and the information content is comprehensive. For instance, in the multi-voice folk song of the fifth section of the folk song in the first chapter of the book, the author stated: "People have always believed that Chinese folk vocal works have no 'polyphony' phenomenon. Until the end of the 1940s, while musicians in the southwest region were assembling folk music, they obtained such folk songs in minority regions. Since then, musicians everywhere have made more discoveries, which has slowly developed the world's perception." In this procedure, the "polyphony" of Chinese folk vocal music was brought to the people's attention through the spread of culture, and the Internet is also a means of communication. Nowadays, students don't certainly understand what "polyphony" is. From the prospect of theoretical thoughts alone, they cannot have a profound perception. Meantime, by scanning the QR code next to the title, people can know what "polyphony" is and get multi-voice folk songs from Guangxi, Guizhou Dong, Fujian, Yunnan, and other areas. Students can encounter the richness of Chinese music firsthand.

Networking is breaking the mold in music education. It changes the way music information is accessed. The web, since its features, allows music instruction to go beyond the campus. He makes more musical material available to be distributed immediately among researchers. Teachers could also utilize the web to receive more music materials. Students can also review the teacher's explanation of different musical information various times online to expand their music knowledge. The innovative way of the "Wu's work" develops music teaching and learning for a new epoch.

### **3. Conform to the Development of the Times and Emphasize the "New Teacher-Training"**

In the context of the new era, our teaching philosophy has also improved. The traditional Chinese viewpoint of teacher-training is just like what Han Yu stated in "Teacher Talk." The teacher's responsibility is to teach the known "way" and "work" and answer the student's questions. Moreover, the current "new teacher-training" tracks "from quantitative change to qualitative change." In the past, scholars thought that normal colleges should concentrate on teaching techniques and skills rather than adhering to the book's content. Current scholars highlight that it is based on books and is higher than books. It is required to pay attention to lead students to in-depth research and discussion, thereby triggering innovation. Mr. Wu Guodong's "new teacher-training" is embodied in his open mindset from

single to diversified. In “Wu’s work,” the author stated that the appreciation and understanding of Chinese folk music require the idea of coexistence of diverse and diverse cultures. He tells readers the composition of Chinese national music itself, which involves various music and cultural sources. It can coexist and advances with other music from diverse cultural sources. With its cultural features produced by any nation, the music is a magnificent flower in the big garden of world music culture. They have different colors and distinct shapes. As a result, this music field is full of vigor and vitality, and it will always display an artistic wealth shared by the people of the world. Consequently, we can’t close ourselves off, and we have to improve ourselves and affirm ourselves so that we can face with other flowers in this colorful garden. An essential component of pedagogical is the humanistic spirit in the teaching process. In the teaching curriculum, not only should the knowledge be explicitly declared. Be aware of its historical appearance, social background, cultural origins, and many other features. Mr. Wu also introduces the development history, situation, and value of Chinese folk songs and their contemporary classification when he describes “folk songs”. It expands the reflection of the scholars and serves the function of moral education as fully as possible.

Mr. Wu’s education theory is to cultivate people through music education, thus allowing them to achieve cultural self-awareness, cultural self-confidence, and cultural self-improvement. He knows culture with equality and respect, expanding and enhancing students’ thought and creativity. Encourage continued progress in the level of education in the subject.

#### **4. The Academic Philosophy of “I Am not Exclusive”**

China is a multi-ethnic country. Chinese national music combines traditional music from 56 ethnic groups and music that has continued to develop. Since Chinese national music itself is composed of several music cultures, it can also coexist harmoniously with music from various cultural sources. Chinese national music should first be declared and approved by ourselves, so that it can compete with numerous other music cultures in the world, and it can make the music world more elegant and create more artistic wealth shared by the people of the world. Since the reform and opening up in China, Mr. Wu Guodong is one of the first scholars to acquire Western ethnomusicology. He has a solid base in traditional music research. While proposing foreign academic ideas, he digests them and uses them to explore Chinese traditional music culture. In the second chapter of this book, the author creates a systematic adjustment to musical instruments and instrumental music classification, the classification of Chinese musical instruments. In the Zhou Dynasty, the “Eight Tone Classification Method” organized the musical instruments according to the materials used to produce the musical instruments or where the musical instruments were composed. Then, it is the earliest and longest-used classification in China. As history has developed and the variety of instruments has increased. After the late Qing dynasty, people started to adopt the method of classification according to playing and posture, and the musical instruments are divided into four categories: “blowing, pulling, playing, hitting.” In 1914, German instrumentalist C. Sachs and Austrian musicologist E.M.von Hornbostel, according to the way

of pronunciation and the policy of acoustics, it is proposed to distribute musical instruments into four categories: “body sound, membrane sound, air sound, and string sound.” After the popularity of electronic music, it was attached to the category of “electronic music” and matched the five major sections. This classification system that can be applied by each country in the world has also been employed for reference in Chinese contemporary national musical instruments’ classification practice. But these five classifications are not entirely applicable to Chinese musical instruments. Besides, the author’s classification of musical instruments in this book recognizes the existence of traditional Chinese musical instrument classifications and people’s cognitive habits. At the moment, regarding the rationality of the five major sections in the Western world. This book connects the traditional four classifications of “blow, pull, play and hit” in China with the five classifications of western “body sound, film sound, air sound, string sound, and electronic music.” Based on this, The Chinese national musical instruments can be classified into four sections from the first level: wind instruments, pull instruments, playing instruments, and percussion instruments. Next, the four types are “body ming, membrane ming, qi ming, and string ming” under the four major sections. On the second layer, individually mark the varieties of related instruments, and there is the following Table:

**Table 1. Chinese Instruments**

Chinese instruments	Blowing instruments	1. Playing aerophone - aerocinema: flute, xiao 2. Playing air chiming instruments-reed vibration: Sheng, bau, suona 3. Playing air instruments-lip vibration: horn, conch
	Pulling instruments	1. Pulling stringed instruments-erhu, horse-headed zither 2. Pulling the body music instrument-saw
	Playing instruments	Playing stringed instruments-sanxian, pipa, zither
	Hitting instruments	1. Body chiming instruments-gongs, cymbals, bells, boards, watchmakers 2. Membrane musical instruments-skin drums, waist drums 3. Stringed instruments-dulcimer

Each musical instrument taxonomy in the world has its rationale. The missed possibilities for innovative and continuous development if they are biased in favor of anyone’s taxonomy. There is no one method to be perfect. We can only reach a brand new method that suits us if we continue to understand other various methods from different countries and peoples, and then do well-organized investigation and experiments according to ourselves. The innovative approach of incorporating the

Western essence while maintaining the tradition will support inspire more students to extend and develop Chinese national music.

## 5. Conclusion

Apart from the three points, this research has mentioned before, the book has much to learn as a basic Chinese national music course. In the book, the author utilizes the latest ideas in ethnomusicology. Later, to cultivate and redefine it as comparatively precisely as possible. The author's rigorous attitude is also the core of the book's success. As a revolutionary textbook, Woo successfully makes up for the lack of video and audio materials in previous books of its kind. By contrast, I think that there are still some unsatisfactory features of "Wu's work." First of all, the author considers that the book does not examine the variability in the inheritance of Chinese traditional music. As we all know, the learning of Chinese traditional music in school is limited. Additionally, to focus on the traditional elements in the past, we should also pay attention to the lately emerging traditional music genres. For example, the primary form of the Chuanjiang chant after the flow has evolved, and the tone has gone among other music varieties. Secondly, the author assumes that music and culture are intimately related. In learning, we don't just learn music knowledge, and we have to look at culture via music. In "Wu's work," the writer does not include the communication between music theory and culture. The author thinks that under the premise of ensuring the knowledge of music theory, alternate teaching with the general education of Chinese researches can adequately help students understand the concert. It is required to combine it with the textbook. Due to the inadequacy of the author's level, the discussion is inevitably superficial, and please criticize and correct it.

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