

THE POTENTIAL OF CULTUROLOGICAL APPROACH IN TEACHING TO PLAY THE GUZHENG

Zheng Dandan,
M. V. Ivanova, Candidate of Pedagogical Sciences, Associate Professor
Belarusian State Pedagogical University named after Maxim Tank,
People's Republic of China, Republic of Belarus

Abstract. The article analyzes various aspects of learning to play the traditional Chinese instrument guzheng; the potential of using cultural approach in this process is substantiated; model of teaching to play guzheng based on culturological approach is developed.

Keywords: musical-educational process, culturological approach, teaching to play the guzheng.

ПОТЕНЦИАЛ КУЛЬТУРОЛОГИЧЕСКОГО ПОДХОДА В ОБУЧЕНИИ ИГРЕ НА ГУЧЖЭНЕ

Чжэн Даньдань, М. В. Иванова, кандидат педагогических наук, доцент
УО «Белорусский государственный педагогический
университет имени Максима Танка»,
Китайская Народная Республика, Республика Беларусь

Аннотация. В статье проанализированы разные аспекты обучения игре на традиционном китайском инструменте гучжэн; обоснован потенциал использования культурологического подхода в этом процессе; представлена разработанная модель обучения игре на гучжэне на основе культурологического подхода.

Ключевые слова: музыкально-образовательный процесс, культурологический подход, обучение игре на гучжэне.

In modern cultural environment there is great interest in national art. In particular, learning to play music on traditional Chinese instruments is of great importance. Theoretical realization of the natural character of relationships between education and culture, their isomorphic identity allows us to make assumptions about the prospects and productivity of applying culturological approach as a conceptual basis for the modernization of the content of higher pedagogical education. «The outlined problem field represents a range of issues covering the problem of theoretical and methodological culturological integration of the concepts of «culture» and «education». According to the analysis of scientific works, the apparatus of culturology acquires the status of metascience, which tries to understand the world of culture as a whole, to explain the essence of cultural phenomena, human existence and the historical purpose of human culture [1, p. 3].

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» [2, p. 273].

Teachers at the present stage pay attention to the cultural context of learning to play traditional Chinese instruments, including the guzheng. As a traditional musical instrument that has been passed down in China for over thousands of years, the historical culture and musical accumulation of the guzheng are incomparable to many other instruments. From Chinese traditional court music to traditional folk music, and from traditional folk social life to the spread, development and integration of various national music, the development and aesthetics of zither music have different impacts. «After in-depth research in professional music schools, contemporary guzheng has made qualitative breakthroughs in performance techniques and musical expression. In the process of talent cultivation, it is necessary to be able to combine the historical, musical, and cultural characteristics of the guzheng instrument itself to develop a reasonable teaching plan. To solve a series of problems that exist in the process of talent cultivation, it is necessary to pay attention to guiding students' historical music and culture in the teaching process, guiding them to establish correct and deeper aesthetic concepts, and better achieve the goal of talent cultivation» [3, p. 33].

At the same time, educators note a number of problems in the traditional structure of guzheng education. «The traditional teaching model is a fixed model where teachers teach or tutor while students just attend and learn. Especially in the teaching of guzheng, this model is particularly obvious. Just like «the master leads

the apprentice», teachers would dominate the entire classroom and maintain their authority. This model significantly inhibits students' individual development» [4, p. 58]. In this regard, the need to improve the musical educational process by developing a methodological concept for the study of traditional instruments is obvious.

Thus, culturological approach can be a methodological basis for organizing the learning process at a deeper conceptual level. «Traditions of national arts as an integral sociocultural system require identification of the methodological and methodical factor of single psycho-mentality uniting them, which is a basis for the evolution and perception and reflection of «vision» of the world as a historic process. Only the basis of the national, which itself has a multi-level depth of existence and culture, allows getting to the universal» [5, p. 36].

The considered main theoretical theses and practical ideas allowed us to develop a model of teaching to play the guzheng based on culturological approach, which is presented in Figure 1.

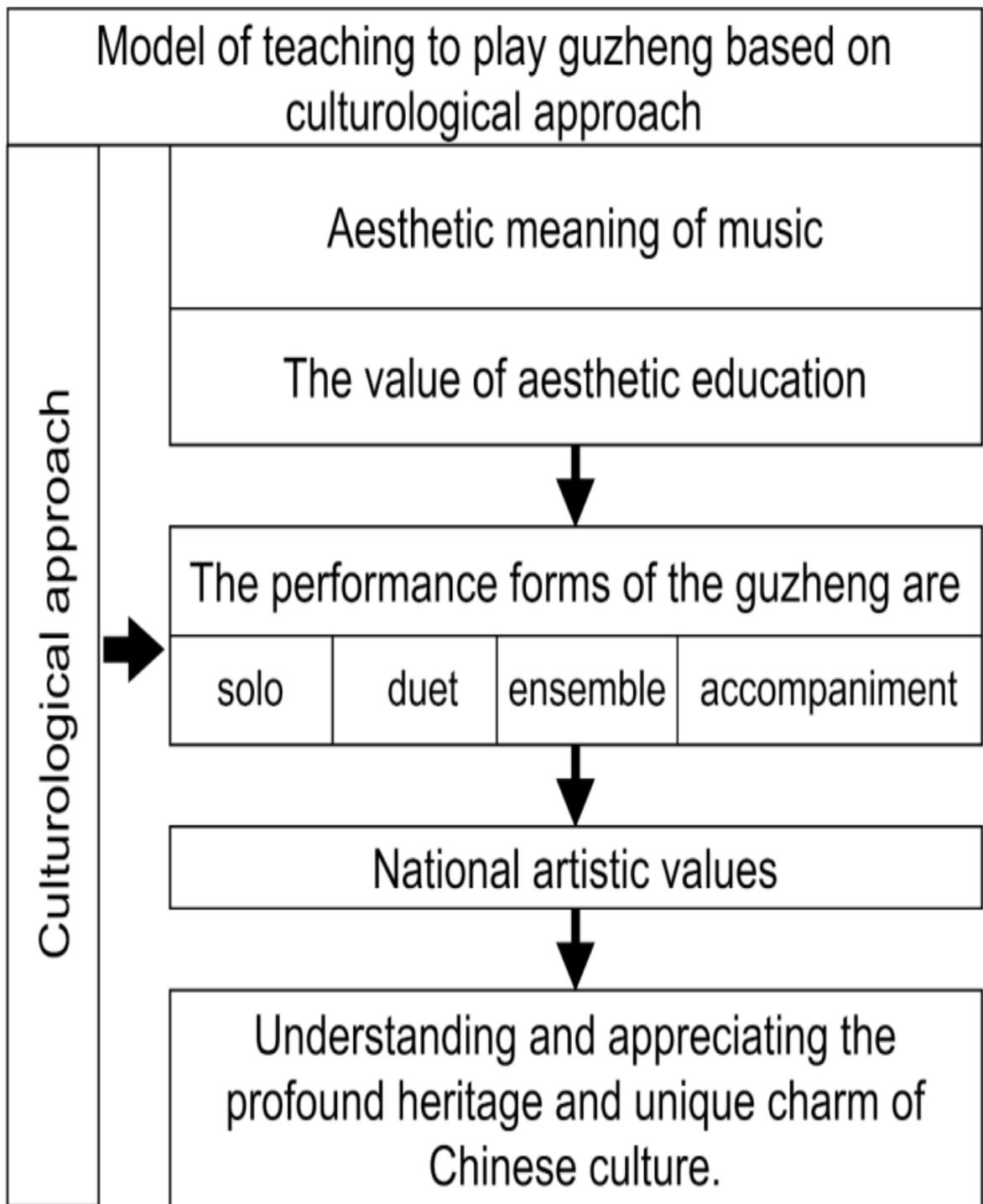


Figure 1. – Model of teaching to play the guzheng based on culturological approach.

Further, in the process of studying the problem of using a cultural approach in teaching to play the guzheng in the musical-educational process, we identified three stages (Figure 2).

| Stages of teaching to play the guzheng based on culturological approach | |
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| Basic stage | This stage takes about 3 to 6 months, and mainly learns the basic knowledge and skills of the guzheng, including the correct playing posture, finger techniques, scales, basic notes and rhythm. At this stage, learners need to lay a solid foundation and prepare for subsequent learning |
| Medium stage | After mastering the basic knowledge and skills, learners enter the medium stage. This stage takes from about 6 months to 1 year, and learners will further expand their skills, learn more complex repertoires, and improve their performance level |
| Advanced stage | In advanced stage, learners make further progress in the playing skills and repertoire of the guzheng. They can try to play some advanced repertoires and begin to develop and create their personal style. In addition, learners can also consider participating in some competitions or performance activities to show their talents |

Figure 2. – Stages of teaching to play the guzheng based on culturological approach.

So, the modern scientific and pedagogical community is aware of the priority of the cultural and creative function of higher education, as well as the need to focus on the holistic cultural development of the student’s personality. Thus, it seems relevant to develop the scientific and pedagogical problem of teaching to play the guzheng based on a cultural approach in connection with its educational potential.

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