

# *Classroom Teaching of Jiangnan Ethnic Music under the Cultural Vision*

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**Abstract:** Jiangnan ethnic music culture has great potential and high application value. For college music education, it can actively draw nutrients from it and combine rich ethnic culture with music education. This article aims to study the classroom teaching of Jiangnan ethnic music from a cultural perspective. This article analyzes and studies the music aspects of different ethnic groups in China, and investigates and analyzes from a cultural perspective. The actual performance of the teaching in the classroom is investigated and experimental data are collected. Research data shows that the classroom teaching of Jiangnan folk music requires a certain cultural foundation as a background. Research data show that more than 80% of music teachers have a deeper understanding of Jiangnan ethnic music from a cultural perspective. Adding elements of Jiangnan ethnic music to classroom teaching can increase class efficiency by about 62%, and students' concentration in listening can increase by 56 %about. From these, it can be seen that the classroom teaching of Jiangnan folk music has a promoting effect on the development of music classroom teaching from a cultural perspective.

## 1. Introduction

Different national music is closely related to the national culture and local culture, history and life. Therefore, there is an inextricable relationship between national culture and music. Different nationalities have their own unique, diverse and rich national culture. With the development of the times, culture and education have developed vigorously and are becoming more and more open. As a result, national culture can be well integrated with music education, enter a diversified and open development model, and realize the common development of the two. In the education system of our country, the classroom teaching of folk music is a very important component. Through

classroom teaching of folk music, students can cultivate their own good aesthetic taste, continuously improve their art appreciation level, and achieve Tao Yi's sentiment and establish the correct values and outlook on life. And the combination of national culture and classroom teaching can play a better effect.

In an ancient civilized country, China, the Chinese nation's music culture has a long history and a long history. It is an important part of the world's music culture. Among the world's music culture, the Chinese nation's music culture occupies an important position [1]. And she was created by people of all ethnic groups who have lived on the land of China for a long time. From these, it can be seen that the music of ethnic minorities in southern China is an important part of Chinese music culture and an indispensable important content of world music culture. All along, China's music teaching still adopts traditional teaching methods, ignoring the integration of national culture, so that students' music learning level cannot be effectively improved. Similarly, looking at the problems in the classroom teaching of Jiangnan folk music from a cultural perspective is worth thinking about [2].

The survey by Ma S and others found that folk music is an important part of the Chinese music system, to a certain extent, it represents China's excellent traditional culture and local characteristics, and it is also a carrier of China's excellent minority culture [3]. However, with the deepening of globalization, Chinese traditional music culture is heavily influenced by foreign music education. This situation makes the Chinese folk music market insufficient in size and faces many challenges in innovation and inheritance. They also found that the development status of Chinese minority music in classroom teaching is not optimistic. The study of Artur C. Jaschke and others found that some children performed well on visual spatial memory tasks [4]. Compared to visual arts and no art control, these two music groups have improved significantly in terms of suppression, planning, and verbal intelligence over time. Their research shows that long-term music education has a positive effect on cognitive abilities (such as suppression and planning). Obviously, the classroom teaching of folk music will also have a similar relationship.

In today's rapidly developing society, the roots of traditional essence are particularly important. From a cultural perspective, Jiangnan folk music is one of the essential roots, and in classroom teaching, Jiangnan folk music is also particularly important. This article mainly studies the classroom teaching of Jiangnan ethnic music from a cultural perspective, and the article mainly studies the musical aspects of different ethnic groups in China, such as the use of surveys, interviews and statistics [5-6]. And from the perspective of cultural perspective to investigate and analyze; the actual investigation, collecting the connotation of Jiangnan national music, the significance of classroom teaching and the experimental data of the specific performance of teaching in the classroom. Improve the effectiveness and importance of classroom teaching of Jiangnan folk music.

## 2. Proposed Method

### 2.1. Characteristics of the Cultural Vision

The modern academic world of this word culture has as many as 140 kinds of methods that can define different academic backgrounds, academic and cultural backgrounds, the definition of "culture" is different. In general, the cultural content of human beings refers to the history, geography, customs, traditional customs, tools, accessories, lifestyles, and religious beliefs of the nation; at the same time, the offspring through the creation of spiritual results should also be regarded as elements that constitute a culture, People are familiar with literature and art, norms, laws, systems, ways of thinking, values, aesthetics, spiritual totems [7]. From a macro perspective,

"the formation of literature is the process of 'humanization', and the work of literature is the result of 'humanization'. Whether it is narrative literature, lyrical literature, or drama literature, it is the externalization of human essential power, they are all manifestations of human nature, and they are all forms of human emotion, "the creation of literature is almost as old and long as humans. The literature in ancient times directly and indirectly reflected the social customs and cultural connotations of the time. They used different artistic skills and meaningful cultural life to shape the similarities and differences in the characteristics (human beings), and then to the Development, the creation of civilization constantly inject new vitality [8-9]. This special aesthetic form and cultural carrier always reflect the characteristics of life, embody the historical accumulation of culture, depict the people's exploration spirit of culture, and actively interweave past, present, and future social activities. Together, show the unique social and cultural functions and artistic feelings of literary studies (literary history, literary criticism, and literary theory). Historically, "China" is a "China" with a moving border; from a cultural identity, "China" is a cultural community with a clear and stable core area, although the edge is somewhat vague; from the political system as mentioned above, many people describe "China" in their mouths, often referring to a dynasty or a government [10-11]. In a sense, culture has always been in a pluralistic state. In the spring and autumn period, there was a scramble for this phenomenon in ancient China. This is actually a culturally diverse country. With the development of the times, the definition of "multiculturalism" emerged around the 1920s. The communication and interaction between different regions and different cultural groups will inevitably affect each other's cultural status. However, the mutual influence of culture is not simply "assimilation", but on the basis of mutual understanding of new things in the process of transformation, in a new environment, it is a kind of rooted in the original culture, and has produced new Different cultures are the true connotations of multiculturalism [12-13]. Traditional culture is the sum of various political and economic, ideological, artistic and other tangible and intangible cultures in China's more than 5,000 years of history. Chinese traditional culture is the fundamental creativity of the achievements of Chinese civilization, and it is the whole of moral inheritance and spiritual concepts in the history of the nation. The Chinese excellent traditional culture is also called the Chinese civilization, and it is the leader of China's excellent culture for more than 5,000 years.

## 2.2. Jiangnan Ethnic Characteristics

### (1) Jiangnan Silk Bamboo

The soft, delicate and vivid style is very rich in the Chinese temperament of folk music. Her "small, light, thin, elegant and beautiful" constitutes the specific connotation of the Chinese aesthetic spirit. The spirit accumulated by Chinese aesthetics in literary theory, poetics, music theory, art theory, theoretical books, drama theory, joint literature and other books in the garden contains a unique Chinese aesthetic psychological function and life itself, reflecting a unique China National aesthetic experience, intuition, thinking, psychology and creativity [14-15].

#### 1) The source of silk bamboo

Jiangnan silk and bamboo refers to silk and bamboo music popular in Jiangsu, Zhejiang and Shanghai. Its origin is also "smoke and mist". At present, there are two sayings in academic circles: "Kunqu theory" and "ten fan gongs theory" [16]. The former believes that Jiangnan Sizhu's performance form was born out of the accompaniment of Kunqu in the Jialong period of the Ming Dynasty. In the process of Kunqu reform, Wei Liangfu created the water mill cavity. Zhang Yetang used the "big three strings" (pipa, three strings, yueqin, etc.) used in the original Northern Song to create the "small three strings", forming a full-scale silk and bamboo band, and Wei Liangfu added flute, flute, sheng, pipe, etc. Musical instruments have gradually developed and matured [17].

## 2) Gift of Silk Bamboo

Shuixiang people love Sizhu, and Jiangnan Sizhu musical instruments are easy to carry, so it blends with local folk customs and activities. It ranges from religious sacrifices and traditional festivals to family marriages and funerals. Sometimes noisy and sometimes mournful, it develops with the inheritance of folk etiquette from generation to generation.

## 3) The rhyme of silk bamboo

Jiangnan silk and bamboo music is agile Qingyue, pleasant and nourishing, strong artistic rhythm. The "thin" of stringed instruments, the "soft" of bamboo wind instruments, and the "elegance" of the two being one is the author's understanding of the rhythm of Jiangnan silk and bamboo [18].

## (2) Jiangnan oil painting

Modern Jiangnan landscape oil painting has taken poetic aesthetics as the core of the long-term development of Chinese oil painters. Jiangnan landscape oil painters, with their profound cultural qualities and broad arts, combined with the beautiful natural and human scenery of Jiangnan region and Jiangnan landscape oil grace [19-21].

## 2.3. The meaning of Ethnic Music

Chinese folk music has a long history and a long history, and it has become one of the unique forms of music in the world of folk music. In the process of the formation and development of Chinese national music, with the continuous evolution of the thinking of people of various nationalities, and thus to promote the evolution of national music, national music has always played an important role in the cultural and spiritual life of people of various nationalities Cohesion and guidance. In other words, it not only carries the cultural and spiritual status of people of various nationalities in China at specific historical stages, but also records the production and living conditions of people of various nationalities in different historical stages through music as a carrier [22-23].

### (1) Connotation for inheriting national culture

National music is a concentrated expression of national culture and spirit. Therefore, the study and dissemination of national music is conducive to the popularization and penetration of national culture, and is of great significance for inheriting national culture.

### (2) It is the embodiment of national culture

Excellent folk music is not only a record of people's production and life, but also the precipitation of history for social thought and art development. Folk music reflects the spiritual and cultural needs of the people, is the spiritual food of the people, and is also the national culture and spirit Reflect [24]. For example, the excellent folk music work "Spring River Flower Moon Night" is a beautiful and lyrical literary song with a strong Jiangnan folk music flavor. It perfectly expresses "the setting sun goes down, the fishing boat returns late" and "the rivers and mountains are charming and beautiful. The artistic conception of "painting" expresses people's nostalgia for the splendid rivers and mountains of Yingguo. The melody is elegant and the poetry is vivid, which reflects the Chinese national spirit and traditional culture to a certain extent.

### (3) Conducive to the popularization and penetration of national culture

The inheritance of national culture requires a variety of carriers. For example, it can be inherited as a carrier of education and teaching, as a carrier of art, or as a carrier of music. Music is relatively much more popular, spreading fast and spreading widely. For example, the Chinese folk song "Jasmine" originated from the "Flower Tune" in Nanjing Liuhe Folk Singing for a hundred years. It can be sung from ancient times to now, from domestic to foreign.

## 2.4. Classroom Teaching on Traditional Culture

Excellent traditional culture is the precious spiritual wealth of the Chinese nation and a deep foundation for the development of advanced socialist culture. She embodies the national spirit of self-improvement and guards the common spiritual home of Chinese children [25]. The Sixth Plenary Session of the Seventeenth Central Committee put forward the idea of "building an excellent traditional culture inheritance system" and "giving play to the fundamental role of national education in cultural inheritance and innovation, increasing the content of excellent traditional culture courses, and strengthening the construction of an excellent traditional culture teaching research base." The teaching characteristics of elementary and middle schools and young children integrate excellent traditional cultural content. The Sixth Plenary Session pointed out the direction for the construction of the traditional cultural inheritance system.

### (1) Cultural environment conversion

Because of being in the Han nationality's music background and social environment for a long time, it will naturally over-rely on the Han nationality's music, and thus will feel a rejection of other nationality's music. Therefore, in the teaching process, we must learn to think differently. The transformation of the music environment is to let students of different nationalities understand the music of other nationalities. When the teacher teaches students the knowledge of music, the corresponding music and national cultural connotation are also included. Too. Thinking from a different perspective, experiencing different forms of national music will also generate different ideologies.

### (2) Influence of game activities, etc.

From the reality, students are very interested in some extracurricular activities. The penetration of different national music and national culture is often inadvertently generated. Through game activities, students may be exposed to more different national cultures. When doing such activities frequently, students and people will be affected in a subtle way. For example, from the teaching content is divided into listening song guessing game, national language competition game, national poetry teaching game and consolidation review game; from the method method is divided into competition, guess results, role performance, listening response, simulation, rhythm, change Tone games, etc. are used to give students a deep understanding.

## 2.5. The Penetration Techniques of Folk Music in the Classroom Teaching of Music

(1) Improve teachers' cultural literacy, change the original teaching concept, and use national culture and national music teaching

The integration of national culture into music teaching is a very important matter, but it is relatively difficult to allow its specific integration and penetration, because it requires music teachers to have a rich cultural reserve and a huge knowledge base. When the teacher teaches his students, he not only requires the teacher to have a solid ability to express music and the language of music culture, but also requires the teacher to have a wealth of ethnic music knowledge and cultural reserves, not only from the nationality, but also from other nationalities. From ancient times to modern times, all kinds of music cultural knowledge and comprehensive cultural qualities of various nationalities, especially the differences of the national culture of the Chinese nation and the ability to correctly understand other national cultures, so teachers must not only become between two different cultures The interpreter has also become a terminator. This requires music teachers to strengthen their understanding of various knowledge reserves and extracurricular activities during the teaching of music. When they are free, they should read more books and various publications about the music and cultural knowledge of the Chinese nation and ethnic groups. Students

participate in various activities related to music and culture.

(2) Listen to music of different nationalities to enhance cultural knowledge of national music

In music teaching, many teachers have always regarded listening to musical works of different nationalities as one of the necessary ways to improve students' cultural literacy; because local folk music works can reflect the local customs and cultural heritage of local people. Most people would say that if you want to understand this nation, you must first understand the social culture, customs, and habits of this nation, because the development of the nation reveals the inheritance of music culture, and the inheritance and development of music culture are often recorded and compiled into various ethnic groups music. A piece of music is to understand in advance the characteristics of a nation's life, ethnic habits, people's lives, customs and other aspects. These themes are full of ethnic culture and can make listeners immersive. Students can teach and read books about the history of different nationalities from teachers, listen to related lectures, browse cultural magazines to understand the cultures of different nationalities, and use these cultures for cross-ethnic exchanges.

### **3. Experiments**

#### **3.1. Experimental Setup**

This article mainly studies the classroom teaching of Jiangnan ethnic music from a cultural perspective. This article mainly uses the method of big data analysis, using surveys, interviews and statistics to analyze and study the classroom teaching of Jiangnan ethnic music in different schools. 'S teaching investigates and analyzes the role played by Jiangnan national music in children's infiltration; conducts practical investigations, collects experimental data, analyzes and counts experimental data on the meaning of English teaching, the significance of cultural penetration and the specific manifestations of cultural differences.

#### **3.2. Experimental Procedure**

(1) A questionnaire survey was conducted on a number of students who randomly selected music from a certain music school, and they were asked about their understanding of each ethnic group and the impact of the penetration of ethnic music culture in music teaching; Conflicts with their study, life and thoughts; ask students whether their music culture, ethnic customs and habits have anything in common; ask the role of ethnic music culture in music classroom teaching and the penetration of ethnic culture in classroom teaching degree.

(2) Collect, count and analyze the questionnaire, analyze the understanding of non-ethnic music; analyze and understand the influence of ethnic music culture in music teaching; analyze whether there are conflicts with their learning, life and thoughts; Analyze the role of national music culture in music classroom teaching and the penetration of national culture in classroom teaching.

(3) Strictly discuss and summarize the analysis of the data, discuss the authenticity, reliability and rigor of the results; discuss whether national culture is really used in classroom teaching; discuss whether the penetration of national music culture in music teaching is significant. Finally, it summarizes the results of the penetration of Yunnan ethnic music culture in the music classroom teaching.

### **4. Discussion**

#### **4.1. Research and Analysis of the Status of the Survey**

(1) A and B music schools indifferent regions were randomly surveyed of 100 music students,

and each grade of music students randomly selected 25 students for a total of four grades, and asked random graduate students about the understanding of national music culture. To understand the influence of students in music culture in music classroom teaching. Analysis of data showed that music college students understand the Han national music culture and realize that han national music culture penetration in music classroom teaching is very important music students up to 60%, on the contrary, B music college students understand Jiangnan national music culture and realize that Jiangnan national music culture in music teaching penetration is very important graduate students only up to 40% . The experimental data from the survey are shown in Tables 1 and figure 1, which show that Anglo-American culture has a great influence on English teaching.

Table 1. Number of graduate students' opinions

	First year graduate student	Second-year graduate student	Third-year graduate student	Fourth-year graduate student
A understand Chinese folk music culture	16	15	14	17
B understand Jiangnan folk music culture	11	8	7	12

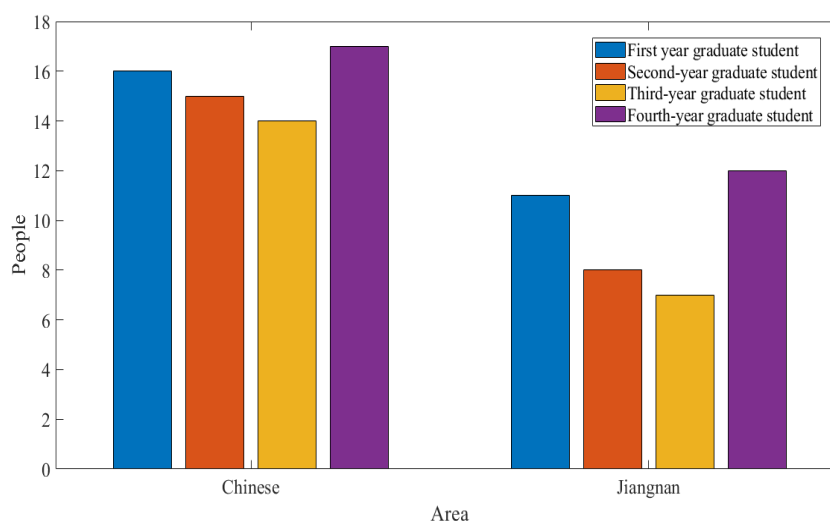


Figure 1. Number of graduate students' opinions

(2) In the teaching of folk music, many experienced music teachers have always regarded listening to folk music as one of the necessary ways to improve the cultural literacy of students' folk music, because local folk music can reflect local customs And the cultural heritage of the local people. Most people say that if you want to understand this nation, you must first understand the national music culture and customs of this country, because the development of the nation reveals the inheritance of the national culture, and the inheritance and development of the culture are often recorded to form various musical works. A piece of folk music is to understand in advance the characteristics of a nation's life, ethnic habits, people's lives, customs and other aspects. These themes are filled with ethnic culture and can make readers immersive. Students can teach lessons from teachers and read books about ethnic history. They can also listen to related lectures, browse ethnic culture magazines to understand ethnic music culture, use these cultures for cross-ethnic exchanges, and find that students who really understand ethnic music culture have lesson efficiency Has a significant improvement. Among them, 80 students from two music schools

were interviewed and asked whether they often listen to Jiangnan ethnic music works and ethnic cultural publications. The total number of surveys shows that students who understand ethnic music culture have the highest final music test scores. It can be seen that in the teaching of Jiangnan ethnic music, it is necessary to understand the cultural background of Jiangnan ethnic groups. The survey data is shown in Table 2 and Figure 2.

Table 2. Listen to the data of Jiangnan folk music

	90-100 fraction	70-90 fraction	70 points or less
Good knowledge of Jiangnan ethnic culture	55	15	10
General knowledge of Jiangnan ethnic culture	38	25	17
Do not understand Jiangnan ethnic culture	15	25	40

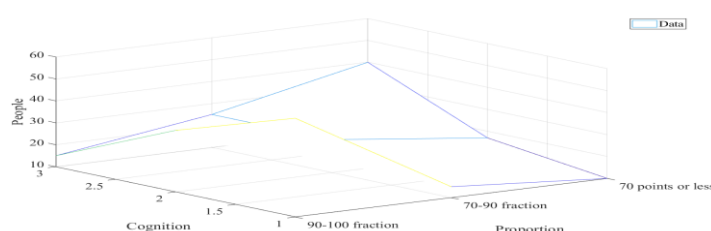


Figure 2. Listen to the data of Jiangnan folk music

#### 4.2. Discussion on the Consequences of Infiltration of National Music Culture in Classroom Teaching

(1) National music culture also has a profound impact on the national culture in music teaching, because it is inevitable in music teaching to understand the values in national music culture and the discrimination against other nationalities in national music culture. This influence is profound. In the experiment, it was found that most graduate students of music schools believe that the influence of national music culture is huge. 40% of students believe that the Han national music culture affects children who study music, and 60% of students think that the Jiangnan national music culture affects music perception. In this way, unconsciously, Jiangnan national music culture will affect the ability of music perception. It can be seen that ethnic music culture has a huge penetration effect in music teaching. The survey results show that adding elements of Jiangnan ethnic music to classroom teaching can increase the efficiency of class by 60% and the concentration of students in listening to class can increase by 56%. The survey results are shown in Table 3 and Figure 3.

Table 3. Cultural influence survey

	Influence of Jiangnan ethnic Culture	Influence of the Han nationality Culture	Influence of the two nationality Culture
Perception of music very quickly	24	20	46
Perception of music quickly	20	23	20
Perception of music slow	8	14	10



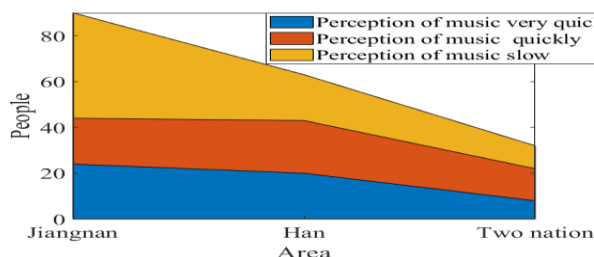


Figure 3. Cultural influence survey

(2) The survey results show that more than 80% of music teachers have a deeper understanding of Jiangnan national music from a cultural perspective. National music culture has a profound impact on the penetration of music teaching in classroom teaching. Opinions also differ. A special survey was conducted on the perception of the influence of different ethnic music cultures in the penetration of music teaching in classroom teaching among the crowd, and 50 people were selected for each of the five different fields. Some people do not pay special attention to these and say that it is more acceptable, but most people say they should pay attention to the penetration of national culture. In music teaching, teachers should tell students the pros and cons of national music culture in teaching, so that students can view learning objectively this status quo of music as a communication tool treats various ethnic cultures in a diverse manner and respects traditional culture. The survey data is shown in Table 4 and Figure 4.

Table 4. Acceptance survey

	Acceptance	Not to mind
Junior high school student	20	30
High school student	31	19
College Students	36	9
Master	40	10
Worker	38	12

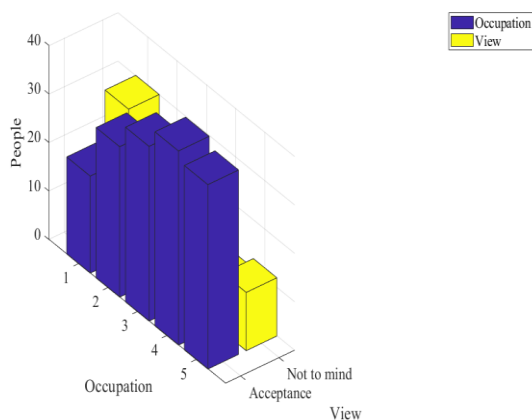


Figure 4. Acceptance survey

## 5. Conclusion

(1) Through the experimental investigation in this article, we can see that bringing the

transmission and inheritance of Jiangnan national music culture into classroom learning can increase students' agility in thinking. On the other hand, people should know that Jiangnan folk music is an important part of Chinese music. Understanding the culture can be beneficial to the inheritance and development of multi-ethnic music. The efficiency of learning and thinking at ordinary times. Infiltrating Jiangnan folk music into the usual classroom teaching can exercise students' perception of music and make students' connotation better, which is very beneficial for students' future work and life.

(2) Through research, we can find that music is a great art. It is a testimony of the progress of the country in social development and the testimony of generations in the ages. For colleges and universities, it is very important to bring Jiangnan national music to classroom teaching necessary. This not only allows students to enrich their horizons and master more knowledge and skills while studying, but also make their lives more interesting. At the same time, it also allows students to discover the spiritual field of the National Broad University. Only after the students have been exposed to traditional music culture will they have a strong interest in music, so that students can improve their appreciation and appreciation.

(3) Through investigation and interviews, we can find that the penetration of ethnic music culture has a huge impact on the teaching of music classrooms. This article analyzes and studies the music aspects of different ethnic groups in China, and investigates and analyzes the connotation of Jiangnan ethnic music from a cultural perspective. , The significance of classroom teaching and the actual performance of teaching in the classroom to conduct an actual survey, collect experimental data. Research data shows that the classroom teaching of Jiangnan folk music requires a certain cultural foundation as a background. Research data show that more than 80% of music teachers have a deeper understanding of Jiangnan ethnic music from a cultural perspective. Adding elements of Jiangnan ethnic music to classroom teaching can increase class efficiency by about 62%, and students' concentration in listening can increase by 56 %about. From these, it can be seen that the classroom teaching of Jiangnan folk music has a promoting effect on the development of music classroom teaching from a cultural perspective.

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## Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

## Conflict of Interest

The author states that this article has no conflict of interest.

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