A Study on the Application of Eehu Teaching in College Music Drama

Weifen Peng
Cultural Palace of Xidongting Management District, Changde, Hunan, China.

Abstract
With the rapid development of social economy, people's quality and level of life have improved significantly. As a result, people's pursuit from material gradually turned into spiritual and cultural pursuit, and all sectors of society attached great importance to spiritual and cultural education. As one of the important ways for people to acquire spiritual culture, more and more Eehu teaching has been applied to musical plays in colleges and universities. However, compared with national music, under the impact of foreign music culture, the development speed of national music has been limited, which has also had a certain impact on the development of musical in colleges and universities. Therefore, educators began to pay more attention to the education of national music, and Eehu teaching became one of the paths for the development of national music. Educators began to pay more attention to Eehu teaching, but there are still many problems in the application of musical in colleges and universities. In this regard, this paper will analyze the application of Eehu teaching in musical in colleges and universities to lay the foundation for the long-term development of national music.

Keywords
Eehu teaching, music education, Chinese drama

1. Introduction

As one of the manifestations of national culture, national music is a summary of national customs and customs, which reflects the uniqueness of the nation and belongs to the category of intangible cultural heritage. Under the influence of economic globalization, western culture has brought a great impact on the inheritance and development of Chinese traditional culture, and the education and development of national music are also facing many problems, which are manifested in the lack of attention and so on, which further violates the goal of education and inheritance and development of national cultural spirit and has a negative impact on the all-round development of Chinese university musicals (Guo Houyang, 2020). In this regard, this paper will analyze the application of Eehu teaching in college musicals, aiming at clarifying the development status and existing problems of Eehu education, and analyzing the optimization measures of Eehu education applied in college musicals, so as to promote the improvement of the quality of college musicals.

2. Eehu Teaching Applied to the Cultural Value of Musical in Colleges and Universities

Eehu music education is an important part of Chinese traditional music, which has an important influence on the inheritance of Chinese traditional folk art and culture. Under the background of the rapid development of modern music, various music forms have developed well, and national music, as an important manifestation of traditional music, is facing opportunities and challenges for development. As an important part of traditional national music, Eehu education features mainly in the following aspects. Firstly, it is regional. At present, the application of Eehu
in musicals in colleges and universities in China is developing rapidly, and there are certain differences in educational characteristics in different regions (Wang Lijuan, 2021). The factors that affect Eehu teaching mainly include economic development, social environment and cultural quality. In addition, in the actual composition of Eehu teaching, the cultural characteristics in different regions are different, which makes the characteristics and contents of Eehu works quite different. Second is the integration. Under the background of the continuous blending of Chinese and Western cultures, Eehu music has also absorbed the playing skills of Western music. The representative figure is Mr. Liu Tianhua, and the Eehu music style is "Chinese-oriented, blending Chinese and Western", which is one of the concrete manifestations of Eehu artistic innovation; Third, the difference. The difference in Eehu music teaching is embodied in the difference between "academic school" and "folk school". Folk school mainly refers to the teaching mode of Eehu inheritance through the traditional mentoring relationship, while academic school mainly refers to the teaching activities organized by Eehu educators with academic qualifications.

Eehu, as one of the main national musical instruments in China, has an important influence on the development of traditional music in China. Before the 1920s, the well-known Eehu was once called "beggar's musical instrument". However, under the influence of Mr. Liu Tianhua, Eehu has now entered the college classroom as an independent discipline. Eehu, as one of the representatives of Chinese traditional culture, has certain aesthetic functions, which can make people relaxed or full of vitality. In the process of continuous inheritance and development, the value of Eehu teaching in college musicals has gradually emerged, which is manifested in the following aspects (Zang Xiangxiang, 2017). Cultivate students' musical literacy and cultural literacy. Eehu, as one of the representatives of folk culture and national culture, has obvious national characteristics.

China has a vast territory, and there are great differences in living habits, cultures and languages in different regions, and the music derived from local culture is also different. At present, the Huaihe River in Qinling Mountains can be used as the dividing line of Chinese music style, and the north of the Qinling Huaihe River line represents the music style in the north and the south represents the music style in the south. Eehu, as one of the representatives of Chinese national musical instruments, has strong regional differences in its style (An Jieru, 2020). Specifically, the northern part is bold and heroic, and the southern Jiangsu and Jiangsu provinces are tactfully lyrical. The Eehu in Shaanxi and North China is influenced by other music with the color of folk music and opera, while in Inner Mongolia, it is dominated by long tunes. By applying Eehu teaching to college musicals, students can quickly understand the regional differences of Chinese national music, strengthen their understanding of national music, and create conditions for students to enrich their knowledge of music theory. Third, enrich students' spiritual world.

3. Eehu in the Application of Musical Themes in Colleges and Universities

3.1 To write about natural scenery and folk customs-based theme creation.

By depicting a scene, the author sends his feelings that he wants to express and express to his music thoughts. For example, Rao Pengcheng's "Thinking on the Mountain" and Li Bo's "Twirling Leaves" are among the closing works mentioned in the article. In addition, there is "Spring Dawn in Gusu", which is a Eehu song with strong Jiangnan style created by Mr. Deng Jiandong. The music is cheerful and melodious, sweet and lyrical, depicting the spring of Gusu City, the stone path winding into the ancient pavilion, and the birds singing in the depths of Maolin. Clear rivers, chirping insects and birds, fresh spring breeze and children's play are all vividly shown in the melody of the music. Chen Jun's music "Coconut Island Style" depicts that in that distant place, the quiet sea is touching the golden beach, and a breeze is blowing from the coconut grove in the warm sunshine, and that kind and familiar melody surrounds your ears. Let's pursue this dream-like realm together. Liu Tianhua's "Birds in the Empty Mountain" is also a masterpiece of lyricism by borrowing scenery. His brother Liu Bannong once described the wonderful meaning of this piece of music with the inscription "there seems to be no one on the empty mountain, but he heard the sound of birds". Another song "Moonlit Night" is about Mr. Liu Tianhua's holiday in his hometown of Jiangyin. On a sunny summer night, he felt comfortable and felt it, so he wrote this song. Both works have an extremely important position, which shows that China literati love the natural landscape, melt their feelings into the landscape, and pursue the scenery in the mood, the mood in the heart, and the mood and the scene are intertwined. Zhu Changyao and Ma Shenlin's "Spring in the South of the Yangtze River" is a famous Nanpai Eehu song based on the tone of Jiangsu folk songs, which vividly describes the pleasing scenery of Jiangnan water town and people's infinite praise for their new life with beautiful melody and fresh style.
3.2 Works with historical allusions or folklore and ancient poetry as the theme

His masterpiece is *Orchid Flower Narrative* composed by Guan Ming in 1981. The music is based on the tone of Shaanxi folk song *Orchid Flower*, which is a musical story created by Eehu Narrative. Lan Huahua, a beautiful, kind and honest rural girl, and her misfortune in love show her strong personality and the spirit of daring to fight against feudal forces. Zheng Bing's *Fantasia of A Business Mode* is created by the author according to the emotion, artistic conception and imagination provided by Li Bai's poem drinking *Alone with the Moon*. "from a pot of wine among the flowers, I drank alone. There was no one with me. Raising my cup, I invite the bright moon, who brings me its shadow and makes us three. The moon did not know drinking, the shadow in front of the body behind. I had to mingle with them for a while, and to enjoy the pleasure of the happy spring. I sing the song is bright and wandering, I dance the shadow before drifting. Wake up together happy, drunk after each dispersion. Shall goodwill ever be secure? I watch the long road of the River of Stars ". The author vividly uses the technical style of Eehu to express Li Bai's feelings of loneliness, fantasy, longing and melancholy. In *Autumn Ci* written by Hu Zhiping in 1990, the author's artistic conception stems from the poem of the same name written by Liu Yuxi, a poet of the *Tang Dynasty*: "Since ancient times, autumn has been sad and lonely, and I said that autumn is better than spring, and a crane rows clouds on a sunny day, which leads to poetry." The style of the work is unique, and the tone contains a long and elegant charm, which reflects the author's pursuit of China cultural charm. Lu Lianghui's *Love for the Imperial Lady* is based on the *Song of Eternal Sorrow* by Bai Juyi, a poet in the Tang Dynasty. This music with distinctive theme vividly depicts the delicate and rich emotional changes and dramatic life experiences of Yang Guifei and Tang Minghuang, and shows the prosperous times and complicated political social environment of the Tang Dynasty. Mr. Jin Fuzhai's *Spring River Plumbing* was written in 1994. In the music, the author started with the famous sentence of Su Shi, a great writer in the Song Dynasty: "There are three or two peach blossoms outside the bamboo, and the duck prophet is warming up the spring river", and absorbed the folk tone materials in the south of the Yangtze River to express the author's deep feelings about life in spring. *The Wedding Farewell* is a ballad written by Zhang Xiaofeng and Zhu Xiaogu in 1980 based on the poem of the same name by Du Fu, a great poet in the Tang Dynasty. It tells us that "The Anshi Rebellion in the Tang Dynasty brought disaster to the people. In order to defend the border and suppress the rebellion, the whole country recruited soldiers at that time, even the newly-weds were not spared, expressing their yearning for the tearful farewell of their wives and husbands.

3.3 Eehu Works Adapted from Traditional Chinese Opera Music

For example, Mr. Lu Rirong and Zhao Zhenxiao, based on the music of Shaanxi local opera Shaanxi Opera, revised and created Eehu Opera, which shows the hearty and uninhibited character of the northwest people. Its tone is based on the "rolling white" (bitter tone) in the music of Shaanxi Opera, but in order to show the generous character of the northwest people, the common partiality in the bitter tone is deleted, so that it has a cheerful and lively style. *The Red Guards of Honghu Lake* was adapted by Min Huifen, a famous Eehu player, according to the song *Watching the toiling people in the world are liberated in the Red Guards of Honghu Lake* composed by Zhang J ingan and Ouyang Qianshu, which tells the sufferings of Honghu people in the old society and shows the red militia fighting picture and imagination of the future. Finally, it expresses the great spirit of the heroine Han Ying's dedication to the cause of people's liberation (Lynne, 2020). *Variations on Huangmei Opera* was adapted by Zhou Wei in August 2006. The music is based on the famous aria of Huangmei Opera in Anhui Province, such as *Flowers Scattered by the Goddess, Xu Ma and Fairy Match*. Adagio is lyrical and beautiful, Allegro is humorous and lively, and the broad board is magnificent. In the song, imitation is used to express the absorbed gongs and drums, which is not interesting. *Guide Plate and Running Water* was created by Zhu Xiaogu. This song is an Eehu solo named after Beijing Opera. It not only shows the charm of Beijing Opera style, but also combines with difficult Eehu skills. It has a beautiful melody, novelty and uniqueness, and its style and skills are natural. *Sunan Xiaoqu* was written by Zhu Changyao, and this song was adapted from the "Old Spring Tune" of the Xiju opera. It shows the cheerful and enthusiastic mood of the people in southern Jiangsu.

4. Eehu Teaching in the Application of Musical Problems in Colleges and Universities

4.1 Ignore the nationalization of musical instruments

Nowadays, many college teachers pay special attention to teaching skills, thinking that teaching skills to students will complete the task and ignore the nationalization characteristics. This also makes it difficult for students to show the beauty of Eehu to the maximum extent in musicals. Eehu is a national musical instrument, and nationality
is its basic feature. If the instrument with nationality is westernized, it will have a nondescript effect. At present, it is popular to teach high-tech and difficult Eehu music in college teaching, such as *gypsy songs* and *Song of a Wanderer*, which completely ignores the nationalization characteristics of Eehu. At present, there is a trend of westernization of Eehu, and the nationalization of Eehu is in jeopardy.

4.2 Lack of practical teaching

In colleges and universities, some professional teachers only teach students the theory of Eehu, ignoring the demonstration teaching methods, which often lead students to know the origin of Eehu and other related theories thoroughly, so that they can tell him everything, but they are quite lacking in Eehu performance. For this particularly manipulative instrument, we should pay attention to demonstration teaching, because Eehu teaching should learn the playing method of Eehu and realize the true charm of Eehu music under the understanding of the corresponding theory.

4.3 The teaching process is too hasty

The purpose of teachers' teaching students is to make them learn knowledge and become talents as soon as possible, and they will feel extremely gratified and proud when they become famous (Liu You, 2021). It is normal for teachers to have such psychology, but now college teachers are too eager for such a proud moment, eager for quick success and instant benefit, which leads to the effect of encouraging the seedlings. This has seriously damaged students' learning of Eehu, and students will soon master the playing method under the help of this kind of teaching, but it can only be said that they have mastered the skills. In a short time, students can't understand the soul and true meaning of Eehu playing, which can be said to have destroyed students' development in Eehu, so it is difficult for students under this teaching to make a breakthrough in this field in the future.

5. Countermeasures to Optimize the Application of Eehu Teaching in College Musicals

5.1 Improve teachers' comprehensive quality

Improving teachers' own quality when playing Eehu, college teachers often reject other styles of schools, so it is difficult for students to learn the playing methods of other schools. Teachers are deeply influenced by the culture of their own sects, so it is difficult to change their ideas in a short time. Therefore, we should find a solution to the problem from the root. Eehu artists from different schools should be brought together for artistic exchange, so that artists from each school can understand and learn from the playing skills of other schools, and truly accept the playing styles of other schools from the heart, so as to learn the playing styles of Eehu in an all-round way. When teaching students, students can understand Eehu in an all-round way and learn comprehensive playing methods.

5.2 Provide students with Eehu in the application of musical in colleges and universities

Do more teaching demonstrations. Eehu is a particularly operational instrument. In teaching, students should be given more demonstrations so that they can watch more and learn to imitate more (Zhou Fang, 2018). Of course, teaching should also be combined with the teaching theory of Eehu, and teaching should be organically combined with explanation and demonstration. In demonstration teaching, students should be trained in eyesight and ear separation, so that students can see more, pay attention to the teacher's actions when playing, and then let the students play by themselves. Teachers should explain each action in detail when demonstrating, so that students can gradually understand the playing skills when learning by themselves. Listening more is to let students remember the tunes of Eehu and compare them when they play and learn, which is helpful to learn the playing methods of Eehu faster.

6. Conclusion

To sum up, under the impact of multiple musical elements, the inheritance and development of Chinese traditional national culture are facing new challenges. The application of Eehu education in college musicals, as one of the important paths for the inheritance and development of national music culture, has some problems such as low attention in the actual teaching process, which makes it difficult for music education to inherit and develop national music culture. In this regard, in the process of optimizing music education, teachers should be clear about the innate advantages of Eehu music teaching, and promote the improvement of teaching quality by optimizing teaching objectives and modes.
References


