

# *Problems and Countermeasures of Harp Teaching in Chinese Colleges and Universities*

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**Abstract:** With the development of society and the improvement of people's spiritual and cultural needs, music education has gradually been paid attention to in China, and harp, as a unique musical instrument, its teaching occupies an important position in the music education of China's colleges and universities. However, at present, there are some problems in the teaching of harp in China's colleges and universities, such as the gap between educational concepts and practices, insufficient teaching staff and hardware facilities, single curriculum and teaching content, and irrational students' learning status and assessment methods. To a certain extent, these problems restrict the development of harp teaching. In order to solve these problems, this paper puts forward the following countermeasures: firstly, updating the concept of education, improving practical teaching, reforming the teaching concept, and increasing the practical teaching links; secondly, strengthening the construction of faculty, improving hardware facilities, cultivating professional teachers, and improving the level of musical instruments; thirdly, optimising the curriculum, enriching the teaching content, perfecting the curricula, and innovating the teaching methods; fourthly, paying attention to the learning status of the students, improving the assessment methods, stimulate students' interest, and adjust the evaluation system. Through in-depth analysis of the problems of harp teaching in China's colleges and universities, we put forward targeted countermeasures and suggestions, which can help to promote the development of harp teaching, improve the quality of music education in colleges and universities, and cultivate more excellent musical talents.

## 1. Introduction

With the development of social economy and the prosperity of culture and art, music education is becoming more and more prominent in the education of colleges and universities in China. As a unique musical instrument, the harp has a melodious tone and wide application value. However, at present, there are many problems in harp teaching in China's colleges and universities, such as the gap between educational concepts and practices, insufficient teachers and hardware facilities, and single curriculum and teaching content. These problems restrict the cultivation of harp talents and the development of harp music to a certain extent.

The purpose of this thesis is to analyse the problems of harp teaching in Chinese colleges and universities, and put forward corresponding countermeasures and suggestions for these problems. Through the study of the current situation of harp teaching in Chinese colleges and universities, it aims to provide useful references for the reform of harp teaching and the cultivation of talents.

This study has important theoretical and practical significance. Firstly, on the theoretical level, by analysing the current situation of harp teaching, it helps to enrich and improve the theoretical system of music education in China. Secondly, on the practical level, it puts forward practical countermeasures and suggestions for the problems of harp teaching, provides guidance for the reform of harp teaching in colleges and universities, and helps to improve the quality of harp education and cultivate more excellent harp playing talents. At the same time, this study has a positive effect on promoting the development of harp music in China and improving the national music literacy.

## **2. Problems of harp teaching in Chinese colleges and universities**

### **2.1 The gap between educational concept and practice**

#### **2.1.1 Lagging teaching concept**

In the current harp teaching in Chinese colleges and universities, there exists the problem of a relatively lagging teaching concept. The traditional concept of education often focuses on skill training, neglecting the cultivation of students' musical literacy and creativity. As a unique musical instrument, the teaching of the harp should pay more attention to the cultivation of musicality, expressiveness and artistry, rather than just the stacking of skills. However, for various reasons, many teachers still adopt the traditional teaching mode in the teaching process, over-emphasising technical proficiency, resulting in students' lack of musical understanding and expression.

The lagging teaching concept is also reflected in the understanding of the development of harp music. In modern music, the harp has an increasingly wide range of applications, not only limited to the field of classical music, but also widely involved in jazz, pop, film soundtracks and other styles. However, harp teaching in many colleges and universities is still limited to the teaching content of classical music, neglecting the study and exploration of other styles. This limitation makes students often feel overwhelmed when facing the diverse demands of the market.

In order to change this situation, harp teaching in colleges and universities needs to update its teaching concepts in a timely manner, integrating musicality, creativity and artistry into the teaching process. Teachers should encourage students to explore the potential of the harp in different musical styles and develop their musical understanding and expression. At the same time, schools should provide more learning resources and opportunities, such as organising diverse concerts, workshops and masterclasses, so that students can be exposed to a wider range of harp music [1].

In conclusion, the lagging teaching concept is a prominent problem in harp teaching in Chinese universities. Only by updating the teaching concept and focusing on cultivating students' musical literacy and creativity can harp teaching be more in line with the development needs of modern music and lay a solid foundation for students' future development.

#### **2.1.2 Insufficient practical teaching**

In China's colleges and universities, the lack of practical teaching is a significant problem in harp teaching. First of all, because the harp is a special instrument with high requirements for playing skills and musical understanding, it is far from enough to rely only on classroom theory teaching. However, at present, harp teaching in many colleges and universities tends to focus too much on the

transmission of theoretical knowledge, while neglecting the cultivation of students' practical ability.

One of the specific manifestations of this phenomenon is the lack of classroom playing opportunities. In harp teaching, the cultivation of students' playing ability is very important, but the current teaching mode often makes students lack sufficient playing opportunities. In some colleges and universities, students can only participate in one or two group performances per year, which is far from enough to improve the performance level [2].

The insufficiency of practical teaching is also reflected in the cultivation of students' creative ability. In harp teaching, the cultivation of students' creative ability is very important, but the current teaching mode often ignores this point. In some colleges and universities, students seldom have the opportunity to create harp music, which limits the play of their creative ability.

Therefore, the lack of practical teaching has become an urgent problem in harp teaching in Chinese colleges and universities. Colleges and universities should take measures to increase students' performance opportunities and encourage them to create harp music, so as to improve their practical and creative abilities.

## **2.2 Teaching Staff and Hardware Facilities**

### **2.2.1 Status of Teaching Staff**

At present, there are some problems with the status quo of harp teaching in Chinese colleges and universities.

The number of professional harp teachers is insufficient, and many harp teachers in colleges and universities are part-time teachers of other music majors, which leads to the limited time and energy invested in harp teaching, and makes it difficult to guarantee the quality of teaching. The professional level of harp teachers varies. Some teachers have the ability to play the harp, but lack systematic training and research in teaching methods and techniques. Furthermore, the teaching concepts and teaching methods of harp teachers are relatively outdated, and they often still adopt the traditional teaching mode, lacking innovative and diversified teaching methods [3]. In addition, the status and treatment of harp teachers in colleges and universities also have certain problems. Due to the special nature of harp profession, harp teachers are often not valued, and there is a certain gap between their workload and treatment compared with teachers of other music majors. This leads to some harp teachers' lack of enthusiasm for teaching, which affects the improvement of teaching quality.

In general, the status quo of the teaching staff of harp teaching in Chinese colleges and universities is not optimistic. Insufficient number of teachers, uneven professional level, lagging teaching concepts and methods, as well as unfair status and treatment, all constrain the improvement of harp teaching quality. Therefore, it is necessary to strengthen the construction of the harp teaching team, improve the quality of harp teaching and promote the healthy development of harp education.

### **2.2.2 Harp Instrument Equipments**

In the harp teaching in Chinese colleges and universities, musical instrument equipping is an important issue. The harp is a large plucked string instrument with high requirements for playing space and equipment. However, in China, many colleges and universities of music do not have enough harps for students to learn and practice with. Some schools may have only one or two harps, or even some schools are not equipped with harps at all. In this case, students are greatly restricted in their practice and learning.

Inadequate provision of harp instruments will affect students' learning effectiveness. Learning

the harp requires a lot of practice, and without enough harps, students are not guaranteed adequate practice time. They may only have access to the harp for a limited amount of time in the classroom, which is not a good way to learn.

Inadequate provision of harp instruments also affects the quality of teachers' teaching. Teachers need to demonstrate playing in their teaching. If schools do not have enough harps, teachers cannot demonstrate effectively, which will affect the quality and effectiveness of teaching.

Inadequate provision of harp instruments can also affect students' interest and motivation in learning the harp. Students may feel frustrated because they are unable to practise adequately, which will lead to a decrease in their enthusiasm for harp learning and they may even give up harp learning.

To solve this problem, colleges and universities should increase the number of harps equipped to meet students' learning needs. Schools can consider purchasing new harps or increasing the number of harps by sharing the instruments with other schools, for example. At the same time, schools can also encourage students to purchase harps on their own or provide rental services so that students can practice more after class.

In conclusion, harp instrumentation is an important issue in harp teaching in colleges and universities. Schools should pay attention to this problem and take corresponding measures to solve it. Only in this way can students learn harp in a good learning environment and improve their learning effect and interest [4].

## **2.3 Curriculum and Teaching Content**

### **2.3.1 Incomplete curriculum system**

In the current curriculum system of harp teaching in Chinese colleges and universities, there are some imperfections. First of all, the curriculum content is relatively single, and the harp teaching in most colleges and universities is still based on traditional western music theory, lacking the integration of Chinese folk music and modern music styles. This single curriculum limits students' musical vision and is not conducive to the cultivation of students' musical innovation and cross-cultural communication skills.

The curriculum lacks systematicity and coherence. Since the harp is not a popular musical instrument, colleges and universities often do not have clear cultivation objectives and teaching plans in the curriculum, which leads to jumping and repetition of students' learning content and makes it difficult to form a complete knowledge system. In addition, the curriculum arrangement often relies too much on teachers' personal teaching experience and interest, rather than adjusting according to the actual needs of students and the development trend of the industry.

The proportion of practical courses to theoretical courses is unbalanced. In the existing harp teaching curriculum, there are relatively more theoretical courses and relatively fewer practical courses. This leads to the fact that although students have accumulated a certain amount of theory, they are inadequate in terms of practical ability and stage performance. The lack of practical courses limits students' opportunities to transform their theoretical knowledge into practical performance ability, which affects their comprehensive musical literacy [5].

To address these problems, it is necessary to reform the curriculum system of harp teaching. Firstly, the curriculum content of Chinese folk music and modern music styles should be increased to cultivate students' understanding of different music genres and their playing ability. Secondly, clear cultivation objectives and teaching plans should be formulated to ensure the systematic and coherent curriculum. At the same time, the proportion of practical courses and theoretical courses should be adjusted, and the strength of practical teaching should be increased, so that students can have more opportunities for practical operations and stage performances, and enhance their

practical ability and stage experience. Through these reform measures, the curriculum system of harp teaching in colleges and universities can be further improved to cultivate more harp talents with all-round quality and performance ability.

### 2.3.2 Single teaching content

In the current harp teaching in Chinese colleges and universities, the problem of single teaching content is more prominent. The harp curriculum in most colleges and universities focuses on traditional harp repertoire and techniques, and lacks an in-depth exploration of the diversity of harp music and the application of the harp in modern music.

The content of harp teaching is unitary in the choice of teaching repertoire. Most teachers tend to choose classical harp works for teaching, although these works have an important position in the history of music, but can not fully demonstrate the richness of harp music. The application of the harp in modern music, jazz, pop music and other fields is little involved, resulting in students' understanding of harp music is limited to the scope of classical music, which restricts their musical vision and future development [6].

The single teaching content is also reflected in the teaching method. Traditional harp teaching often focuses on the cultivation of skills, such as fingering, bowing, etc., while neglecting the cultivation of musical expression and creative thinking. This teaching method makes students may reach a certain level in playing skills, but lack of development in musical expression and creativity, and cannot adapt to the increasingly diversified music market demand.

The single content of harp teaching is also related to the professional background and teaching resources of teachers. Some harp teachers in colleges and universities may only specialise in classical harp performance and lack in-depth knowledge of other styles of harp music. At the same time, the limited teaching resources may also lead to the teachers' inability to provide more diversified teaching contents, further aggravating the monotony of teaching contents.

To address this problem, it is necessary to enrich and expand the content of harp teaching. Firstly, more harp works of different styles and periods can be introduced, including modern music, jazz, pop music, etc., so that students can have a more comprehensive understanding of harp music. Secondly, attention is paid to cultivating students' musical expression and creative thinking, and encouraging them to compose and adapt harp music. In addition, students' musical horizons can be broadened by inviting harp artists of different styles to give lectures and demonstrations [7].

In conclusion, the problem of single content of harp teaching in Chinese universities needs to be paid attention to, and the comprehensive quality of students should be cultivated by enriching and expanding the teaching content to meet the increasingly diversified demands of the music market.

## 2.4 Student Learning Status and Assessment Methods

### 2.4.1 Students' Learning Motivation

In the current harp teaching in Chinese colleges and universities, students' learning motivation is a problem that cannot be ignored. Although harp education occupies an important position in the field of music, students often show low motivation in the learning process, which undoubtedly affects the effect and quality of harp teaching.

Students' awareness and interest in the harp are important factors that affect their motivation to learn. As a unique musical instrument, the harp has rich expressive power and a wide range of applications, however, many students do not know much about it and do not have enough knowledge of its musical charm, so it is difficult to generate a strong interest in learning.

The way and content of harp teaching also affects students' motivation to learn. In the process of



teaching, if the teacher puts too much emphasis on skills and theories and ignores the actual needs and interests of the students, it will easily lead to students' boredom. In addition, if the teaching content is too single and lacks diversity, it is also easy for students to feel bored [8].

The unreasonable evaluation system is also an important reason that affects students' learning motivation. If the evaluation system pays too much attention to grades and skills and ignores students' creativity and actual performance, it is easy to lead students to over-pursuing grades and neglecting the learning and experience of music itself.

To address the above problems, we should take some measures to enhance students' motivation in learning. For example, activities such as harp concerts and lectures can be organised to increase students' understanding of and interest in the harp; in the teaching process, teachers can design rich and varied teaching contents according to students' interests and needs, focusing on the cultivation of students' musical literacy and creativity; at the same time, the evaluation system should be adjusted to be more reasonable, which can not only reflect the students' efforts and progress, but also stimulate students' motivation to learn.

In general, improving students' learning motivation is the key to improving the quality of harp teaching in colleges and universities, which requires us to start from many aspects and take effective measures in order to truly achieve the goal of harp education.

#### **2.4.2 Irrational evaluation system**

In the current harp teaching in Chinese colleges and universities, the irrationality of the evaluation system is a significant problem. Most colleges and universities still use traditional assessment methods, such as final exams and regular assessments, which tend to focus on students' performance skills and ignore their comprehensive abilities in terms of creativity, musical understanding and aesthetic interest [9].

The evaluation system focuses too much on skills assessment, which leads students to pay too much attention to technical proficiency in the learning process, while neglecting the overall improvement of musical literacy. This evaluation method that favours skills is likely to make students form a stereotypical learning mode and lack a deeper understanding and exploration of harp music.

The evaluation system lacks diversified evaluation indexes. In addition to playing skills, students' knowledge of music theory, music appreciation and co-operative playing ability are all important parts of harp education, but these are often not given enough attention in the existing evaluation system. This single evaluation standard restricts students' all-round development and is not conducive to the cultivation of innovative musical talents.

The evaluation process lacks objectivity and fairness. As the evaluation criteria are not sufficiently detailed and highly subjective, they often lead to unsatisfactory evaluation results that cannot truly reflect the actual level and learning progress of students. In this case, the evaluation results may not be proportional to the actual efforts and growth of students, thus affecting their motivation and incentive to learn.

To address these problems, it is necessary to reform the evaluation system of college harp teaching. Firstly, the diversity of evaluation indexes should be increased, giving full consideration to the development of students' musical literacy, innovation ability and cooperation spirit. Secondly, the evaluation criteria should be refined so that the evaluation process will be more objective and fair, and can truly reflect the comprehensive ability of students. Finally, teachers should be encouraged to use a variety of evaluation methods in the evaluation process, such as observation, recording evaluation, peer review, etc., in order to improve the comprehensiveness and accuracy of the evaluation.

Through these reform measures, it can effectively promote the improvement of the evaluation

system of harp teaching in colleges and universities, so as to better promote the development of harp education and cultivate more musical talents with comprehensive quality and innovative spirit.

### **3. Countermeasures and Suggestions**

#### **3.1 Update the concept of education and improve practical teaching**

##### **3.1.1 Reform the teaching concept**

Reforming the teaching concept is the key to improving the level of harp teaching in Chinese colleges and universities. At present, there is a general problem of lagging concepts in harp teaching in Chinese colleges and universities, which is mainly manifested in the lack of in-depth understanding of harp education and the underestimation of the role of the harp in the field of music. In order to change this situation, it is necessary to start from the following aspects [10].

The position of the harp in music education needs to be revisited. As a unique musical instrument, the harp has a rich expressive power and a wide range of applications. The harp can play a unique role in a variety of music forms such as classical music, ethnic music and popular music. Therefore, harp teaching in colleges and universities should pay attention to the use of the harp in various music styles and cultivate students' comprehensive music literacy.

To pay attention to the practicality of harp education. Harp teaching in colleges and universities should not only teach harp playing skills, but also pay attention to cultivating students' music creation and arranging ability. By setting up practical courses, such as harp ensemble, harp accompaniment, etc., students can improve their skills in practical operation and enhance their understanding of the value of harp application.

There is also a need to strengthen the respect for individual differences of students. Each student's musical interests and specialities are different, and harp teaching in colleges and universities should provide diversified teaching contents and methods according to students' characteristics, stimulate students' learning interests, and cultivate their unique harp playing styles [11].

Teachers should set an example and continuously improve their educational philosophy. Teachers should pay attention to the development of harp education at home and abroad, actively participate in academic exchanges, and continuously improve their professional level and teaching ability. At the same time, teachers should pay attention to the growth of students, care about their lives, infect students with personality charisma, and guide students to establish a correct concept of music.

Reforming the teaching concept is the necessary way for the development of harp education in China's colleges and universities. By changing the concept and raising the importance of harp education, we can create good conditions for cultivating high-quality harp players.

##### **3.1.2 Increase practical teaching links**

Practical teaching is the key link to improve the teaching effect of the harp, however, in China's colleges and universities harp teaching, the practical teaching link is often neglected. In order to change this situation, we need to start from the following aspects:

Colleges and universities should increase the investment in harp practice teaching facilities and buy enough harp instruments to meet the practical needs of students. In addition, a special harp practice room can be set up for students' daily practice.

Colleges and universities should incorporate harp practical teaching into the curriculum system and make clear the status of practical teaching in the curriculum. In the curriculum, harp performance, harp ensemble and other practical courses can be added appropriately, so that students

can improve their playing skills and musical literacy in practice.

Teachers should pay attention to cultivating students' practical ability, combining classroom knowledge with practice. In the teaching process, teachers can organise students to participate in all kinds of music competitions, performances and other activities, so that students can exercise themselves in practice and improve their performance ability.

Colleges and universities can also cooperate with enterprises and music institutions to jointly organise harp concerts, lectures and other activities to provide students with more practical opportunities. At the same time, famous harp players and educators are invited to give lectures in schools to share their teaching experience and playing skills and stimulate students' interest in learning.

Colleges and universities should establish a sound evaluation system for harp practice teaching, and incorporate students' performance in practice activities into the comprehensive quality evaluation in order to stimulate students' learning enthusiasm. At the same time, students with outstanding performance in practice are given commendations and awards to further stimulate their learning enthusiasm.

Increasing practical teaching links is an important part of the reform of harp teaching in colleges and universities in China. By strengthening practical teaching, it can effectively improve students' harp performance level, cultivate more excellent harp performance talents, and make contributions to the development of China's music career.

## **3.2 Strengthen the construction of teachers and improve the hardware facilities**

### **3.2.1 Cultivate professional teachers**

Teaching staff is the key to harp teaching in colleges and universities, and cultivating professional teaching staff is an important measure to improve the quality of harp teaching. There are certain problems in the harp teaching team in our country's colleges and universities, such as uneven professional background, different teaching levels, etc. These problems seriously affect the effect of harp teaching. Therefore, it is necessary to take measures to cultivate a professional teaching team [12].

Colleges and universities should increase the introduction of harp professionals and recruit professionals with harp playing experience and teaching ability. At the same time, colleges and universities can also co-operate with professional music colleges to share high-quality teacher resources, invite famous harp players and educators to come to schools to give lectures and guide teaching, and improve the overall level of the teaching team.

Establish a sound training system for harp teachers, regularly organise teachers to participate in professional training and seminars, and update teachers' teaching concepts and skills. Through training, teachers can master the basic skills of harp performance, familiarise themselves with the development of harp education at home and abroad, and improve their teaching level.

Teachers are encouraged to participate in harp academic exchanges at home and abroad to broaden their horizons and enhance exchanges and co-operation with teachers from other institutions. Teachers can learn from the teaching experience of advanced countries, combine with the actual situation in China, innovate teaching methods and contents, and improve the quality of harp teaching.

Establish a sound incentive mechanism for teachers to encourage them to achieve excellent results in harp teaching and scientific research. Teachers who have achieved remarkable results in teaching are given commendations and rewards to stimulate teachers' teaching enthusiasm and innovative spirit [13].

In summary, cultivating a professional faculty is the key to improving the quality of harp



teaching in colleges and universities in China. Through the introduction of outstanding talents, strengthening training, promoting academic exchanges and establishing a sound incentive mechanism and other measures, we can continuously improve the overall level of the harp teaching team and lay a solid foundation for the development of China's harp education.

### **3.2.2 Improve the level of musical instruments**

In the process of teaching harp in Chinese colleges and universities, the level of musical instruments directly affects the quality of teaching. However, at present, there are certain problems in the equipping of harp instruments in Chinese colleges and universities, such as insufficient number of instruments and uneven quality, which is not conducive to the development of harp teaching. In order to improve the quality of harp teaching, it is necessary to strengthen the work of musical instruments.

Colleges and universities should expand the scale of harp instrument procurement according to the actual situation. When the financial budget allows, the purchase of harp musical instruments is guaranteed on a priority basis. In addition, funds can be raised through alumni donations, social sponsorship and other ways to increase the number of musical instruments.

Colleges and universities should pay attention to the quality of harp musical instruments. When purchasing musical instruments, they should give full consideration to the sound and feel of the instruments and choose high-quality instruments. At the same time, strengthen the maintenance and management of musical instruments to ensure that the instruments are in good condition and provide a strong guarantee for teaching.

Colleges and universities can also cooperate with other institutions and music organisations to share harp education resources. Through borrowing and exchanging, improve the utilisation rate of harp instruments and alleviate the problem of insufficient number of instruments.

Strengthen the training and introduction of teachers to improve their professional level. Teachers are the leaders of teaching, and their professionalism directly affects the quality of teaching. Therefore, colleges and universities should increase the training of teachers to improve their ability to master the harp instrument. Concurrently, the implementation of harp teachers with substantial experience is intended to enhance the overall caliber of instructors.

Improve the relevant system, standardise the equipment and use of harp instruments. Colleges and universities should establish and improve the management system of musical instruments, and clarify the responsibilities and division of labour in the procurement, maintenance and storage of musical instruments. Concurrently, it is imperative to reinforce the educational curriculum, enhance students' understanding of the importance of instrument maintenance, and guarantee the prudent utilisation of musical instruments.

Improving the level of college harp teaching musical instrument equipment is a key link to improve the quality of teaching. Through increasing investment, optimising configuration, strengthening management and other measures, it is expected to change the current status quo of insufficiently equipped harp teaching instruments in colleges and universities, and to create good conditions for cultivating more excellent harp playing talents [14].

## **3.3 Optimise the curriculum and enrich the teaching content**

### **3.3.1 Improve the curriculum system**

In terms of improving the curriculum system, harp teaching in colleges and universities should be reformed and innovated in the following aspects:

The curriculum should focus on the combination of fundamentals and expansiveness. Basic

courses include basic harp playing skills, music theory and so on, in order to cultivate students' solid foundation of harp playing. Expanded courses may include harp ensemble with other instruments, chamber music, improvisation, etc., in order to improve students' comprehensive music quality.

The course content should focus on the integration of tradition and modernity. In the teaching process, not only should the classical harp repertoire and performance techniques be taught, but also the development of contemporary harp music should be paid attention to, and students should be guided to understand and appreciate modern harp works, so as to stimulate their creative consciousness.

The curriculum system should focus on the mutual promotion of practice and theory. In the curriculum, the proportion of practical and theoretical courses should be reasonably arranged, so that students can master the harp performance skills and at the same time gain a deeper understanding of music theory and music history, and improve their comprehensive quality.

The curriculum system should also focus on personalised teaching. In view of the characteristics and needs of different students, teachers can tailor-make learning plans and provide personalised guidance, so that students can give full play to their strengths and potential in harp performance.

Colleges and universities can carry out harp teacher training and academic exchange activities to improve the teaching level of teachers. By introducing excellent harp teachers and musicians at home and abroad to give lectures and demonstrations, they can promote exchanges and co-operation among teachers, constantly enrich and update the teaching content, and improve the quality of teaching.

In conclusion, perfecting the curriculum system is the key to improving the quality of harp teaching in colleges and universities. Through continuous reform and innovation of the curriculum, focusing on the combination of basic and expansive, the integration of tradition and modernity, the mutual promotion of practice and theory, personalised teaching, as well as teacher training and academic exchanges, we can make the harp teaching in colleges and universities more in line with the needs of the times, and cultivate more harp talents with higher comprehensive quality and performance level.

### **3.3.2 Innovative teaching methods**

In the current teaching of harp in Chinese colleges and universities, the exploration and practice of innovative teaching methods is particularly important. First of all, we can consider the following aspects.

Introducing diversified teaching resources. We can use the network platform to introduce international advanced harp teaching resources, such as excellent teaching videos and musical works from abroad, so that students can come into contact with a richer harp music culture and broaden their artistic horizons.

Strengthen the ensemble training of harp and other instruments. The harp can not only play solo, but also play with other instruments, such as strings, woodwinds and so on. In the process of teaching, teachers can organise students to carry out various forms of ensemble practice to improve their cooperation ability and musical expression.

Create practice opportunities. Schools can organise students to take part in all kinds of music competitions, concerts and lectures, so that they can accumulate experience in practice and improve their playing skills and artistic cultivation.

Explore cross-border co-operation between the harp and other art forms. For example, the harp can be combined with dance, theatre and other art forms to create unique art works and provide students with more space for development.

Use modern technology, such as virtual reality (VR) technology, to create an immersive playing

experience for students. Through VR technology, students can simulate harp playing at home, increasing their interest and motivation in learning.

Strengthen teacher training and improve teachers' teaching innovation ability. Schools can organise regular teacher training activities, so that teachers can understand the latest harp teaching concepts and methods, and constantly improve their own teaching level.

To sum up, by introducing diversified teaching resources, strengthening ensemble training, creating practical opportunities, exploring cross-border cooperation, using modern technology and strengthening teacher training, etc., it helps to innovate harp teaching methods in colleges and universities, improve the quality of teaching, and cultivate more harp players with innovative spirit and practical ability.

### **3.4 Pay Attention to Students' Learning Status and Improve Assessment Methods**

#### **3.4.1 Stimulate students' interest**

Stimulating students' interest is one of the keys to improving the quality of harp teaching. Teachers should pay attention to cultivating students' musical literacy, so that they can understand the harp's musical characteristics and charms. Teachers can let students feel the beautiful sound and unique musical expression of the harp by playing some classic harp works, thus triggering their love for harp music. Teachers can adopt diversified teaching methods to stimulate students' interest in learning. For example, they can organise harp concerts, workshops and masterclasses so that students can experience the charm of the harp and communicate with professional harpists. In addition, teachers can make use of multimedia teaching resources, such as harp music videos and teaching software, to provide students with more diversified learning materials and interactive opportunities. In addition, teachers should focus on students' personalised development and encourage them to explore their own musical styles and creations. Teachers can organise harp repetitions and ensembles for students to enable them to work with other instruments or voices, and to cultivate their sense of cooperation and team spirit. Teachers can also encourage students to participate in harp competitions and music exchange activities to improve their self-confidence and stage performance.

Teachers should give students timely feedback and encouragement to enhance their learning motivation. Teachers can assess students' learning progress through regular comments, concert performances and examinations, and give timely recognition and guidance. At the same time, teachers should also encourage students to learn and communicate with each other to create a positive learning atmosphere.

Stimulating students' interest is an important part of improving the quality of harp teaching. Teachers should focus on cultivating students' musical literacy, adopting diversified teaching methods, focusing on students' personalised development, as well as giving students timely feedback and encouragement. Through these measures, students' interest in learning can be effectively stimulated and their harp playing level can be improved.

#### **3.4.2 Adjust the evaluation system**

In the current harp teaching in Chinese colleges and universities, the evaluation system is often too single, with the degree of skill mastery and performance level as the main criteria. However, this kind of evaluation may have neglected the cultivation of students' comprehensive quality, such as the cultivation of innovation ability, co-operation spirit and music appreciation ability. Therefore, it has become imperative to adjust the evaluation system.

The evaluation system should be adjusted in multiple dimensions. In addition to skills and

performance level, it should also cover students' understanding and feeling of music, innovation ability, spirit of co-operation and stage performance. Through comprehensive evaluation, a more comprehensive understanding of students' abilities and potentials can be achieved, thus better motivating their learning.

The evaluation system should focus on the combination of process evaluation and result evaluation. In light of the conventional methodology for assessment, it is recommended that the significance of process evaluation be augmented, and that due consideration be given to the efforts, advancement and capacity for problem-solving demonstrated by students throughout the learning process. This encourages students to solidify their basic skills and develops their problem-solving ability.

The evaluation system should pay more attention to individual differences. As students have different musical fundamentals and talents, the evaluation system should take this factor into full consideration and give appropriate guidance and encouragement to students at different levels. For students with special talents, more display platforms and opportunities can be provided to stimulate their potential.

The evaluation system should emphasise the combination of practice and theory. When evaluating students' performance skills, we should not only look at their performance level, but also pay attention to their mastery and application of music theory knowledge. The combination of practice and theory helps students form a comprehensive musical literacy.

In summary, adjusting the evaluation system of college harp teaching requires a comprehensive reform in terms of multidimensionality, combination of process and result, individual differences and combination of practice and theory. Through such an adjustment, it can better promote the overall development of students and improve the quality of college harp teaching.

#### 4. Conclusion

After an in-depth discussion of the problems of harp teaching in Chinese colleges and universities, it is not difficult to find that, despite the many challenges, harp education in China still has great potential and development space. In order to better promote the development of harp teaching, we need to improve and innovate in many aspects, such as educational concepts, faculty, and curriculum.

The updating of educational concepts is crucial. Harp teaching in colleges and universities should abandon the traditional teaching mode, focus on cultivating students' practical ability and innovative spirit, and improve students' comprehensive quality. In addition, we should also pay attention to the individual differences of students, fully mobilise students' enthusiasm and initiative, so that they really love harp music and contribute to the development of China's harp career.

The construction of teachers is the key to harp teaching in colleges and universities. We should strengthen the teacher training and improve the professional level of the teachers, at the same time, introduce the international advanced teaching concepts and methods, so that China's harp teaching always keep in line with the international standards.

Optimisation of curriculum and teaching content is also an indispensable part. We should constantly adjust and enrich the curriculum system according to the needs of students and the development of the society, focusing on cultivating students' harp playing skills and music literacy and improving their comprehensive competitiveness.

Although there are certain problems in the teaching of harp in Chinese colleges and universities, as long as we face up to the reality, innovate and explore actively, we will surely be able to find ways to solve the problems and inject new vitality into the development of China's harp education. Let's work together to write a new chapter of harp teaching in Chinese colleges and universities!

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