



The Pipa basic teaching for selected primary school in Guizhou province, China

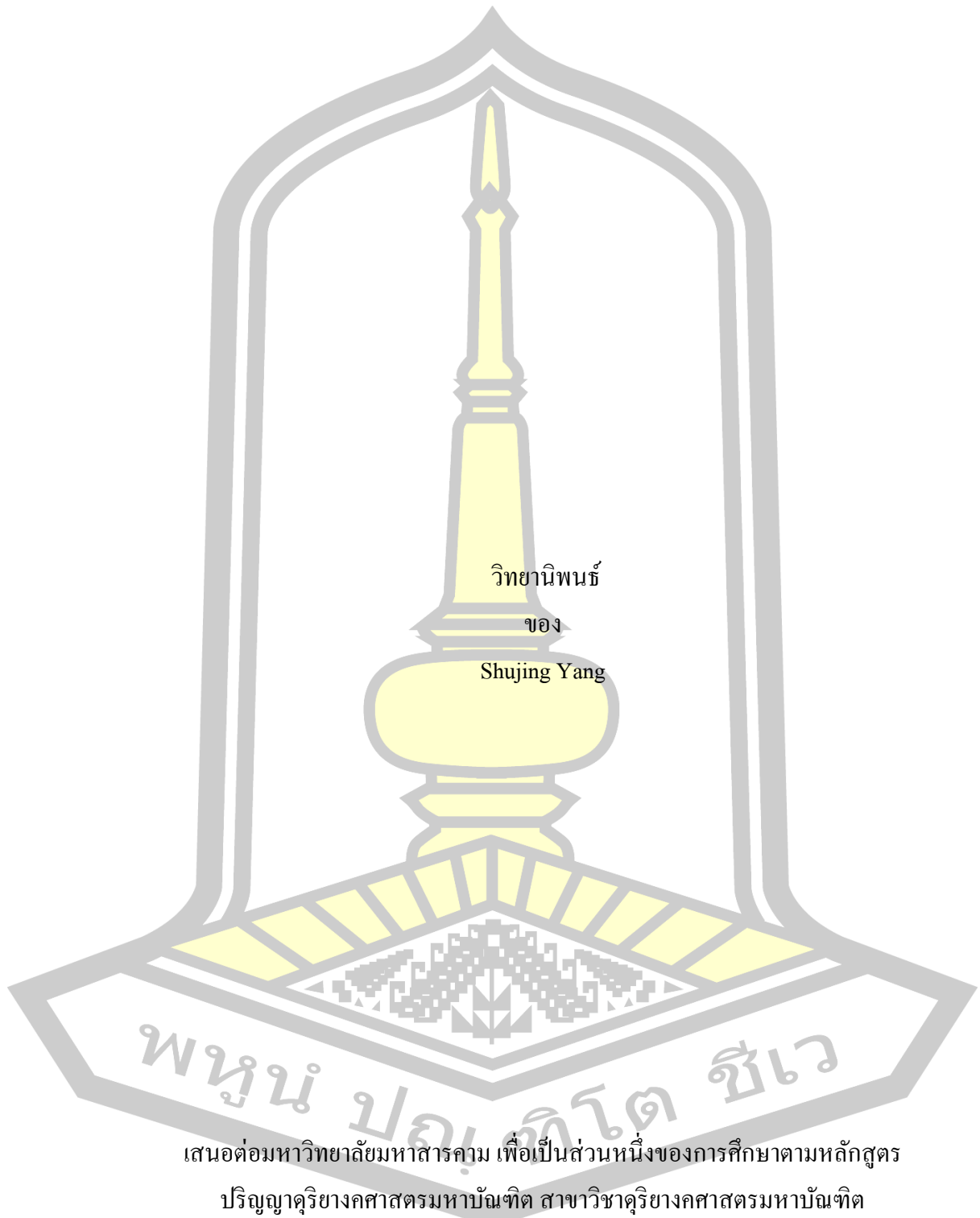
Shujing Yang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

March 2021

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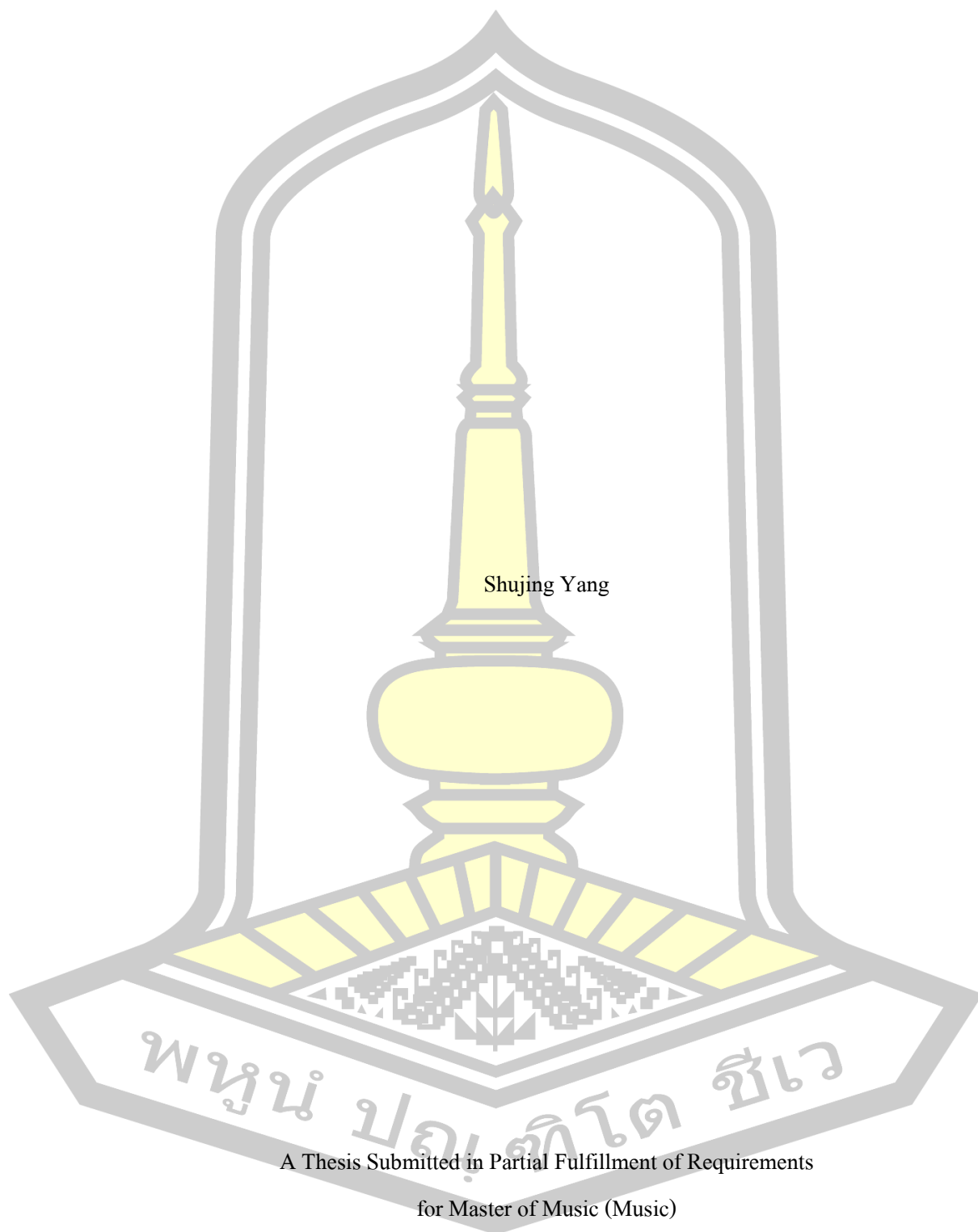


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for Master of Music (Music)

March 2021

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ABSTRACT

This research is “The Pipa basic teaching for selected primary school in Guizhou province, China”. The objectives of this thesis are : 2.1 To survey the status of “pipa” teaching from selected primary schools in Guizhou province, China. 2.2 To presenting teaching model for “pipa” teaching. This is a qualitative research, Tools are questionnaire and observation sheet, The data were collected through field work, interview of three teachers of pipa selected primary school. The result follow as: 1) Status quo of Guizhou Province (China). The development of music in primary schools is unbalanced. Many primary schools neglected music education and canceled music classes, but many schools offered folk music classes. Pipa is a traditional Chinese musical instrument, which is gradually favored by students and people. Gradually, the music was accepted in primary schools. 2) For many years, the traditional teaching mode of "one to one" has been adopted in the professional teaching of Pipa. It is very important to carry out ensemble courses in primary schools. It can not only improve students' interest but also enhance their sense of cooperation.

Keyword : Primary schools, basic teaching, Guizhou province, Ensemble

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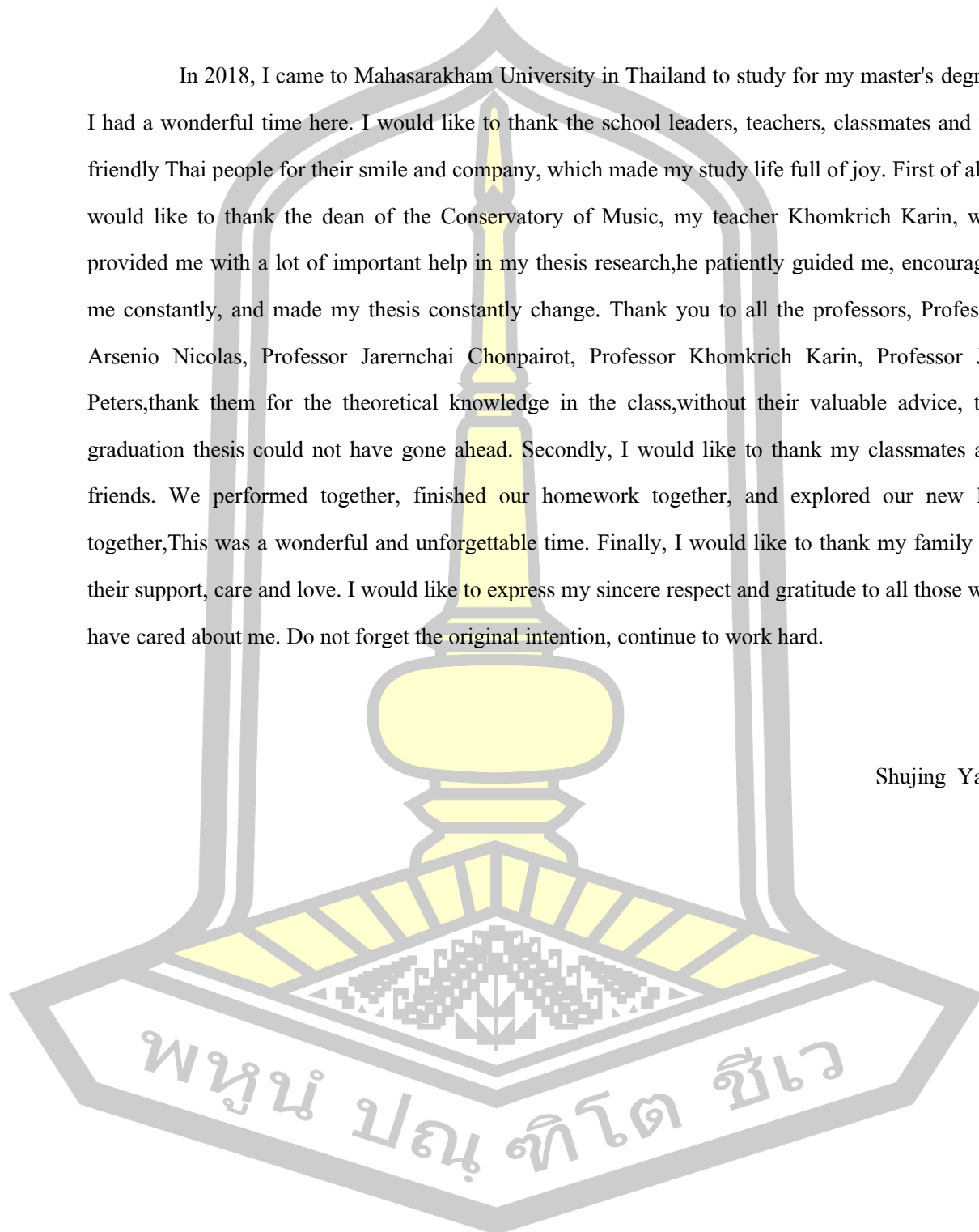


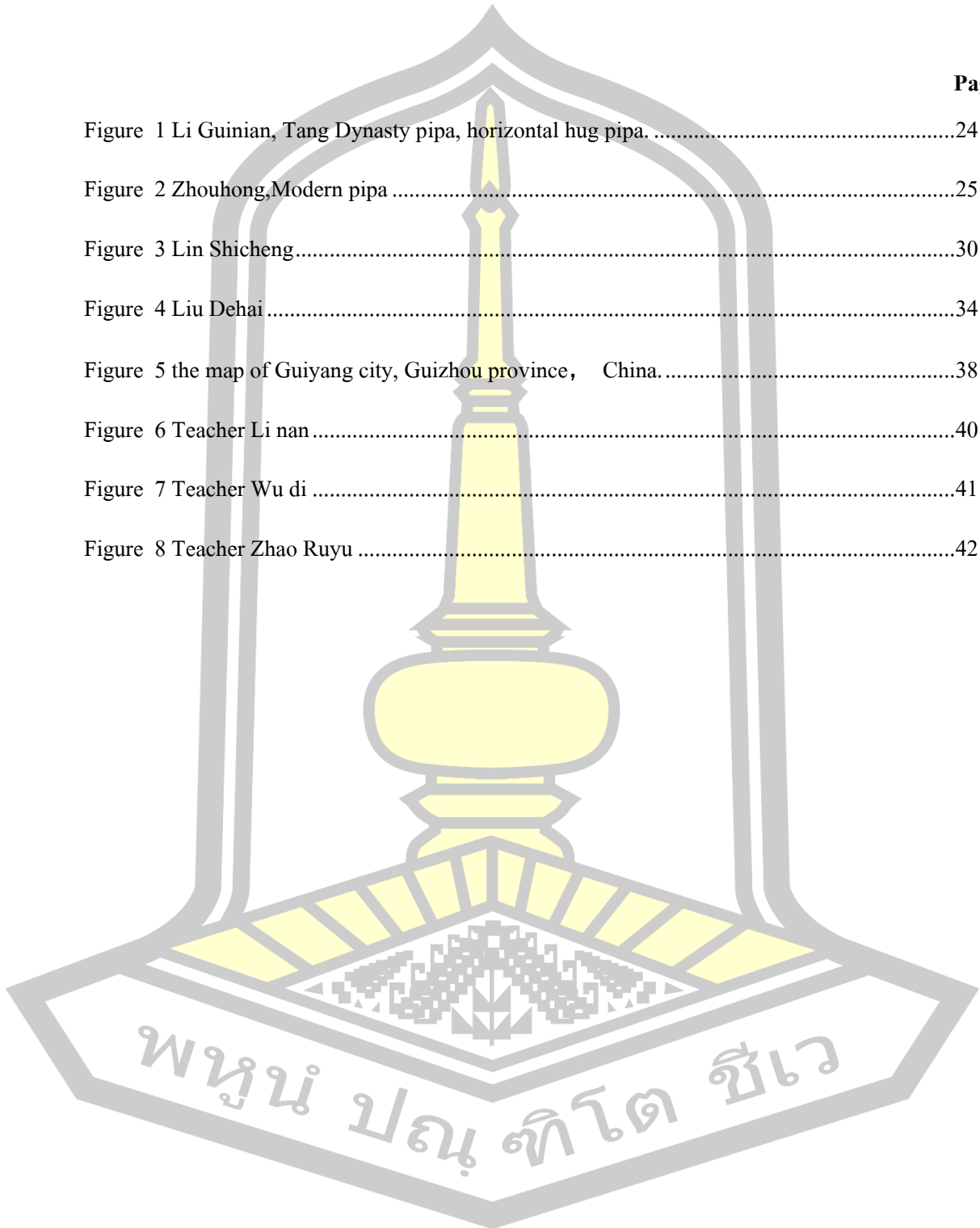
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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

Pipa is one of the traditional Chinese instruments, it is a very important instrument. Pipa can be a solo, ensemble, accompaniment and reprise instrument. It has a long history, so it is called the "king of folk music." From the Five Dynasties of the Tang Dynasty to the Song Dynasty, which were introduced to the Central Plains by the Western Musicians from the Silk Road and passed through China. After the founding of the People's Republic of China, the appearance of Master Liu Dehai, pipa became the twelve-average law. Influenced by the influence of foreign music culture, the artists have invested a lot of energy into the development of music and promoted the development of music into a professional development path. Nowadays, pipa has many ways to play like Western instruments. Pipa has a strong historical significance, there is a combination of emotion, technique, pitch and body expression. In the performance, there is a lot of required techniques. For example, rich, unique art forms and profound rhyme. These are made pipa has a brilliant stage in the history of Chinese music history. In our national traditional music, different periods record historical changes and human development in different ways. Among many national musical instruments, the pipa has a variety of beautiful tones, playing skills, and a wide range of sounds. It is popular with most people. Its beautiful music can well express the inner feelings of the player. Promoting the basic education of Pipa is conducive to cultivating the unique charm and emotion of beginners of Pipa, enhancing the development of learners, and establishing a love for a better life. This corresponds to the quality of education currently being promoted. Cultivating pipa performance talents from a young age can make our traditional culture well inherited. (http://dzb_ipad.whb.cn/html/2018-09/25/content_701219.html)

National music has its national characteristics and cultural characteristics. The integration of ethnic music in primary school music education can transform and carry forward the traditional culture, and the national music played by traditional instruments can reflect the unique aesthetic characteristics and reflect the national spirit. There is no clear and direct goal in music education,

which will inevitably lead to blindness and one-sidedness in the actual music education process. Therefore, the goal of music education should stipulate that education is not a single transfer of knowledge, it is through the means of teaching to achieve the cultivation of talents. In teaching, the more clear the purpose, the more effective the effect. Well, the fundamental purpose of music teaching is to cultivate people with all-round healthy development. Confucius, an ancient Chinese educator, put forward the educational thought of "promoting poetry, standing in ritual, becoming happy" as early as 2,000 years ago. The purpose of education is to perfect the noble moral personality. Music education, as the main content and form of implementing moral education, requires the artistic acceptance of knowledge to complete or achieve shaping while mastering skills, cultivating music sense, establishing concepts, and enhancing aesthetics. Beautiful personality and noble ideological spirit enable students to truly feel the thirst for life ideals and hopes in the world of music education, thus strengthening confidence, setting goals, improving quality and perfecting themselves. (NPC Economic Forum.2015-07-29)

Learning pipa is difficult and there are various techniques. Because pipa skills are complicated, beginners will feel boring because of early exercises. The sound is not so beautiful. Many famous tunes are concentrated in the back to learn, and many students easily give up. This is all a learning process. Must be overcome. Learners must find professional teachers. The teacher will help you learn effectively. As a teacher, you need to consider how to increase your child's interest and inspire them to practice pipa. It is the responsibility of those engaged in lute teaching and performance to strengthen basic education. Children can cultivate pipa performances from an early age, which allows us to pass on our traditional culture well.

Some problems were found in the pipa teaching in elementary schools. In terms of social dynamics, At present, there is a lack of music education in primary schools. such courses are not implemented, but the basic courses of primary school music education are growth and development can be, instrumental music and national cultural heritage and national spirit are very important to carry out such a program can promote the development of elementary school music teaching. When many teachers spread the pipa technique, it will not pass the relevant historical and cultural knowledge to the children. Through investigation, these problems still exist, domestic pipa education has not yet joined the music education curriculum in Chinese primary schools. the course is basically in its infancy. Therefore, the development of such music courses

in primary schools is an important process. Music not only enables them to improve their music literacy and artistic accomplishment but also plays an important role in cultivating rigorous and practical learning attitudes and conscious and hard learning. At the same time, it also exerts a subtle influence on the cultural quality, morality, sentiment, and personality of a person. To improve the ability of music education, they came to class through their musical instruments. Later, through the efforts of professional teachers, some primary schools gradually carried out such courses. Beethoven said a word: those who comprehend music can be detached from all the troubles of the world. Einstein also said: Without early music education, I will accomplish nothing. Music is now ubiquitous in our lives. This article chooses the learning interest, performance skills, detailed training and teaching methods of pipa beginners in Guiyang, Guizhou Province. The contents and exercises of pipa basic teaching are summarized. The importance of pipa basic teaching in pipa teaching is emphasized. The teaching methods and techniques suitable for beginners are solved.

The problem of students, primary school students at the beginning of learning is not understand the instrument, learning interest is lack of patience. It is difficult to master the basic hand shape and fingering of the pipa. Lack of solid basic music theory knowledge and musical ability, unable to keep up with the progress of collective ensemble. Most of the students rely on the teacher's direct explanation and guidance, but they don't learn how to learn independently. As teachers, first of all, let them understand what is the pipa, Let's listen to the music about pipa and sing along with the video. Finally, the teacher explains the score and demonstrates, and the students play.

Guizhou Province is one of the places where Pipa is taught. For students in primary schools who are teaching that are faced with such problems. Guizhou Province is one of the places where Pipa is taught. For students in primary schools who are teaching that are faced with such problems. From all the reasons mentioned above, the researcher saw that the teaching of Pipa, it is very important. Therefore interested in studying the said subject by conducting a study in Guizhou.

1.2 Research Objectives

1.2.1 To survey the status of “pipa” teaching from selected primary schools in Guizhou province, China.

1.2.2 To presenting teaching model for “pipa” teaching.

1.3 Research Questions

1.3.1 What is the status of “pipa” teaching from selected primary schools in Guizhou province, China.

1.3.2 How to teaching “pipa” in primary school.

1.4 Importance of Research

1.4.1 We will know the status of “pipa” teaching from selected primary schools in Guizhou province, China.

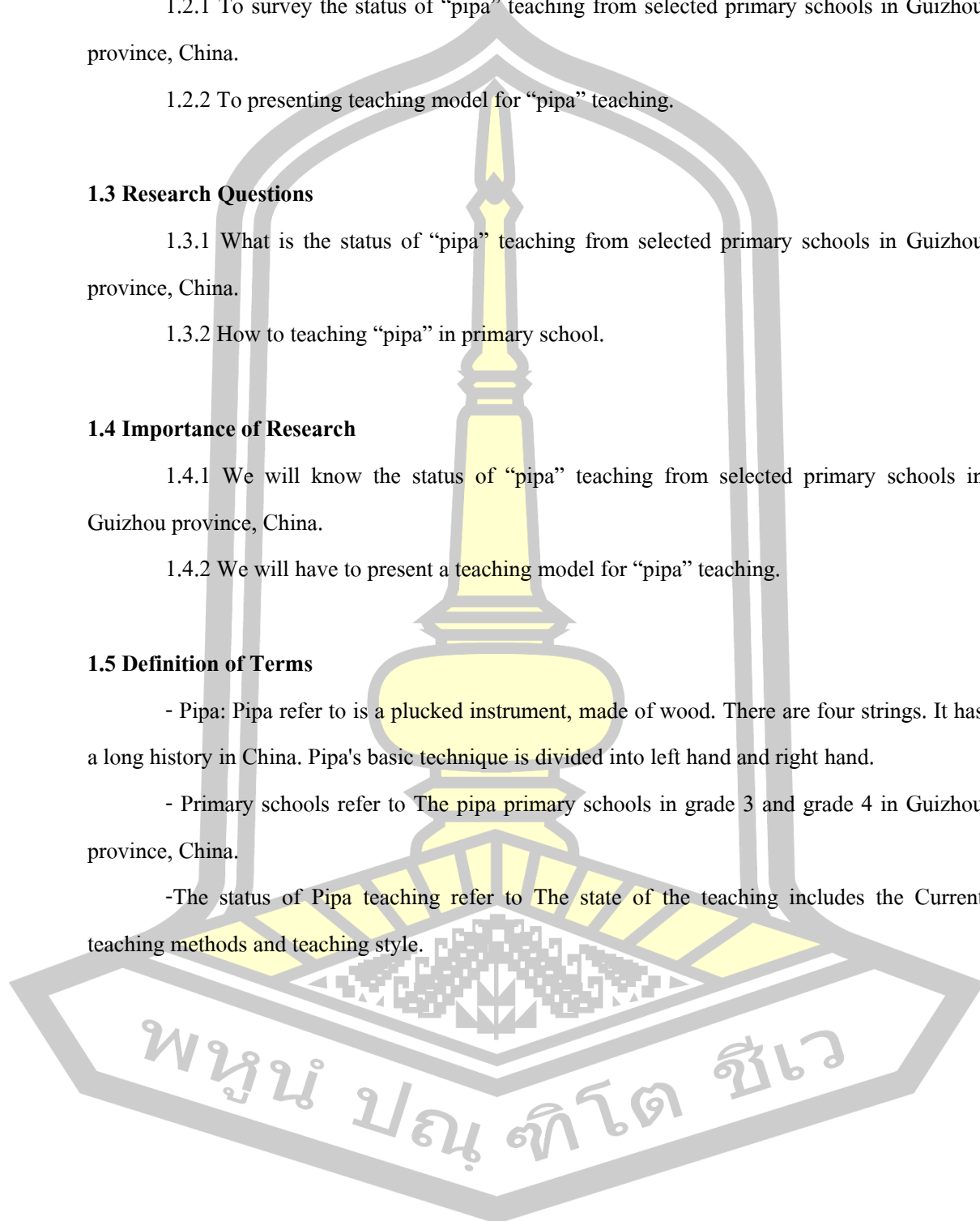
1.4.2 We will have to present a teaching model for “pipa” teaching.

1.5 Definition of Terms

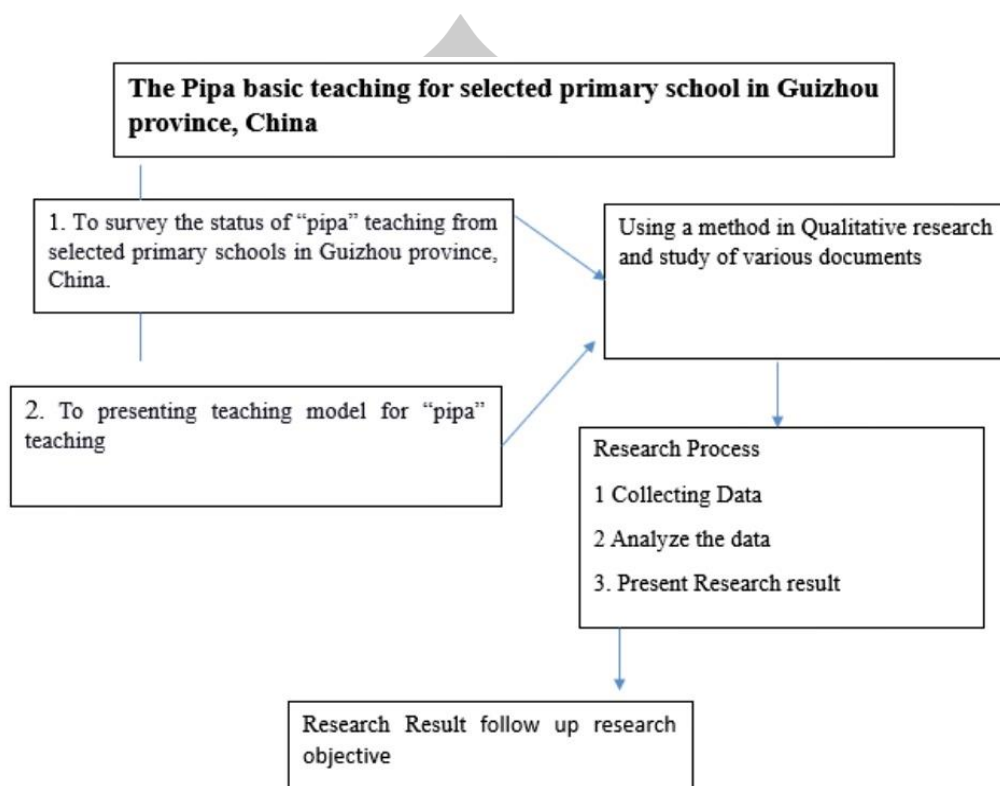
- Pipa: Pipa refer to is a plucked instrument, made of wood. There are four strings. It has a long history in China. Pipa's basic technique is divided into left hand and right hand.

- Primary schools refer to The pipa primary schools in grade 3 and grade 4 in Guizhou province, China.

-The status of Pipa teaching refer to The state of the teaching includes the Current teaching methods and teaching style.



1.6 Conceptual Framework



Chapter II

Literature Reviews

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

- 2.1 Pipa musical instrument history
- 2.2 Basic practice for Pipa
- 2.3 Teaching Situation of Pipa in Guizhou Province, China
- 2.4 Teaching Music Method
 - 2.4.1 Thai Music Teaching Performance
 - 2.4.2 Western Music Education
 - 2.4.3 Music Education in China
- 2.5 How to create teaching plans
- 2.6 Pipa Music culture Background
 - 2.6.1 Educators Contributing to Pipa
- 2.7 Research Site Review
- 2.8 Documents and research related

2.1 Pipa musical instrument history

Pipa is one of the most important traditional musical instruments in China. During the Northern and Southern Dynasties, through the Silk Road and the western region for cultural exchanges, pipa was transmitted from Persia to mainland China. In the course of the spread, through history, across the region, became a member of the Chinese national treasure house of music. It was introduced to the Central Plains more than 1,700 years ago. In more than 100 years, pipa has formed its first peak. There were many records in the Tang Dynasty, and it also reached its peak during this period. It directly enters the court culture from the western local culture. It is one of the main instruments of Court music and one of the important instruments of folk music. The West Asian civilization gradually spread to the East and developed to the peak of the Tang

Dynasty. Its development in the Song, Yuan, Ming, and Qing dynasties has been circulating for more than 2,200 years. It is already one of the symbols of Chinese civilization. After a long spread and the improvement of pipa by musicians, we have seen what we see today. It can be seen that the pipa civilization appeared on the soil of China: it is also a civilization formed by mutual exchanges with other civilizations in the world. Since its birth, you have been loved and respected by the Chinese people. In general, the development of pipa can be roughly divided into three historical stages: First, the West Asian civilization in the Han and Tang Dynasties is a period of great integration of Chinese music, laying a solid foundation for the development of traditional Chinese music instrument. Secondly, during the reunification of the Yuan Dynasty, the music of the Chinese nation was once again integrated and localized. Because the integration of the "new voice" of the northern minorities has been further developed. Third, folk music flourished during the Ming and Qing Dynasties and was therefore fully developed. (Wang Yinan, 2018)

Since the 20th century, the development of Chinese art has shown a prosperous scene. On the one hand, pipa music creators are influenced by Western music. On the other hand, through the change of shape, the scope of pipa is wider and wider, and the playing skills have also been innovated, greatly enriching the expressive power of pipa. Therefore, in music creation, the quantity and quality of works progress with the development of time. Throughout the 20th century, music creation has different characteristics and artistic styles at different historical nodes, which deserves in-depth discussion and research. The style of music creation has gradually diversified, reflecting the development of history and culture in the 20th century. Most art educators and enthusiasts should work together to better promote the development and inheritance of Chinese national musical instruments. China is a country with many ethnic groups. National music exudes a strong artistic atmosphere and is an integral part of the unique cultural heritage of the nation. In the process of disseminating national culture to students, ethnic music is conducive to students' formation of national consciousness, which makes students immersed in history. As a comprehensive art form, music has a decisive influence on the cultivation of students' aesthetic education. Students are immersed in the appreciation of national music, which not only can integrate students with national music, but also can make the elements of national music achieve the effect of cultivating students' sentiment. Teachers through national music to cultivate students' sentiment, can not only stimulate students' motivation for the study of national music but also

enrich students' experience of national music. Teachers inherit and develop ethnic music education in primary school music teaching, which can play an active role in enriching the form of primary school music teaching. National music not only enriches the form of music teaching in primary schools but also enables students to feel the charm of music education. (Huang Yu, 2018). While cultivating national patriotism, primary school students can learn from traditional patriotism, and students can cultivate their national spirit and enhance their national image and national consciousness. At this stage, primary schools across the country have begun to promote the education of ethnic music and to achieve the purpose of education by cultivating the national music of primary school children. As a traditional Chinese musical instrument, pipa is worth promoting and developing.

2.2 Basic practice for Pipa

Pipa can play solo, ensemble, reprise and accompaniment instruments.

Pipa is one of the most expressive instruments in China's national. With the change of times from ancient times to today, pipa has also been continuously developed. According to statistics, there are as many as fifty or sixty fingerings of pipa's left and right hands. This can be said to be second to none in today's Chinese and foreign musical instruments. The wide sound range, changeable timbre, and various playing techniques make it extremely rich in expression. It can not only express lively and smooth, lively joy and gentle lyrical tunes, but also express majestic, enthusiastic, powerful and tense. Therefore, in order to achieve the perfect expression of the connotation of the music, it is necessary to realize the unity of playing skills and emotional expression. Because performance skills and emotional performance are two complementary aspects in pipa performance. Without performance skills, there is no emotional performance at all. Without emotional performance, performance skills will lose its own value. Pipa performance skills play an important role in pipa performance. (Li Xiaoming,2004,p41).

Cultivate musical rhythm in children's pipa performances. Musical rhythm is

The perception of the elastic changes in the relationship between the rhythm and speed of work. Before teaching a new song, the teacher first explains to the students the background content related to the music, so that the students have an overall grasp of the song they want to play. Sing more melody and listen to music. Every time a new piece of music is learned, the

teacher should first let the students sing the music so that they can not only exercise the students' ability to understand music, but also improve their ability to perceive music. The correct use of breath in performance is an important condition for cultivating the dynamics of music. The breath in the performance is a combination of natural breathing and music, not an artificial performance. Create artistic conception for students, make students compose the music for the second time, and show their unique artistic personality and expressive skills. Children's pipa performance ability is the cultivation of the students' ability to control and express the entire music. Participating in performance activities more often allows students to accumulate practical experience and adjust performance methods, and improve their psychological quality and anti-interference ability. Improve personal literacy, guide students to read literature and art books, watch film and television materials, and improve the overall quality of students' professional performance. (Zhu Chenghui, 2018)

Pipa is an ancient folk instrument, the most expressive plucked instrument. It

First appeared in the Qin Dynasty and has a history of more than 2,000 years. The name of the lute is based on two playing techniques, "tan and tiao. "Tan" sounds like "pi", "tiao" sounds like "pa", so these two kinds of sound "pipa" became this instrument. Now the shape of the pipa is similar to that of the ancient curved neck pipa, but at that time the pipa had no fret, it was played with a plectrum. Later, the performer felt that a plectrum was not as expressive as playing with fingers, and then played with fingers. (He Lina, 2014, p150).

In the 21st century, with the rapid development of economy and technology, education is getting more and more attention. The popularity of education is increasing, and people's education is constantly increasing. At present, there are nearly 100 colleges and universities in the country offering music education majors. The curriculum is divided into vocal music, piano, and instrumental music. Pipa, as one of China's traditional national musical instruments, occupies an important position in instrumental music teaching. There are three types of colleges and universities offering pipa teaching for undergraduate music education: normal colleges, professional music colleges, and comprehensive colleges. There are three types of pipa teaching in these colleges: individual lessons, group lessons, and group lessons. form. Since the 1990s, with the expansion of colleges and universities, the increase in the number of students, and

the lack of school teachers, the collective teaching of pipa has played an important role in cultivating music teachers in primary and secondary schools. (Wang Xuehong, 2013)

- Pipa playing, like other musical instruments, requires not only long-term hard training, but also scientific training methods. In order to play beautiful music, mastering the basic techniques of pipa performance is the foundation. Pipa playing techniques have been interpreted and created by older players, and there are more and more types. However, the basic techniques of performance are mainly three aspects: left-hand technique, right-hand technique and tone control technique. (Sun Ye,2006,p71).

2.3 Teaching Situation of Pipa in Guizhou Province, China

At the end of the 20th century, China gradually began to realize that the shortcomings of education that has been promoted in mainland China for a long time have recognized that China has always paid too much attention to exam-oriented education and neglected quality education. Faced with a series of problems in education, the Chinese government pointed out in the "Outline of China's Education Reform and Development" that China should change from the education model of subject education that was initially implemented in schools. To improve the quality of the nation, the fundamental goal of China's education reform and development is to improve the quality of the people and cultivate high-quality talents suitable for the development of national needs. (Zhang Jingmei,2001,p100-102). However, in the process of transition from exam-oriented education, it also profoundly reflects the current situation of Chinese education and the dilemma of educational philosophy. Even if the "China Education Reform and Development Program" has been implemented for 20 years, China's quality education is not optimistic. In the quality education that is constantly required today, although we have always supported quality education in theory, it is vast in China. In the survey of primary school teaching practice, the main trend of exam-oriented education as a primary school student has not changed, and the concept of primary education that separates morality, intelligence, and artistic work are ubiquitous. In a southwestern province, primary school music education provided by primary schools in the region is only a negligible arrangement for higher-level examinations. If there is too much leisure time, it may be a high school student of music education for primary school cohabitation, but this situation is relatively rare. There is also little basic music education for primary school students. In an

elementary school in Guizhou Province, music education in primary schools is ancient. In the folk music class, the music lessons arranged in the course are all arranged by the language, mathematics and English teachers. They will use music lessons as their main classroom exercises. Therefore, the education of ethnic music is even less.

When learning pipa with famous teachers, the teaching content is single, and the reference objects are usually based on textbooks. In the organization of pipa teaching activities, the theory and practice are more common. (Zhang Dongsha, 2017). Lack of practical practice activities and implementation. During the class, the professor taught the pipa performance skills and asked the students to repeatedly train the performance techniques and performances in the course, so that students lacked many innovative ideas and performance skills during the pipa performance. It is also impossible to improve students' interest in pipa performance, making students learn more and more boring. Therefore, as a professional teacher, we must recognize the problems existing in current pipa teaching ,the specific problems of the teachers in the pipa teaching field are mainly the old teaching model. (Sang Rui, 2016). When teachers teach pipa professional teaching, they still adopt a general teaching mode. In actual teaching, students lack subjective experience. Different student individuals have great differences in the artistic perception and learning ability of pipa. If the teacher adopts a one-to-many teaching method, it will lead some students to be influenced by some factors, the learning effect is not ideal, and even gradually lose interest in the study of the pipa instrument. When the teacher designed the course content system for pipa, he failed to take into account the subjective learning needs of the students and the future development plan in the pipa professional field, which led to the students' pipa professional knowledge system is not perfect, which greatly restricted the students in the in-depth development of the professional field has also hindered the inheritance and innovation of the pipa art form. (Liang Lijun, 2018)

In the teaching of primary schools, the "Music Curriculum Standards" promulgated by China mentions that through the education of the national music culture of primary school students, primary school students will have a better understanding of Chinese national culture and national customs, and national communication has a strong target. Sex, national children's cohesion. Their healthy growth has a great effect, which is a very important issue for cultivating the patriotic feelings of primary school students.(Yao Li, 2018). In many cases, pop music can

bring bad guidance to students, and this music can't stand the test of time. Therefore, it is very important to go deep into the elementary music education in primary schools. The basic education of children's music is very important. Children need to understand traditional instruments. This is a way of inheriting culture and passing on production and life experiences. Growing children have a strong curiosity, a wide range of interests, curiosity, and vitality. At the same time, children are also changeable, lacking patience and perseverance. Music education can well develop a child's brain and improve their attention and ability to think about things. Children's basic music education should be combined with the age of children, giving different teaching according to different characteristics. (Yu Rong, 2012)

Primary school music education is basic music education for all primary school students. Through continuous participation in music activities, students can experience, express, create and develop basic music skills, related music basic knowledge, and music culture, and develop an attitude towards music. Interests and habits of music activities, beautify life, build a life, improve life, and achieve education on beauty, truth, and goodness. The field of music learning content, such as performance, feeling, creation, appreciation, and music-related culture, is the main content of primary school music subject teaching. Its different areas are an organic whole, each of which is interconnected and complementary. Among them, "performance, perception and creation are the basic qualities and abilities of human beings". It provides insight and creativity, while perception provides the impetus for performance and creativity. Creation provides new developments in performance and emotion. Instrumental music is the main form of music art. It is an important foundation for human experience, expression, creation, and development of music culture. Playing music is an important carrier of the value and function of music education based on experience. Through relevant music singing and performance, art practice, basic music skills, and related music basic knowledge and music culture can be cultivated and developed to form and develop students' aesthetic experience and promote mutual coordination and unity. Therefore, elementary music education without "musical music" is incomplete and students lack an important foundation for the music experience. Part of the pipa education outside the school. Off-campus education usually refers to training institutions. Instrumental music teaching always relies on professional training to improve comprehensive artistic quality. It is different from the popularity of school education, so the randomness is relatively large. If the child is interested, he

will continue to learn. After transferring interest, learning will be interrupted. The children who can persist in this "prolonged war" are still a minority, and the uncertainty of teachers is also very high. The students of such teachers may be constantly changing. The music of the instruments itself requires a lot of time and energy to study for a long time. Its content is boring and requires children to calm down and learn slowly.

2.4 Teaching Music Method

2.4.1 Thai Music Teaching Performance

In the teaching of traditional Thai music culture, the first thing we should pay attention to is the religious belief of this nation. Teachers can guide students to feel the religious and cultural connotations of Thailand. In Thailand, where Buddhism is the national religion, the influence of religious culture has deeply penetrated every aspect of Thai life. Most of the Thai music originates from religion and has become an indispensable part of Thai religion. At the same time, the religious spirit and form also influence and enrich the meaning of Thai music, giving music and the vitality of the lives of the Thai people. Therefore, since the Buddhist concept has been deeply rooted in the long-term development process, Buddhism has evolved into a national spirit and national temperament. In Thailand's dance, drama and other music cultures, we can find and appreciate the gentle and inclusive national spirit and temperament formed by the deepening of Buddhism. The main inheritance mode of Thai music, oral communication is also an important part of Thai music culture teaching. As described in the "Declaration of Beliefs of the International Music Education Society" and "Music Policy of World Culture": "In the teaching of world music, the composition of music education methods should fully consider the aesthetic authenticity of this music, as far as possible under the conditions of their full respect for their authentic inheritance process." The Thai people's music creation and the Western music notation has a sharp difference, that is, they usually do not record the music on a piece of paper, but each sound, The structure and subtle points of each piece of music are kept in mind. The oral inheritance mode is adopted, and the music of the Thai nation is passed down from generation to generation through a series of oral teaching methods such as demonstration, imitation, and memory. This oral mode is suitable for and promotes the healthy development of Thai music. The

Thai people used the oral tradition to spread their music, so the notation and music score in Thai music theory did not develop much. (Yu Xiaojing, 2007)

According to practice, we learned the first Thai instrument called Gong Wong Ya, which is a circular percussion of metal. This instrument has 16 sounds. The playing technique is to match the left and right hands. The hands are knocked down with a small hammer to make a crisp sound. Students need to sit cross-legged in the middle of Gong Wong Ya, play with a small hammer, try to knock on the scale, and find that the Thai rhythm is different from the traditional Chinese instrumental rhythm. This instrument is often used in Thai classical music. First of all, we learned the simple melody. The instructor used the demonstration method. He used a wooden, long musical instrument Thai Xylophone to play for us. He played a piece of music and we followed it. Because there is no music, we only listen carefully. What is the sound of his knock, then handwritten on the book, and finally recited the recorded score, then the teacher taught the melody and taught the beat. It's not easy to beat the beat. We are used to playing the beat on the accent, but many places in Thai music are shot on the back. Later, slowly began to teach us impromptu accompaniment, the teacher used the main melody, we tried to join the learned music around the main melody, and found that such music can not only play or accompaniment. And we have more challenges in terms of back-spectrum ability and performance speed, and then enter each exam.

Another thing is that the traditional Thai instrument is a crocodile. It is made of wood and the shape of the piano is like a crocodile. The Thai name of the crocodile is called Chakra. It is a kind of plucking. This instrument has three strings in total, but it is not played directly by hand or paddle. Instead, it uses a triangular shape to move the strings. The triangular shape object is fixed on the hand by a rope. Then he teaches us the basic technique. How to play, after we refer to the law, he teaches us how to tune, then let us practice, we practice the playing method and scale, and then play some melody according to the imitation of the teacher. But this instrument teaches about 6 students, and more is to work together. The survey found that the beats of Thai music are basically 2/4 or 4/4 beats, and the way the instruments are played is mostly sitting on the ground. The music in Thailand is smooth and regular, often starting with a weak beat. The teacher sang the students and wrote them down with their brains. They played the scores completely and rarely scored the scores. If they didn't listen carefully, it was completely difficult

to finish the homework. The same music can be played at 3 different speeds, namely slow, medium speed and fast. The phrase is not long or short, and the accent always falls on the last beat of the last quarter. That music is a pentatonic scale of 1-2-3-5-6 and occasionally uses a seven-level scale, so it sounds stronger. Many of Thailand's music is influenced by religious culture and geography. However, in recent years, with the influx of various emerging cultures, the music in Thailand has also changed a lot, and the style has become more diverse. This should have a certain relationship with the religious beliefs of Thailand, so most of Thailand's musical styles are also Buddhist. More soothing, softer, and more exotic. Traditional musical instruments and music, classic cultural heritage, Worth developing and spreading.

2.4.2 Western Music Education

Among the various models of music education in many western countries, the "Orff Teaching Method", "Kodaly Teaching Method", "Dalcross Teaching Method", "Suzuki Teaching Method" and "Comprehensive Music Teaching Method" account for the leading position. Each of these teaching models has its own unique charm and blends with each other, making the music education gardens in many western countries present a colorful and vibrant scene. In many western countries, especially the United States, music courses are listed as one of the "Big Six" courses, and it can be seen that it is very important. (Wang Xuehong, 2013)

European music education can be divided into six phases: the origin phase, the ancient Greek and Roman period, the medieval period, the Renaissance period, the classical period, and the modern period. Music education in ancient Greece mainly includes music education theory, chorus training and instrument training. Music education during the Renaissance focused on cultivating students' practical music skills, and music lessons were linked to the humanities and natural sciences. In addition, music was an essential part of the university curriculum at the time. At that time, Oxford University and Cambridge University even considered music as an independent discipline and set stricter conditions for granting degrees. Music education in the classical period continued the characteristics of the Renaissance. As the music atmosphere was stronger at that time, students received good music education and participated in various music-related activities. In modern times, music education in Europe has become more standardized and systematic, and it has shown innovation in the form of music education, education concepts and strategies. Here I want to use the United States as an example to explain the education system in

the West. American music education in the early 20th century underwent the "progressive education" movement, advocating the educational philosophy that "appreciating music and loving music is the soul of music education". In the late 1970s and 1980s, in order to enhance international competitiveness, the government proposed a high-quality education campaign. The National Conference on Music Education in 1984 clearly stipulated the requirements for music courses in kindergartens, elementary schools, and middle schools, and was linked to the progress and graduation of students, which indicated that music education reform had taken a new step. In 1994, the United States promulgated the National Standards for Art Education, which is the first programmatic document for nationwide art curriculum education formed with the participation of the federal government. Music education standards are one of the key parts. This is a major breakthrough in American music education in the 20th century, and it has become a benchmark for music education worldwide. Today's American music courses focus on cultivating music interests and aesthetic abilities, using music education to stimulate innovation, and promoting the all-round development of students. Implement an inquiry and experiential music education method to stimulate students' interest in music. Obviously, in different historical periods, each genre of American music education has a certain degree of rationality, and all have factors adapted to historical development. It can be said that it is an inevitable product of the times. Therefore, the innovation of music art curriculum needs to meet the needs of the times. (Lian Qi,2013,p243).

Research from the past 50 years has shown the influence of family on a students' decision to join school instrumental music ensembles. Wolfe (1969) found that "parent influence or desire" was a common reason provided by beginning instrumental music students for joining a class, though musical curiosity was also present. Hurley (1995) later found reasons for students' initial enrollment in beginning strings classes to be largely attributed to the influence of persons close to them, such as parents, siblings, and friends. Nieman and Veak (1997) further substantiated claims about the role of the family in band and orchestra enrollment. The family has consistently shown to be of influence in the early days of a students' instrumental ensemble experience.

The role of the family continues to play a role in beginning band and orchestra retention, as well. As stated earlier, the work of Zdzinski (1992) has not only explored these roles but

helped define the significance of these family influences through the creation of a Parental Involvement Measure (PIM). The measure indicated how the musical environment of the home influences a student's musical experience at school. Zdzinski (1996, 2013) has shown that the musical environment created by parents influences students' musical experiences at school, and sometimes even the students' musical achievement. Even in the earliest years of a child's development, a musical upbringing has shown to account for 20% of the variance in musical achievement scores in second-grade students (Brand, 1986). In terms of monetary support, parents' decisions to enroll their student in private lessons has also shown to significantly contribute to student retention rates in multiple cases (Stewart, 1991; Turner, 2001). This musical potential, or aptitude, has been critically examined for its role in retention of instrumental music students. Studies by Klinedinst (1989, 1991), Mawbey (1973), McCarthy (1980), Pruitt (1966), and Young (1971) have explored the possibility of musical aptitude as a predictor of success and retention in music classes and suggested benefits to teachers measuring student aptitude as means to analyze a class. According to Gordon (1986), the musical aptitude of a child is fully developed around age nine, and past that age, little can be done to grow the musical ability of a child. Implications for band and orchestra directors mean that, based on Gordon's findings, students enter late-elementary and early-middle school instrumental classrooms with varying predictors of potential. The teacher's job then becomes to foster the growth of the students with the musical aptitude to succeed and provide the best experience possible for those who will not thrive at the levels of their high-potential counterparts. Gordon's ideas put a large group of the student population at a predetermined disadvantage in the music classroom, where only a few can fully succeed in musical academics. Careful considerations of the academic work of Gordon may lead teachers to encounter serious conflicts within their own educational philosophy. If analyzed through the student perspective, this understanding of aptitude impacts the way a student perceives his or her own potential, and may influence his or her decision to continue in instrumental music classes. Whether aptitude plays a major role in the experience and success of a music student or not, the discussion and beliefs behind the meaning of that aptitude may be just as powerful. (Emily A. Glaser, 2012, p18-20). All in all, In music teaching, the environment in which students live and the teacher's correct teaching methods are important. Age and willpower are closely related.

2.4.3 Music Education in China

Music is an ancient art subject. Many different forms of music make up our present music and image. This is the human social activity. The nature and value of music education depends on the nature and value of music art. Music forms are ever-changing. Instrumental sounds. For music education, the essence of music education is humanities education. All music activities that influence people's thoughts and feelings through morals and improve their knowledge and skills belong to the category of music education. In China, music education must be organized, Planning, purposeful practice. Music can be divided into two categories: school music education and social music education. School music education can be divided into professional school music and non-professional music. Professional music must be strictly selected. The target of professional education is not ordinary students. Is a minority of outstanding students in music, and then take professional examinations and implement the elimination system. In terms of training, professional education cultivates not only good quality, but also outstanding skills and techniques in music major, whether it is composition, singing, or performance. If you have superb skills, the more you can be the better, most of these students will be admitted to the conservatory. Music education in non-professional schools is to provide music classes in schools from kindergarten to university. Music education other than school education, such as looking for teachers outside the classroom, as enthusiasts, this is called social music education.

China's population is 1.3 billion people, with the majority being of the Han Chinese ethnic group (about 92%) and the rest consisting of 55 ethnic minority groups. Chinese civilization dates back 5,000 years and Chinese culture and values have been remarkably consistent over the centuries. Ancient Chinese people believed that music was the most compelling way to influence humans and their emotions. Music education in China today integrates music, arts, dance, and drama and links these arts with emotions, culture, science, and life as a whole. (Ho & Law, 2009).

In the early 20th century, modern music education started the education process with school songs. Due to the social background at that time, Chinese music scholars not only studied Western music, but also deeply understood the importance of inheriting Chinese national music. But in the subsequent development process, the education system of Chinese music was gradually

replaced by the education system of Western music. In the late 1980s, with the tremendous changes in Chinese society, we began to accept Western music and combine it with the traditional culture of the Chinese nation to form a unique Chinese music education system. Great development. In recent years, through a large amount of research and accumulation, it is not difficult to find that the inheritance and development of folk music in primary education are mostly speculative, and lack of specific practice and implementation research. important meaning. (Yu Leyang,2015,p309).

2.5 How to create teaching plans

- Create body rhythm teaching, let the music classroom glow with vitality. (1) Attach importance to the training of basic skills of music rhythm, In the process of primary school music teaching reform, many teachers and students are eager to achieve success, which is not conducive to the improvement of the effect of primary school music teaching reform. (2) Students should be the main body to create the rhythm of music posture. In the modern primary school teaching and teaching system, primary school music teachers must improve students' comprehensive ability in the process of using body rhythms to carry out teaching. It is not possible to adopt a unified teaching mode, but to have a deeper understanding of students, and to carry out targeted education based on the personality and learning characteristics of students to achieve personalized education goals. (3) Set up the framework of modern music teaching. Modern elementary school music teaching emphasizes systematic teaching. Many elementary music teachers are performing body rhythm teaching in the information age. In the information age, they can play the role of information technology through network teaching platforms, which greatly expands the primary school music posture rhythm teaching resources and allows students to use the Internet. The in-depth study of music teaching materials can improve students' music perception ability, prevent traditional singular teaching, and improve the effect of primary school music teaching. (Xie Ran,2018,p224-225).

- Specific countermeasures of applying the new system teaching method in primary school music teaching. (I) Implementing "Student Orientation" and Respecting Students' Learning Experiences Primary school music teachers using the new system of music teaching methods must cater to the trend of new curriculum teaching reform in China, introduce new teaching

concepts, and implement the "people-oriented, student-oriented "Based on" the teaching thought, attaches importance to the feelings of primary school students in the music learning process. (2) Create music teaching scenarios to stimulate students' imagination. Elementary music teachers using the new system of music teaching methods can combine actual teaching content to analyze students' artistic interests, create classroom teaching situations that echo the teaching content, stimulate students' artistic imagination, and allow students to fully integrate into classroom teaching situations. (3) Extending music teaching to life and improving students' musical literacy. (Yang Ping, 2019)

Teaching mode can be defined as a relatively stable structure and program of teaching activities established under the guidance of certain teaching ideas or teaching theories. As a structural framework, it emphasizes that the teaching mode grasps the overall teaching activities and the internal relationships and functions between the elements. As an activity program, it emphasizes the orderliness and operability of the teaching model. This article is a field survey conducted by primary schools. Interview and search for library materials. According to basic music theory, sight-singing and ear training, the introduction of folk music, analysis of melody style and works, simple techniques of the pipa. Find out how to create a lesson plan.

2.6 Pipa Music culture Background

Many countries have their own culture and folk music as their main education. The "Music Curriculum Standards" states: "China is a school with a large population and a multi-ethnic country, region, nationality, and urban-rural difference. Teachers should make full use of local curriculum resources to create a good music environment both inside and outside the school, and enrich regional culture and ethnicity. The teaching content of cultural characteristics should be tailored to the flexible standards of the content of each teaching area. In the "Implementation Suggestions" section of "Recommendations for the Development and Utilization of Music Curriculum Resources", it is emphasized that "local and schools should integrate the local human geography environment and national culture. Tradition, develop music curriculum resources with regional, national and school characteristics. "Be good at regional folk music, especially the intangible cultural heritage courses used in music, so that students can learn national music culture from a young age and establish a national music culture awareness." Primary education is

an important stage of national basic education. Music education is an important part of basic education. Music is one of the important courses of quality education.(Hejing,2015,p131-132)

From the beginning of the Qing Dynasty, in the music education process in Guizhou, there were 9 elementary school classes in Guiyang that covered the subject of music and songs. In the Ming Dynasty, music education was also involved in Guizhou education. For example, in the initial establishment of the social education system, there are cultural and artistic education activities. In addition, there are other social education institutions, such as the provincial art museum. Books on music appeared in some schools established at the time, so the introduction of music appreciation classes and other cultural activities in school education. This has a rich effect on students' lives. Among them, the National Fourth High School of Guiyang in this period paid more attention to the all-round development of students. Among them, Tao Xingzhi, a well-known educator in China, also wrote a school song for the school to call on students to emphasize the role of music. The forms of literary and artistic activities also include singing teams and dramas. This undoubtedly has a significant progress compared to the previous music education. At that time, professional colleges, such as Guiyang Normal University, opened art specialization subjects. To a certain extent, music education activities in this period also reflected the development of music education in Guizhou at that time. In 1955, Guizhou also established a number of art teachers colleges, the earliest of which was Guizhou University. The art department of Guizhou University is based on the arts of the Nationalities Institute. With the continuous development of time, the art school of Guizhou University has also continuously improved its music education. With the reform and opening up implemented in China in 1978, the Provincial Research Association has established a research association for music education and other related disciplines in Guizhou Province. According to the regulations of the National Education Commission in 1995, it was precisely the school art education was incorporated into the management of the education sector, and the reform of art education immediately appeared. The teaching concept has been improved during the music education activities, and the goals of music education have also been adjusted. After several years of reform and practice, in 1999 the arts education in Guizhou Province changed fundamentally from content to form. During this period, in order to cultivate the noble sentiments of students, a series of activities were organized, such as organizing art groups to perform in higher schools, starting art appreciation classes in high

schools, and so on. During the art education work in this period, the basic situation of art education in Guizhou primary schools was investigated. Among the survey results, the province's art education is relatively weak, the development of imbalanced art education teaching catalogues is lacking, and the overall art education progress continues to strengthen. (Xiong Yixing,2015,p38)

From the beginning of the 20th century, the rise of social pipa amateur education has experienced rapid development for nearly 30 years. Pipa has entered millions of households, and more and more children learn pipa. It is a good phenomenon that parents attach importance to intellectual investment and enlightenment education, but some young children themselves are not interested in learning pipa. The author believes that the reason is that children have to learn and practice because of their parents' urgency .Interest can obviously promote learning and other activities. It can be a great motivation to study and work, and can stimulate one's creativity. For children learning pipa, the cultivation of interest is very important. Lack of willpower and responsibility due to incomplete intellectual development in childhood. Although their curiosity is strong, if they cannot turn their curiosity into a strong interest in music in time, they will inevitably become bored with boring scale exercises and boring basic exercises over time. Since some of our requirements in children's lute teaching run counter to the reality of children's physical and mental development, children will experience the pain of music.

In ancient China, folk music has a long history. The development of music culture is diverse. All countries in the world have different histories and cultures. Pipa is a musical instrument based on China's long-standing culture and widely spread around the world. Since the 20th century, the development of pipa art in China has shown a flourishing scene. On the one hand, the creation of lute music was influenced by Western music. On the other hand, through the reform of the shape and system of the lute, the vocal range of the lute is getting wider and wider, more and more teaching materials, and the playing techniques have been innovated, which greatly enriched the lute performance. In the creation of pipa music, the number and quality of works has increased step by step. Pipa music creation has different characteristics and artistic styles at different historical nodes, which is worthy of our in-depth discussion and research. Under the influence of the social and cultural environment, pipa music works in the 20th century present

different artistic styles at different stages and periods. The way of traditional folk music has changed, which is different from the past.

Chinese pipa art has formed three parts: Tang Dynasty, Ming and Qing Dynasties, and modern times. Pipa art formed the first peak period in the history of Chinese pipa during the Sui and Tang dynasties. Under the influence of the prosperity of Sui and Tang music and dance, pipa has a lot of room for development. More and more pipa performers and music works many. During this period, the lute was played horizontally or diagonally, and used picks to play music. Many folk lute musicians have appeared, but no lute score has been written, and many of them have been lost. As the main musical instrument of the Tang Dynasty Yanle, it was a musical instrument admired by the court and the folk. Pipa artists have been passed down from generation to generation, becoming the second peak period of the development of Chinese pipa art during the Ming and Qing Dynasties. This period has made great contributions to lute music and has a great impact on those who learn later. Facilitates changes in playing techniques. The pipa performance has been changed from horizontal to vertical. Use a pick to play with your nails. This is a major reform in the history of lute performances. There are more and more pipa performers, many excellent pipa repertoires, rich and diverse themes, and the publication of pipa scores, which has made many ancient pipa songs pass on, which reflects the high achievements of pipa art in the Ming and Qing Dynasties. The highest achievement in the development of national instrumental music during this period. Especially in the middle and late Qing dynasties, the playing skills of left and right hands of pipa have been greatly developed, and the art of fake nails of pipa has a lot of learning space. The transfer of pipa professional skills prompted the rapid emergence of the pipa genre, coupled with a large number of masters, a large number of works, and the printing of sheet music, creating a second peak period for the development of Chinese pipa art. The second peak is more technically complete than the first peak. Since the founding of the People's Republic of China in the 1920s, the third peak of the development of Chinese pipa art has appeared. The achievements of this peak period far exceed the previous two peak periods. In the past half century, great changes have taken place in the improvement of lute instruments, musical composition, performance practice, theoretical research, and professional education. The introduction of western music creation systems to China has had a significant impact on the creation of Pipa music. Composers and performers have absorbed the ideas of western music

creation, and introduced western musical structure, such as trilogy, concerto, etc., and broadened the scope of pipa music creation. In addition, on the basis of the original pipa position system, it borrowed from the Western position system to create a "finger-to-finger" shift pattern, which greatly improved the quality of Chinese and foreign music. Western musical instruments have also made useful attempts in the organic combination of tone and volume, and have achieved certain successes, which has made the cooperation between the pipa and the symphony band more perfect.



Figure 1 Li Guinian, Tang Dynasty pipa, horizontal hug pipa.

Retrieved from

<https://www.douban.com/photos/photo/2540197718/>

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 2 Zhouhong, Modern pipa

Retrieved from
news.whcm.edu.cn

2.6.1 Educators Contributing to Pipa

Pipa is one of the oldest national musical instruments in China. During the second half of the 20th century, the dissemination and practice of Chinese pipa music went through a path from folk art to stage art and social change. The training mechanism of professional music colleges has challenged traditional pipa's music recognition and music teaching to varying degrees. How to inherit and develop pipa art has become a proposition explored by a generation of artists. Pipa artists represented by Lin Shicheng and Liu Dehai have published many basic theories of pipa performance, arrangement and production methods of musical scores. Reference material for lute music. Expanding the expressiveness and appeal of lute music has become an important aspect of lute's basic theoretical research and performance practice. Lin Shicheng (1922-2005), Pipa player and educator. After 1956, he served as a professor at the Central Conservatory of Music. He is a person who develops the art of pipa and a teacher who establishes the foundation of professional pipa education and teaching. On the road of professional lute teaching in China, Mr. Lin Shicheng has compiled a syllabus and teaching materials. In 1956 he published the first staff of the staff of

the Pipa Music Scores, in 1958 he wrote the first "Pipa Teaching Materials", and in 1959 the Music Publishing House published the first "Pipa Performance" written by him. (Lin Shicheng,1959). In 1962, he wrote the Pipa Fingering Practice, which was used as a teaching material at the Central Conservatory of Music. In 1990, the People's Music Publishing House published the "Pipa Etude Selection"(Lin Shicheng,1990).He compiled, and it was not until 1998 that the China Federation of Literary and Art Publishing House officially published the "Pipa Teaching Materials" (Lin Shicheng,1998).

Lin Shicheng's pipa teaching method is based on the combination of theory and practice. His teaching method is simple and convenient. He disagrees with complete theoretical explanations, pays attention to demonstration teaching, and summarizes a simple set of teaching rules for future generations. Lin Shicheng believes that it is important to learn the basic techniques of pipa. What is needed is thinking with the mind, not simply immersing yourself in hard work. He summarized some basic skills training techniques. First, he thought that novices should visit famous teachers to avoid detours. He said: "Learning the basics of pipa is very important. If you practice the basic fingering of pipa's left and right hands incorrectly, you will not be able to show strength, softness, or solid performance. It cannot meet the sound effects required for each fingering. It's hard to change it if you develop the wrong playing method."Secondly, Mr. Lin Shicheng pointed out in the link of basic skills training. As a teacher, you must demonstrate correctly, and you can't just teach with your mouth. He also has strict requirements on the lute teacher. He requires the young teacher to be a solid performer. From his own practice, Mr. Lin's performance on the stage when he was 80 years old is still wonderful. In the process of teaching, he used a demonstration method to influence a large number of people who love pipa. Mr. Lin summarized the tips for basic skills practice: start with slow practice, test at any time, start with difficult practice and be strict, make breakthroughs one by one.Mr. Lin learned real knowledge about genres and styles from face-to-face teachers in various schools. He believes that to inherit the traditional Pipa genre, we must first learn music with both sheet music and recordings. He said: "Each faction publishes music scores or videos. Post-scholars should learn it modestly first, and should not intentionally or unintentionally modify it based on their beliefs or habits." The recordings people leave are very valuable . Only by learning well can you truly master the traditional style. This is a learning link that every student must do well. For a

large number of music that has no original score, you need to organize it. But before finishing, we need to play more historical songs of the past era, and understand the history of that era. Turning traditional things into modern forms may be possible as pop music, but as a professional pipa music educator, it must maintain its original form and charm in this system. Mr. Lin puts great emphasis on the meaning and artistic conception of ancient music, and attaches importance to the analysis and research of ancient music title solutions. He believes that the treatment of classical "need to explore the content of its song, can reflect the meaning of the times and the tune of the tune. Third, Mr. Lin believes that basic skills training should be done step by step, and that basic skills should be mastered through the improvement of auditory perception. He wrote in the article: 'The way to tell if you 've practiced these fingerings is to listen to their best results with your ears, not to use your mouth to talk about the various performance methods. ' (Lin Shicheng, 1997, p35-40)

Fourthly, based on many years of teaching experience, Mr. Lin Shicheng believes that on the one hand, basic skills training should be carried out step by step, and on the other hand, when practicing a fingering, he should start from a difficult point. He said, "Practice the basic fingering. Practice the most difficult method first. In the music, practice the method with the strongest volume, the most solid tone, and the fastest speed. Then practice the weakest one at the fast speed Difficult playing method. Finally, practice the easier playing method with medium volume and moderate speed." (Lin Shicheng, 1996, 26-33)

Mr. Lin believes that in-depth understanding of traditional culture and adherence to aesthetic thinking are the soul of Pipa teaching. The teaching of pipa should include the teaching of traditional culture, especially the teaching of traditional pipa songs, most of which have rich cultural connotations and backgrounds. As a teacher, you should study historical and cultural material related to your work and pass it on to students. Teachers also need to explore the cultural connotation behind music with students, not only to be proficient in teaching, but also to cultivate students' study habits that value cultural thinking. Mr. Lin sighed many times: "The current Pipa teachers do not attach importance to improving their cultural literacy, and blindly pursue technology and external performance, which will affect the future development of Pipa art." For students engaged in Pipa performance, training them in music and Hearing aesthetics are very important. To improve the aesthetic judgment of music, we must start with hearing. Mr Lin said:

"It is necessary to learn how to recognize the effects of pronunciation, and teachers will teach students the ability to recognize pitch." Mr. Lin insists that hearing is the most important part of learning music. When using fingering, you must judge the accuracy of finger muscle movements based on the actual pronunciation effect. The mastery of skills is not reflected in muscle movement and finger function, but in the pronunciation effect. Because Mr. Lin attaches great importance to the cultivation of the students' aesthetic ability in teaching, his students also benefit from it and show a unique artistic performance on the stage. Mr. Lin believes that "the inner feeling of music can be revealed during the performance and can resonate with the audience. Such a performance can be said to be the charm of playing music." Mr. Lin regards external techniques and internal charm as indispensable conditions, his article pointed out that if the performance of the performance skills is excellent and there is no title content in the performance, then it will become a performance that deviates from the meaning of the title or even technical accumulation, and loses the charm of music. Therefore, both Kung Fu and Shen Yun are essential for performers, and they should pay special attention to this. Mr. Lin Shicheng's pipa education thought is also reflected in the practice of pioneering and innovating, and being brave in innovation. This is the ultimate goal of pipa teaching. As educators of professional lute teaching, we must not only inherit the traditional cultural spirit, but also leave a contemporary mark for future generations. Mr. Lin values the new creation of lute music. He said: "The times are advancing, things are developing, and pipa art is also developing. We need to write new works on new topics, which is also one of the tasks of pipa professional educators." He has been teaching more than six for more people. For ten years he has authored "The Dance of Youth", "Three Six", "Dragon Boat", and "Thunder". Adapted from "Clouds Chasing the Moon", "Sweet Flowers". Compiled the pipa and guzheng duo of Spring Moon Flower Night. In addition to these musical works. There are also many books on pipa teaching, such as "Pipa Teaching Materials" in 1958, "Thirty Pilates in Pipa" in 1982, "Lin Shicheng Explaining Pipa Fingering" and 1998 "Pipa Teaching Materials" so on. (Lin Shicheng, 1997, p35-40)

"Pipa Thirty Lessons" is a basic textbook on pipa performances. Starting from a basic introductory course, it develops step by step from shallow to deep. Through 30 lessons, it enables beginners to understand and understand various common techniques of lute in a short time. The entire book is divided into two parts: In the first thirty lectures, teach various performance

techniques of pipa's left and right hands, and list ten types of pipa music on the back, covering the decomposition and comprehensive use of various instruments. Pipa technology. This book is aimed at self-learners who like the pipa hobby. It provides the correct practice and performance methods for the non-social learning amateurs, and provides guidance and help. This book focuses on basic teaching, and rationally arranges the learning content and learning progress of each lesson. The music examples used in the exercises are carefully designed and arranged by the authors to stimulate repetitive consolidation exercises based on the learner's understanding order. As the course progresses, not only will the independent technology be introduced in detail, but also traditional combination exercises of various technologies will be paved the way for music learning. In Lesson 30, at the end of each exercise, there are simple and clear text descriptions. Although these texts are not many words, they are full of words and contain a lot of information. The reader needs to read and understand them carefully. Quickly skip, emphasize and guarantee the quality of the performance. The design of the overall content of this book is flexible and flexible. Readers will arrange their own learning progress according to each person's different situations during the learning process, and emphasize the use of various fingerings in the natural state. These fingerings conform to physiological conditions to ensure performance and help readers release their performance. Avoid blind practice and competition during the process. In 1998, he began to use the "Pipa Teaching Materials" for teaching. Can be used as a learning material for learners, or as a reference material for teachers. This book is divided into three parts: Basic, Intermediate, and Advanced. Each unit includes technical exercises and music. Each unit has technical requirements, practice methods, detailed text descriptions of musical works, music introduction, etc. The content design is gradual, from shallow to deep. This is a comprehensive and concise bibliographic teaching book covering both scientific and practical aspects. We can clearly see that Mr. Lin has formed a scientific pipa subject teaching system in many years of teaching practice. The use of correct and scientific playing skills and good artistic accomplishment will further improve pipa teaching.

With the development of the pipa career, pipa works created in modern times have gradually increased. There are not only solo, but also various forms such as ensemble, unison, and concerto. Compared with traditional ancient music or historical stories, it is more in line with modern aesthetics. As long as it is conducive to the art of pipa and modern music and to improve

people's spiritual realm, it should be vigorously promoted. However, we should also pay attention to a problem. The performance of the lute is ultimately an art of hearing. The audience should appreciate the beauty of the process of Pipa's work.

As early as the late 1940s, Mr. Lin and his friends studied Jiangnan folk ensemble music, and actively participated in the ensemble of Jiangnan Four Bamboo, Guangdong Music, and Chaozhou Music. Has accumulated a wealth of ensemble experience. In 1958, Mr. Lin opened a course in national musical instruments at the Central Conservatory of Music. In order to adapt to the teaching standards of higher vocational colleges, Mr. Lin organized more than ten Jiangnan silk bamboo operas, and gradually put the Jiangnan Silk Bamboo Opera Troupe of the Central Conservatory of Music and the National Conservatory of Music on track. In May 1987, under the guidance of Mr. Lin, the Jiangnan Sizhu Group of the Central Conservatory of Music won five championships in the "Professional teaching and training of traditional musical instrument ensembles Mr. Lin made a pioneering contribution and was the first person to teach professionally in China's National Musical Instrument Ensemble.



Figure 3 Lin Shicheng

Retrieved from

<http://www.tyzscl.com/v/vxrpagar/>

Liu Dehai Pipa player and educator. In 1954, Liu Dehai called Lin Shicheng, a Pudong faction, as a teacher, and inherited all the skills of Lin Shicheng. In 1957, he was admitted to the Central Conservatory of Music. On the basis of Pudong faction's playing skills, he has widely adopted different playing methods, greatly developed the basic skills of pipa performance, and has profound traditional music cultivation. Laid a solid foundation and demonstrated outstanding musical talent. After graduating from the Central Conservatory of Music in 1962, he became a school teacher. In 1964, he was transferred to teach at the China Conservatory of Music. In 1970 he became a lute player of the Central Orchestra. In 1983 he served as a professor at the Central Conservatory of Music.(From Baidu)

Famous composer, music theorist, and educator. He is the honorary president of the Central Conservatory of Music, and the vice chairman of the Chinese Musicians Association and vice chairman of the China Federation of Literary and Art Circles. Liu Dehai's new performance technique, which combines modern music elements, modern people's aesthetics and traditional techniques, is a concrete embodiment of the principle of combining tradition with the times. Liu Dehai's pipa technique creation practice tells us that there is no departure from the traditional modern nor the modern tradition. It is extremely unscientific to talk about development and break away from the tradition, and it is bound to become a stumbling block for the rapid development of the pipa in the future. If we want to gain something from the practice of Pipa art creation, we must not only keep up with the pace of the times, but also lay a solid foundation for the traditional art of Pipa.

During his tenure with Liu Dehai, he first encountered the ancient music "Ambush From All Sides", which he liked very much. However, he felt that this music could not fully express the fighting situation between Liu Bang and Xiang Yu. Therefore, he thought over and over again and decided to adapt the ancient music "Ambush From All Sides". According to the characteristics of pipa performance, this pipa performance vividly expresses the combat effectiveness. For Liu Dehai at the time, this was a bold attempt. It was originally a famous musical work. Liu Dehai is full of confidence. In order to give full play to the characteristics of the pipa performance, he still decided to make a rich modification to this work to make the music full and sound like a war. In 1975, when Liu Dehai performed his first adaptation of "Ambush From All Sides", he achieved great success. Professor Liu Dehai has an infinite love for the art of

pipa. He has studied traditional Chinese music attentively, has an in-depth understanding of traditional music, and has mastered many local styles of folk music. In the long history of Pipa, Liu Dehai believes that Chinese owners have a cultural foundation of thousands of years. It not only combines the advantages of the West and Jiangnan, but also explores various music styles, and Pipa is also at the forefront of reform. Back on the basis of Jiangnan folk music, learning from the excellent foreign technical experience, and pushing the pipa to the world, we must follow the path that our predecessors have not yet completed. The 1950s and 1960s were the "ready to go" period of Liu Dehai's pipa art career. In this decade, he was admitted to the Central Conservatory of Music, where he studied and trained professionally under the name of Mr. Lin Shicheng, a famous teacher from Pudong, perfected the technical skills of playing, and stayed in school after graduation. Years of professional music study also enabled Liu Dehai to have a solid foundation in music theory and superb performance techniques. The 1960s to the 1980s were the pinnacle of Liu Dehai's artistic career. During these two decades, he has mainly devoted himself to performing practical activities. Among the more important artistic contributions are: the first to play with wire strings, which has played an important role in the pipa's vocal reform and excavation; and held a lute solo concert. Due to the variety of concert repertoires and the exquisite playing techniques, Liu Dehai became famous; Co-authored with the composer Wu Zuqiang and Wang Yandi, the first large-scale work by the orchestra, "Prairie Hero Sisters" . And co-performed and recorded with Ozawa Seiji and the Boston Symphony Orchestra, which once again made a sensation in the music world. The birth of this Pipa Concerto and the cooperation between Liu Dehai and the world-class symphony orchestra is a milestone in the contemporary development of Pipa art. After entering the spring of his personal playing career, Liu Dehai was not satisfied with this. Instead, he continued to update his knowledge system, not only asking for advice from a number of well-known teachers in the industry, but also learning other art disciplines and blending them with each other. Playing. From the 1980s to the present, it is a period when Liu Dehai's artistic career has reached its perfection, and many achievements in artistic practice have appeared. These achievements are first manifested in the composition and adaptation of music: Liu Dehai, a combination of multiple genres and music elements, reorganized and interpreted the traditional pipa set of "Overlord Removal" and "Pingsha Luoyan" with his unique artistic perspective. ", "Chen Sui", "Shaishangqu" and other classic repertoires;

In addition, it also created "human life", "Swan", "Old Child", "Childhood", "Spring Silkworm" and "Qin Terracotta" full of humanistic spirit; Rustic childlike. Not only did Liu Dehai make outstanding contributions to the development of modern pipa art in creating pipa art works, but his artistic career also gave us many important inspirations. Liu Dehai can be said to be the person who develops art. For decades, he has persistently explored the development of pipa art, constantly enriching himself. In playing, he learned the general rules of musical instrument training from the study of drums, the muscles are "tight" and "loose"; in the past, he has always used the cello's large-scale string rubbing method, while the small-scale string rubbing method it was learned when he was twenty-seven years old, inspired by the teacher Wang Fandi's use of erhu rubbing strings on his lute. His remote fingering technique was when he was thirty-six years old, using the method of playing Yueqin in the pipa performance gradually formed and perfected. In creation, Liu Dehai first laid a deep traditional foundation and accumulated years of practical experience in stage performance, from small to large, from transplantation to adaptation, and then to Chinese and Western philosophy, religion, and other academic fields. He has conducted extensive studies and research, so his works not only have beautiful and beautiful melody, rigorous structure, and elegant artistic value, but also contain philosophical ideas, religious culture, artistic views, and aesthetic views in the works. They are highly ideological. Now Liu Dehai is a Pipa master who has achieved fruitful results. His achievements are not only his Pipa works, but also worthy of us. What should be paid attention to is his artistic thought, his aesthetics and his personality charm. He has continuously achieved himself while continuously creating Pipa works.

(<http://dwut.chinajournal.net.cn/WKB/WebPublication/paperDigest.aspx?paperID=f3ecf89c-4cda-4519-b7c7-2ea73d987eb6>)

Mr. Liu Dehai not only inherited, rearranged and defined the traditional pipa performance techniques, used the old methods in new styles of music, and created new pipa vocabulary. In addition, no matter in the etude or music, he puts great emphasis on the pursuit of musical beauty. Through years of research, exploration and practice, Mr. Liu Dehai has formed a strong and flexible, unique and ingenious artistic style. Because of this, in his music, the human body can enjoy the unrestrained, natural and healthy beauty! Mr. Liu Dehai has made a landmark contribution to the development of the art of Pipa. He made Pipa irreplaceable with other national

musical instruments with its rich and unique musical language. His creation comes from inspiration, his music comes from the perception of life, and his innovative spirit has become the classic of the era of pipa art.



Figure 4 Liu Dehai

Retrieved from
www.1pipa.com

2.7 Research Site Review

Guizhou Normal University : formerly known as the "National Guiyang normal College", was founded in 1941. It was one of the eight state-founded Normal Colleges in China at that time. The process of its development process is as follows: in 1950 its name was changed to "Guiyang Teachers College"; in 1985 the name was changed to "Guizhou Normal University" by Guizhou Provincial Government in 1996 and was identified as a provincial key university; in July 2013, it was formally approved to grant doctorate degrees; in 2015, it became a part of Guizhou Province's normal university department; in 2017, it was included into the " 111 project" of colleges and universities; in 2018, it was assigned to be a base of inheritance of Chinese excellent traditional culture. The university is located in Guiyang City, capital of Guizhou Province. It has three campuses, namely Yunyan campus, Baiyun district and Huaxi campus, covering an area of more than 2,800 mu. The university has 24 colleges, a department of continuing education and an independent college, including the college of arts, school of law, institute of history and politics,

economics and management college, foreign languages institute, school of education science, mathematical sciences, physical and electronic science institute, college of chemistry and materials science, college of life science, geography and environmental science institute, school of music, academy of fine arts, physical education institute, institute of mechanical and electrical engineering, materials and construction engineering institute, the international college of tourism culture, Marxism institute, institute of international education, big data and computer science institute, institute of media institute of entrepreneurship, innovation, teacher education institute, college of continuing education, independent Qiu Shi college, and a teaching department. It has formed a comprehensive disciplinary layout featuring teacher education. There are 36,000 full-time students, including more than 3,000 graduate students. At present, the university has more than 2,600 on-job staff, including more than 1,800 lecturers, 300 professors, more than 650 associate professors, more than 500 staff with doctor degrees and 1,000 staff with master degrees. There are 3 academicians, 4 members of "Chang Jiang Scholars Award Program", and over 30 experts with special allowance from the state council. There is one national-level teaching team and five provincial-level teaching teams. It was assigned to be a point of characteristic construction of undergraduate programs in China. There are five national undergraduate majors and comprehensive reform pilot projects, as well as 19 provincial colleges and universities demonstration undergraduate majors. It has one national university off-campus practice base, one national experimental teaching demonstration center, one provincial teacher teaching development demonstration center, two provincial key discipline talent training bases, 20 provincial excellent courses, and six provincial experimental teaching demonstration centers. The university has undertaken more than 1,000 scientific research projects at or above the provincial and ministerial level, including 200 national-level scientific research projects and more than 1,000 provincial and ministerial scientific research projects. Staff there have published more than 270 academic works and more than 2200 academic papers included academic database such as SCI, EI, ISTP, CSSCI and CSCD. The university has established long-term cooperation and exchange relationship with other universities and scientific research institutions in more than 40 countries, including the United States, the United Kingdom, Australia, Japan, South Korea, Thailand and the Philippines, and has carried out long-term student exchange programs. (Retrieve from http://e.gznu.edu.cn/erji1_1/Introduction.htm)

Guiyang Jiaxiu Primary School: Jiaxiu Primary School, founded in 1940, is located on the beautiful Nanming River. It is named Jiaxiu because it is adjacent to Jiaxiu Building, which symbolizes "Kejia Tingxiu". As early as 1950s, due to outstanding achievements in running a school, Wang Deying, the counselor of the brigade, was received by Chairman Mao Zedong, and Zhao Rongxia, the principal, was also received by the leaders of Liu Shaoqi and Premier Zhou. Despite such a glorious past, Jiaxiu primary school students always adhere to the down-to-earth style, and regard "training students for six years and benefiting students for a lifetime" as the value orientation of school education. Although they live in the southwest corner, they try their best to build the school into a first-class school that "demonstrates the exemplary side, enjoys a good reputation in the whole province and influences the whole country". Under the guidance of the philosophy of "building a school with culture, strengthening quality, developing a school with characteristics and famous brand", the school has been awarded the following honorary titles: National Civilized Campus, "Modern Educational Technology Experimental School" issued by the Ministry of Education, the director unit of China Education Society, National Quality Education Alliance School, China Calligraphy Education Research Association Experimental Primary School, National Fine Arts Education Reform Experimental Project School, National Basic Education Experimental Center Mental Health Education Experimental Base School, and National Training Program in Guizhou Province. At present, there is also a provincial famous principal studio, a provincial model worker innovation studio and a municipal famous teacher studio. Driven by the research mode with studio as the core, Jiaxiu Primary School is carrying out the new era curriculum reform practice of core literacy. Schools fully tap the core and kinetic energy of key elements such as teachers, curriculum standards, teaching materials and evaluation mechanisms, and reconstruct them into a curriculum system that adapts to the development of education in the new era. The school will firmly grasp the key elements of educational development in the fundamental task of educating people, and constantly explore the practical path of educational model reform and curriculum reform, so as to create greater possibilities for the development of teachers and students in Jiaxiu Primary School.

(Retrieve from <https://www.chinaxqf.com/pschool/5d4b5037ad3c0b0e4d2f7301.html>)

Guiyang No.1 Middle School New World International School is an information-based, modern boarding private school with international educational standards, which is jointly

established by Guiyang No.1 Middle School and Evergrande Jinyang New World Real Estate Co. The idea of running a school is "teacher-student oriented, efficient and open, respecting individuality and all-round development". The campus covers an area of more than 80 mu, with 68 teaching classes (including 4 classes of A-level international courses), with more than 3,000 students, 2 senior teachers, 12 special-grade teachers, 48 senior teachers, 3 national backbone teachers, 10 provincial and municipal famous educators, 7 provincial backbone teachers, 18 urban backbone teachers, more than 200 teachers and nearly 300 faculty members. Everything focuses on the future of students and is responsible for their lifelong development. In order to enable students to achieve optimal development, diversified development, harmonious development and all-round development, the school implements "small class teaching" and "bilingual education", which strengthens the optimal education of basic courses and highlights students' specialties through special courses such as spoken English, piano, body and dance, Go, calligraphy, painting and pottery. In view of some problems existing in the "Six-Three Schooling System" (six years in primary school and three years in junior high school) in compulsory education, the school and Beijing Jingshan School jointly carried out the experiment of "May Fourth Schooling System" (five years in primary school and four years in junior high school), and the primary school used Jingshan's teaching materials of May Fourth Schooling System to plan the whole process of children's basic education. Let children win at the beginning and win the future.

(<https://baike.baidu.com/item/%E8%B4%B5%E9%98%B3%E4%B8%80%E4%B8%AD%E6%96%B0%E4%B8%96%E7%95%8C%E5%9B%BD%E9%99%85%E5%AD%A6%E6%A0%A1/5884244?fromtitle=%E8%B4%B5%E9%98%B3%E6%96%B0%E4%B8%96%E7%95%8C%E4%B8%80%E4%B8%AD&fromid=16179530&fr=aladdin>)

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CHAPTER III

RESEARCH METHODS

In the subject research “The basic education for pipa selected primary school in Guizhou province, China..” I have investigation the document to obtain the most comprehensive information for this thesis .With analyze of various documents according to the following topics.

3.1 Research scope

3.1.1 Content scope

This research will conclude

1. To survey the status of “pipa” teaching from selected primary schools in Guizhou province, China.
2. To presenting teaching model for “pipa” teaching

3.1.2 Area Scope

My area is Guiyang city, Guizhou province, China. I choose the primary school in Guizhou



Figure 5 the map of Guiyang city, Guizhou province, China.

Retrieved from (<https://www.chinadiscovery.com/guizhou-tours/maps>)

3.1.3 The time to collecting data from 2019-2020

)1 In November 2019, I collected documents on the internet and in the library for 3 months, analyze the documents about introduction and problem presentation, and establish the thesis.

)2 (From December 2019 to May 2020, I go to collecting data information at primary school

)3 (From November 2019 to August 2020, I do research about the comparison and analysis, and present my ideas about conclusion, discussion and suggestion.

3.2 Research Process

3.2.1 Preparation

Records about 3 pieces of teacher collected in this field survey

Read and summarize Books on Chinese Pipa teaching

Video includes every field trip, interview, teaching classroom,

Picture data :50-100 field survey photos

Contact The primary school and make a criteria for choosing teacher follow as

I choose the teacher who have more experience than 5 year

I choose the teacher who have old over 35 year old

I choose the teacher who have teaching experience more than 10 year old

So I got 3 teacher were 1 (Li nan 2 (Wu di and 3(Zhao Ruyu

I make the Questionnaire for interview my informant .I have steps to create were

1.Make the Questionnaire follow up my objectives

2.Send it to my adviser to check

3.Revise from my adviser suggestion

4.Bring it to use in my fieldwork

3.3 Field work

In November 2019, I collected documents on the internet and in the library. I contacted the school to find information about the teacher.

I have interview 1 (Li nan) 2 (Wu di and 3(Zhao Ruyu)



Figure 6 Teacher Li nan

Retrieved from:from Li nan

-Give her biography

-Name:Li nan

- Age:36

- Education:Master

-Workplace: Guizhou normal university

- Experience of Pipa teaching: 10 years



Figure 7 Teacher Wu di

Retrieved from Wu di

-Give her biography

-Name: Wu di

- Age: 34

- Education: Bachelor's degree

-Workplace Guiyang Jiaxiu Primary School

-Experience of Pipa teaching:11 years

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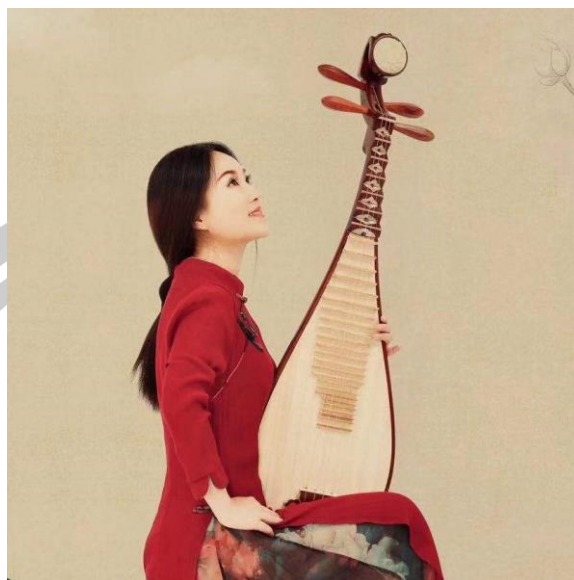


Figure 8 Teacher Zhao Ruyu
Retrieved from Zhao Ruyu

- Give her biography
- Name:Zhao Ruyu
- Age: 36
- Education: Bachelor's degree
- Workplace Guiyang No.1 Middle School New World International School
- Experience of Pipa teaching:15 years

Time interview of Li nan is 2019,January 12

Time interview of Wu di is 2019,January 17

Time interview of Zhao ruyu is 2019,January 20

3.3 Data management and Analysis

I manage my data when i finish my fieldwork and documentary collection, then i grouping my data follow up my objective and analysis by use the Knowledge that i review on
Chapter 2

3.4 Research Results Presentation

My Thesis have 6 Chapter follow as

Chapter 1 Introduction

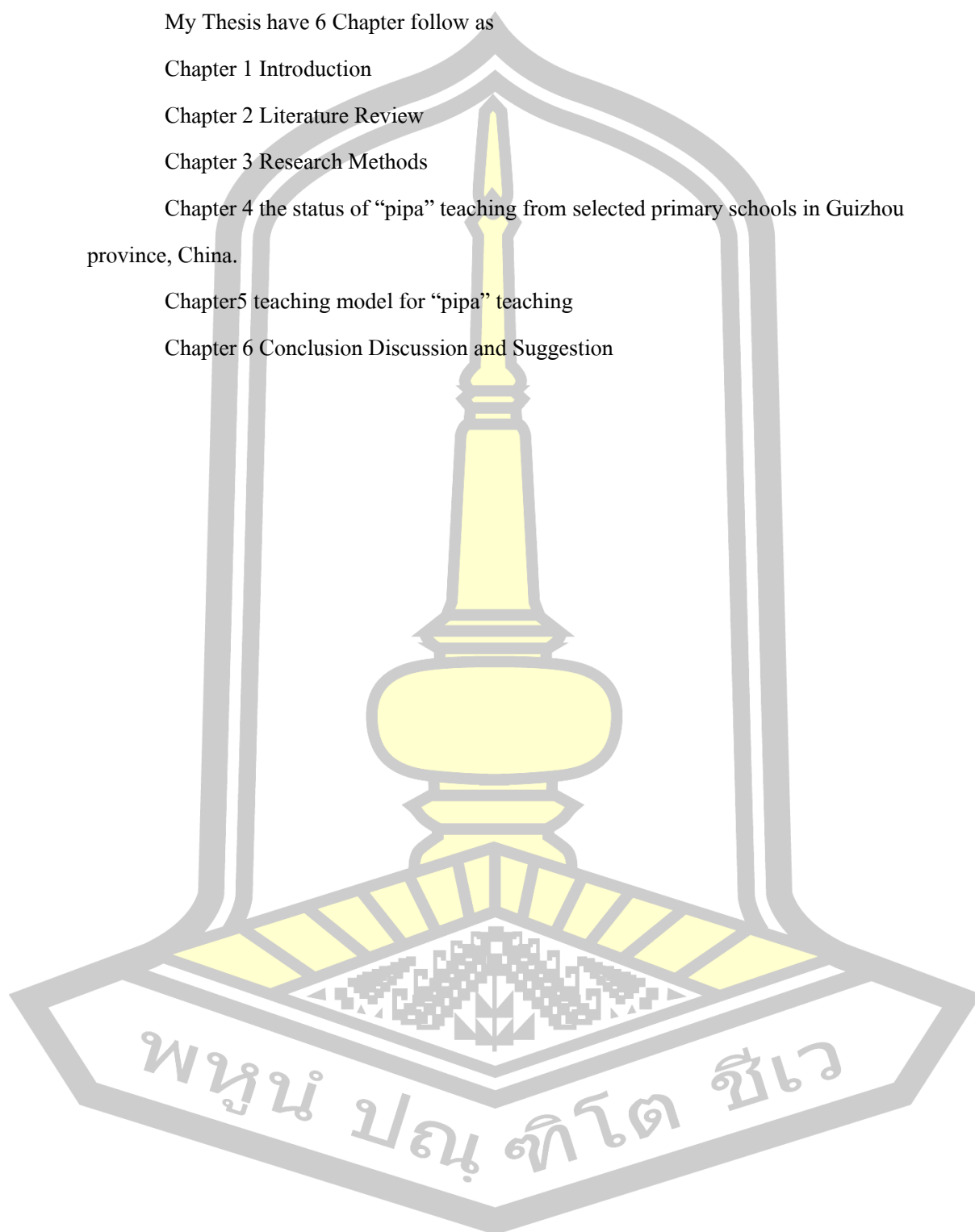
Chapter 2 Literature Review

Chapter 3 Research Methods

Chapter 4 the status of “pipa” teaching from selected primary schools in Guizhou province, China.

Chapter 5 teaching model for “pipa” teaching

Chapter 6 Conclusion Discussion and Suggestion



Chapter IV

The status of “pipa” teaching from selected primary schools in Guizhou province, China.

In this chapter, the researcher used information from the interviews mainly for analysis. The informant consisted of three Teacher:

The researcher has the following study follows as:

4.1 The status of Pipa Teaching

4.1.1 Pipa music education requirements in some primary schools in Guiyang

Since the founding of New China in 1949, music teaching in ordinary schools in China has continued to develop, and a large number of educators dedicated to art have also appeared in Guizhou. Music education is an important part of quality education in primary schools, and music lessons are very important in quality education. In Guizhou Province, there is still an imbalance in music courses in different primary school music education. There is no profound recognition of the concept of instrumental music teaching and the promotion of national excellent culture in primary school music education. Therefore, the professionalism of music in Guizhou is still low. However, some elementary schools also attach great importance to music. The school not only has orchestral courses but also folk music courses, which strengthens students' artistic cultivation, cultivates students' aesthetic ability in music, regulates students' study pressure, and makes students happier in learning.

4.1.2 Current Situation of Pipa Teaching

Current Situation of Pipa Teaching at present, teachers are mainly based on the one-on-one teaching mode in pipa basic teaching, and can carry out targeted training according to different students. Learning in this way allows students to better accept knowledge, and also allows teachers to further understand students. One-on-one learning of the pipa will not affect other students. For students, children have less patience than adults. They don't have enough time to practice at home. They don't have much time and energy to think about when they practice the

pipa. Many students will be less interested in pipa when facing difficulties. At this time, some students will choose to give up. However, some students also choose to go through difficulties and slowly fall in love with this instrument. For parents, they are eager to achieve success. In the child's learning process, I think that the examination is the most important. I hope that my child can directly play the tunes, ignoring the most basic exercises, and the school has a lot of homework, and there is no time to cooperate with the children's pipa training. There are also very patient parents who accompany their children to grow up and urge their children to practice at home every day.

4.1.3 Difficulties in Pipa Teaching

One-on-one class such teaching also has disadvantages. Students cannot communicate with other people in practice, which makes students appear singular and boring in their studies. The lack of accompaniment stimulates the mood of the entire music, and makes the music play without meaning.

Beginners will find it difficult to learn in the process of basic learning. The strings of the pipa are very thin and hard, and the fingertips will hurt when you press the strings. The scale is particularly difficult, and it is even harder to play a complete song. When playing the scale, pay attention to the softness and flexibility of the fingers, and the fingers must have strength. Focus on strength, speed, etc. for the entire work. All this is a long process. This process is very boring, but once you have a solid foundation, you will like this instrument. In the teaching process, the teacher correctly guides students to study, which helps students to increase their interest and make students study easily and happily.

4.2 The Pipa basic teaching of 3 Teacher

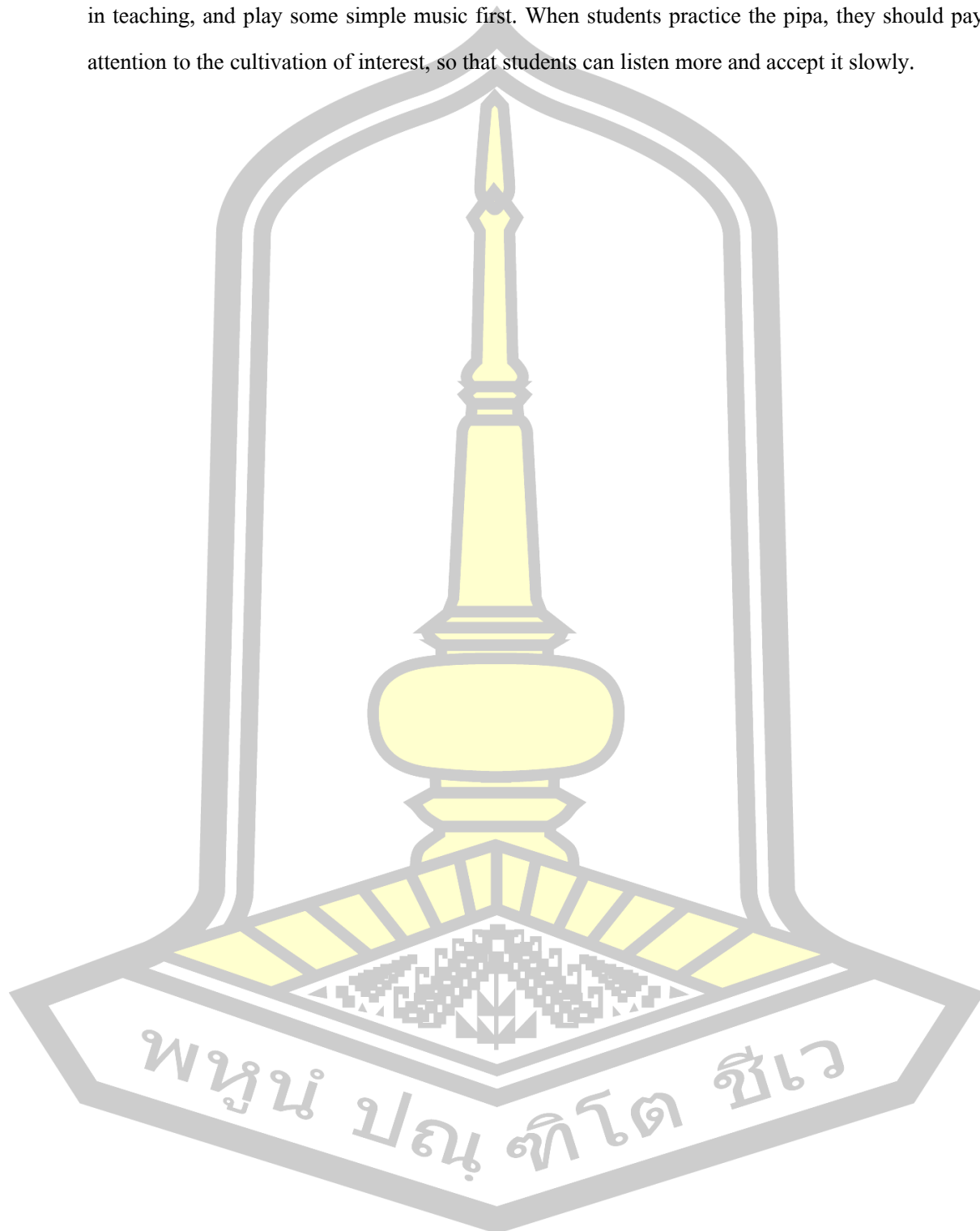
4.2.1 Li nan: Different grades should be taught in different ways. The most basic thing for a child is an accurate hand shape. The third and fourth grades of primary school are rebellious and have poor self-control. Teachers need proper guidance. Difficulties in pipa teaching: the foundation is very important, and the visual training and ear training are particularly difficult. This is the direction that needs to be worked hard. She has been to many primary schools, and the music education in schools is very uneven. Some schools are very good, while others are very backward. One-to-one teaching method is basically adopted in learning pipa. This kind of class

can accurately grasp the students' learning state. However, this teaching method is boring, and many students' hearts can't calm down in primary school. At this time, they must improve their aesthetic level and make their brains have this awareness. Students will be interested in beautiful musical tones. Let students listen to more music about this.

4.2.2 Wu di: One-to-one class method. She said: The most important thing for students is to practice basic skills. They also need to cooperate with left and right hands to train. It is very important for students to know the music score independently. Teachers are just a guide. During the class in Jiaxiulou primary school, many children didn't pay much attention to musical instruments, which caused a lot of learning pressure. As a result, students did not have time to practice and their learning progress was very slow. In the face of the third and fourth grade students, they will be afraid. They will only be friends with them, treat each student equally, and let them relax, thinking that this is not learning is a toy. Then more people will love it. She pays much attention to the students' practice skills. Some of the techniques in the left hand of the soft and beautiful tune are the soul of a work. Listen with your ears, distinguish between good and bad sounds, and use the correct method and angle. Difficult basic technique "tan, tiao". Students set their hand shape in class, they will forget it when they go home, and they don't think about it. Some students spend a lot of time but do not achieve the effect the teacher wants.

4.2.3 Zhao Ruyu : Not only is she taking pipa lessons in primary school, she has also set up her own training institute. Muliansiyu training institution was established for 6 years. The class focused on sight-singing, and practiced the music in sections so that students could sing loudly. Sing as you play, interact more, and let students dominate. She said: The hardest part is students who don't practice piano. Students want to become excellent quickly, they want to take exams, but they don't practice. And parents don't pay much attention to it. More reasons still depend on parents. Parents' guidance is very important. Once a child has studied for more than 5 years, he will like this instrument more and more. The shape of a child's hand is important. Understand and think about the content, it is difficult to learn well, which makes the course impossible. But now facing the goal of promoting children's all-round development for the purpose of scores, too much attention has been paid to the development of cultural lessons in elementary schools, neglecting music lessons, music lessons are occupied, and textbooks do not have music appreciation content, resulting in failure to train students Artistic sentiment.

All three teachers pay great attention to students' basic hand type and pipa basic practice in teaching, and play some simple music first. When students practice the pipa, they should pay attention to the cultivation of interest, so that students can listen more and accept it slowly.



CHAPTER V

The Teaching model for Basic Pipa

In this chapter, the researcher used information from the chapter 4 to make teaching model for basic Pipa.

5.1 Musical instruments overview

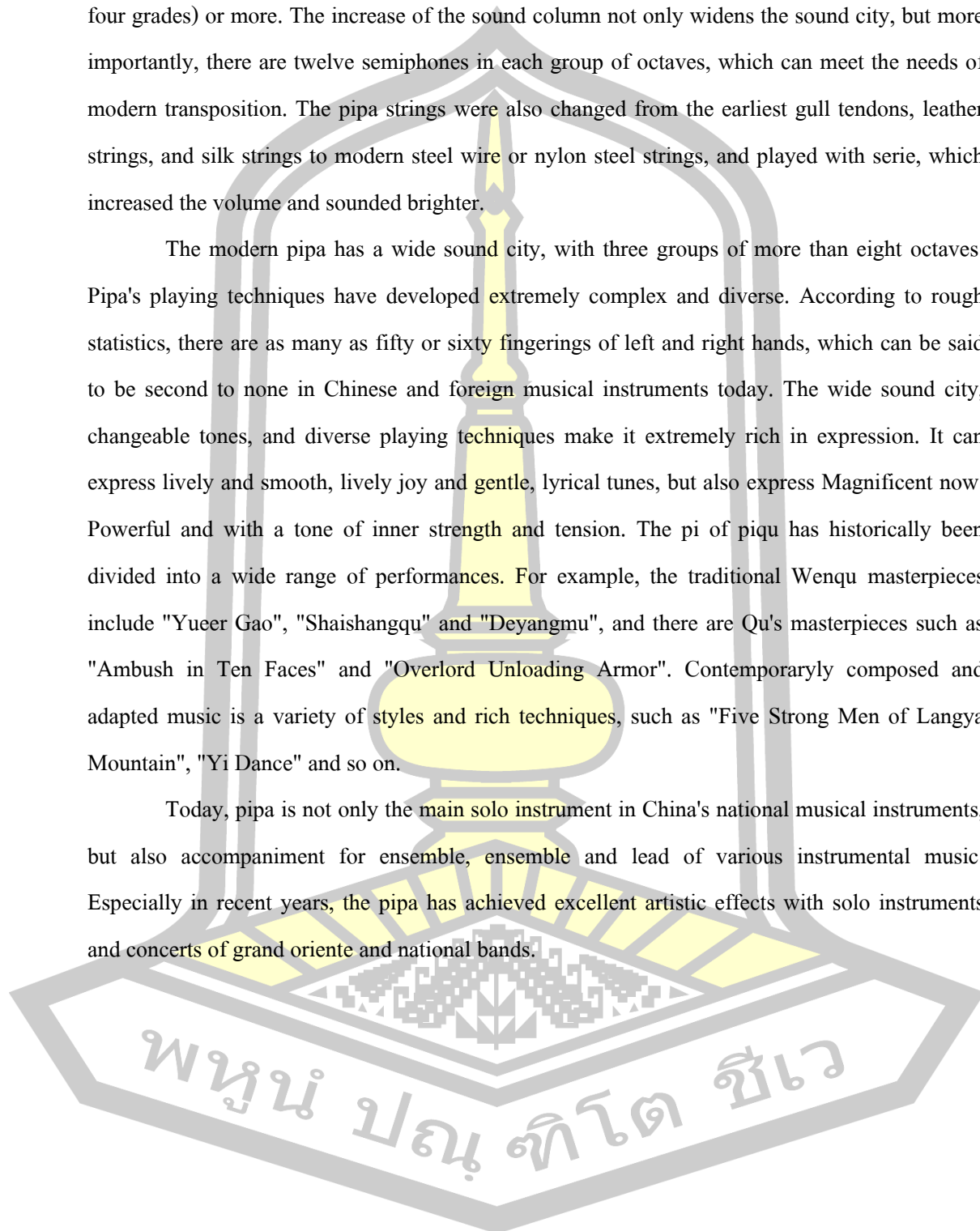
Pipa is a national plucked instrument with a history of nearly 2,000 years. Pipa was first criticized, and also criticized. In Eastern Han Dynasty Liu Xi's "Release. Musical Instrument" said: "Critique of the book out of Hu Zhong, immediately drummed. Pushing the hand before the batch said, but the hand was raised, like the drum, because of the name." "Folk Customs" also said: "Critical hand is called the pipa." It can be seen that it is named after two main playing movements, and has an onomatopoeic meaning. In this way, from the Qin and Han dynasties to the Sui and Tang dynasties, many stringed instruments, such as long-handed, short-handed, round-handed, pear-shaped, wood-faced, leather-faced, with more or fewer strings, etc. They are collectively referred to as pipa for their similar playing movements. However, in terms of musical instrument structure, various stringed instruments in ancient times can be roughly divided into two different shapes: straight item pipa and song item pipa. The direct pipa was introduced to China by the Persian long-necked pipa through the Western Regions around the Qin and Han dynasties. However, some people think that its history can be traced back to the Qin dynasty, a kind of cymbal drum-stringed stringed instrument, a string of cymbals. In the Han Dynasty, it evolved into a "Qin Hanzi" with four round strings and twelve columns, also known as the "Qin Hanzi". "Qin Pipa" or "Han Pipa." In the Jin Dynasty, because Ruan Xianshan played this instrument, it was also called "Ruan Xian", referred to as "Ruan", which is the predecessor of a straight-handed plucked instrument like Ruan today. The characteristic is that there are many sound columns, and the fingers are held in a horizontal hug.

The shape of the modern pipa was developed and evolved on the basis of the semi-pear-shaped speaker, the song, the four strings, and the four phases since the Tang Dynasty. The tone (pin) pillars gradually increased, from the fourteen pillars (four phases and ten frets) and the sixteen pillars (four phases and twelve frets) in the Qing Dynasty to the modern twenty-four

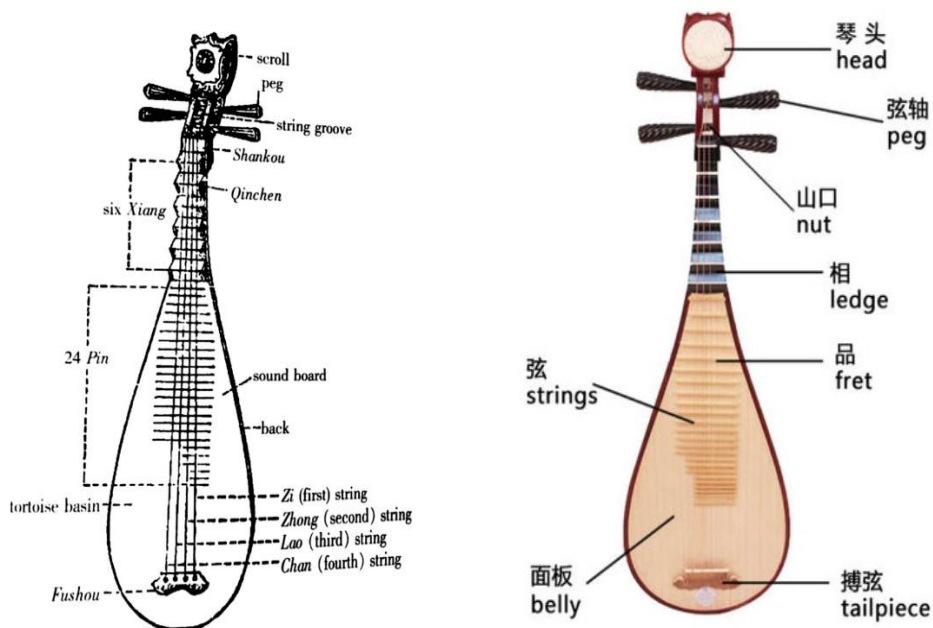
columns (six phases and eighteen frets) and modern times. Thirty pillars (six phases and twenty-four grades) or more. The increase of the sound column not only widens the sound city, but more importantly, there are twelve semiphones in each group of octaves, which can meet the needs of modern transposition. The pipa strings were also changed from the earliest gull tendons, leather strings, and silk strings to modern steel wire or nylon steel strings, and played with serie, which increased the volume and sounded brighter.

The modern pipa has a wide sound city, with three groups of more than eight octaves. Pipa's playing techniques have developed extremely complex and diverse. According to rough statistics, there are as many as fifty or sixty fingerings of left and right hands, which can be said to be second to none in Chinese and foreign musical instruments today. The wide sound city, changeable tones, and diverse playing techniques make it extremely rich in expression. It can express lively and smooth, lively joy and gentle, lyrical tunes, but also express Magnificent now. Powerful and with a tone of inner strength and tension. The pi of piqu has historically been divided into a wide range of performances. For example, the traditional Wenqu masterpieces include "Yueer Gao", "Shaishangqu" and "Deyangmu", and there are Qu's masterpieces such as "Ambush in Ten Faces" and "Overlord Unloading Armor". Contemporaryly composed and adapted music is a variety of styles and rich techniques, such as "Five Strong Men of Langya Mountain", "Yi Dance" and so on.

Today, pipa is not only the main solo instrument in China's national musical instruments, but also accompaniment for ensemble, ensemble and lead of various instrumental music. Especially in recent years, the pipa has achieved excellent artistic effects with solo instruments and concerts of grand oriente and national bands.



5.1.1 Structural drawing of pipa



5.2 Posture and basic playing methods



5.3 Basic fingering of pipa playing

The right hand is mainly responsible for the use of a variety of fingering chord pronunciation task. Palm inward, back of hand outward. The wrist is bent slightly inward. Require

beginners right hand big finger, the palm of the hand should be empty, the Angle of the back of the right hand should form a plane with the face of the pipa, the big fingers and index fingers of the right hand should be bent into a semicircle, and the two fingertips should be pinched together, just like holding soybeans in the middle. This hand shape is also the shape of longan finger-pointing mentioned in the learning process of pipa.

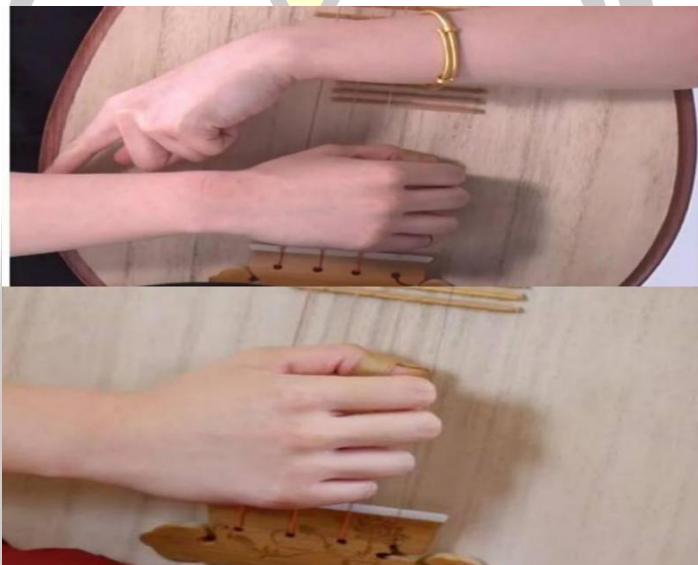


Photo from https://www.sohu.com/a/278922391_655660

5.3.1 Pipa right hand main techniques are tan,tiao,lunzhi,sao,fu and so on.

Tan: The index finger pops a string from right to left.



Photo from <https://jingyan.baidu.com/article/c33e3f48de2b08ea15cbb5dc.html>

Tiao: The thumb is plucked upward from left to right. Relax from the upper arm to the wrist, using the fingertips to press the strings.

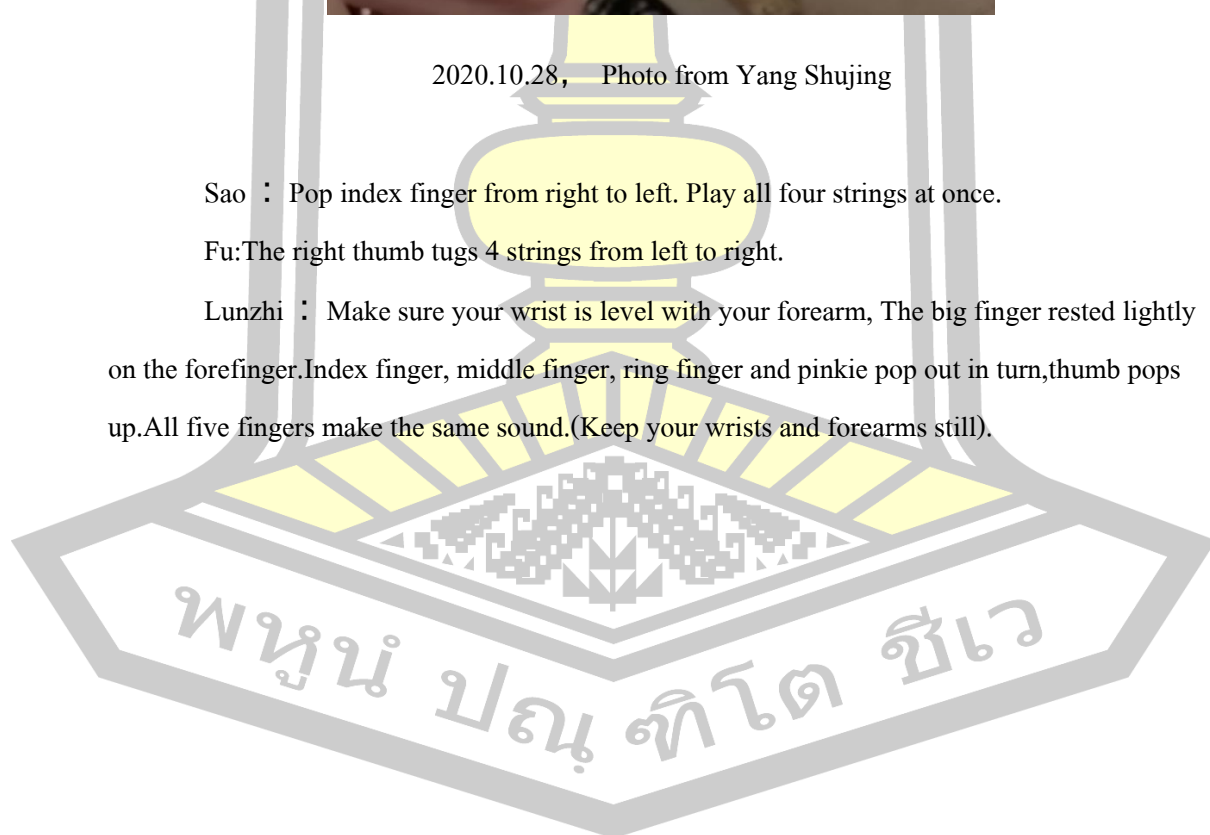


2020.10.28, Photo from Yang Shujing

Sao : Pop index finger from right to left. Play all four strings at once.

Fu: The right thumb tugs 4 strings from left to right.

Lunzhi : Make sure your wrist is level with your forearm, The big finger rested lightly on the forefinger. Index finger, middle finger, ring finger and pinkie pop out in turn, thumb pops up. All five fingers make the same sound. (Keep your wrists and forearms still).



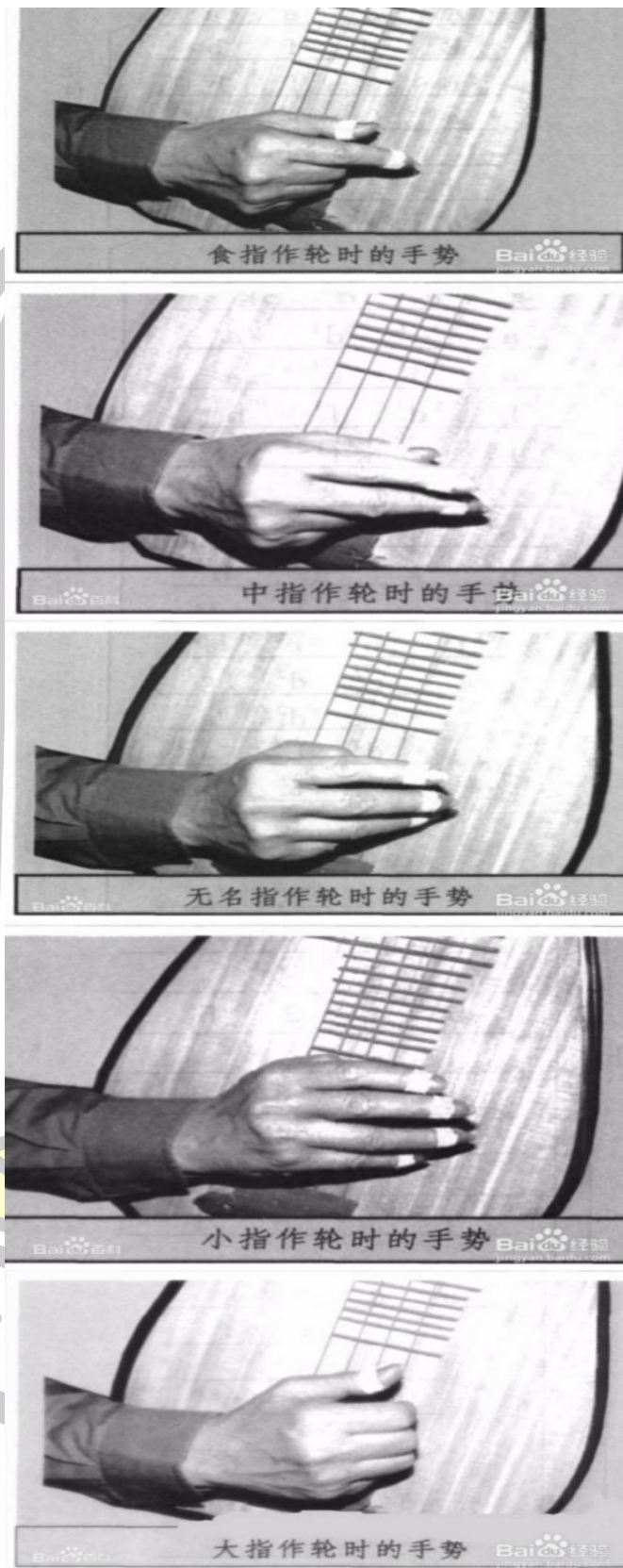


Photo from <https://jingyan.baidu.com/article/c33e3f48de2b08ea15cbb5dc.html>

5.3.2 Left hand fingering

With the fingers of each left hand, the string is pressed close to the fret or grade. When pressing the string, the thumb of the left hand rests lightly on the back of the pipa. Palm should be arched, each joint should be upright, and fingertips should be pressed against fret. The thumb moves behind the whole hand. Press the strings with your fingertips and relax your wrists. Right above fret. Pressing sounds often appear, fingers are tense, strings are pressed unsteadily, and pronunciation is unclear. My fingers are piled up and I can't stretch them. Stiff fingers. Be sure to pay attention to good methods.



Photo from <https://www.zhihu.com/question/265897880/answer/1544359022>

The left hand technique mainly has tui, la, hua, rou and so on.

Tui: The left hand finger holds down a note on the fret, the left hand finger by the string after the after sound fast from the outward. Push the string from left to right, change the tension of the string, make the note rise. It's usually a sophomore, junior, junior or junior. After the right hand is plucked, the left hand loosens the string back to its original position to get a down slide, which returns the pitch to its original grade. Namely, first play and then push up the slide, the pitch increased; The first one is a down slide, and the pitch is restored from the raised note.

La: The fingers of the left hand quickly pull the string from the inside out and from the right to the left, changing the tension of the string and making the note rise. It's usually a sophomore, junior, junior or junior. After the right hand is plucked, the left hand loosens the string back to its original position to get a down slide, which returns the pitch to its original grade. That is, first play and then pull up the slide, the pitch is raised; The first pull and then bounce is a down slide, and the pitch is restored from the raised note.

Hua: The left hand presses a note, up or down, to another musical area.

Rou: There are two ways to knead strings. The left fingertip can shake up and down or left and right.

5.4 The popularity of pipa learning

After the New Culture Movement in the last century, pipa entered the music and art college from the folk. In the early 1950s, a number of art colleges were established one after another with the strong support of the country, creating favorable conditions for the development of music education, making the performance of pipa widely available, and putting pipa on the track of popular development. In the late 1980s, people's living standards gradually improved, and economic prosperity made people not only satisfied with the status quo of living. Therefore, the number of students studying in the society began to increase. With the development of economic and cultural markets in various regions, the country The level of literary performances has gradually increased, especially some ethnic concerts have also begun to enter the stage. Due to the needs of the configuration of ethnic bands, pipa plays an important role in ethnic concerts. By the 1990s, all the pipa students who had been cultivated by this enthusiasm became successful and entered the higher art colleges. The pipa performance art is accompanied by the production and living practices of the majority of the working people in our country. In the development process, because the creation is close to the masses, easy to carry, and beautiful in tone, it has been widely popularized, and it constantly draws nutrition from life, and Promote its own development. Therefore, pipa has a deep mass foundation. At present, not only elementary school students like pipa, but the elderly also use it as a musical instrument for entertainment and brain health. It can be seen that this popular musical instrument "pipa" has taken root among the people.

National musical instruments have broad development prospects in the classroom¹. Meet the needs of the times and the development of the nation In the information age, people's pursuit of knowledge is generally inclined to "fast-food culture". This is the negative impact of the integration of market economy and cultural fields in the context of economic and economic globalization, coupled with the trend of diversified development of world culture. The crisis of national culture has intensified. If a country does not fully realize its own cultural characteristics, but simply accepts and appreciates the culture and thoughts of other countries, it is likely to lose its own cultural characteristics under the impact of culture, and ultimately it will not be able to gain a place in the world. Therefore, the promotion of national culture is no longer simply a matter of inheritance and development, but also a question of national spirit. It is also related to whether a nation can turn its outstanding spiritual culture into a cultural product and occupy the world market. The promotion of national culture and national spirit is a "protracted war", and in this "cultural war", only by keeping abreast of the school position, can we continue to deliver the required talents to the society, which is better To "defend" their own national culture.

The entry of national musical instruments into the classroom is an inevitable result of conforming to the development of our country. Therefore, teachers should let the learning cows become interested in the production of national musical instruments through a relaxed musical instrument class. At the same time, students are encouraged to learn national musical instruments, so that the educational role of national musical instruments can be brought into full play. For example, among the national plucked instruments, Liuqin is one of the representatives. If national instruments such as Liuqin are introduced into the classroom of elementary and middle schools, it can be said that it combines practice, aesthetics and cultural values. Satisfy teaching requirements and help improve classroom teaching atmosphere .The study of national musical instruments is a response to the call for new lessons in elementary and secondary schools, and it also reflects the law of music teaching and plays a role in promoting the further improvement of school teaching. If music lessons will be added to the music class, it will not only form a variety of teaching forms, but also enhance the interaction between teachers and students by adjusting classroom emotions, thereby improving student learning efficiency. In teaching practice, a large number of music teachers have begun to implement the idea of national musical instruments into the classroom, and their positive actions reflect the combination of theory and reality. Faced with many problems

in the teaching process, they also have their own "coup" to form a diverse and creative teaching classroom. With the aid of national musical instruments, the classroom atmosphere of teachers 'music teaching and students' music learning has gradually formed. In addition, the teaching of national musical instruments can also promote the improvement of students' musical literacy and aesthetic taste. Taking advantage of the relaxed atmosphere of the music classroom, supplemented by the national musical instruments generally accepted by students, can promote students' multi-faceted growth. After years of teaching practice, the author finds that the role of national instrumental music in the coordination of the development of young students is obvious, that is, integrating the body, mind, brain, and body to cultivate students' comprehensive qualities.

5.5 Propose different pipa teaching mode through field survey

5.5.1 Pipa basic teaching collective lesson

Put forward the pipa teaching model by investigating the status quo pipa basic teaching collective Group lessons allow students to study together, which can increase their communicative ability and the ability to reflect on themselves. It will have a positive effect on their learning. First of all, students' interest in musical instruments can be increased. At the same time, in group lessons, students are accompanied by their classmates during study, which makes it easier for them to become interested in the course, and it can drive students who are less motivated to learn to like music. Learn in a collective environment. Each student's understanding of understanding is different in the learning process. Teachers need to explain and demonstrate patiently and repeatedly to make students relaxed and happy in the learning process. Secondly, children have a curious nature about new things. If they are under the reasonable guidance of teachers, this curious nature will become interested in learning music by students during the demonstration and performance of teachers. Driven by teachers, they never love to learn. Psychology that guides students to love performance encourages students to work hard and concentrate on their studies. Finally, if the teacher changes the course of pipa into a very interesting music game, the group lessons will become more colorful, and students will have greater interest in learning.

Cultivate the teaching of collective lessons from an early age, promote students to make progress together, and make children understand and listen. The expressive power of music is

more and more closely related to our lives. Pipa is a popular national musical instrument in our country. We not only want to carry it forward, but also exert its role to a long-term level. Today's solo can no longer satisfy every audience, and pipa's playing methods are diversified, such as two part ensembles, plucked ensembles, and cooperation with western music to achieve different performance methods. The bright feeling in front of human eyes. The traditional teaching of one-to-one courses makes children easily feel dull and boring in the process of learning pipa. Under the circumstances, listening to the ensemble of other voices, developing the brain, and using the left and right brains flexibly, can also strengthen the degree of cooperation between students to achieve a tacit training and improvement, making students more integrated with music and works. Strengthen children's awareness of teamwork, so that children's diversified education in physical and mental development is fully developed. It has also enriched the content of teaching and made pipa teaching more passionate in modern society.

5.6 Pipa group lessons have unison and ensemble

5.6.1 Pipa unison advantage

An unison is the same instrument together to complete a voice, a piece of music. This will help your child's interest. Education is a social activity of interpersonal communication, and it is also a way of transmitting culture, production methods and social life experience. Music teaching can develop students 'brains well, and can further improve students' attention and thinking ability. Teaching children basic music according to their different age characteristics. Cooperation can increase student interest. Growing children are full of curiosity, broad interests, and full of curiosity and vitality, but they are changeable, lack patience and perseverance. Quiet to learn. Improve students 'performance and performance skills, and increase students' sense of teamwork. In the music professional course, "pipa unison", is to further consolidate and practice the professional skills of students through the extension and supplement of basic theoretical courses such as the pipa course. This curriculum is the embodiment and practice of multi-disciplinary integration advocated by modern education concepts. It is of great significance to comprehensively improve students' comprehensive experience of the elements of music performance and to train outstanding performers. It is easy to get bored in the one-to-one pipa study. With the development of the pipa chorus course, students can cooperate with each other,

which not only improves the cooperation between students, but also increases the students' interest in learning. In class, teachers can organize students to observe the performance of other students, develop their listening skills and sense of rhythm, and make students feel the joy of pipa through a variety of teaching methods. At the same time, students can better understand the practice methods and skills of other students through their own communication. In such a proactive situation, students will naturally increase their interests and learning effects, and expand their knowledge.

Through the pipa unison lesson, strengthen the interaction between students and enhance their ability to cooperate. A good learning environment for group lessons can enable a wide range of exchanges between teachers and students, draw on the advantages of others in the course to make up for their shortcomings, and help students learn from each other. Teachers can use a variety of teaching methods to teach students, such as discussing and observing teaching methods. Students are innovative in combination with teacher teaching, rather than just imitating teachers. Through this group course teaching, a good learning atmosphere can help students and teachers to discuss and communicate, and promote common learning between students. Cultivate students' ability to discover and solve various problems, and lay a solid foundation for future teaching. Currently, professional teaching adopts the traditional "one-on-one" teaching mode, which can give different education to different students' learning situations. However, it is not conducive to the cultivation of students' cooperative spirit, and the lack of opportunities for communication between students. Pipa unison is convenient for students to exchange and learn, and it helps to cultivate students' spirit of unity and cooperation, and enhances students' self-confidence. This is something traditional teaching cannot provide. Uniform training should focus on teamwork while continuously improving personal skills. In the one-to-one course of learning music, the teaching process is singular, and the lack of analysis of individual students makes it impossible to give play to students' creative ability. Children's understanding of social experiences and different works will show their personality in the performance. The development of the lute ensemble should cooperate with the team's performance as much as possible, rather than enhance their own personality. Listen to whether other students are playing like themselves and discuss with the teacher. Improving the level of the course requires a lot of time and energy. It is inseparable from the correct teaching methods of the teachers and the hard work of the

students. Such courses can provide more student learning, achieve more effective mutual promotion between teachers and students, and improve together.

5.6.2 Pipa ensemble advantages

The pipa ensemble is a work composed of multiple voices. With the continuous improvement of pipa performance skills, its performance forms also began to move into other wider areas. The pipa ensemble is one of the performance topics that pipa artists are exploring in recent years. It has a long history and various forms of performance. Among large-scale national orchestral concertos and ensembles, the pipa occupies an important position. The pipa and guzheng ensemble are used a lot on the modern stage. It is loved by everyone and meets the hearing needs of modern people. By the 1960s, Professor Lin Shicheng created the pipa duo "Dance of Youth" and adapted the folk music "Three Six". He began his preliminary research on the pipa. Bold attempts for the lute duo through old artists. Gradually, a piece of music has two parts, three parts and so on. With the continuous improvement of pipa performance skills, and through the development and innovation of many composers and performers, this method is widely used in university education. The lute duo also played an important role in the early days of basic education. Student motivation is an important factor in their persistence in learning. Interest is the best teacher. The pipa course has exactly this advantage. With the advancement of science and technology and the increase of talents, people pay more and more attention to the cultivation of children's music, music lessons learned from childhood, music appreciation classes in schools, rehearsals of extra-curricular bands, etc. The teaching of modern society is a multi-disciplinary integration. What is needed is comprehensive talents and comprehensively developed people. Through music enlightenment, children can have more active thinking and broader horizons, and students can also relieve stress and enjoy music during stressful learning.

Pipa is an ancient plucked instrument. Its teaching method is basically taught by one teacher to another student. After the teacher explains and demonstrates, the students practice after class. This is a good academic achievement for adults, but compared to children, they are still young, and their understanding, stamina and attention development are not perfect, so they are not interested in learning or learning pipa for children, traditional lute teaching methods are difficult to continue. The ensemble is performed through the voice and requires the cooperation of teachers and students. In the ensemble, students can feel the charm of multi-voice music, and the

class is happier, which improves the relationship between teachers and students. Especially in the basic stage of music, ensemble teaching is more conducive to the study of music theory. At the same time, it can also increase children's self-confidence and satisfaction, and increase their enthusiasm for class and piano training. The beautiful melody requires the cooperation of all parties. The music foundation is very important for children and the ensemble plays an extremely important role in the cultivation of the comprehensive quality of music. The cultivation of comprehensive music quality during this period laid the foundation for future musical literacy. The pipa ensemble must not only perform its part well, but also listen to the melody of the other parts. Add some new elements to the original curriculum, so that children can experience the fun of different rhythm music in the classroom. The development of children's pitch concept, the training of rhythm and the ability to cooperate with classmates are all processes of learning and progress. Pipa is not only a new form for students, but also a challenge, which places higher demands on teachers. Teachers must not only master the basic performance skills of pipa, but also make full use of their professional qualities to guide students in ensemble classes and increase some performances.

The difficulty with pipa duets is that balancing the integrity and independence of the music requires a neat performance. In particular, the combination of knowledge of pipa instruments with the understanding of the strong and weak emotions of musical works, and the emotional control of music contraction, is the result of long-term training and accumulation of artistic aesthetic experience.

5.7 Pipa group teaching specific instructions

5.7.1 Basic Teaching Links

The basic parts of pipa group teaching include homework and new technology exercises. Before starting a group lesson, the teacher chooses the correct education method for students based on their basic skills and personal differences. Class steps: Teachers first determine the appropriate speed so that students must carefully return to assignments assigned by the teacher, listen to each student's performance, and record the problems found in a timely manner. After the teacher demonstrated the difficulties and priorities in theoretical and technical learning. Students come to imitate teachers to show sentences, music, and paragraphs, and allow students to

participate in discussions and synthesis of ideas. This approach helps encourage students to understand the points of knowledge and guide their initiative, because they only understand the main points of their own learning. After encountering a problem, ask students to play with the problem again. You can have some students play the melody while another student plays the bass melody. By solving problems, students are more confident in their hearts, cooperation is smooth, and communication is smoother. In the new course content, teachers will explain new knowledge about the basics and improved difficulties. Then demo the video player or enjoy the music. The scope of the demonstration can be a complete song, or it can be a difficult point in music. In addition to the introduction of background music, structural analysis and other related knowledge, the focus is on the analysis of the technical foundation, music processing and performance difficulties in the new tracking function. problem. During the description, make a simultaneous presentation and ask students to pay attention and sign the points accordingly. After the student's recommendation, practice new class points in the course, find out the problems among the students, and correct them in time. Of course, the teaching process can also be supplemented by other forms of learning, such as the powerful help of students. Generally through the stage of teacher contact, it will be found that some students understand and accept their relatively strong learning abilities and can quickly learn new knowledge. Each class selects two outstanding students as the first teacher team. Check that the team leader understands the situation and believes that his skills are accurate. Like other students and teachers, he will not be the slowest student. The most effective students are taught by their own teachers. Set up a family, let the children go home, practice caring for parents, new content categories and small videos in one group. Teachers would suggest that this saves time, learning, and contributes to improving course performance. At the same time, it is also conducive to training some outstanding students, so that they can play an active role in teaching, not only play a long-term role in teaching, but also stimulate students' enthusiasm and initiative in learning. This method can also grow beyond the classroom, allowing students to continue their spiritual learning after class.

5.7.2 Teaching method

Group teaching teachers can use presentations and discussion methods to teach. Basic performance skills and difficult places will be demonstrated, allowing students to imitate the artistic atmosphere played by students, and the effect of pipa can be used for teacher performance

research, how to discuss in communication, and students who are better brainstorming can also be targeted. Select students' learning difficulty and technical difficulty or outstanding student advantages. Ask them to make a presentation. Exploring sampling can also make students more cautious. For teachers, questions provide on-site guidance to help students find methods and how to overcome errors and problems. And use discussions and analysis between students to help students innovate from traditional audio. To learn pipa well, first of all, you must have the determination to love pipa art. In addition, you must change from "hobby" to "love," so that you can have a main motivation and desire to learn pipa, and will try to find time to practice the piano, and practice it diligently. Secondly, it is necessary to have a high cultural level and artistic accomplishment. Without cultural and musical accomplishment, there is no way to understand and express the meaning of the music of each piece of music. It will be impotent, or play nondescript, or simply pop out the music. , So that listeners do not feel the content of the music and its due appeal. Finally, and most importantly, it must be instructed and taught by a famous teacher. I did n't find a good teacher, the basics of basic fingering could not be established, and the traditional essence could not be learned. Some even played the basic fingering wrong, and the pronunciation effect did not meet the requirements of the fingering. I do n't know yet. For music, it is often wrong to pass on the tune, failing to achieve the proper mood to teach by a famous teacher. In the past, the pipa relied on the generations of each genre to teach the performance of the pipa. Today we can also play the pipa, thanks to the unremitting efforts of people from all genres. Therefore, modern pipa performers must not forget the merits of each genre. No matter how good artistic accomplishment is, understand the music taste again and again. If you can't practice the basic fingerings, you can't express the content and mood of the music. You can only perform well after you practice the fingerings of the left and right hands. Music. To practice all kinds of fingering, the method is the most important. Fail to understand the scientific method of practice, despite all the hard work, there are still various shortcomings.

5.8 Questions should be of interest to the teaching of Pipa.

5.8.1 Improve teachers' collective teaching ability.

The pipa teaching collective class puts forward higher new requirements for teachers, and the teaching of teachers has shifted from one-to-one classes to many students. In the classroom,

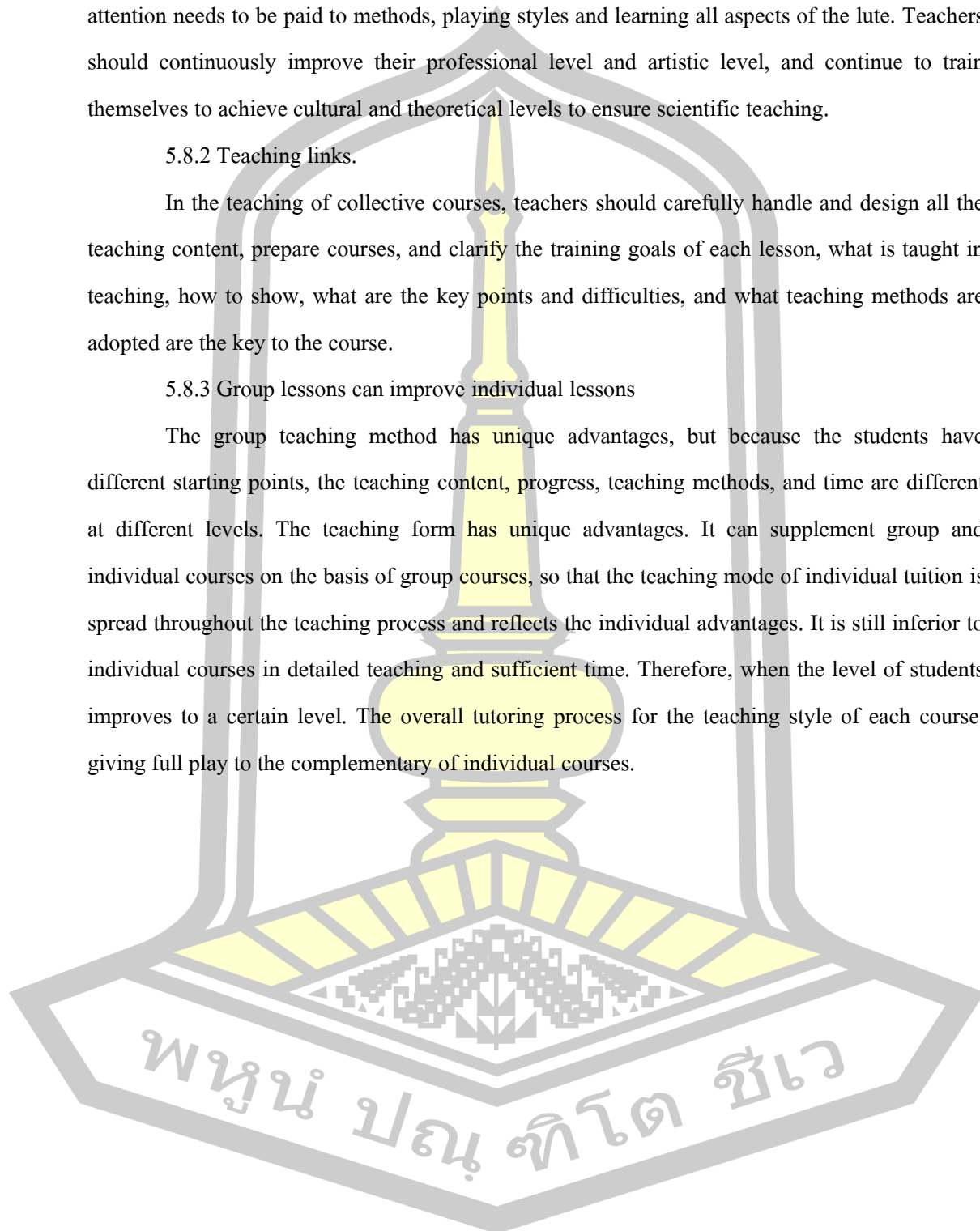
we should not only pay attention to the demonstration of fingering and playing techniques. More attention needs to be paid to methods, playing styles and learning all aspects of the lute. Teachers should continuously improve their professional level and artistic level, and continue to train themselves to achieve cultural and theoretical levels to ensure scientific teaching.

5.8.2 Teaching links.

In the teaching of collective courses, teachers should carefully handle and design all the teaching content, prepare courses, and clarify the training goals of each lesson, what is taught in teaching, how to show, what are the key points and difficulties, and what teaching methods are adopted are the key to the course.

5.8.3 Group lessons can improve individual lessons

The group teaching method has unique advantages, but because the students have different starting points, the teaching content, progress, teaching methods, and time are different at different levels. The teaching form has unique advantages. It can supplement group and individual courses on the basis of group courses, so that the teaching mode of individual tuition is spread throughout the teaching process and reflects the individual advantages. It is still inferior to individual courses in detailed teaching and sufficient time. Therefore, when the level of students improves to a certain level. The overall tutoring process for the teaching style of each course, giving full play to the complementarity of individual courses.



Chapter VI

Conclusion Discussion and Suggestion

6.1 Conclusion

The result of objective 1 is through the investigation of three primary schools, it is found that pipa can be used as a music course in primary schools, and students don't have much time to practice pipa after class. Some parents expect too much from their children, which leads to great pressure on their children. Lost love for musical instruments. However, many teachers are making contributions to pipa, Because the country vigorously promotes the Chinese culture, and many schools have gradually set up Chinese national orchestras. students have more opportunities to perform on stage, which is of great help to the development of students. Compared with previous years, Chinese folk musical instruments are more and more popular, and many people are willing to spend time studying.

The result of objective 2 is through investigation, it is found that giving students ensemble lessons in schools has cultivated students' interest and cooperation consciousness. First, distribute necessary music to students, teach basic skills, explain the content, and finally practice. One class a week. Students can study together and parents can discuss together. It is a very good trend to develop ensemble classes.

6.2 Discussion

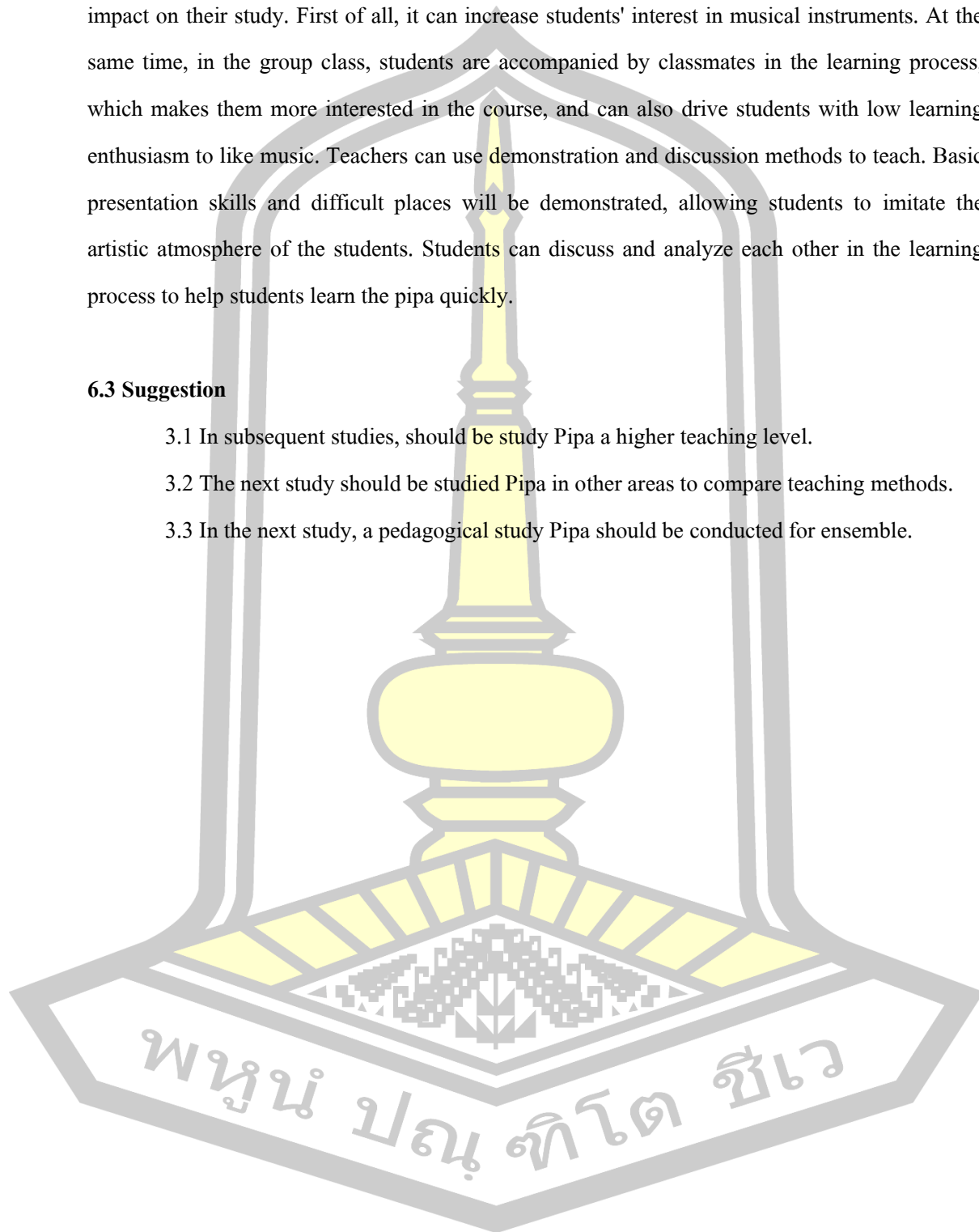
Objective 1 in the past, one-on-one teaching was the traditional teaching mode, and targeted training could be carried out according to different students. Many students lose interest when facing difficulties in practicing pipa. At this time, some students choose to give up. But on the contrary, after the number of students in a class is increased, students will have the motivation to learn and listen to other people's shortcomings to correct themselves, which will also improve the learning efficiency. This is the result of the discussion between the three teachers I interviewed and me. This kind of class method is slowly being popularized.

Objective 2 before starting a group lesson, the teacher chooses the right teaching method based on the students' basic skills and individual differences. Group class can make students study

together and improve their communicative and reflective abilities. This will have a positive impact on their study. First of all, it can increase students' interest in musical instruments. At the same time, in the group class, students are accompanied by classmates in the learning process, which makes them more interested in the course, and can also drive students with low learning enthusiasm to like music. Teachers can use demonstration and discussion methods to teach. Basic presentation skills and difficult places will be demonstrated, allowing students to imitate the artistic atmosphere of the students. Students can discuss and analyze each other in the learning process to help students learn the pipa quickly.

6.3 Suggestion

- 3.1 In subsequent studies, should be study Pipa a higher teaching level.
- 3.2 The next study should be studied Pipa in other areas to compare teaching methods.
- 3.3 In the next study, a pedagogical study Pipa should be conducted for ensemble.



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BIOGRAPHY

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