



THE CREATION OF A TEXTBOOK FOR TEACHING THE SINGING
OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE
FOR TEACHING IN HIGHER EDUCATION



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2024

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A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF EDUCATION
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BY
YUQING ZHOU

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Qin songs, a unique art form combining guqin performance and vocal expression, are a significant component of China's intangible cultural heritage. However, the lack of systematic teaching resources and modernized instructional approaches poses challenges for their dissemination in higher education. This study developed an innovative qin song teaching textbook designed to integrate traditional culture with contemporary teaching techniques, supporting undergraduate students in learning this art form. The textbook covers the history and cultural background of qin songs, fundamental guqin playing techniques, vocal singing methods, and step-by-step guides for five selected qin songs, supplemented by QR codes linking to professional performance videos to enhance the learning experience. A pilot study conducted at the Sichuan Conservatory of Music employed quantitative and qualitative methods to evaluate the textbook's effectiveness. Results indicated significant improvements in students' cultural understanding and skill acquisition, receiving high recognition from both experts and students. This research provides valuable insights for the preservation of intangible cultural heritage and innovative educational practices.

Keyword : Qin song、 Guqin、 Higher education、 Intangible cultural herige、 Teaching materls

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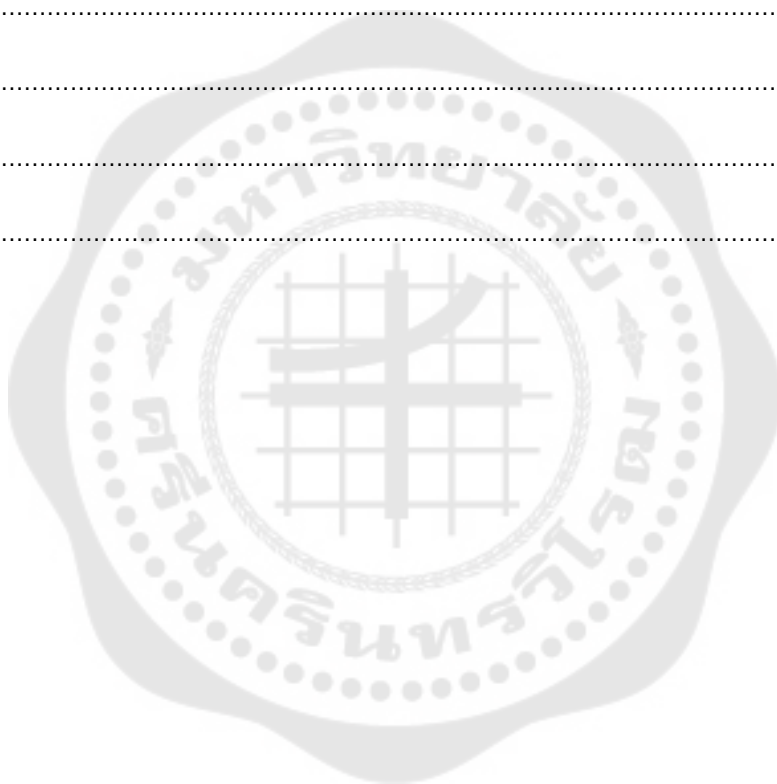
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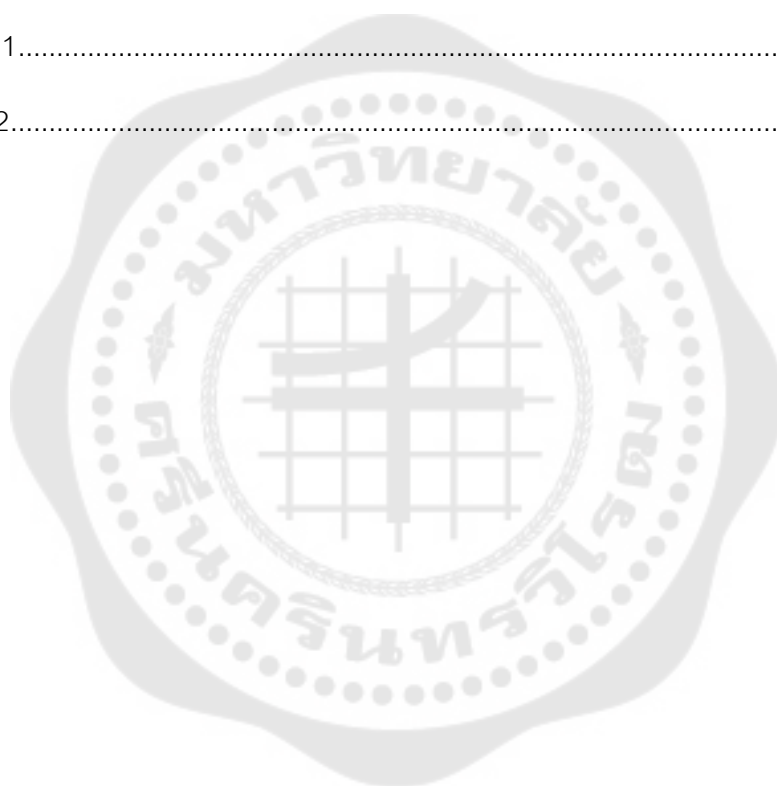


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CHAPTER 1

INTRODUCTION

1.1 Background

1.1.1 Historical and cultural significance of Qin songs

Chinese music has a long history(Li 2013), aesthetic value and is considered a five-star cultural heritage. Guqin, as one of the ancient Chinese plucked Musical Instruments, has a history of more than three thousand years. It has a very high status in ancient Chinese culture. According to the Records of the Grand Historian, the rudiment of the guqin can be traced back to the time of the legendary Shennong, while its more mature form began to be seen in the Zhou Dynasty, especially the Western Zhou Dynasty. In the Zhou Dynasty, the design and performance of the guqin were quite mature and became an important part of the cultural cultivation of scholar-officials. "Qin Song" is an art form of singing while playing the guqin, which is a part of the art of the guqin. Its historical background is deeply rooted in China's rich cultural and philosophical traditions. It combines the music of Guqin and the literature of poetry, not only for entertainment, but also embodies the intersection of aesthetic, philosophical and ethical ideals. The songs of Guqin, usually performed by literati and scholars, not only reflect the artistic characteristics of ancient Chinese music and poetry, but also contain profound cultural and philosophical implications. As an important part of traditional Chinese culture(rong 2008), Qin songs have been inherited and developed for thousands of years(Yu, Zhang et al. 2021), carrying the rich spiritual and cultural connotations of the Chinese nation.

Nowadays, as a treasure of Chinese traditional culture, Qin songs have attracted more and more attention. Many musicians and scholars have devoted themselves to studying and inheriting Qin song, combining this ancient art form with modern music to give it new vitality and creativity. Against the backdrop of globalization, the charm of Qinge has not only attracted a growing domestic audience, but also captivated people around the world. On the international stage, Qinge has become an

important window to showcase traditional Chinese culture, carrying the musical spirit and cultural heritage of the Chinese nation.

1.1.2 Intangible cultural heritage of the world

World intangible cultural Heritage refers to intangible cultural forms and expressions recognized by UNESCO as having important historical(xinwei 2021), artistic and cultural value. This includes oral traditions, performing arts, social practices, festivals, knowledge systems of nature and the universe, as well as craft skills related to them, among others. These heritages are a testament to human creativity and are important for enhancing cultural diversity and the spirit of human innovation, as well as being an important part of the cultural identity and continuity of a community, group or individual.

Guqin art was one of the first items (Xiaoli 2013)to be inscribed on the list of the World's intangible cultural heritage. In 2003, UNESCO announced the World Intangible Cultural Heritage list for the first time (file number 00061), which included China's "Guqin art" and "Kunqu Opera". Regarded as one of the quintessence of traditional Chinese culture, the art of guqin includes not only the performance of the music, but also the cultural and philosophical significance related to it(Yu, Zhang et al. 2021), as well as a series of traditional etiquette, luther-making skills and playing skills. The State Council of the People's Republic of China listed guqin in the first batch of national intangible cultural heritage in 2006, and has published the list of representative inheritors of national intangible cultural heritage (Guqin project) for many times since 2007. There are less than 1,000 trained guqin players, and there may be no more than 50 surviving experts, it said in its document. The original repertoire of several thousand pieces has been drastically reduced to only a hundred regularly performed today. It is enough to see that the teaching(Pinping and Binglei 2014) and inheritance of qin songs are urgent.

1.1.3 The importance of research

Guqin, as an important part of traditional(Yuyang 2014) Chinese culture, is not only a musical instrument, but also an art form that carries profound cultural significance and philosophical thoughts. Guqin song(Xiaotian 2011), which combines

guqin performance with poetry and singing, is a treasure of traditional Chinese culture, reflecting the perfect integration of music and literature. However, in modern society, influenced by many factors, Guqin art and Guqin song culture are faced with the problem of inheritance. Especially in the field of higher education, although there is a certain degree of art education, there is a lack of systematic teaching and dissemination of guqin and song. Especially for students majoring in vocal music and guqin, they should improve their skills. With the increasing emphasis of society on the protection and inheritance of traditional culture, how to effectively teach guqin songs in higher education and improve students' understanding of traditional culture and artistic accomplishment has become an urgent problem to be solved. Therefore, developing a set of qin song singing textbooks suitable for higher education is not only helpful to carry forward and inherit traditional Chinese culture, but also an important way to improve the quality of art education in higher education.

The importance of developing piano and song singing teaching materials in higher education is that it not only promotes the inheritance and development of traditional Chinese culture (Xuesong and wenjing 2024), but also helps to improve students' artistic accomplishment and creativity. By learning Qin songs, students can have a deep understanding of the aesthetics of traditional Chinese music and poetry, and cultivate aesthetic and humanistic qualities. In addition, the development of such textbooks also responds to modern education's demand for innovative and diversified teaching methods (Mar, Manuel et al. 2024, Xuesong and wenjing 2024), helping to enhance students' interdisciplinary competence and global perspective:

Traditional cultural inheritance: As an important part of China's intangible cultural heritage (ruonan 2014), Qin songs blend music and poetry, reflecting ancient Chinese culture and philosophical thoughts. Developing Qing teaching materials will not only help preserve and spread this unique cultural heritage, but also enable students to deeply understand and experience the charm and depth of traditional Chinese culture, and enhance cultural confidence and identity.

Innovation in art education: The inclusion of Qinge in the higher education system can serve as a model for innovation in art education. Through interdisciplinary teaching methods, combined with modern educational technologies and means, such as digital learning resources and interactive teaching platforms, the development of Qinge teaching materials can not only improve teaching efficiency and learning interest, but also cultivate students' creativity, critical thinking ability and cross-cultural communication ability.

Improvement of students' comprehensive quality: Learning Qin and song is not only an artistic skill, but also an improvement of spiritual cultivation and humanistic quality. The development of Qinge teaching materials should pay attention to cultivating students' aesthetic ability, emotional expression and cultural understanding, which is of great significance to students' personal development and future career.

At present, higher education institutions are actively exploring how to integrate traditional culture into modern teaching systems to promote students' all-round development. However, the teaching resources of guqin art and music culture are relatively limited, the professional teachers are insufficient, and the students' interest in and cognition of traditional culture are also different. Under such a background, the systematic development of guqin singing textbooks can not only enrich the content of art education and improve the teaching quality, but also stimulate students' interest in traditional Chinese culture and promote cultural inheritance and innovation.

1.1.4 The creation and compilation of Qin Song teaching material is a new educational innovation.

The introduction of Qin Songs into the higher education system is highly consistent with the educational modernization and innovation and entrepreneurship education policies promoted by the Chinese government in recent years(Caicai 2018). According to the policy document "China's Education Modernization 2035", China is committed to promoting the popularization of high-level and high-quality education at all levels, realizing the equalization of basic public education services, and building a lifelong learning system that serves the entire population, with special emphasis on improving the cultivation of first-class talents and the ability to innovate. These goals

encourage innovation and diversity within the education system, especially in the fields of art and cultural education. At the same time, the Guiding Opinions of The General Office of the State Council on Further Supporting College Students' Innovation and Entrepreneurship put forward measures to strengthen the construction of service platforms for college students' innovation and entrepreneurship, promote the implementation of fiscal and tax support policies for college students' innovation and entrepreneurship, and strengthen financial policy support for college students' innovation and entrepreneurship. The implementation of these policies provides policy support and financial guarantee for the integration of Qin song teaching materials into higher education, and encourages the exploration and practice of innovative education models(Zhuofei 2022).

In addition, the successful case of the "Digital Protection of Traditional Chinese Instrumental Music" project shows how to preserve and pass on traditional Chinese music through scientific and technological innovation, in which the digital sampling and reproduction of guqin not only protects the traditional musical heritage, but also provides new resources and methods for modern education. This case proves the great potential of combining traditional art with modern science and technology, providing technical possibilities and inspiration for the innovation of guqin and song teaching materials.

Therefore, the inclusion of Qin song textbooks(Jie 2024) in the higher education system not only responds to the country's demand for education modernization and innovation capability enhancement, but also takes advantage of the new progress of modern science and technology in the inheritance of traditional culture. It not only provides students with theoretical knowledge, but also provides practical opportunities for students through performance demonstrations and music culture exchange activities. The evaluation is based on the students' practical skills demonstrated in the performance of the piano and song. This educational innovation not only helps to enhance students' cultural and artistic literacy, but also conforms to the

concept of interdisciplinary learning, innovative thinking and lifelong learning, which is promoted in the current education field.

It is hoped that the study of Qin Song Textbook can enrich the research perspective, make the Qin song textbook balance and integrate between inheritance and innovation, local and global, and focus on designing the course content that ADAPTS to their learning level and interests, such as combining the introduction of historical and cultural background, teaching of basic playing skills, and the creation and performance practice of Qin song. At the same time, consideration should be given to making use of university resources, such as interdisciplinary cooperation of music and culture disciplines, to hold workshops and lectures to enhance the learning experience. The aim is not only to enhance students' artistic accomplishment, but also to inspire a deeper understanding and interest in traditional Chinese culture(Nannan 2017).

1.1.5 Current situation of the development of Qinge teaching materials

"Chinese guqin is gradually becoming popular among young people" is a report from Chinanews. The current status and importance of guqin teaching materials are particularly prominent in contemporary Chinese culture. With the revival of traditional culture, guqin is becoming popular among young people. This trend reflects the importance that guqin has received not only as a musical instrument, but also as an important part of traditional Chinese culture. Guqin is regarded as an instrument that can cultivate one's character and enhance one's cultural quality in "pleasing oneself and others". Learning the guqin is not only about learning a skill, but also a way of life that can help people find peace and inner balance in the fast-paced modern life.

In an interview with Huang Minggang, a practitioner and inheritor of qin song, she shared her profound insights gained from years of teaching qin song. Huang pointed out that despite qin song being an intangible cultural heritage with rich historical and cultural value, many students still face difficulties in understanding and learning it during the teaching process. She noted that traditional teaching methods, which rely heavily on oral transmission, lack systematic teaching materials, resulting in slow learning progress and inadequate guidance. Huang emphasized that the absence of

qin song teaching materials not only hinders the efficiency of teaching but also limits the widespread dissemination and inheritance of qin song. Therefore, she has high hopes for the development of this qin song teaching material, seeing it as an innovation in traditional arts and a crucial step for the future of qin song teaching and inheritance. Therefore, it has become particularly important to create and compile guqin and song teaching materials adapted to contemporary needs, which not only helps to inherit and develop this unique art form, but also to meet the growing cultural and educational needs.

However, to meet this demand, the current situation of the development of teaching materials related to Qin and song is not ideal. Through interviews with relevant experts and professors in China and literature review, there is an extreme shortage of teaching resources and teaching materials for Qin and song in China. The professional level of teachers is uneven; Modern students have different interest in and acceptance of traditional music forms, which affects the teaching effect; Due to the limited curriculum and time, it is difficult to arrange enough time and attention for the teaching of guqin and song in the college curriculum. During the interview with experts, Mr. Huang Mingkang, a famous qin and song player, said: "We are also eager to see the qin and song related auxiliary teaching materials, which will be very helpful to the teaching of qin and song." After consulting the school-based textbooks of 11 colleges and universities in China, there are no textbooks related to Qin songs. There are 0 textbooks of qin songs searched through CNKI and 3 textbooks of Qin songs in National Library of China: They are "Guqin Teaching Course", high school appreciation textbooks of literati music lessons practical study -- "Guqin Songs Singing Farewell" music classroom observation and analysis, happy note music world piano advanced tutorial -1, Sichuan Provincial Library Qin songs teaching materials are 0, in short, China has not yet developed professional teaching materials related to Qin songs singing.

1.2 Research objectives:

1. To study the Qin songs suitable for teaching at the undergraduate level.
2. To create a textbook for singing Qin songs for use in undergraduate-level teaching.
3. To investigate the outcomes of utilizing the textbook for singing Qin songs in undergraduate-level teaching.
4. To examine the satisfaction levels of students towards the textbook for singing Qin songs used in undergraduate-level teaching.

1.3 Research questions

1. How can we study, collect, and categorize Qin songs to make them suitable for undergraduate students?
2. How can we structure the content components of music education in Qin songs to create a textbook for singing Qin songs for undergraduate-level teaching?
3. How can we determine whether the textbook for singing Qin songs in undergraduate-level teaching will contribute to students' understanding and achieve effective learning outcomes?
4. How satisfied are students who have received education through the textbook for singing Qin songs in undergraduate-level teaching, and in what ways?

1.4 Research scope:

1. place: In this study, the researcher will experiment by teaching undergraduate students at the Sichuan Conservatory of Music.
2. Population: The research's population consisted of 100 master's degree students majoring in Bel Canto, western singing, and Chinese singing at the Sichuan Conservatory of music.
3. object of study: The sample group was selected through purposive sampling from 20 first-year master's degree students majoring in Chinese singing at the Sichuan Conservatory of Music.

4. Time Scope: The duration of this study is expected to be one semester, starting in 01.4.2024 and ending in 01.7. 2024.

1.5 Research methodology

This study is a mixed-methods research, incorporating both qualitative and quantitative approaches.

1.6 Conceptual Framework

In the research on creating a textbook for singing Qin songs for use in undergraduate-level teaching, the researchers utilized the experiential learning theory of Edgar Dale, the Discovery Learning theory of Jerome Bruner, and the Constructivism learning theory as the foundation for developing the textbook for singing Qin songs. The study aimed to examine the outcomes and satisfaction of students, aligning with the conceptual framework as follows:

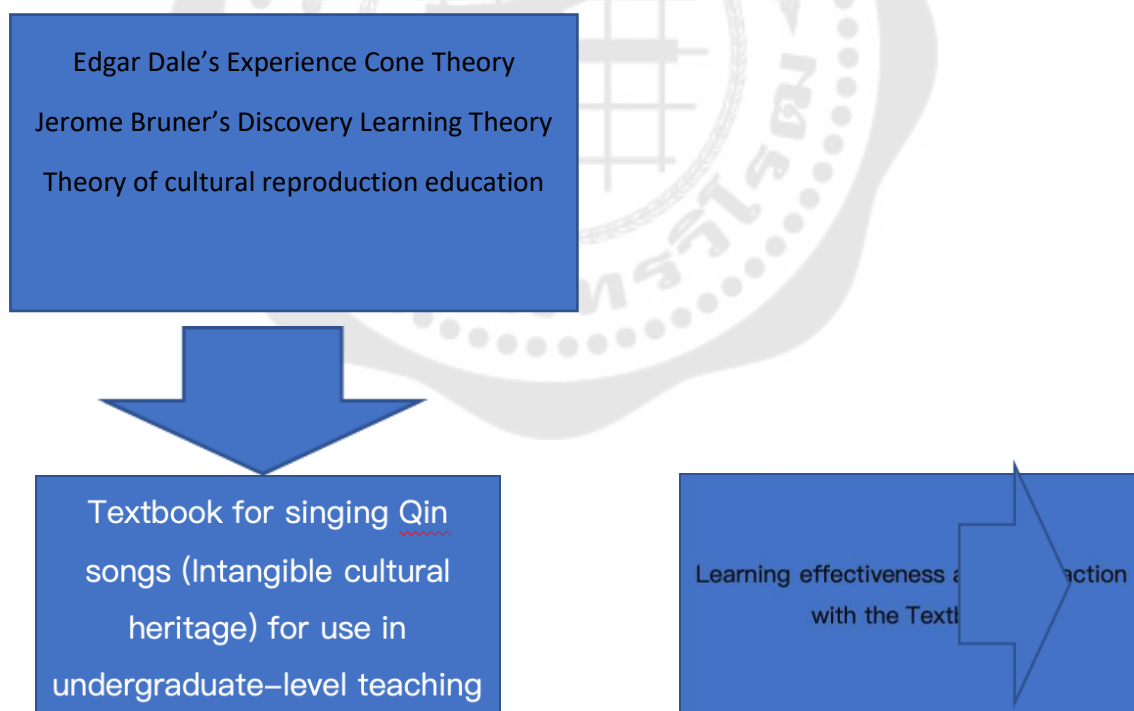


Figure 1

Benefits

1. Obtain information on Qin songs suitable for teaching at the undergraduate level.
2. Create a textbook for singing Qin songs for use in undergraduate-level teaching.
3. Understand the outcomes of using the textbook for singing Qin songs in undergraduate-level teaching.
4. Determine the satisfaction of students with the textbook for singing Qin songs for use in undergraduate-level teaching.

1.8 Definitions of terms

1. Qin Song (Intangible Cultural Heritage)

Qin Song refers to a traditional singing form accompanied by the guqin, a Chinese zither-like instrument. It often combines ancient poetry with music, presenting the artistic characteristics of Chinese classical culture through the fusion of qin melodies and the human voice. As a unique art form, Qin Song is included in China's list of intangible cultural heritage. It merges the playing techniques of the guqin with vocal performance, carrying rich cultural significance and historical value as an essential part of traditional Chinese culture.

2. Textbook Compilation

Textbook compilation refers to the process of designing and organizing content for teaching materials based on educational goals, subject matter, and student needs. In the context of your research, textbook compilation specifically refers to the development of teaching materials for Qin Song singing. These materials not only cover the history and singing techniques of Qin Song but also employ innovative design elements (such as staff notation, pinyin annotations, and QR code links) to help students better understand and learn the art form.

3. Intangible Cultural Heritage Education

Intangible cultural heritage education refers to educational efforts aimed at preserving, transmitting, and promoting forms of intangible cultural heritage that hold

historical and cultural significance. This form of education emphasizes teaching students about traditional cultural art forms, fostering a sense of appreciation and respect for cultural heritage. As part of intangible cultural heritage, Qin Song education focuses not only on technical skills and techniques but also on instilling an appreciation for and awareness of cultural heritage preservation.

4. Guqin Playing Techniques

Guqin playing techniques refer to the methods and skills used when playing the guqin, including finger techniques, string techniques, tone variation, and posture. These techniques are fundamental for performing Qin Song and are critical for learning it. Mastering the guqin playing techniques involves not only learning traditional methods but also understanding the cultural and artistic expressions behind these techniques, using them to convey emotion and artistic meaning.

5. Ethnic Vocal Music Education

Ethnic vocal music education refers to the teaching of traditional vocal music forms that are representative of various ethnic cultures. In the context of Qin Song, ethnic vocal music education focuses on teaching students the specific singing techniques, styles, and traditions associated with the performance of Qin Song. This form of education emphasizes not only technical vocal skills but also the cultural and artistic heritage embedded in the music. By incorporating ethnic vocal traditions into the curriculum, students gain a deeper understanding of both the musical and cultural significance of the pieces they are performing, contributing to the preservation and transmission of these musical forms.

CHAPTER 2

LITERATYRE REVIEW

The contents include the history of Guqin music, the development of Qin songs, the regional changes of Qin songs, teaching materials, the educational theories of Edgar Dyer and Jerome Bruner, and related research.

2.1 History of Guqin music

Guqin culture occupies an important position in the history of Chinese music. It belongs to Chinese literati music, and it has undergone class-like changes with the continuous changes of Chinese cultures in successive dynasties. It is still an elegant art in China today. The Chinese guqin is also one of the oldest and most valuable instruments in Chinese traditional music, with a long history and profound cultural heritage. Since ancient times, it has not only been a necessary instrument for court music and literati concentration, but also one of the important symbols of Chinese culture. The history of Guqin can be traced back to the Shang Dynasty more than 3,000 years ago. After a long period of development and inheritance, it is still widely played and celebrated today. Studying the qin songs will introduce the historical evolution, cultural value and playing skills of the Chinese guqin, allowing learners to have an in-depth understanding of and master the performance of this important traditional instrument.

2.1.1 Origin of the Guqin

(1) Origin and development of the Guqin

Guqin, one of the oldest plucked instruments in China, has a long history dating back to the Shang and Zhou Dynasties more than 3,000 years ago. The legendary Yellow Emperor played the guqin, which shows its long history. The earliest guqin, made of natural materials such as gourds, had a low tone. During the Han Dynasty, the process of making guqin gradually developed, the materials used were also changed from natural materials to wood, and improvements such as string shafts and fingerboards began to be adopted. During the Sui and Tang dynasties, the vocal

range of guqin was expanded to five octaves, and full-support fingering was introduced. Wei Chuanshou, a famous guqin in the Tang Dynasty, was an important figure in the history of Guqin. His works "Selected Music" and "New Sound" are classics in the history of Guqin. In the Song Dynasty, the production technology of guqin developed greatly, and the timbre of guqin also tended to be high. After the Ming Dynasty, the making technology of guqin became more perfect and continuous innovation was made. The appearance and internal structure of guqin body were improved, and the shape of Guqin body was changed from square to round or oblate.

In traditional Chinese culture, the guqin has an important position and cultural value. The music of Guqin, known as the "treasure of treasures", is one of the representatives of Chinese music culture. The performance of the guqin requires not only proficiency, but also a deep understanding and grasp of the rhythm and emotion of the music. The music of the guqin, which can be played either solo or in concert with other instruments, is an indispensable part of traditional Chinese music. At the same time, Guqin is also one of the representatives of Chinese culture. Its production technology, playing skills and musical style all reflect the essence of Chinese culture.

2. The status and importance of the guqin in Chinese culture

Guqin is one of the oldest plucked instruments in China, with a long history and high cultural value. In ancient China, the guqin was an important cultural symbol, regarded as a symbol of learning, accomplishment and taste, and an important part of scholar culture. The music of Guqin is also closely connected with traditional Chinese culture, representing the aesthetics of music, philosophical thoughts, cultural inheritance and spiritual pursuit of ancient China.

The origin of Guqin can be traced back to the Yellow Emperor period (2697-2597 BC), when people used bamboo-like instruments, which gradually evolved into wood-based instruments during the Shang and Zhou Dynasties. By the Tang and Song dynasties, Guqin gradually became the favorite of scholars of literati and was widely used in cultural salons, making friends among literati and for personal cultivation.

By the Ming and Qing Dynasties, guqin had become one of the favorite instruments of literati and writers.

Guqin not only occupies an important position in the history of Chinese music, but also makes an important contribution to the inheritance and evolution of Chinese culture. In Guqin music, there are not only profound life philosophy, but also rich historical and cultural connotations. The playing skills of the guqin are also very particular, including the music, music, music and other aspects of the piano, which have high artistry and technology.

Due to its important position in Chinese culture, guqin has attracted more and more people's attention and promotion in recent years. In the world, Guqin has gradually been regarded as one of the representatives of Chinese music culture, and has been loved and concerned by many music lovers and cultural researchers.

2.1.2 Development of Guqin songs

From the perspective of the history of guqin, Guqin has always been the spiritual sustenance of human beings. Since the period of Yao and Shun, Guqin was mainly sacrificed in the early stage. Through the research of Guqin works in the pre-Qin period, it is found that in the large-scale celebrations or sacrifices of this period, In order to pray for grain harvest, good weather and divine blessing, there appeared music and dance performance forms such as "Bactria" and "Wei", as well as the "poetry forever, song forever, voice forever, rhythm and harmony" recorded in the "Shang Shu", which were reflected in classical music and dance, the guqin was one of the important instruments, and the Guqin songs at this time were called "string songs". In the Warring States period, Guqin songs gradually developed into a single form of performance. With the continuous development of Guqin songs, literati began to tend to use Guqin songs to express their emotions. After the more turbulent pre-Qin period, people's life was relatively stable after Qin and Han Dynasties, which also played an important role in promoting the development of Guqin songs. In the Han Dynasty, the qin was a very popular instrument, highly respected by literati. It can fully express the players' inner emotions, pleasing the temperament and touching the hearts of the people. Huan Tan

said in his New Treatises that "Among the eight tones, the string is the most important and the harp is the first". In the Western Han Dynasty, Sima Xiangru and Zhuo Wenjun used the qin as a medium. Zhuo Wenjun was good at musical rhythm, while Sima Xiangru attached his heart to the sound of the qin and stirred it up. They became friends for a hundred years. Xu Jian of the Tang Dynasty listed twelve famous ancient qin in his book *Beginner's Learning*, among which Sima Xiaru's Green Qi Qin was one. Among the literati of the two Han Dynasties, CAI Yong, who was also a famous litterateur and calligrapher, was the one with excellent piano skill and profound piano theory. CAI Yong was very knowledgeable and talented in music when he was young. He was requisitioned by the court for his excellent skill on the piano. The "Qin Exercises" and "Qin Fu" compiled by CAI Yong had a great influence on the development of later generations of qin studies. In the "Qin Fu" there are descriptions of "grateful string songs, one low and one high", and some popular qin songs at that time: "Zhong Ni returns, the deer sings three chapters; Liang Pu, Zhou Gong covenants; Green sparrow west fly, don't and trend; Drink horse Great Wall, Chu Qu Ming light; Chu Fei left sigh, chicken singing Gao Sang. 'Most of these songs developed from folk songs into accompaniment to qin songs. Among the many qin songs, different dialects are also developed according to different regions. The most glorious period of Chinese music development should belong to the Tang Dynasty. Compared with the song and dance of the Tang Dynasty, Guqin music was not so popular at that time, but it was still widely spread among many literati and officials. They listened to the qin and composed poems, leaving considerable works of qin songs for later generations, and also created a lot of famous qin songs. For example, the lyrics of "Yangguan Sanjie" are derived from poet Wang Wei's work "Sending Yuan 'er to Make An Xi". Later in the Song Dynasty, the creation of qin music became very extensive, but the techniques were more complex. At this time, the carrier of qin music was still valued, and it was also an important period for the development of guqin music in China. Relatively great breakthroughs and achievements were made in the creation of qin music and playing techniques, among which the famous qin song "Huang Yingyin" came from this period. During the Ming and Qing

dynasties, there appeared a lot of piano players who advocated the creation of qin songs. Most of them composed songs based on ancient poems, among which Fengqiu Huang came from the Xilu Tang Qin Tong in the Ming Dynasty. After the Ming Dynasty, the popularity of Qin songs gradually decreased, which was mainly affected by social, cultural, economic and political factors. Since the late Ming Dynasty and early Qing Dynasty, the society experienced a lot of changes, including war and regime change. These changes had a profound impact on the social structure and cultural orientation, and the living environment and spiritual pursuit of literati and scholars also changed, reducing their involvement in and inheritance of traditional art forms such as Qin and song. As time went on, cultural tastes and aesthetic tendencies changed. Emerging literary and artistic forms such as novels and operas gradually became the mainstream, attracting more people's interest and attention, and in the Ming and Qing Dynasties, the imperial examination system had a great impact on the education and career of literati. With the adjustment of the examination content and the emphasis on writing, the literati may have been more inclined to focus on the study of literature and political theory rather than the cultivation of musical art. Especially in modern times, the import of Western culture and art has exerted a profound influence on traditional Chinese culture. The popularity of Western music, literature and art forms has led to the relative marginalization of local traditional art forms such as qin and song. Later, political turmoil, war and other factors may lead to the interruption of the inheritance of traditional arts. As an art form highly dependent on teachers and oral instruction, Qin art and song are very difficult to restore if the transmission chain is broken. Although the popularity of Qin song has declined, it remains a shining pearl in Chinese culture and continues to be studied and passed on by scholars and art lovers. In recent years, as more attention is paid to traditional culture, Qin song and other traditional art forms are being revived and valued to a certain extent. Until 2003, Guqin became the first batch of Chinese traditional music culture to be included in the world intangible cultural Heritage list, attracting worldwide attention.

On the other hand, the development course of guqin in different periods includes the changes and evolution of its shape, timbre and playing mode.

Guqin is one of the representative traditional Chinese Musical Instruments, and its playing history can be traced back to the pre-Qin period. With the evolution of history, the guqin has undergone different changes and evolvement in its shape, timbre and playing mode. The original guqin was made of a whole piece of bamboo, called "Zhu Qin". In the Han Dynasty, wood began to be used to make guqin, and more strings were added, and the playing techniques became more diverse. By the Tang Dynasty, the structure and timbre of the guqin began to stabilize and became a mature instrument. Lu Xiuqing, a master of the guqin in the Tang Dynasty, who was known as the "originator" of the instrument, proposed the concept of "tools" in guqin performance, that is, the heart should be used as the instrument to bring out the power of emotion.

With the coming of the Song Dynasty, the timbre of the guqin underwent major changes, with the number of strings increased to seven, and the string axis becoming more flexible, allowing the pitch to be adjusted. At the same time, the shape of the guqin became more exquisite, and some carved and inlaid decorations began to appear, reflecting the aesthetics and culture of The Times.

In the Ming and Qing Dynasties, some improvements and evolvement were made in the shape of the guqin, especially in the design of the chord axis of the body, which further improved the timbre and playing skills of the guqin. The production of guqin also gradually moved toward industrialization. The mass-produced guqin not only maintained the traditional timbre and playing mode, but also reduced the production cost to a certain extent, enabling more people to contact and learn the guqin.

The modern guqin pays more attention to retaining the traditional shape and timbre, and at the same time, it is more diversified and open in playing methods and repertoire selection. Modern guqin practitioners are committed to promoting the music so that more people can understand and appreciate the unique charm of the instrument.

In a word, guqin has evolved and developed continuously in different historical periods and cultural backgrounds, becoming an indispensable part of

traditional Chinese music culture. The way of playing the guqin and the characteristics of its timbre are also one of the unique charms of Chinese music.

2.3 Regional changes of Guqin songs

Due to the change of human and geographical environment and the restless and changeable political relations, qin songs in Guqin art are actually diversified. With the change of cultural factors, the difference of regional culture, and the change of circulation places, different styles were produced, so there must be regional changes in guqin songs.

First of all, there are regional differences in music styles. Northern qin songs may pay more attention to the vigor and openness of the music, reflecting the vast natural landscape and the heroic character of the people in the northern region. The songs of the north are often bright and vigorous, showing a magnificent momentum. Southern qin songs tend to be gentle and delicate, paying more attention to the expression of emotions and the pursuit of inner artistic conception. This may be related to the softer and more delicate water environment and cultural atmosphere in the south. The songs of the south are often smooth, soft and poetic, reflecting the customs and customs of the water towns in the south. The regional characteristics of playing skills vary, and luthiers in different regions have their own emphasis on playing skills. Luthiers in the north may pay more attention to the control of force and vibration, while those in the south may pay more attention to the dexterity of fingering and the change of timbres. They may reflect more historical stories, heroic deeds, or spectacular scenes of nature. It may depict more landscapes, humanistic feelings, and delicate personal feelings. The regional variation of qin songs is also reflected in the living habits, cultural traditions and philosophical thoughts of people in different regions. For example, in the southern region, due to the earlier development of economy and culture, qin art may pay more attention to the transmission of cultural connotation and artistic refinement. In the north, however, more emphasis may be placed on the social function and collective expression of qin art. In general, regional variations of qin songs are not only reflected in musical forms and performance techniques, but also deeply rooted in China's colorful

geographical environment and diverse cultural traditions. These regional characteristics of qin songs together constitute a rich and diverse historical picture of Chinese qin skills, reflecting the depth and breadth of ancient Chinese culture. With the passage of time, the qin and song arts of different regions are constantly exchanging and integrating, forming a more diversified and rich cultural landscape.

Secondly, the relationship between the genre of Qin song and regional development, the cultural background, aesthetic habits and lifestyle of different regions have a profound impact on the style and genre of Qin song. Guqin, as one of the oldest and most influential Musical Instruments in Chinese traditional culture, has many playing schools, each of which has its own unique playing skills, style characteristics and aesthetic pursuit. The formation and development of Guqin schools are closely related to the geographical distribution, the relationship between the piano players and their understanding and pursuit of music aesthetics. Here are some of the major guqin schools:

Guangling School: The Guangling school is one of the oldest guqin schools, originating in the Yangzhou area of Jiangsu Province. This school is characterized by its emphasis on the purity of the music, the restraint of the technique and the purity of the timbre.

Yueyang School: The Yueyang School originated in Yueyang, Hunan Province. The performance of this school is characterized by rich tone, bold technique, and good at expressing magnificent momentum and deep emotions.

CAI Family Biography: The CAI Family Biography is a school represented by CAI Yong, emphasizing the literati flavor of performance and the combination of music with literature, calligraphy and other art forms.

Zhong, Xu School: Represented by Zhong Ziqi and Xu Ruzi, the playing style of this school focuses on delicacy and introversion, emphasizing deep expression of emotions, and pursuing exquisite harmony in technique.

Shanyin School: Shanyin School is represented by Shen Kangbo. This school is characterized by simple and natural playing techniques, pursuit of natural beauty of music, and focus on fresh and bright timbre.

Zhejiang School: Zhejiang School, also known as Yao school, is a guqin school represented by Yao Guqin. The performance characteristics of this school are complex and varied techniques, rich timbres, rich changes, and good at expressing complex emotions.

Guangdong School: Guangdong school is a guqin school centered in Guangdong area. This school is characterized by melodious and smooth playing style, bright timbres, and rich in the unique agility and softness of the South.

Sichuan School: Sichuan school is a guqin school centered in Sichuan area. It is characterized by paying attention to the strength and rhythm of the sound when playing, strong expressivity and thick timbre.

Han School: The Han school is a guqin school formed in the early 20th century, represented by Han Tong. The playing style of this school pays attention to the traditional characteristics of the guqin, but also absorbs some modern elements.

Each school of Guqin has its own unique features, which together enrich the artistic expression of guqin music and reflect the profound heritage and diversity of Chinese classical music. With the passage of time, some schools may gradually merge or develop new styles, but they all play an irreplaceable role in the inheritance and development of guqin art.

It is clear that guqin is divided into several major schools, but if the guqin songs are divided according to schools, I think they can be divided according to different cultures: the schools of Guqin songs are mainly influenced by regions, historical periods and specific cultural figures, and have formed their own artistic styles. Due to the long history of the art of qin and song, the division of genres is not as clear as that of Guqin, but it is still possible to roughly distinguish some genres or stylistic tendencies according to their musical characteristics and singing styles.

Regional genre: The genre of Qin song is largely influenced by its regional culture, such as the Qin song in the southern region, which may pay more attention to poetic expression and delicate emotions, while the Qin song in the northern region may pay more attention to bold and open momentum. This distinction is especially evident among ancient literati, whose works often reflect the cultural characteristics and aesthetic tendencies of their respective regions.

Literati and religious schools: In the process of development, Qin songs were not only loved by literati and scholars, but also blended with religious cultures such as Buddhism and Taoism. For example, some qin songs may incorporate the Buddhist principles of Zen, reflecting a kind of metaphysical mood; While under the influence of Taoism, Qin songs may focus more on the philosophical idea of living in harmony with nature.

Characteristic schools of The Times: Qin songs in different historical periods also show different style characteristics. For example, Qin songs in Tang and Song dynasties may pay more attention to the combination of literature and artistry, reflecting the aesthetic idea of the literati in that period to pursue the combination of literature and music; The qin songs of the Ming and Qing dynasties may more reflect the expression of personal emotions and the attempt of artistic innovation.

Individual or small group schools: In Guqin art, there are often schools named after famous pianists, such as Zhong, Xu, Huang and so on. While in the development of guqin songs, although there is no clear school named after individuals, some famous piano players and poets, such as Bai Juyi and Su Shi, whose works and singing styles have a profound influence on the development of Guqin songs in later generations.

To sum up, the genre of Qin song is not as clearly classified and strictly defined as Guqin performance. It is more of a flowing and integrated art form, which is influenced by multiple factors such as region, history and personal style. With the passage of time and the changes of society, the genre of Qin song is also constantly developing and changing.

2.4 Teaching Materials

The development of qin and song teaching materials for higher education should follow the principles of systematicness, depth and innovation(Mar, Manuel et al. 2024), aiming at cultivating students' ability of artistic appreciation, singing skills and deep understanding of traditional Chinese music culture. The following is a detailed analysis and suggestions:

2.4.1 Target positioning of textbook development

The structure arrangement of Qin and Song Singing textbooks in higher education should follow the principle from basic to advanced, combine the Chinese curriculum outline and the relevant application methods of traditional music teaching at home and abroad, and integrate the history of qin and song, technical skills training, music theory learning, music appreciation and singing expression. A comprehensive teaching material structure can be roughly divided into the following parts:

Teaching materials should be committed to cultivating students' artistic aesthetics, music theory knowledge, singing skills and innovative ability, so that students can fully understand and master the skills of playing and singing.

Emphasizing the importance of cultural inheritance of qin songs, while encouraging modern interpretation of traditional music and artistic innovation to meet the needs of contemporary cultural development.

2.4.2 Composition of teaching material content

In the development and implementation of Qinge teaching materials, the following principles will be followed in the design of teaching materials:

History and theory: including the historical evolution of Qin and song, the characteristics of genres, music theory and aesthetic principles, etc., to provide a solid theoretical foundation for learning.

Techniques and exercises: The basic singing skills, breathing and vocal methods, expressions and body language of qin songs are introduced in detail, with step-by-step guidance and practice to help students master singing skills.

Analysis and appreciation of works: Select classical works of piano songs and carry out multi-dimensional analysis of music structure, artistic style and literary connotation, so as to enhance students' ability of art appreciation.

Creation and Practice: Innovative teaching methods and textbook forms to provide students with a diverse learning experience. Guide students to develop creative practice based on their understanding and mastery of traditional qin songs, including adapting existing works or creating new qin songs, as well as singing practice and stage performance training. Additionally, the project involves inviting heritage practitioners to record performance videos of the musical scores, which will be embedded as QR codes above the corresponding sheet music in the textbook, providing students with visual and auditory guidance to enhance their learning process.

2.4.3 Teaching methods and strategies

Multimedia teaching: make use of modern scientific and technological means (Yu et al., 2021) and combine the existing music projection technology to increase students' interest in learning music. Video, audio and other multimedia materials will be used to demonstrate the singing skills and performance styles of piano songs and improve the teaching effect.

Case analysis: Through the specific case analysis of piano songs or singers, students can deeply understand the artistic characteristics and singing methods of piano songs.

Interactive teaching: Encourage students to participate in discussion, criticism and creation, form interaction and feedback, and promote students' active learning and deep thinking.

Practical exercises: Students are organized to participate in activities such as concerts, competitions and workshops to enhance practical experience and enhance stage performance.

Such teaching material structure design aims to comprehensively improve students' music literacy and singing skills, so that they can not only master the technology, but also have a deep understanding of the connotation of music, and

develop into creative and expressive musical talents. Of course, the specific arrangement of teaching materials also needs to be adjusted according to the level and needs of students.

2.5 Relevant educational theory

The theoretical foundation for the development of my textbook is supported by the following three important theories:

1) Cone of Experience: Emphasizes enhancing learning outcomes through practice and multisensory experiences.

2) Discovery Learning Theory: Encourages students to learn autonomously and discover through exploration and practice.

3) Cultural Re-creation: Reinterprets traditional Qin song culture and integrates it into modern teaching to ensure both cultural inheritance and innovation.

2.5.1 The Cone of Experience

Edgar Dyer, a prominent American educator and communication theorist, revolutionized the field of instructional design with his groundbreaking concept, The Cone of Experience. This theoretical framework, developed in the mid-20th century, provides a visual representation of diverse learning experiences and their varying degrees of validity. This article explores key aspects of Edgar Dyer's cone of experience, revealing its significance in shaping modern pedagogy.

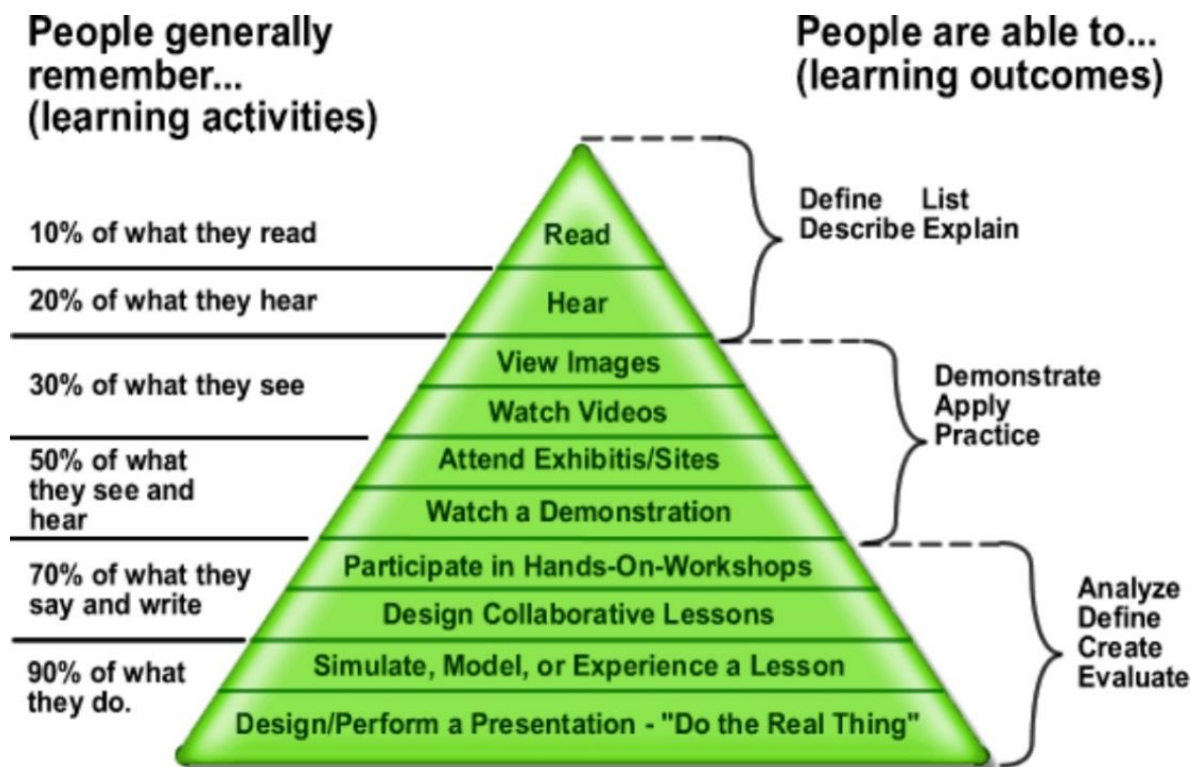


Figure 2

Edgar Dyer was born in Benson, Minnesota on April 27, 1900, and has dedicated his career to the field of education. Dyer, who holds degrees from the University of North Dakota and the University of Chicago, became a distinguished scholar, author and speaker. His extensive background in educational psychology and communication provided the foundation for the Cone of Experience's development.

Edgar Dyer's Cone of Experience is a pyramid-shaped model that classifies learning experiences according to how abstract and immediate they are. The model assumes that learners can engage in a range of experiences, from basic hands-on, immersive activities to more abstract, symbolic forms of learning at the top.

The concept of the cone of experience appeared in Dale's seminal 1946 book, *Audiovisual Methods of Instruction*. In this seminal book, Dyer expounded on the importance of incorporating a variety of media and experiences into the learning

process. The original version of the Cone outlined different types of teaching materials, emphasizing the need for a multimodal approach to education.

Direct experience: At the bottom of the cone, Dale places direct experiences that emphasize active engagement with the subject. This includes hands-on activities, field trips and experimentation. Direct experience provides learners with tangible, authentic contact that promotes deeper understanding and retention of information.

Simulation experience: Move the cone up and the simulated experience comes into play. This level involves creating controlled environments or scenarios to simulate real-world situations. Simulations and demonstrations enable learners to observe and interact with content in a structured environment, enhancing understanding through visual and contextual elements.

Language and visual symbols: The middle part of the cone contains language and visual symbols that serve as learning tools. This includes lectures, reading materials, audiovisual presentations, and multimedia resources. Learners at this level rely on verbal and visual cues to absorb information and transition from active engagement to a more passive but essential mode of learning.

Abstract symbol experience: At the top of the cone, abstract symbolic experiences represent the highest level of cognitive engagement. This includes discussions, debates, problem-solving activities, and collaborative projects. Learners at this stage delve into critical thinking and analytical processes to apply knowledge in novel and complex contexts.

Quotes: For a deeper examination of the Cone of experience, one can explore source materials such as Edgar Dyer's influential books *Audiovisual Teaching Methods* (Dyer 1946) and *The Cone of Experience* (Dale 1969). In addition, contemporary educational theorists and instructional designers have further developed and expanded on Dale's ideas, providing insights into the practical application of the Cone of experience in different learning environments.

Edgar Dyer's Cone of Experience remains a cornerstone of educational theory, providing educators with a valuable framework for designing a variety of effective learning experiences. As pedagogy has evolved, this model continues to help guide instructional strategies that cater to students' diverse learning styles. By understanding and implementing the principles in the cone of experience, educators can create dynamic and engaging learning environments that promote knowledge acquisition and retention.

2.5.2 Discovery Theory of Learning

Jerome Seymour Bruner is a renowned psychologist and learning theorist with significant academic influence in the fields of psychology and education. He was born on 1 October 1915 in New York City, USA, and died in New York City on 5 June 2016 at the age of 100.

Jerome Bruner was considered a towering figure with varied contributions in a variety of fields, including:

Discovery Learning Theory: Bruner (Bruner 1961) was actively involved in the development and presentation of discovery learning theory, which emphasizes the role of learners in exploring and constructing their own knowledge.

Educational Research: Bruner has shown interest in and is actively involved in the study of children's learning and the advancement of education.

Psychological research methods: He is a leading advocate of the use of psychological research methods to study human behavior.

Curriculum Development Involvement: Bruner was involved in the development of the curriculum for elementary and secondary education.

Literary contributions: He has published books and articles that have had a major impact on education and psychology, gaining visibility and academic influence.

Jerome Bruner is highly regarded in the fields of education and psychology for his commitment to creating effective learning methods and supporting the development of students' cognitive skills. His work and knowledge have had a lasting

impact on current theory and educational practice, making Jerome Bruner a key and influential figure in his field of research and development.

The theory of discovery learning proposed by Jerome Bruner emphasizes the role of the learner in the learning process rather than receiving direct instruction from a teacher. In this approach, knowledge and understanding are preserved through personal experience and self-discovery. As a result, learners actively engage in critical thinking and problem solving.

Key concepts of discovery learning theory include:

Learning by problem solving:

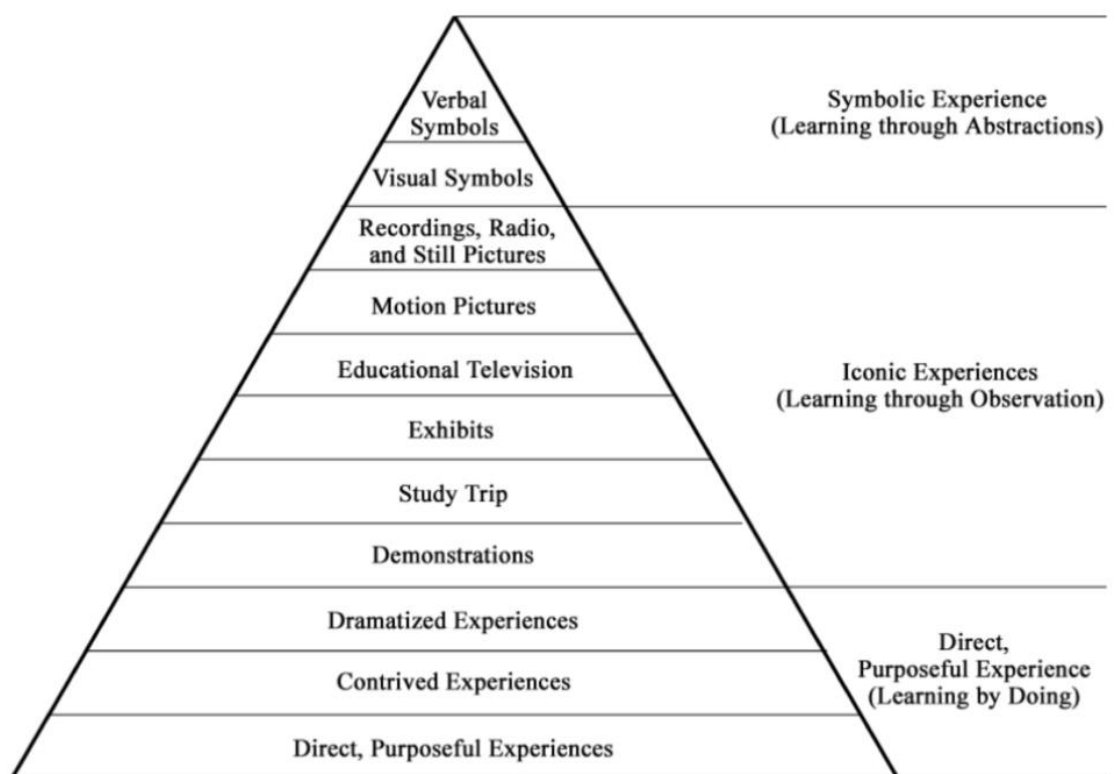


Figure 3

Learners experience optimal learning when they engage in problem-solving activities that require them to think critically, ask questions, seek information, and experiment.

Self-expression and presentation:

Discovery learning promotes the development of the ability to think, create and express. Learners have the opportunity to develop and demonstrate their understanding independently.

Teacher support (scaffolding):

The learner is supported by the teacher during the learning process. The teacher acts as a guide and provides assistance during the learning process, with support diminishing as the learner becomes more independent (Bruner 1966).

Emphasis on the learning process: Discover that learning doesn't just emphasize outcomes; It also values the learning process itself. Interest points to the learner's approach to problem solving. Learners are free to choose topics of interest and exploration to make the learning experience more meaningful and enjoyable.

Applications of discovery learning theory include:

Course design:

Design courses that allow students to explore and construct their understanding beyond traditional reading methods or direct instruction.

Use of technology:

Integrating technology as a tool into the discovery learning process, such as using mobile devices, computers, or simulation programs.

Support diverse learners by:

Provide opportunities for discovery that can be adapted to suit the abilities and learning environment of all students.

Future skills development:

Develop skills in critical thinking, problem solving and multi-dimensional learning to prepare students for a challenging future.

Implementing discovery learning theory offers multiple pathways that lead to long-term retention success by creating meaningful learning experiences. This approach focuses on developing thinking skills and promoting sustainable learning.

2.5.3 Theory of cultural reproduction education:

Bourdieu is a world-renowned man, and his constructed theory of cultural reproduction plays an important role in many humanities and social disciplines. From the perspective of educational sociology, the theory of reproduction of Bourdieux culture belongs to the sociological level of macro education. In Bourdieu's view, education is a tool and means of cultural reproduction and social reproduction. However, the occurrence of cultural reproduction is not caused by a single school education system. He believes that cultural reproduction is the result of the trinity of the family, society and education system. The school is just a "converter" for cultural reproduction. The school copies the social structure through education, and then inputs the "educational products" (students) into the society. The initial inequality in cultural capital is interpreted as a certain academic qualification through the school, guiding the successors of a specific position in the social space to a social position similar to their predecessors, and having a series of social resources suitable for that position, and then reproducing the existing social hierarchy. Therefore, the education system is in fact contrary to the concept of "democratisation of education" advocated by it. School education not only cannot eradicate social inequality and promote the circulation of classes. On the contrary, the essence of education is to produce and reproduce social inequality in a "genetic" The learner is supported by the teacher during the learning process. The teacher acts as a guide and provides assistance during the learning process, with support diminishing as the learner becomes more independent(Bruner 1966).

Emphasis on the learning process: Discover that learning doesn't just emphasize outcomes; It also values the learning process itself. Interest points to the learner's approach to problem solving.

Freedom to learn:

Learners are free to choose topics of interest and exploration to make the learning experience more meaningful and enjoyable.

Applications of discovery learning theory include:

Course design:

Design courses that allow students to explore and construct their understanding beyond traditional reading methods or direct instruction.

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Implementing discovery learning theory offers multiple pathways that lead to long-term retention success by creating meaningful learning experiences. This approach focuses on developing thinking skills and promoting sustainable learning.

Chemicalization From the background of the modern education system, Bourdieu tried his best to emphasise that the "conservative role" of school education, and regarded the school as an extremely important mechanism in modern society to provide proof for the social hierarchy. So, what does Bourdieu think of the relationship between education and the social foundation? What is the role of power and economy in restricting education? What is the logical starting point of cultural reproduction? What is the core content and essence of the theory of cultural reproduction under the threshold of educational sociology? What kind of function does cultural reproduction have? This article will start from Bourdieu's power and economic threshold, start from the educational purpose, educational goal, educational process and educational results,

restore the core content of Bourdieu's cultural reproduction theory, and clarify the relationship between education and social foundation in Bourdieu's eyes.

Combining the Theory of Cultural Re-creation with the Development of Qin Song Teaching Materials :

In this study, we use the Theory of Cultural Re-creation as an important theoretical foundation for developing the Qin Song teaching materials. The Theory of Cultural Re-creation emphasizes that traditional culture needs to be reinterpreted and recreated in modern contexts, ensuring both the transmission and innovation of traditional culture. In the development of Qin Song teaching materials, this theory provides the following key theoretical guidance:

The Theory of Cultural Re-creation emphasizes that traditional culture should be reinterpreted and recreated in the modern context. For Qin Song, a traditional intangible cultural heritage, the development of teaching materials should not simply transmit ancient knowledge and techniques but also involve modern interpretations and expressions of Qin Song. By integrating modern teaching methods and materials with traditional Qin Song culture, the teaching materials can better meet contemporary educational needs, ensuring that Qin Song is passed on and innovated in the modern world.

The Theory of Cultural Re-creation stresses the modern transformation of traditional culture. In the development of Qin Song teaching materials, we plan to introduce modern teaching elements (such as five-line staff notation, Pinyin annotations, and QR code-linked videos). These modern elements will help students better understand and master Qin Song singing techniques while enhancing their learning experience. This approach ensures that traditional Qin Song culture is incorporated into modern educational systems without losing its essence, enabling its transmission and revitalization in contemporary society.

The Theory of Cultural Re-creation posits that the transmission of traditional culture should not merely replicate past knowledge and forms but should allow for innovation. Through the innovative design of Qin Song teaching materials, the future

materials will include not only traditional singing techniques, historical backgrounds, and song selections but also modern teaching methods to suit students' learning habits and thinking processes. The innovative design of the materials will encourage students to experience the charm of traditional culture while simultaneously engaging in creative practice and performance based on this foundation.

Cultural re-creation is not only about the self-renewal of culture; it must also respond to societal demands. In the development of Qin Song teaching materials, we will take into account the needs of contemporary society and the educational environment, ensuring that the content is in line with the learning needs and interests of today's students. For example, the inclusion of modern educational technologies will allow students to learn and experience Qin Song in more interactive and accessible ways, thus promoting cultural identification and artistic practice.

From the perspective of cultural re-creation, the development of Qin Song teaching materials is not merely a process of imparting skills but also a process of cultural transmission and innovation. Through innovative teaching design and modernized materials, the future Qin Song teaching materials will provide students with a diverse learning platform, helping them understand and experience traditional culture and, through practice and innovation, promote its development. These materials will not only cultivate students' cultural literacy but also help them bridge the gap between traditional culture and modern society, ensuring cross-generational cultural transmission and growth.

2.6 Other Research (Interpretation of relevant literature)

1. History of Chinese Qin Song Development(Li 2013),In his research, Bo Keli meticulously traced the evolution of Chinese Qin songs from ancient times to the end of the Qing Dynasty. He points out that in this long span of history, the art of qin and song reached three different highs: the Spring and Autumn Period, the Warring States period, the Tang Dynasty and the Ming Dynasty. During the Spring and Autumn Period, Qin and song art became part of the cultural education of the aristocracy due to the promotion of emperors and the rise of Confucianism. By the Tang Dynasty, despite the influence of

In his research on the development of qin songs, Bo Keli deeply analyzed the driving force behind it. He points out that the evolution of Qin songs has something in common with literature, which is deeply influenced by the style and social emotions of The Times. As a composite art form integrating music and literature, the development of Qin song is full of continuous interaction and integration with the trend of The Times and literary trends. Inspired by The Times and inherited and innovated by people, as the representative of classical elegant music, Qinqu always appeared some key figures in the ritual and music system of each dynasty. These people may be the officials responsible for formulating and implementing the policy of elegant music, the musicians who promote the progress of the art of Qinqu, or the scholars who maintain the tradition of literati and elegant scholars. These key figures, as important nodes in the history of Qin and song, became the core of Bokeli's research. As a result, his works show a network structure that takes history as a link, figures as the core, and portrays the overall picture through the characteristics of The Times in the art of Qinge.

2. (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) (songlan 2011) This doctoral thesis mainly discusses the historical development(songlan 2011), characteristics, status and function of Shu school Guqin art in modern times. From the perspective of historical anthropology, the author studies the history and current situation of the gestation, generation and inheritance of the Guqin

school in a specific region, and emphasizes the interaction between the Guqin art and the geographical environment and the human geographical environment. Conclusion

Constructivism has evolved into a cornerstone in educational philosophy, advocating for a student-centric approach that fosters active participation, experiential learning, and social interaction. By recognizing the critical role learners play in constructing their understanding, educators can design transformative learning experiences that empower students to become lifelong learners.

the cultural remains of Bashu Qin, the discussion of the formation and characteristics of the Shu school, the analysis of the current situation of the Shu school) and conclusion. Through the in-depth study of the Shu school Guqin, this paper not only expounds the artistic characteristics and cultural value of the Shu school Guqin, but also discusses its important position in the history of Chinese Guqin art. This has important reference significance for the historical development of Qin songs, especially the formation of Shu school Guqin songs.

3.(yibao 2018) This article explores how to innovate diversified methods of public art education in general higher education institutions. It stresses the importance of incorporating natural beauty, social beauty and intangible cultural heritage into the curriculum; It proposed teaching methods that combine traditional teaching with the Internet and field trips; And discusses the improvement of the evaluation mechanism to ensure the quality of education. For the development of qin and song teaching materials, this means that these innovative teaching methods and diversified contents can be integrated into the teaching materials, not only teaching skills, but also inheriting culture, so as to improve students' comprehensive artistic accomplishment.

4. (jing 2023) This article discusses the inheritance and innovation of Shaanxi traditional folk music in current college music education. The author analyzes the characteristics and challenges faced by traditional folk music in Shaanxi, as well as how to maintain and develop this cultural heritage in

higher education. With regard to the development of qin and song teaching materials, this paper emphasizes the importance of innovation in the content, teaching methods and concepts of qin and song teaching materials, suggests the integration of multimedia technology and traditional teaching to stimulate students' interest in and understanding of traditional music, and puts forward suggestions to improve the resources of traditional music education and excellent teachers, so as to promote the all-round development of students and enhance the efficiency of traditional music inheritance.

The paper points out the importance of inheritance and innovation of traditional folk music culture in higher education, which provides theoretical support for you to integrate traditional culture into Qin and song teaching materials. The paper mentions that it is necessary to establish a sound and scientific curriculum mechanism, update traditional music teaching materials, and deeply integrate traditional folk music with modern teaching mechanism. This is of guiding significance for you to construct the content of Qin songs teaching materials, especially how to combine qin songs with modern teaching methods. The article emphasizes bold innovation in teaching methods, combining classroom teaching with extra-curricular investigation, Internet online teaching and traditional media teaching. For the development of qin and song teaching materials, it means that the use of multimedia and network resources can be explored to enhance the interactive and modern sense of teaching materials. The importance of excellent teacher resources and the mining of traditional music talents are mentioned, which prompts you to consider how to better utilize and showcase the knowledge and skills of professionals when developing textbooks. The article suggests to define the core indicators of public art teaching evaluation mechanism, which is also a useful reference for you to design the evaluation method of qin and song teaching materials, so as to ensure that the teaching materials reach the established teaching objectives. Adding field investigation to the teaching of local customs and people will have a remarkable effect on the cultivation of students' aesthetic ability and personality sentiment. For the development of qin and song teaching materials, field experience of guqin culture can be considered. How to enhance students' interest and understanding

To sum up, this paper provides me with a framework on how to inherit and innovate traditional folk music in colleges and universities, which can be directly applied to the development of Qinge textbooks, especially in terms of content innovation, diversified teaching methods, and the establishment of textbook evaluation mechanisms.

5(Ping 2016, jing 2023)(jing 2023)The article discusses how to develop and utilize the school-based teaching materials of the Miao nationality inspiration from the perspective of intangible cultural heritage, and takes Qiandongnan Miao and Dong nationality prefecture as an example. Combined with the development of Qinge (World Intangible Cultural Heritage) Singing textbook, I think this article provides several valuable guiding principles (jing 2023):

1. In-depth excavation and collation: By organizing experts and scholars to conduct in-depth research and collation of intangible cultural heritage, the Qinge teaching material can provide a deeper cultural and historical background.

2. Creation team: It is suggested to set up a team of experts to create and develop teaching materials, combine inheritance and innovation, and ensure that the content of teaching materials not only maintains traditional elements but also loses the needs of modern education.

4 Promotion and standardization: The developed textbooks will be widely

5 Strengthen protection awareness: Strengthen the training of teachers and

The above strategies can be applied to the development of my Qin song teaching materials, which not only helps to maintain the traditional characteristics of Qin song as an intangible cultural heritage, but also can be combined with modern educational technology and methods to improve the quality of the teaching materials and the effectiveness of teaching.

The author emphasizes the importance of the teaching mode combining

theory and practice, advocating deepening students' understanding of the cultural background and history of guqin music while teaching guqin skills. According to the article, the use of multimedia and Internet resources can greatly enrich teaching

In addition, Zhang Cen also suggested the development of Guqin and song textbooks that meet the needs of modern education, which should contain comprehensive content from basic to advanced, aiming to cultivate students' all-round ability from mastery of skills to appreciation of art. At the same time, the article also puts forward suggestions for professional training of teachers, stressing the importance of teachers with profound artistic accomplishment of guqin and modern educational skills in inheriting Guqin and song culture.

7(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018)(yiwei 2018).Through an in-depth analysis of He Yi's (yiwei 2018)singing skills, "An Exploration of He Yi's singing Methods" provides a new perspective and practical guidance for the interpretation of Guqin songs. This paper not only discusses He Yi's skills in controlling breath, processing timbres and using line, but also shows his profound atments in the art of Guqin songs through a lot of theoretical research, case analysis and his personal learning and teaching experience. Combining the modern vocal skills with the traditional characteristics of guqin performance, this paper puts forward a series of innovative teaching methods, which not only have practical value for the guqin singers, but also provide new ideas for the inheritance and promotion of Guqin art. In addition, through the analysis of He Yi's artistic practice, Wei Xiaoyuan emphasizes the balance between artistic innovation and

8. (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) (yating 2023) Zhang Yating's thesis "The Value and Implementation Path of" (yating 2023) Intangible Cultural Heritage "traditional Music Culture in the Construction of Aesthetic Education Curriculum System in Higher vocational colleges" deeply discusses the important position and role of intangible cultural heritage (intangible cultural heritage) traditional music culture in the aesthetic education curriculum system of higher vocational colleges. By analyzing the aesthetic value, education value and inheritance value of intangible cultural heritage traditional music culture, Zhang Yating put forward the concrete implementation path of integrating intangible cultural heritage traditional music culture into the curriculum system of aesthetic education in higher vocational colleges. She emphasized that traditional music of intangible cultural heritage can not only enrich students' musical aesthetic experience, but also deepen students' understanding and identification of excellent traditional Chinese culture, thus promoting students' all-round development. In addition, the paper also discusses how to effectively combine the educational resources of higher vocational colleges, innovate the teaching methods of aesthetic education, and how to strengthen students' practical experience through activities inside and outside the school, so that intangible traditional music education can be effectively implemented and promoted in higher vocational colleges. This paper provides important theoretical support and practical plans for guiding the reform and development of the curriculum system of aesthetic education in higher vocational colleges, especially in the aspects of inheriting and promoting the traditional music culture of intangible cultural heritage.

9.(Xuesong and wenjing 2024),This paper provides a brief overview of the challenging journey of constructing Chinese traditional music textbooks over the past 50 years since the founding of the People's Republic of China. The author has collected 22 commonly used Chinese traditional music textbooks and, drawing on theories from education and musicology, conducted an in-depth study from the perspectives of the textbooks themselves and their usage. The study covers four key aspects: the historical stages of Chinese traditional music textbook development, the classification of these textbooks, existing problems, and strategies for improvement.

10.(rong 2008)Based on the periodization method of contemporary music history and the practical context of textbook development in higher education institutions, this paper divides the construction of Chinese traditional music textbooks into three historical periods:

Foundation Period (1949–1957): The initial stage during the early years of the People's Republic of China, when the groundwork for textbook development was laid.

The "Introduction to Ethnic Music" Period (1958–1976): A stage characterized by the compilation and promotion of textbooks on ethnic music.

The "New Era" (1977–Present): Marked by the representative textbook *Introduction to Chinese Traditional Music*, reflecting further refinement in content and structure.

The second part of this paper summarizes the overall context of Chinese traditional music teaching, including the classification of textbooks. The classification criteria are primarily based on the target audience, the identity of the compilers, and the types of content.

Regarding current issues, the paper identifies several challenges: the content update cycle for these textbooks is relatively long; the guiding principles of textbook development are somewhat misaligned with modern educational philosophies; some textbook compilers need to improve their professional expertise; and the alignment between textbook development and teaching reform is insufficient in certain universities.

To address these issues, the author proposes several improvement strategies, such as establishing specialized institutions for Chinese traditional music textbook development, creating scientific evaluation criteria for textbooks, and implementing quality control mechanisms. This study aims to provide a reference for the future development of Chinese traditional music textbooks and contribute modestly to the teaching and research of Chinese traditional music theory.



CHAPTER 3

RESEARCH METHODOLOGY

This study uses a mixed research method combining both qualitative and quantitative approaches to investigate Qin Song. Through the collection of literature and focus interviews, effective teaching materials were identified, and a Qin Song singing textbook for undergraduate teaching was created. The final version of the Qin Song textbook, suitable for university students, was obtained through expert IOC evaluation. Results were then derived through experiments and student satisfaction surveys.

3.1 Research objectives:

- 1) To study the Qin songs suitable for teaching at the undergraduate level.
- 2) To create a textbook for singing Qin songs for use in undergraduate-level teaching.
- 3) To investigate the outcomes of utilizing the textbook for singing Qin songs in undergraduate-level teaching.
- 4) To examine the satisfaction levels of students towards the textbook for singing Qin songs used in undergraduate-level teaching.

3.2 Research Methodology

This study will employ a mixed-methods research approach, combining both qualitative and quantitative methods, to investigate Qin Song and develop its teaching materials. The research methodology will be divided into the following key stages:

1) Qualitative Research Methods:

Literature Collection: The study will begin with a comprehensive review of existing literature on Qin Song, teaching approaches, and previous teaching materials. This stage will aim to gather insights into the historical background of Qin Song, the strengths and weaknesses of existing resources, and the current state of Qin Song education. This will provide a theoretical foundation for the development of new teaching materials.

Focus Interviews: Focus group interviews will be conducted with experts, educators, and practitioners in the field of traditional Chinese music education. These interviews will aim to collect feedback on current teaching materials and identify potential areas for improvement. The findings will contribute to the design and content of the new teaching materials.

2) Quantitative Research Methods:

Experimental Design: The study will implement an experimental design to evaluate the effectiveness of the newly developed Qin Song teaching materials. Participants will be divided into an experimental group (using the new materials) and a control group (using traditional methods). A comparison between the groups will allow the study to assess the impact of the new materials on students' learning outcomes.

Student Satisfaction Survey: A structured questionnaire will be designed and distributed to students to collect data on their satisfaction with the teaching materials. The survey will evaluate the usability, relevance, and effectiveness of the materials in supporting students' learning of Qin Song.

3) Expert Evaluation (IOC Evaluation):

Content Validity Index (IOC) Evaluation: A panel of experts will be invited to evaluate the final version of the Qin Song teaching materials using the Content Validity Index (IOC) method. This evaluation will assess the appropriateness, accuracy, and alignment of the content with the educational objectives. Feedback from the experts will ensure the materials are academically sound and suitable for use in higher education.

By employing a combination of qualitative and quantitative methods, this study will aim to develop an effective and comprehensive Qin Song teaching resource. The research process will integrate theoretical insights and practical feedback to achieve its objectives.

3.3 Scope of the study

1) Content Scope: development and application of Qin song teaching materials in higher education.

mainly focuses on the development and application of Qin song teaching materials in higher education. The content of the materials includes the history of Qin songs, Qin performance techniques, vocal singing methods, collection of Qin songs, and their teaching methods.

The study will also address the practical use of the materials, the effectiveness of teaching, cultural inheritance, and the impact on students' learning of Qin songs.

2) Geographical Scope: Sichuan Conservatory of Music

3) Time Scope: The time frame for the research can be limited to a specific semester or academic year in which the materials are developed and implemented.

3.4 Research Tools

The research tools used in this study can be categorized into two types: tools for collecting knowledge to compile a textbook for singing Qin songs for undergraduate-level teaching, and tools for collecting data.

1) Tools for Collecting Knowledge to Compile Textbook

Before writing the textbook, expert opinions were gathered through focus group interviews, and repertoire was collected through interviews with inheritors. The collected pieces were then adapted to create an internationalized Qin song textbook. Covers teaching difficulties in Qin song, suggestions for textbook content, and key points for cultural inheritance.

To systematically review historical documents, academic research, and existing textbooks related to Qin songs. Includes the origin and development of Qin songs, cultural characteristics of the guqin, vocal teaching theories, and practical cases.

Tools: Audio recording devices, scanners for recording and organizing the scores provided by the inheritors.

2) Tools for Collecting Data:

1) Textbook for singing Qin songs created by the researchers and reviewed by experts.

2) Expert Focus Group Interviews

To collect expert opinions on the textbook design, content, and overall educational value. Experts in Qin music and higher education were consulted.

3) Data Analysis: Expert feedback was analyzed qualitatively to identify common themes and areas of improvement. An Index of Item-Objective Congruence (IOC) was used to ensure alignment between the textbook content and educational goals.

4) Pre-learning assessment test .(Before using the textbook)

Post-learning assessment test.(After using the textbook)

5) Questionnaire for Student Satisfaction

To assess students' satisfaction with the newly developed Qin song textbook, including its content, teaching activities, and overall effectiveness.

SPSS software was used for data processing.

5) SPSS Software for Statistical Analysis

To conduct statistical analysis on the data collected from the questionnaires, tests, and other instruments.

SPSS software was used to perform various analyses, including reliability analysis, descriptive statistics, and inferential statistics (the t-test).

6) Video and Audio Recording Tools

The recordings were analyzed to identify key themes and areas for improvement in student performance and textbook use.

7) Ability assessment test for singing Qin songs, using a Scoring Rubric with two sets. ((1-5 Quantitative grading scales and 80/80 grading criteria)

3.5 Creation and procedure of Research Tools

In the process of creating research tools, the researchers undertaken the development of a textbook for singing Qin songs for use in undergraduate-level teaching. The methodology involved the following steps:

- 1) Literature Review and Documentation Study Related to Qin Songs

- 2) IOC form

- 3) Invitation experts to participate in a Focus Group to determine content

The Focus Group consisted of 3 individuals, And through the inheritance of interviews to collect the relevant content of qin song teaching materials and music, selected based on criteria that include:

- 1) Expertise in teaching Qin songs for a minimum of 10 years.

- 2) With experience in writing Chinese music textbooks

- 3) Recognized achievements as an artist receiving awards for Qin song performances.

- 4) Education Professional Expert

Creation of a teaching plan for practicing Qin songs for use in undergraduate-level teaching. The plan aligns with the content of the textbook, establishes behavioral objectives covering course content, and designs pre-learning assessment tests to measure students' prior knowledge.

Submission of the textbook, teaching plan, and assessment tests to advisors for consideration of the appropriateness of content, teaching activities, measurement, and evaluation. Feedback and suggestions from advisors are incorporated for further improvement.

Presentation of the textbook, teaching plan, and assessment tests to experts for scoring alignment and calculation of the Index of Congruence (IOC). The criteria for judging are as follows:

+1: Sees alignment and appropriateness.

0: Unsure about alignment.

-1: Sees no alignment and appropriateness.

Three qualified reviewers assess the research tools based on criteria, One expert from Thailand and two experts from China are listed in the appendix ,including:

- (1) Expertise in music education - 1 reviewer.
- (2) Research expertise - 1 reviewer.
- (3) Expertise in teaching Chinese music textbook - 1 reviewer.

Revision of the textbook, teaching plan, and assessment tests based on expert feedback and utilization for further actions.

Development of a satisfaction questionnaire for students regarding the textbook for singing Qin songs (Intangible cultural heritage) for use in undergraduate-level teaching. Criteria for scoring content are established, covering satisfaction with content, learning activities, learning materials, and perceived benefits. A Likert-type Rating Scale is used for scoring, ranging from 1 to 5. The questionnaire is then submitted to advisors for content relevance, clarity of questions, language accuracy, and feedback. After adjustments, the questionnaire is presented to experts for scoring alignment, and the collected data are used for subsequent analysis.

3.6 Data Analysis

- 1) Analysis of research data, including mean, standard deviation, and T-test.
- 2) Presentation of statistical data in comparative tables and narrative interpretation for moving towards the subsequent research conclusion.
- 3) spss

3.7 Research Procedures

Step 1 Review the literature and collect foundational information on ancient Chinese music, including the history of music development, types of instruments, and ancient music theory.

Step 2 Conduct interviews with experts and scholars to gather in-depth information and perspectives on ancient Chinese music and related cultural concepts, which will be used in developing the textbook.

Step 3 Develop the Qin singing textbook for undergraduate teaching and have it reviewed by experts.

Step 4 Analyze data from field research and interviews using qualitative methods, and summarize the findings to contribute new knowledge about ancient Chinese music.

Step 5 Conduct pre-tests, teach the course, and administer post-tests.

Step 6 satisfaction survey for students.

3.8 Population and Sample Figure

The research's population consisted of 100 master's degree students majoring in Bel Canto, western singing, and Chinese singing at the Sichuan Conservatory of music.

The sample group was selected through purposive sampling from 20 first-year master's degree students majoring in Chinese singing at the Sichuan Conservatory of Music.

CHAPTER 4

DATA ANALYSIS AND RESEARCH FINDINGS

4.1 Introduction

This chapter presents an analysis of the effectiveness of the qin song teaching materials, based on the data collected from expert evaluations and student surveys. The primary objective of this chapter is to assess the suitability of the proposed instructional content for undergraduate education, its alignment with cultural and educational goals, and its potential to enhance student engagement and learning outcomes. The analysis employs both qualitative and quantitative research methods, integrating expert opinions on the content design, pedagogical value, and resource accessibility, along with the results from student satisfaction surveys conducted during the experimental phase. Through this comprehensive analysis, the chapter aims to provide a detailed understanding of how the qin song teaching materials meet students' educational needs and offers recommendations for future improvements in both curriculum and instructional strategies.

The qualitative and quantitative mixed experimental study were conducted from 20 vocal music year students and 20 control group students in To Sichuan Conservatory of Music. The control group collected the data before and after the textbooks were not used, and the experimental group collected the data before and after the use of the textbooks. The researchers conducted the experimental teaching and tested the students in 8 lessons with the teaching media, and finally collected the satisfaction survey after review by experts. The final data collection results are presented as follows.

This study focuses on the purpose of research, and prepares the teaching materials of qin songs suitable for colleges and universities, and evaluates and experiments by experts.

- 1) To study the Qin songs suitable for teaching at the undergraduate level.
- 2) To create a textbook for singing Qin songs for use in undergraduate-level teaching.

3) To investigate the outcomes of utilizing the textbook for singing Qin songs in undergraduate-level teaching.

4) To examine the satisfaction levels of students towards the textbook for singing Qin songs used in undergraduate-level teaching.

4.2 Data collection for textbook compilation

1) The collection of songs came from expert opinions collected through focus groups, and through interviews with the inheritors of Qin songs. The songs included inheritance, ancient and innovative music, and were re-produced into staff, simplified music, pinyin, reduced character music and lyric music after collection, which made the music more accessible to readers and made it standardized and international.



Figure 4



Figure 5



Figure 6

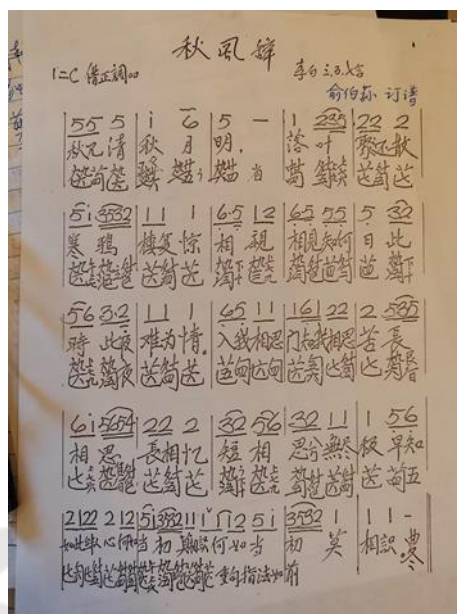
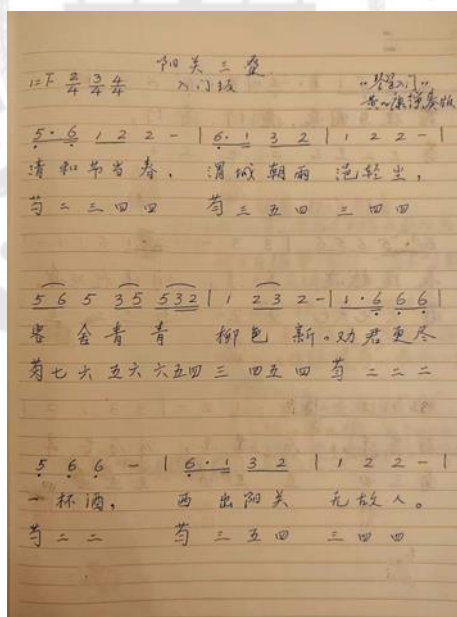


Figure 7



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Shuāng Yè Yǔ Shuāng Chén, Chuán Xíng, Chuán Xíng,
霜 夜 与 霜 晨, 遄 行, 遄 行,

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Figure 9

2) Summary of Qin Song Literature Review

In the field of qin song, a thorough review of the existing literature reveals key trends, challenges, and developments that have shaped its pedagogical approaches and cultural significance. Qin song, a traditional form of Chinese music that combines the playing of the guqin with vocal performance, has evolved over centuries, contributing significantly to Chinese music culture and education. However, despite its importance, research on qin song in the context of modern music education remains relatively underdeveloped, especially when compared to other forms of Chinese classical music.

The origins of qin song can be traced back to ancient China, where it was initially performed in scholarly and aristocratic circles. Early works on qin song emphasized its philosophical and aesthetic aspects, with the guqin serving as a medium for personal expression and spiritual cultivation. These texts predominantly focused on the preservation of ancient traditions and the teaching of qin techniques, without delving deeply into the integration of vocal performance. Over time, however, qin song began to evolve as an integral part of both the musical and educational landscape in China.

The traditional method of teaching qin song has largely been oral, with a focus on one-on-one transmission between teacher and student. This approach, while effective in maintaining the integrity of the art form, limits its accessibility and scalability, especially in the context of modern education systems. As interest in qin song grew, particularly among younger generations and academic institutions, the need for structured educational materials became apparent.

Research in the past few decades has explored the development of formal textbooks and resources aimed at teaching qin song. However, many of these texts have struggled to balance theoretical knowledge with practical application, and often overlook the needs of contemporary students and teachers. Furthermore, while some materials attempt to modernize the presentation of qin song, such as incorporating

pinyin and staff notation, these innovations are not always successful in making the material more accessible to non-expert learners.

Another critical aspect explored in the literature is the role of qin song in cultural transmission. Qin song is not only a musical practice but also a vehicle for preserving and transmitting Chinese intangible cultural heritage. Recent studies emphasize the importance of qin song as a means of fostering cultural identity, particularly in the context of higher education. While some researchers highlight the aesthetic value of qin song and its potential to enhance students' musical expression and creativity, others argue that more needs to be done to integrate qin song into broader cultural and educational frameworks.

Despite the rich history and cultural significance of qin song, the literature reveals several gaps in the research. One of the major challenges is the lack of comprehensive and modern pedagogical approaches to teaching qin song, particularly at the undergraduate level. While there is a growing body of research on the history and cultural significance of qin song, few studies have focused on the development of effective, student-centered teaching materials that address the needs of today's learners. Moreover, there is limited exploration of how to effectively integrate modern educational tools, such as multimedia resources, into qin song teaching.

In summary, the existing literature on qin song highlights both its rich historical legacy and its potential for further development in contemporary music education. However, it also underscores the need for more research into innovative teaching methods and the creation of resources that bridge the gap between tradition and modernity, making qin song more accessible and relevant to today's students.

3) In this study, the educational theories of Hammer of Experience, Discovery Learning, and Cultural Re-creation were effectively applied to the development of the Qin song teaching materials. These theories not only facilitated students' mastery of traditional culture and techniques but also provided teachers with more flexible and effective teaching strategies.

Firstly, the application of the Hammer of Experience theory in the materials is primarily reflected in the extensive practice exercises and QR code videos, which encourage students to improve their playing techniques through repeated practice. By practicing repeatedly, watching demonstration videos, and comparing them with their own performance, students are able to identify issues and correct them. This cycle of practice and feedback helps students improve technically while deepening their understanding of Qin song performance. Teachers play a crucial role in this process, offering individualized feedback based on student performance and helping them solve problems encountered during practice, ensuring students make meaningful progress.

Secondly, the Discovery Learning theory was implemented through the inclusion of staff notation and pinyin annotations in the materials, which encouraged students to interpret and play the Qin songs based on their own understanding, rather than simply following teacher instructions. In this way, students were able to explore, discover, and solve problems on their own, which fostered their independent learning and critical thinking skills. This approach not only improved students' ability to think independently but also encouraged creativity. Teachers acted as facilitators, guiding students' exploration and providing timely feedback, allowing students to refine their performance techniques while maintaining autonomy in their learning.

Lastly, the Cultural Re-creation theory was applied through the re-arrangement of traditional Qin song scores, incorporating modern symbols like staff notation and pinyin. This made the material more accessible to modern students while retaining the traditional cultural essence of Qin songs. Through this innovation, students were not only able to understand the playing techniques more easily but also better appreciate the cultural value of the Qin songs. Teachers, using these innovative designs, allowed students to experience the charm of traditional culture while also increasing their interest in and engagement with Qin song learning, motivating them to delve deeper into the subject.

In conclusion, this study successfully integrated the theories of Hammer of Experience, Discovery Learning, and Cultural Re-creation into the design of the Qin

song teaching materials. The application of these theories allowed students to improve their performance skills, develop independent learning and creative abilities, while also providing teachers with more flexible and effective teaching methods. Ultimately, students not only made technical progress but also gained a richer understanding and appreciation of the cultural and artistic aspects of Qin song.

4.3 Data collection results

4.3.1 Before compiling the textbook,

it passes the IOC conformity audit .This study organized 3 experts and passed IOC before the development of teaching materials, and conducted focus groups and interviews with inheritors in the form of semi-structured interviews.

Interpretation of Average Scores:

Perfect Fit (1.0): The aspects of the textbook related to educational principles, cultural transmission, artistic expression, resource richness, and student engagement are considered strong and well-designed. Experts overwhelmingly agreed on the importance and suitability of these components.

Needs Adjustment (0.8): While the overall structure and content framework of the textbook are generally well-received, experts identified areas that might require further refinement or elaboration. Specifically, aspects such as content diversity, scalability, and teacher usability were considered to have some room for improvement in making the textbook more adaptable, inclusive, and user-friendly for both students and instructors.

Conclusion:

Overall, the proposed qin song textbook design has received strong approval from experts in terms of its alignment with educational goals, historical/cultural relevance, and innovative elements. However, certain areas, such as content framework, diversity of repertoire, balance between theory and practice, and usability for teachers, require additional attention before proceeding with the final design.

4.3.2 Focus group interview suggestions

4.4 the creation of textbook for teaching the singing of qin songs

The development of this textbook is of significant and urgent importance, primarily addressing the need for the transmission of the traditional art form of qin song. With the advancement of society and changes in educational methods, traditional oral teaching methods can no longer meet the learning needs of modern students, especially in the context of globalization and cultural diversity. Qin song education is facing great challenges. To address this issue, the textbook is designed systematically, integrating modern educational concepts, and provides a new learning pathway, filling the gaps in existing materials. The content of the textbook retains the traditional essence of qin song while incorporating international elements such as Western staff notation, pinyin, and English lyrics, making it suitable for both domestic and international students. This innovative and internationalized design offers broader possibilities for the dissemination and inheritance of qin song, allowing it to be accepted and appreciated by more learners worldwide.

Additionally, the textbook considers the teaching needs of instructors, providing detailed teaching guides and accompanying exercises to help teachers conduct qin song lessons more effectively and improve teaching quality. As qin song education becomes more widespread, this textbook offers significant support in cultivating students' musical literacy and enhancing their identification with Chinese traditional culture. Through learning qin song, students not only master vocal techniques but also gain a deeper understanding of the cultural connotations of Chinese traditional music, fostering confidence in their national culture. This sense of cultural identity is crucial for the long-term transmission and development of qin song.

In conclusion, the development of this textbook is not only an innovation and breakthrough in traditional qin song education but also an important contribution to the inheritance of qin song as an intangible cultural heritage. Through modernized textbook design and international dissemination strategies, this textbook ensures that qin song will continue to thrive and be passed down across the globe in the new era.



Figure 10

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Figure 11

4.5 After compiling the textbook

it passes the IOC conformity audit, The evaluation by 3 experts shows Most of the items received a rating of 1, indicating that they fully meet the requirements. Only a few items had an average score around 0.67, suggesting that while these parts were mostly recognized by the experts, some improvements are still needed.

4.6 Focus group interview suggestions

the subsequent focus group interviews with experts, several key suggestions for improving the textbook have been identified. These recommendations are aimed at enhancing the overall design, internationalization, and usability of the material. They are two experts from China and one from Thailand.

Table 1: Five-Level Rating of Textbook by Expert Focus Group

The following table presents the ratings provided by three experts during the focus group evaluation of the developed textbook. The experts assessed various aspects of the textbook, including content accuracy, logical structure, practicality, modern innovation, international adaptability, teaching effectiveness, visual design, and cultural transmission. Each expert rated the textbook on a five-point scale, and the mean score for each criterion is shown in the table. This evaluation aims to provide a comprehensive overview of the textbook's strengths and areas for improvement based on expert feedback.

	Evaluation Criteria	Expert 1 Rating	Expert 2 Rating	Expert 3 Rating	Mean Score
1	Accuracy of Content	4	5	4	4.33
2	Logical Structure and Coherence	5	4	5	4.67
3	Suitability and Practicality	4	4	5	4.33
4	Modernization and Innovation	3	5	4	4.00
5	International Design Adaptability	4	4	5	4.33
6	Effectiveness of Teaching Materials	5	5	4	4.67
7	Visual Design and Presentation	4	5	4	4.33
8	Ease of Use for Teachers	5	5	5	5.00
9	Cultural Transmission	4	5	4	4.33

Figure 12

Summary:

Based on the feedback from the three experts, the textbook performed excellently in various evaluation criteria. The total score of the experts was 134 out of a maximum of 150, which represents **89.33%**, with an average score of **4.47**. This score indicates that the textbook has been highly recognized overall, with experts giving high ratings for its content accuracy, practicality, ease of use for teachers, and student engagement. However, there are still areas, such as modernization and internationalization, where improvement is needed. Overall, the textbook shows strong potential for effective teaching, but further refinements in certain aspects can enhance its ability to meet broader educational needs.

Expert Discussion Summary

1) Is the textbook suitable for teaching Qin songs as an intangible cultural heritage? Most experts agree that the textbook is well-suited for teaching Qin songs, as it successfully combines traditional Chinese culture with modern teaching methods. They believe the textbook not only showcases the historical and cultural value of Qin songs but also allows students to understand them in-depth through its well-organized content. Some experts suggest that to make the textbook more appealing internationally, the integration of Qin songs with Western instruments could be explored to demonstrate the global diversity and cross-cultural potential of Qin songs.

2) Can the textbook help learners achieve better learning outcomes? Will learners be able to understand the content and practice effectively? Experts generally believe that the textbook's clear structure and well-organized content will help learners understand the basic concepts and singing techniques of Qin songs. Through the step-by-step guidance provided, students can gradually apply theoretical knowledge in practice. Some experts suggest including more teaching resources, such as audio and video links, to help students better understand and apply what they have learned in a more intuitive way.

3) Are the teaching methods and activities included in the textbook appropriate? Overall, experts agree that the teaching methods and activities are well-

suited to the needs of learners. The interactive exercises are particularly effective in deepening students' understanding of Qin songs. Experts suggest that incorporating modern technologies, such as using QR codes to direct students to related vocabulary, pronunciation guides, or video demonstrations, could further enhance the textbook's interactive learning experience.

4) Expert feedback and additional suggestions:

Promotion to international audiences: Experts recommend highlighting the fusion of Qin songs with Western instruments to promote the textbook internationally. This cross-cultural approach could make Qin songs more accessible to students around the world.

Internationalization and usability: To further increase the textbook's international appeal, experts suggest translating the content into English, especially the lyrics and instructional materials. Additionally, incorporating QR codes for vocabulary and pronunciation guidance, along with the use of international phonetic symbols, would help students from different linguistic backgrounds better understand the content.

This summary reflects the experts' strong approval of the textbook, along with constructive suggestions aimed at enhancing its international reach and improving its effectiveness in teaching.

4.6.1 Experts also suggest:

Improvement of Cover Design

One expert recommended that the textbook's cover be redesigned to incorporate more vibrancy and modernity. While the current cover successfully reflects elements of traditional Chinese culture, it lacks sufficient visual appeal and may not attract the attention of a broader audience, particularly younger learners. The expert suggested introducing richer color contrasts, modern graphic elements, or dynamic visual effects to make the cover more engaging and appealing to the target audience. This would enhance the overall attractiveness of the textbook and help draw in more students interested in learning.

Global Promotion and Fusion with Western Instruments

Another expert proposed that the textbook has significant potential for global promotion, especially by integrating Western instruments into its teaching approach. The expert suggested that the textbook could explore how traditional Chinese instruments can be combined with Western instruments in performance, fostering a cross-cultural educational model. Such integration would not only enhance the international appeal of the material but also introduce students to a broader understanding of how different musical traditions can merge and coexist. This fusion could make the textbook more relevant and accessible to an international audience, expanding its reach beyond the domestic context.

Internationalization and Clarification of QR Code Guidance

A third expert emphasized the need to further internationalize the textbook, particularly through the inclusion of English translations for the lyrics. This would enable a wider audience, especially international students, to engage with the content and contribute to the textbook's broader reach. Additionally, the expert pointed out that the current guidance for using QR codes is somewhat unclear, which may confuse some students. To address this, it was recommended that the QR code section include clearer annotations, potentially using a combination of textual explanations and visual aids, to ensure students can easily access and navigate the supplementary video content. This enhancement would improve the user experience and ensure that students fully benefit from the interactive elements provided by the QR codes.

In summary, the expert suggestions derived from the IOC consistency evaluation and focus group interviews provide valuable insights into how the textbook can be further improved. These recommendations emphasize enhancing the visual design, expanding the textbook's global applicability, and clarifying the use of supplementary digital resources. By addressing these areas, the textbook can better meet the needs of diverse learners, fostering a more engaging and internationally relevant educational experience.

4.7 Experimental comparison data

Data collection was conducted according to the Mastery Learning Theory: 80 / 80 scoring criteria proposed by the educational psychologist Benjamin Bloom (Bloom, 1956) (Benjamin Bloom).



Figure 13

The following are the course names:

- 1 History of piano songs
2. The singing method of qin songs
- 3 Theoretical playing skills of Guqin
- 4 Yangguan Sandiao
- 5 paintings
- 6 Huang Yingyin
- 7 Autumn Wind Ci
- 8 Assessment

code of points:

1 If score of summative/formative is not fewer than 70-79/70-79 means good

2 If score of summative/formative is not fewer than 80-89/80-89 means very good

3 If score of summative/formative is not fewer than 90+ / 90+ means excellent

The following are the data from the control group and the back side of the experimental group:

ST = Students FT = Formative test PT = summative LV = Result

1	group	sort	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6	Lesson 7	Lesson 8	mark	percent	Lv.
2	EG	FT	7	8	8	7	8	9	8	8	63	78.75%	Good
3	EG	FT	7	8	8	7	8	8	9	8	63	78.75%	Good
4	EG	FT	7	8	7	8	8	8	8	8	62	77.50%	Good
5	EG	FT	8	8	8	8	8	8	8	9	65	81.25%	Good
6	EG	FT	7	7	8	8	7	8	7	8	60	75.00%	Good
7	EG	FT	7	7	8	7	7	9	8	7	60	75.00%	Good
8	EG	FT	8	7	7	8	7	9	8	8	62	77.50%	Good
9	EG	FT	7	8	7	7	7	7	9	8	60	75.00%	Good
10	EG	FT	7	7	7	7	7	8	8	9	60	75.00%	Good
11	EG	FT	8	8	8	9	8	9	7	7	64	80.00%	Very Good
12	EG	FT	7	8	8	7	7	7	9	7	60	75.00%	Good
13	EG	FT	7	7	8	8	7	7	7	9	60	75.00%	Good
14	EG	FT	8	9	7	8	8	7	9	8	64	80.00%	Very Good
15	EG	FT	8	7	7	9	7	7	8	8	61	76.25%	Good
16	EG	FT	7	7	8	7	8	8	8	7	60	75.00%	Good
17	EG	FT	8	7	8	8	7	8	7	9	62	77.50%	Good
18	EG	FT	8	8	7	7	7	7	9	7	60	75.00%	Good
19	EG	FT	8	7	7	8	8	8	9	8	63	78.75%	Good
20	CG	FT	7	8	8	7	7	9	8	9	63	78.75%	Good
21	CG	FT	7	8	7	7	7	9	9	8	62	77.50%	Good
22	CG	FT	7	7	7	7	8	7	7	9	59	73.75%	Good
23	CG	FT	7	8	7	8	8	9	8	7	62	77.50%	Good
24	CG	FT	7	8	8	8	7	7	9	9	63	78.75%	Good
25	CG	FT	8	8	7	7	8	9	9	8	64	80.00%	Very Good
26	CG	FT	8	7	7	7	8	7	7	7	58	72.50%	Good
27	CG	FT	7	7	7	8	8	8	9	7	61	76.25%	Good
28	CG	FT	8	7	7	8	7	8	7	9	61	76.25%	Good
29	CG	FT	7	7	7	8	7	8	7	7	58	72.50%	Good
30	CG	FT	7	8	7	8	7	9	7	7	60	75.00%	Good
31	CG	FT	8	7	8	7	7	7	7	8	59	73.75%	Good
32	CG	FT	7	7	8	8	7	7	8	9	61	76.25%	Good
33	CG	FT	8	7	7	8	8	9	8	9	64	80.00%	Very Good
34	CG	FT	8	8	7	8	8	7	9	8	63	78.75%	Good
35	CG	FT	7	7	7	8	8	9	8	8	62	77.50%	Good
36	CG	FT	8	7	7	7	7	8	7	9	60	75.00%	Good
37	CG	FT	7	8	8	7	8	8	9	8	63	78.75%	Good

(4-2-1) Experimental group(EG) and control group (CG)before and after the test

Figure 14

1	group	sort	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6	Lesson 7	Lesson 8	mark	percent	Lv.
38	CG	FT	8	8	7	8	8	8	7	8	62	77.50%	Good
39	CG	FT	7	8	8	7	8	9	9	8	64	80.00%	Very Good
40	CG	FT	8	8	8	7	8	7	8	8	62	77.50%	Good
41	CG	FT	8	7	8	7	7	7	7	7	58	72.50%	Good
42	EG	PT	8	8	8	9	9	9	9	9	69	86.25%	Very Good
43	EG	PT	8	9	9	8	9	9	8	8	68	85.00%	Very Good
44	EG	PT	8	9	8	9	9	8	9	9	69	86.25%	Very Good
45	EG	PT	9	9	9	9	8	9	8	8	69	86.25%	Very Good
46	EG	PT	9	9	8	9	9	8	8	9	69	86.25%	Very Good
47	EG	PT	8	8	8	8	8	8	8	8	64	80.00%	Very Good
48	EG	PT	9	8	9	8	8	8	8	8	66	82.50%	Very Good
49	EG	PT	8	9	9	9	8	8	8	9	68	85.00%	Very Good
50	EG	PT	9	9	9	9	8	8	9	8	69	86.25%	Very Good
51	EG	PT	8	8	8	9	9	9	9	9	69	86.25%	Very Good
52	EG	PT	9	9	8	8	9	9	8	8	68	85.00%	Very Good
53	EG	PT	8	9	9	8	9	8	9	8	68	85.00%	Very Good
54	EG	PT	8	8	8	8	9	8	8	8	65	81.25%	Very Good
55	EG	PT	9	8	8	9	9	8	9	8	68	85.00%	Very Good
56	EG	PT	8	8	9	9	8	8	9	9	68	85.00%	Very Good
57	EG	PT	9	8	9	9	8	8	8	8	67	83.75%	Very Good
58	EG	PT	9	8	8	8	9	8	8	8	66	82.50%	Very Good
59	EG	PT	8	9	8	9	8	9	8	9	68	85.00%	Very Good
60	EG	PT	9	9	8	9	9	8	9	9	70	87.50%	Very Good
61	EG	PT	9	9	8	9	8	8	8	8	67	83.75%	Very Good
62	CG	PT	7	8	7	7	7	9	9	9	63	78.75%	Good
63	CG	PT	8	7	7	8	8	7	7	8	60	75.00%	Good
64	CG	PT	8	8	7	8	8	7	9	9	64	80.00%	Very Good
65	CG	PT	8	8	7	8	8	7	9	7	62	77.50%	Good
66	CG	PT	8	8	8	7	8	9	8	8	64	80.00%	Very Good
67	CG	PT	8	7	8	8	8	8	9	9	65	81.25%	Very Good
68	CG	PT	7	8	7	7	8	9	8	8	62	77.50%	Good
69	CG	PT	7	7	8	7	7	7	8	7	58	72.50%	Very Good
70	CG	PT	8	8	8	8	7	8	9	7	63	78.75%	Good
71	CG	PT	8	7	7	7	8	7	8	9	61	76.25%	Good
72	CG	PT	8	8	8	8	8	9	9	7	65	81.25%	very Good
73	CG	PT	7	8	7	8	7	7	7	8	59	73.75%	Good

(4-2-2)

Experimental group(EG) and control group (CG)before and after the test


Figure 15

1	group	sort	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6	Lesson 7	Lesson 8	mark	percent	Lv .
76	CG	PT	7	8	8	8	7	8	9	8	63	78.75%	Good
77	CG	PT	7	7	8	7	8	9	7	7	60	75.00%	Good
78	CG	PT	7	7	8	8	7	9	8	9	63	78.75%	Good
79	CG	PT	7	8	8	8	7	8	7	8	61	76.25%	Good
80	CG	PT	7	7	7	8	8	7	9	7	60	75.00%	Good
81	CG	PT	7	8	8	8	7	9	9	7	63	78.75%	Good

(4-2-3)

Experimental group(EG) and control group (CG)before and after the test

Figure 16



EG	Students	Average score of 8 lessons	Score level				CG	Students	Average score of 8 lessons	Score level
	1	63/80	good					1	59/80	good
	2	63/80	good					2	62/80	good
	3	62/80	good					3	63/80	good
	4	65/80	good					4	64/80	very good
	5	60/80	good					5	58/80	good
	6	60/80	good					6	61/80	good
	7	62/80	good					7	61/80	good
	8	60/80	good					8	58/80	good
	9	60/80	good					9	60/80	good
	10	64/80	very good					10	59/80	good
	11	60/80	good					11	61/80	good
	12	60/80	good					12	64/80	very good
	13	64/80	very good					13	63/80	good
	14	61/80	good					14	62/80	good
	15	60/80	good					15	60/80	good
	16	62/80	good					16	63/80	good
	17	60/80	good					17	62/80	good
	18	63/80	good					18	64/80	very good
	19	63/80	good					19	62/80	good
	20	62/80	good					20	58/80	good
	21	69/80	very good					21	63/80	good
	22	68/80	very good					22	60/80	good
	23	69/80	very good					23	64/80	very good
	24	69/80	very good					24	62/80	good
	25	69/80	very good					25	64/80	very good
	26	64/80	very good					26	65/80	very good
	27	66/80	very good					27	62/80	good
	28	68/80	very good					28	58/80	good
	29	69/80	very good					29	63/80	good
	30	69/80	very good					30	61/80	good
	31	68/80	very good					31	65/80	very good

(4-2-4)

On the left are the experimental group's score percentage and the final result before and after using the textbooks

On the right are the scores and final results of the control group

Figure 17

32	68/80	very good				32	59/80	good
33	65/80	very good				33	60/80	good
34	68/80	very good				34	64/80	very good
35	68/80	very good				35	63/80	good
36	67/80	very good				36	60/80	good
37	66/80	very good				37	63/80	good
38	68/80	very good				38	61/80	good
39	70/80	very good				39	60/80	good
40	67/80	very good				40	63/80	good

(4-2-5)

Figure 18

Conclusion: The purpose of this study is to explore the effectiveness of specific teaching materials in the teaching of piano music through experiments with vocal music students from Sichuan Conservatory of Music, Sichuan Film and Television Institute and Sichuan University of Light and Chemical Technology. Through purposeful random sampling, 20 students were selected from the above three universities to ensure that each student had an equal opportunity to participate in the experiment, so as to ensure the representativeness of the sample and the reliability of the experimental results. The experiment was designed by control group and experimental group, with 20 students in each group. In the experiment, students in the experimental group will receive teaching from specific textbooks, which aim to improve students performance and skills in piano and song learning through systematic and scientific teaching content. Students in the control group continued to use the current conventional teaching method and did not use the textbook. The music performance data of the experimental group and the control group were recorded respectively before and after the experiment.

4.2.2 Pretest of experimental group and control group

Table 1

Paired number	Item	average value	standard error	Mean difference	<i>t</i>	<i>p</i>
Paired T test	Pre-test score in the experimental group	83.850	3.528			
	Post-test scores of the experimental group	92.700	5.352	-8.850	-7.099	0.000***

* $p < 0.1$ ** $p < 0.05$ *** $p < 0.01$

As can be seen from the above table, in this experiment, by comparing the pre-test data of the experimental group and the control group, the initial performance performance of the two groups before the specific teaching intervention was analyzed. The mean score of the experimental pretest was 83.850 with a standard deviation of 3.528, while the mean posttest score was 92.700 with a standard deviation of 5.352. Through the paired-sample t-test, the mean difference between the experimental group was -8.850, which indicated that the vocal performance of the experimental group had been improved significantly after using the specific textbook. The t-value of the t-test was -7.099 and the p-value of 0.000 was very significant at the 1% significance level ($p < 0.01$), meaning this difference in scores was statistically significant. This means that after the teaching of specific textbooks, the performance of the experimental group is not accidental, but positively influenced by the use of the textbooks. In general, through the comparison of the pre-test and the post-test, it can be found that the specific teaching intervention significantly improved the students qin song performance. After the teaching intervention, the experimental group scores increased significantly, which verified the effectiveness of a specific textbook in the teaching of music and music.

Compared with the results of the control group, the significant progress of the students in the experimental group further shows that the textbook has a promoting effect on the students learning effect.

4.2.3 Pre-test and post-test

Table 2

Analysis Item items	sample capacity	average value	standard error	Mean difference	Difference		
					value of 95% CI	<i>t</i>	<i>df</i> <i>p</i>
fraction	before measurement	20	83.850	3.528	-11.767 ~ - -5.933	6.174	32.8930.000***
	aftertest	20	92.700	5.352			
	amount to	40	88.275	6.333			

* $p < 0.1$ ** $p < 0.05$ *** $p < 0.01$

As can be seen from the above table, the average score of the pretest was 83.850 with the standard deviation of 3.528, reflecting the students level of music before using the textbook. After the post-test of the textbook, the average score of the experimental group was significantly increased to 92.700, and the standard deviation was 5.352, indicating that the students have made significant progress in the overall performance of qin song skills. The difference of the mean value of the experimental group was -8.850, and the 95% confidence interval of the difference was -11.767 to -5.933, which further indicated that the score improvement of students after using the textbook was statistically significant. The t-test results showed that the t-value of -6.174, degrees of freedom (df) of 32.893 and a p-value of 0.000 were significant at the 1% significance level ($p < 0.01$). This means that the difference in the scores of the experimental group is not accidental, but is positively influenced by the use of the

textbook, which is statistically significant. In general, the experimental data show that the performance of the students songs was significantly improved through the use of a specific teaching intervention. This remarkable score improvement reflects the effectiveness of a specific textbook in helping students improve their qin song skills, and demonstrates the positive effect of the systematic and scientific nature of the textbook in improving the learning effect.

4.2.4Control pre-test and control post-test

Analysis items	Item	sample capacity	average value	standard error	Mean difference	Difference		
						value of 95% CI	<i>t</i>	<i>df</i> <i>p</i>
fraction	before measurement	20	83.800	2.441	0.200	-1.751 ~ 2.151	0.208	33.786
	aftertest	20	83.600	3.530				
	amount to	40	83.700	2.997				

* $p < 0.1$ ** $p < 0.05$ *** $p < 0.01$

From the above table, the average score of the control group was 83.800 and the standard deviation was 2.441, showing the music level of the students before any teaching intervention. In the posttest, the mean score of the control group was 83.600 with a standard deviation of 3.530, with little change from the pretest. The difference between the pre and post test means was 0.200, and the 95% confidence interval of the difference was -1.751 to 2.151, indicating the magnitude of change between the two. The t-test showed that the t-value was 0.208, the degree of freedom (df) was 33.786, and the p-value was 0.836, which did not reach the significance level ($p > 0.1$), indicating that the score difference between the control group students in the pre and post test was not statistically significant. This indicates that there was no significant improvement or

regression in the music performance of the students in the control group without using the specific textbook. Overall, the analysis results of the control group indicated that there was no significant change in the students qin song performance in the routine teaching environment, which is in contrast with the results of the experimental group. The students in the experimental group showed a significant increase in scores after using the specific textbooks, while the control group showed no significant change, which further proved the effectiveness of the specific textbooks in improving the performance of music and songs.

Figure 19

4.2.5 Control group and experimental group

Table 3

Pretest scores in the	83.800	2.441		
control group				
Paired T test		0.200	0.203	0.841
Post-test scores in the	83.600	3.530		
control group				

* $p < 0.1$ ** $p < 0.05$ *** $p < 0.01$

As can be seen from the above table, the initial performance of the two groups was analyzed by pairing the pre-test scores of the control group and the experimental group, so as to ensure that the level of the two groups was close at the beginning, so as to more accurately evaluate the effect of the teaching intervention. The pretest score of the control group was 83.800, standard deviation was 2.441, the pretest score was 83.850, standard deviation 3.528, and the paired t-test showed that the mean difference was 0.200, t value was 0.203 and p-value was 0.841, which did not reach the significance level ($p > 0.1$). This indicates that the difference in scores in the pretest was very small and not statistically significant, that is, the initial song levels between the control and the experiment began, which provides a fair benchmark for subsequent

experiments. Overall, there was no significant difference in the control and experimental group scores in the pretest, ensuring that the two groups had similar initial conditions at the beginning of the experiment. This means that the follow-up experiment observed the change of performance, can be more reliably attributed to the use of specific teaching material, rather than the interference of other external factors, namely to summarize through the use of specific teaching material, experimental group students in vocal music performance has made significant progress, the application of teaching material to help students betterThe skill and performance of holding the piano and the song.

4.3 Students collected the following results through spss data analysis:

Spss analysis report:

Table 4

Reliance analysis-1

sample capacity	number of entry	Cronbach. α coefficient
21	24	0.831

In this study, we evaluated the reliability of the questionnaire, using the Cronbachs α coefficient as the primary index. Based on the collected data, the sample size was 21, and the questionnaire contained 24 items. The calculated Cronbachs α coefficient is 0.831. According to the conventional reliability assessment criteria, the Cronbachs α coefficient between 0.7 and 0.9 was regarded as a good reliability level. Therefore, the results of 0.831 indicate a high internal consistency of this questionnaire to effectively measure the studied constructs studied. This result supports the reliability of the questionnaire, indicating its applicability for subsequent studies and data analysis. In conclusion, the results of the reliability analysis of the questionnaire showed

a good internal consistency, which provided a guarantee for the validity of the subsequent studies. Future studies could conduct a more thorough empirical analysis based on this questionnaire to explore the relationships among relevant variables.

Reliance analysis-2

Table 5

sample capacity	number of entry	Cronbach. α coefficient
21	24	0.831

In this study, we evaluated the reliability of a set of questionnaires, using the Cronbachs α coefficient as the main reliability indicator. The sample size was 21 and the questionnaire contained 24 items, yielding the final calculated Cronbachs α coefficient of 0.831. According to the relevant literature, the value of the Cronbachs α coefficient is usually between 0 and 1, and higher values indicate a stronger internal consistency of the questionnaire. Generally, the α coefficient above 0.70 is considered to have good reliability, while above 0.80 indicates that the questionnaire has good reliability. Therefore, the α coefficient of the current results was 0.831, indicating a good internal consistency of the questionnaire that is suitable for use in subsequent studies and data analysis. Moreover, it is noteworthy that the sample size of 21 is relatively small and may affect the stability and representativeness of the reliability analysis. Nevertheless, the current results provide important preliminary evidence on the reliability of the questionnaire. Future studies could consider expanding the sample size to further validate the reliability and applicability of the questionnaire. In conclusion, the questionnaire in this study performed well in reliability and provided a reliable measurement tool for subsequent studies.

Validity analysis-1

Table 6

project	factor 1	factor 2	factor 3	factor 4	factor 5	factor 6	Common degree
1. Is your gender what it is it?	-0.13	0.10	0.10	0.78	-0.00	-	0.639
2. So, what is your learning stage?	-0.57	-0.27	0.05	0.05	-0.65	-	0.822
3. Have you ever heard of the art form of "qin and song"?	0.00	-0.26	0.84	0.17	-0.15	-	0.819
Have you ever touched the guqin before?	-0.05	-0.80	0.04	-0.24	-0.19	-	0.741
Have you ever heard the piano song?	0.08	0.07	0.82	0.12	0.05	-	0.709
Do you think the music sounds good?	-	-	-	-	-	1.00	1.000

6. Do you know the functions and functions of qin and song in ancient society?(Such as etiquette, education, entertainment, etc.)	-0.02	-0.11	0.41	0.80	0.21	-	0.858
7. Do you think learning piano and songs is helpful to understand traditional Chinese music?	-0.40	0.02	-0.08	0.18	0.77	-	0.788
9 Do you have any knowledge of the history of piano songs before learning the textbook?	0.14	0.69	-0.42	-0.12	-0.03	-	0.683
10. Can you now have a deeper understanding of the emotion and artistic conception conveyed by the music works?	0.47	0.47	-0.25	-0.28	-0.04	-	0.581

11. In the process of learning, do you feel that the learning of music and song has become more simple and understandable?	0.60	0.39	-0.20	-0.49	-0.07	-	0.802
12. Do you think the music and songs are helpful for vocal music learners to learn vocal music works of ancient Chinese poetry?	0.72	-0.05	-0.51	-0.21	0.18	-	0.864
13. After learning the textbook, do you feel that your emotional expression when singing or playing is richer and more?	0.82	0.08	0.28	-0.37	0.20	-	0.939
14. Can you play the guqin and sing the qin songs more accurately now?	0.56	0.70	0.12	0.09	-0.12	-	0.843
15. Have you learned the basic	0.26	0.70	0.08	-0.48	0.23	-	0.840

fingers of the guqin?							
16. In artistic practice, can you better integrate your personal feelings with your musical works?	0.84	0.42	-0.07	-0.21	-0.01	-	0.928
17. Do you think it is more helpful to scan QR to learn piano songs?	0.65	0.48	0.29	0.06	-0.09	-	0.749
18. After learning the textbook, do you have a deeper understanding of the historical and cultural background behind the music works?	0.88	0.25	-0.06	0.25	-0.16	-	0.934
After learning the textbook, can you appreciate the piano and song works?	0.87	0.05	-0.08	-0.02	-0.15	-	0.791
20. Have you learned how to	0.89	0.29	-0.10	-0.02	0.07	-	0.898

explore and inherit the essence of national culture from the music and music works?							
After learning the teaching materials, you have a sense of identity for the values of traditional Chinese music culture:	0.90	0.29	-0.01	-0.13	-0.04	-	0.907
22. After learning the textbook, can you try new methods and skills in the piano and song performance?	0.90	0.32	-0.08	-0.03	-0.03	-	0.918
24. In the process of learning music and songs, do you feel its unique charm as an intangible cultural heritage?	-0.70	0.10	-0.27	0.25	0.01	-	0.630
26. After learning the piano and song, are	-0.67	0.19	-0.28	0.31	0.04	-	0.664

you interested in participating in the intangible cultural heritage protection activities?							
Characteristic root value (before rotation)	10.36	3.04	2.37	1.35	1.23	1.00	-
% Variance interpretation rate (before rotation)	43.16%	12.65%	9.86%	5.64%	5.13%	4.17%	-
Cumulative variance interpretation rate% (before rotation)	43.16%	55.81%	65.67%	71.32%	76.45%	80.62%	-
Characteristic root value (after rotation)	8.71	3.42	2.47	2.41	1.33	1.00	-
% Variance interpretation rate (after rotation)	36.30%	14.26%	10.29%	10.06%	5.54%	4.17%	-
Cumulative variance interpretation rate% (after rotation)	36.30%	50.55%	60.85%	70.91%	76.45%	80.62%	-
KMO price	-						-
Bart spherical	1472.664						-

values		
df	276.000	-
p price	-	-

Questionnaire validity analysis This study aimed to assess the validity of the questionnaire through factor analysis to explore the impact of learning piano songs on learners. Through the principal component analysis of the collected data, six factors were extracted and rotated to better explain the underlying structure represented by these factors. During factor extraction and rotation, the feature root value (before rotation) of the first factor is 10.36, and the variance interpretation rate was 43.16%, which is significantly higher than the other factors, indicating that this factor can better explain most of the variation in the questionnaire. The second factor has a characteristic root value of 3.04 and a variance interpretation rate of 12.65%, showing a relatively small contribution. By rotation, changes in characteristic root values and variance interpretation rate show improved clarity of the factor structure. In the characteristic root value after rotation, the characteristic root value of the first factor decreased to 8.71, but still occupied the largest explanatory force (36.30%), followed by the second factor (14.26%) and the third factor (10.29%), etc. The cumulative variance interpretation rate reached 80.62%, indicating a high validity of the overall structure of the questionnaire. From the point of view of the factor load matrix, the load distribution of each problem on different factors shows an obvious clustering phenomenon, reflecting the correlation between the problems. For example, question 6: "Are you doing it?The function and function of qin song in ancient society?"The load on factor 4 was 0.80, indicating a strong correlation of the problem with factor 4. In addition, question 12, "Do you think piano songs are helpful for vocal music learners to learn vocal music works of ancient Chinese poetry?"The load of 0.77 on factor 5 also shows its close relationship with the factor."Do you think the music and music are good?"The common degree of is 1.000,

indicating that it completely depends entirely on latent factor interpretation and may be the most representative question in the questionnaire. # KMO vs. Bartlett test KMO values and Bartlett spherical test are important indicators to assess the data suitability for factor analysis. Although KMO values were not provided in this analysis, the results of Bartlett spherical test were 1472.664, df was 276, and the p value was significant ($p < 0.001$), indicating that the data is suitable for factor analysis. # Conclusion In conclusion, the questionnaire of this study showed good structural validity and can effectively reflect the effect of learning piano songs on learners. The extracted six extracted factors provide a reliable basis for subsequent studies and provide an important reference for the teaching and promotion of piano songs. Future studies could further explore the applicability and influence machine of these factors in different learning contexts

Correlation analysis-1

Table 7

project	average value	standard error	13. After learning the textbook, do you feel that your emotional expression when singing or	17. Do you think it is more helpful to scan QR to learn piano song	18. After learning the textbook, do you have a deeper understanding of the historical and cultural background behind the music	24. In the process of learning music and songs, do you feel its unique charm as an	26. After learning the piano and song, are you interested in participating in the intangible cultural heritage protection
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			playing is richer and more?	s?	works?	intangib le cultural heritag e?	activities?
13. After learning the textbook, do you feel that your emotional expression when singing or playing is richer and more?	4.10	1.00	1				
17. Do you think it is more helpful to scan QR to learn piano songs?	2.67	0.58	0.67**	1			
18. After learning the	3.57	1.03	0.58**	0.67* *	1		

textbook, do you have a deeper understandi ng of the historical and cultural backgroun d behind the music works?							
24. In the process of learning music and songs, do you feel its unique charm as an intangible cultural heritage?	1.29	0.46	-0.71**	- 0.56* *	-0.47*	1	
26. After learning the	1.29	0.46	-0.71**	-0.37	-0.47*	0.53*	1

piano and song, are you interested in participatin g in the intangible cultural heritage protection activities?							
* p<0.05 ** p<0.01							

In this study, the relationship between learning teaching materials, QR scanning, learning piano songs, emotional expression, historical and cultural understanding, charm perception of intangible cultural heritage and interest in intangible cultural heritage protection was explored through Pearsons correlation analysis. The results showed that after learning the textbook, the participants emotional expression during singing or playing was significantly positively associated with the understanding of the historical and cultural background behind the musical works ($r = 0.67$, $p < 0.01$), indicating that the learning textbook may enhance the participants emotional input and understanding depth of music. In addition, after learning the textbook, participants understanding of the historical and cultural background of the music works and their perception of QR learning music ($r = 0.58$, $p < 0.01$). This implies that the use of QR learning piano songs may provide participants with a richer learning experience, which in turn improves their cultural understanding of musical works. However, about the

process of learning songs, participants as a unique charm of perception and emotional expression between significant negative correlation ($r = 0.71$, $p < 0.01$), this may indicate that in the process of learning, participants failed to fully experience the music as intangible cultural value, or in the richness of emotional expression and cultural charm of perception between some degree of conflict. In addition, participants interest in intangible cultural heritage protection activities and their perception of the unique charm of qin songs are also evident. The negative correlation ($r = 0.71$, $p < 0.01$), which further strengthens the aforementioned findings, suggest that the improvement of emotional expression may not be effectively translated into an active willingness to participate in the protection of intangible cultural heritage. In conclusion, this study reveals the complex relationship between learning textbooks and participants emotional expression, cultural understanding and interest in intangible cultural heritage protection, emphasizing the need to pay attention to the balance between emotion and cultural value in educational design, so as to improve the learning effect and the enthusiasm of intangible cultural heritage protection. Future studies can further explore the influence of different learning methods on the effect of intangible cultural heritage education, so as to better promote cultural inheritance and preservation.

Chapter 5

CONCLUSION, DISCUSSION AND SUGGESTION

This dissertation focuses on the development and application of Qin song teaching materials, employing a mixed-method approach that integrates qualitative and quantitative research methods. Through literature review, expert interviews, questionnaire surveys, and pre- and post-testing, it systematically explores the design principles and practical effects of Qin song teaching materials, aiming to establish an effective connection between the preservation of intangible cultural heritage and the instructional needs of higher education. In the context of global intangible cultural heritage and the preservation and transmission of Qin songs, as well as the development of Chinese ethnic vocal music, four research objectives have been established:

- (1) identifying suitable qin songs for student study through a literature review.
- (2) developing a qin song teaching material with expert input.
- (3) assessing the effectiveness of the material through controlled experimentation, and (4) gauging student satisfaction and learning impact through surveys and satisfaction rating scales.

5.1 Conclusion

5.1.1 Qin song

Qin song, as an ancient vocal performance style in China, is widely distributed across various regions and is classified according to different languages and regional characteristics. It is not only a form of expression for guqin music but also integrates traditional Chinese poetry, philosophy, and aesthetic art, showcasing a profound cultural heritage. Through its unique singing style and the accompaniment of the guqin, qin song conveys the ancients' understanding and reflections on nature, life, and the universe. The charm of this art form lies in its comprehensiveness, as it

demonstrates both the artistry of music and the literary connotations through the lyrics, making qin song an indispensable part of traditional Chinese culture.

Qin song has a vast collection of ancient scores, many of which are recorded in a unique method known as "reduced character notation" (jianzi pu), a traditional handwritten notation system used by ancient musicians. This reduced character notation requires systematic study for proper understanding. Once understood, these ancient or inherited scores can be translated into more accessible Chinese simplified notation and staff notation, making them easier for students to learn.

This study has made significant efforts in reworking the scores of qin songs. We collected pieces and restructured the music scores by including Pinyin, staff notation, simplified notation, Chinese characters, and reduced character notation. This approach not only makes the learning process more accessible for students but also breaks away from the traditional master-apprentice transmission method. It helps standardize the qin song scores and, by combining expert interviews with classroom practice, explores a teaching model that improves students' playing and singing techniques while deepening their understanding of qin song. This model promotes the sustainable development of qin song culture in modern, efficient education.

5.2 Developing Qin Song Teaching textbook

This study combined literature analysis and expert interviews to collect relevant data and suggestions, providing theoretical support and practical reference for the creation of the Qin song teaching materials. Through an in-depth exploration of Qin song culture, performance techniques, vocal techniques, and other aspects, and by incorporating expert feedback, a set of Qin song teaching materials suitable for higher education was developed.

The content of the Qin song teaching materials developed in this study includes the history of Qin songs, guqin performance techniques, vocal techniques for Qin songs, the collection of four Qin pieces, and instructional design. These materials closely align with the traditional cultural context of Qin songs and present them using modern teaching methods, allowing students not only to understand the historical

connotations of Qin songs but also to master the performance and vocal techniques associated with them.

In terms of lesson plans, the content of the materials covers the explanation of the history of Qin songs, the basic techniques of guqin performance, methods for vocal techniques, and the teaching of each Qin piece. Each lesson is accompanied by QR codes for presentation and explanation, with videos sourced from recordings and collections by Qin song inheritors, ensuring the authenticity and authority of the teaching. This study designed an 8-lesson teaching experiment and validated the effectiveness of the teaching materials through student tests.

5.3 Summary of the Qin Song Textbook Experiment

The main purpose of this experiment was to evaluate the effectiveness of the developed Qin Song textbook in improving undergraduate students' learning, particularly in terms of performance skills, emotional expression, and cultural understanding. By comparing the performance of the experimental group and the control group before and after using the textbook, the experiment aimed to verify its role in teaching and provide a detailed analysis of its effectiveness.

The experiment design employed a **pre-test and post-test comparative method**. Both the experimental group and the control group consisted of Graduate vocal students. The experimental group used the newly developed Qin Song textbook, while the control group continued with traditional teaching methods. Throughout 8 lessons, the experimental group used a textbook that included music scores, historical background information, and performance technique training. Before the experiment began, a **pre-test** was conducted to assess students' initial levels in performance skills, emotional expression, and cultural understanding. After the lessons, a **post-test** was conducted to compare the progress of both groups.

The results showed that the **experimental group** made significant progress in their scores from the pre-test to the post-test. The performance score of the experimental group increased from 77.1% to 84.7%, a 7.6% improvement, while the control group's score only increased from 76.5% to 77.5%, a 1.0% improvement. Not

only was there a notable improvement in performance skills, but the experimental group also showed significant progress in emotional expression and cultural understanding. These results indicate that **the Qin Song textbook significantly enhanced students' performance skills and understanding of Qin Song culture**, while the traditional teaching method had a more limited impact.

Further data analysis revealed that the experimental group made especially noticeable progress in emotional expression and cultural understanding. In terms of emotional expression, experimental group students were able to interpret the Qin songs more vividly and integrate more emotional details into their performances. In terms of cultural understanding, the historical background and cultural content included in the textbook helped students gain a more comprehensive understanding of the artistic value and cultural significance of Qin Song. The control group, in contrast, did not show significant progress in these areas, suggesting that traditional teaching methods were less effective in guiding students' emotional and cultural development.

The student satisfaction survey further confirmed the success of the textbook. **Overall satisfaction was over 95%.** The majority of students in the experimental group reported that the textbook not only improved their technical skills but also deepened their understanding of the emotional expression and cultural background of Qin Song. In particular, the **QR-code video demonstrations and interactive practice sections** in the textbook greatly increased students' interest and engagement, with students generally expressing that these innovative elements helped them better master the techniques of Qin Song.

In conclusion, this experiment validated the effectiveness of the Qin Song textbook. The experimental group showed significant improvement in performance skills, emotional expression, and cultural understanding, demonstrating the textbook's value in undergraduate education. The innovative design of the textbook, combined with multi-sensory interactive experiences, significantly enhanced learning outcomes. Future research can further optimize the textbook content, incorporating more elements

suitable for different learning levels, and explore its potential application in Qin Song teaching in higher education.

5.4 Evaluation of teaching qin songs

Evaluation result of the Textbook :

Based on the evaluations of the three experts, the textbook demonstrates strong advantages and practicality. The total score given by the experts is 134 out of 150, accounting for **89.33%**, with an average score of **4.47**. The experts unanimously agree that the textbook excels in content accuracy, practicality, ease of use for teachers, and student engagement, showcasing its significant educational value. However, there is still room for improvement in areas such as modernization and internationalization. Enhancements in these aspects would further increase the textbook's adaptability and potential for broader application. Overall, the textbook is a comprehensive teaching resource that not only demonstrates notable educational potential but also lays a solid foundation for future refinement and development.

Results of the teaching evaluation:

After converting the student test scores into the 80/80 grading standard and conducting a T-test to compare the experimental and control groups, the results show that the experimental group improved from 77% before using the textbook to 84.7% after using it. In contrast, the control group, which did not use the textbook, only showed a 1% improvement. This demonstrates the practicality and effectiveness of the Qin song textbook developed in this study.

5.6 Discussion

5.6.1 Discussion of Research on qin song textbook

This study employs a mixed research method, combining both qualitative and quantitative approaches, to comprehensively develop and test the effectiveness of the Qin song teaching material. The qualitative research, including literature analysis, expert interviews, and classroom observations, provided theoretical support and practical references for the development of the material. Specifically, the qualitative

research focused on in-depth analysis of the history of Qin song, performance techniques, vocal techniques, and the collection of Qin pieces. Through expert interviews, the study gathered insights and suggestions from experts in the field of Qin song to ensure that the content of the teaching material was aligned with the traditional culture of Qin song(Qin, Ren et al. 2023, Brooks & Brooks, M. G. (1993))

On the other hand, quantitative research objectively evaluated the effectiveness of the teaching material in the teaching practice through pre- and post-assessments, questionnaires, and statistical analysis. Specifically, the pre- and post-assessments measured students' knowledge acquisition and skill improvement, while the questionnaires gathered feedback from students and teachers regarding the material's effectiveness. These quantitative data helped assess the impact of the teaching material on students' learning outcomes, cultural understanding, and skill development. The material's integration of pinyin, staff notation, simplified notation, and Jianzi notation made it easier for students to understand and learn Qin song, breaking the limitations of traditional oral transmission and receiving positive feedback from both teachers and students(ruonan 2014).

In the teaching experiment section, qualitative and quantitative research were combined to validate the application of the material. Qualitative research, through classroom observations, assessed students' engagement with the content and their level of interest, while quantitative research, through pre- and post-assessments, quantified improvements in students' performance and vocal techniques. The combination of QR codes and video demonstrations effectively presented the teaching content, helping students better understand the performance and singing techniques of Qin song. The experimental results indicated that the material had a significant effect on improving students' playing and singing skills, as well as deepening their understanding of Qin song culture(songlan 2011).

5.6.2 The Controversies Surrounding the Development of Qin Song Teaching Materials

The controversies surrounding the development of the Qin song teaching materials mainly revolve around several aspects. First, as an ancient Chinese art form,

the modernization of Qin song teaching content and methods often sparks differing opinions. On one hand, the use of modern techniques such as staff notation and pinyin annotations makes Qin song more accessible and easier to learn, especially in higher education and international teaching environments. However, on the other hand, these modern techniques might detract from the traditional cultural flavor and artistic essence of Qin song. Traditional methods like the Jianzi notation and oral transmission, although better at preserving the purity of Qin song, face challenges in modern educational contexts, such as a lack of transmitters and the difficulty of teaching. Therefore, how to balance tradition and modernization to both preserve the core culture of Qin song and meet the needs of contemporary education is a central point of contention.

Another point of debate is finding a balance between cultural preservation and innovation in the creation of Qin song teaching materials. As an important part of Chinese traditional culture, Qin song needs to retain its unique cultural connotations and performance techniques, but it must also adapt to societal developments and cultural diversification. Overemphasis on traditional transmission may make the materials difficult to engage modern students, while excessive innovation could strip Qin song of its original artistic appeal. Thus, striking the right balance between preservation and innovation remains a contentious issue in the creation of teaching materials.

Moreover, the applicability of the teaching materials has also been a subject of debate. While the existing Qin song materials are comprehensive and systematic, some teachers and experts believe that these materials may be overly theoretical, lacking sufficient practicality and applicability. In higher education, students' interest and engagement may be limited due to the difficulty of the materials. Therefore, how to align the teaching content with students' actual abilities and interests, and provide more practical and interactive teaching approaches, is a challenge in the design of the materials.

Lastly, the standards for evaluating the teaching materials are also a point of contention. Some experts focus more on improving students' performance skills, while others emphasize understanding and transmission of Qin song culture. Due to the

diversity of evaluation standards, it is necessary to consider both the improvement of students' skills and the depth of their cultural identity and artistic understanding. This makes the evaluation of teaching materials a complex and challenging issue.

In conclusion, the development and use of Qin song teaching materials are filled with controversies, involving considerations such as tradition versus modernity, preservation versus innovation, and practicality versus theory. Through in-depth academic discussion and practical exploration, it is likely that a balance can be found, one that both preserves the traditional essence of Qin song and meets the demands of modern education.

5.6.3 Zhang Cen's study

(cen 2018) *A Preliminary Study on Guqin and Guqin and Song Teaching for Music Majors in Normal Colleges*, primarily explores the current status and challenges of guqin and guqin song teaching in music programs at normal universities. The study analyzes the deficiencies in the content and methods of existing guqin and guqin song textbooks, pointing out that these materials fail to fully integrate modern teaching requirements and lack systematic and modernized instructional tools. This has led to difficulties for students, particularly in understanding the technical aspects of the guqin and the vocal techniques of guqin song performance.

Zhang Cen's research highlights that the traditional master-apprentice transmission model limits the popularization and efficiency of guqin and guqin song teaching, especially in cases of insufficient teaching resources. While this traditional method has its value in preserving the core of the teaching, it cannot meet the demands of modern educational systems. Therefore, the study recommends integrating modern technological tools, such as multimedia and online platforms, with traditional teaching methods to enhance interactivity in teaching and increase student interest, thus promoting the transmission of guqin song culture.

Moreover, Zhang Cen points out that the content structure of guqin and guqin song textbooks has significant room for improvement. Traditional materials overly rely on ancient shortened notation (jianzi pu) and lack modern elements that make

learning easier and more accessible. The study suggests incorporating modern tools such as five-line notation, simplified notation, and pinyin into the textbooks, allowing learners to more easily grasp guqin song techniques and better understand their cultural significance.

In summary, Zhang Cen's research provides an in-depth analysis of the current situation of guqin and guqin song teaching from multiple perspectives, and offers improvement suggestions in areas such as textbook innovation, teaching method reform, and the integration of technological tools. These insights provide valuable references for the development of textbooks and teaching designs in this study and offer effective theoretical support for the modernization of guqin song teaching.

The exploration of the singing method of Qin song is an in-depth study of this unique art form, covering aspects such as vocal techniques, emotional expression, and cultural background. As an important part of traditional Chinese culture, Qin song is not just a vocal performance; it also integrates the playing techniques of the guqin, requiring the singer to harmonize their voice with the sounds of the instrument.

5.6.4 Exploration of the Singing Method of Qin Song

Compared to ordinary vocal performance methods, Qin song emphasizes the gentleness of tone and the delicacy of timbre. Singers must learn to control their breath and use subtle variations in vocal tone to match the nuances of the guqin's sound. During the performance, the rise and fall of the voice, as well as changes in volume, must align with the guqin playing, achieving the effect where "the voice follows the guqin." This requires the singer to have advanced vocal skills and a deep musical understanding, allowing them to sense and merge with the atmosphere created by the guqin.

In addition to vocal techniques, another crucial aspect of Qin song singing is the understanding and expression of the lyrics. The lyrics of Qin songs often come from ancient poetry, requiring the singer not only to have musical skills but also to deeply understand the emotions and philosophy behind the words. By analyzing the emotions in the lyrics, the singer can convey the imagery and feelings of the poetry,

making the performance more vivid and powerful. This emotional involvement and expression are key distinctions between Qin song singing and other vocal music forms.

Equally important in the singing method of Qin song is the collaboration with the guqin. Qin songs are typically accompanied by the guqin, and the singer must work closely with the performer to create a responsive interaction between the voice and the instrument. The guqin's rich tonal variations require the singer to adjust their performance in response to these changes, ensuring harmony between the singing and the playing.

Overall, the singing method of Qin song is a highly integrated process that combines technical skill with cultural understanding. It requires the singer to have a solid musical foundation, to feel and express the essence of the lyrics, and to maintain a high level of coordination with the guqin performance. This singing method not only demonstrates the singer's skill and emotional expression but also carries a deep cultural heritage, highlighting the significant value of Qin song as a traditional Chinese art form.

5.6.5 The Teaching Evaluation of the Qin Song textbook in This Study

In this study, the teaching evaluation of the qin song textbook not only focuses on the students' mastery of the content but also specifically emphasizes the assessment of students' performance levels on four selected qin songs. To ensure a comprehensive evaluation of the performance skills, this study incorporates the assessment of these four qin songs in the tests conducted after each class. These assessments objectively measure the students' performance abilities at various stages and provide data supporting the effectiveness of the qin song textbook design.

The four selected qin songs cover different difficulty levels, ranging from easy to challenging. Each piece has its unique performance techniques and artistic expression requirements. In the teaching process, each class focuses on the performance techniques related to one of these songs, and after every class, students undergo tests related to the performance of the selected piece. The test content includes not only correct execution of the piece but also a comprehensive evaluation of performance techniques, rhythm control, tonal quality, and expressive elements.

The performance assessments conducted after each class are based on different grading criteria according to the students' mastery of the songs. The evaluation includes aspects such as pitch accuracy, rhythm, technical application, musical expressiveness, and emotional conveyance. In the tests after each class, students are required to demonstrate parts of the songs they have learned in class, and the teacher provides immediate feedback to help improve their performance. This allows teachers to assess the students' learning progress and gives students targeted improvement suggestions.

Through these performance evaluations, this study is able to more thoroughly assess students' mastery of the four qin songs and analyze whether the teaching of these pieces in the textbook has met the expected goals. The results show that after eight classes, students' performance abilities on the qin songs significantly improved. In particular, for the more technically demanding pieces, students' performance skills and expressiveness greatly improved, demonstrating the positive impact of the textbook on enhancing students' performance abilities.

Overall, the performance assessment of the four qin songs is an essential component of this study. It not only contributes to a comprehensive evaluation of students' qin song performance abilities but also provides strong data supporting the effectiveness of the textbook. Through this detailed performance evaluation, the study better validates the teaching effectiveness of the qin song textbook and offers valuable experience and references for future qin song teaching.

5.7Recommendation

5.7.1 The inheritance and development of qin songs

In the conclusion of this study, guqin song (qin song) is recognized as a unique and vital representation of traditional Chinese art, rich in cultural value and historical significance. This art form goes beyond the transmission of guqin performance techniques and singing methods; it embodies the essence of Chinese traditional culture. The teaching of guqin song not only helps students acquire skills but also allows them to understand the philosophical and cultural concepts embedded in the music. Therefore,

guqin song teaching is not merely about transmitting technical skills; it is a form of cultural transmission and innovation.

From the perspective of cross-cultural exchange, guqin song, as an important part of Chinese traditional art, offers a platform for dialogue and understanding between different cultures. With globalization, guqin song has become not only a symbol of Chinese culture but also a unique lens through which international students can learn about Chinese heritage. In higher education, the teaching of guqin song can act as a bridge for cultural exchange, promoting interaction and integration between Chinese and foreign cultures.

In terms of inheritance, this study has innovated in the development of teaching materials to address some of the challenges in traditional transmission methods. The previous reliance on master-apprentice teaching was limited by a lack of teachers and the constraints of oral tradition. However, through systematic textbook design and modern teaching methods, guqin song is able to be spread to a broader audience. This textbook retains the traditional features of guqin song while also meeting the needs of modern education, making it more accessible for students. In the future, guqin song teaching materials can be further optimized and expanded to better align with contemporary educational and cultural transmission needs.

In summary, guqin song is not only an essential part of Chinese traditional culture but also a significant medium for cultural transmission and cross-cultural exchange. Moving forward, efforts should be made to strengthen the research and teaching of guqin song, allowing this unique art form to receive more global attention and recognition, while also revitalizing it within modern education.

5.7.2 educational perspective,

the inclusion of guqin song in higher education curricula serves as an essential tool in cultivating students' overall musical abilities and fostering a deeper connection to cultural heritage. The systematic approach to teaching guqin song, as developed in this study, emphasizes both technical mastery and cultural understanding, offering students a well-rounded educational experience. Furthermore, the development

of a teaching material that integrates modern elements like musical notation, pinyin, and video resources makes the learning process more accessible and engaging for students. This is particularly important for students from diverse backgrounds, ensuring that guqin song can be taught and understood effectively in contemporary educational environments.

5.7.3 Recommendations for future research.

In terms of future development, there is great potential for expanding the scope of guqin song education both domestically and internationally. As global interest in Chinese traditional arts continues to grow, guqin song can play a significant role in promoting Chinese culture on the world stage. Future research and curriculum development should focus on incorporating advanced techniques, more diverse repertoire, and new pedagogical tools to further refine the teaching of guqin song. Moreover, there is an opportunity for digital platforms to play a greater role in the dissemination and teaching of guqin song, allowing for broader access to this art form and facilitating learning in both formal educational settings and informal, self-directed contexts.

In summary, guqin song teaching not only preserves and transmits the rich cultural heritage of China but also contributes to the global cultural exchange. The development of modern, comprehensive teaching materials is an important step in adapting guqin song to the needs of contemporary education, and continued innovation in this field will ensure that guqin song remains a vital and evolving art form.

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160+168.



APPENDIX



APPENDIX A

Expert introduction



Figure 20

Huang Mingkang, female, born in Chengdu, Sichuan, China. Shu school guqin, qin song singer, qin lyrics writer, qin song composer. Cultural staff, teachers. He graduated from Sichuan Conservatory of Music.

Representative inheritor of Shu School Guqin, an intangible cultural heritage of Chengdu. The Guqin artist was educated by Mr. Yu Bosun, the representative inheritor of the famous Shu school Guqin in China, and entered the database of the National and Folk Characters Development Center of the Ministry of Culture and the database of literary and artistic masters of Sichuan Province. Enter the database of high-level female talents in Chengdu.

He is a member of the Chinese National Orchestra Society, and an examiner of the national Guqin examination. Member of Sichuan Musicians Association. Executive director of Sichuan School Guqin Society, president of Chengdu Dongpo Shiqin Society, director of Chengdu Yubo School Guqin Institute.

In 2012, he composed, wrote, dub and sang all the guqin music and interludes in the 41 episodes of the ancient costume TV series *Cao Cao* directed by Hu Mei. In Japan, South Korea and China CCTV TV channels and national satellite TV hit.

In 2006, China Record Corporation published the CD album "Chinese Qin Song", which was nominated for the Golden Record Award, the highest award in Chinese music.



Figure 21

Zeng Chengwei, born on April 18, 1958, in Chengdu, Sichuan Province, is a renowned contemporary guqin (Chinese zither) player and guqin maker in China. He began studying the guqin at the age of 14 under his grandfather, the famous Shupai guqin master Yu Shaoze, and became the sixth-generation heir of the Yè family lineage in Shupai guqin tradition. He graduated from the Department of Traditional Chinese Music at Sichuan Conservatory of Music and is currently an associate professor and graduate advisor in the same department. Additionally, he serves as the vice president of the Chinese Guqin Society, an executive director of the Instrument Reform and Crafting Committee of the Chinese National Music Society, a member of the China

Musicians Association, the president of the Jinjiang Qin Society in Chengdu, and the head of the Zeng Chengwei Guqin Art Institution. He has been recognized as a representative inheritor of the "Shu School Guqin" intangible cultural heritage in Sichuan Province and Chengdu City.

Over his 40-plus years of guqin career, Zeng Chengwei has inherited the traditional characteristics of the Shupai guqin art, while developing a distinctive personal playing style. His playing is characterized by a robust and bold tone, clear and pure timbre, blending the elegance of literati music with the precise technique and rigorous interpretation of a musician. His representative works include Flowing Water, Pèilán, Autumn Waters, Confucius Reading the I Ching, and A Lonely Inn Meets the Divine.

In addition to his performance work, Zeng Chengwei has made significant achievements in guqin making. He has dedicated himself to studying the craft, creating instruments known for their "majestic, grand, open, and transparent" qualities, with excellent feel and sound, comparable to the Tang Dynasty "Lei Qin." His guqin creations are highly valued in the global guqin community, making him a rare artist who excels in both performance and craftsmanship.

In recent years, Zeng Chengwei has held multiple solo concerts in concert halls across cities like Hong Kong, Beijing, Shanghai, Hangzhou, Nanjing, and Chengdu. He has also been invited to perform and give lectures abroad. In 2011, he established the Zeng Chengwei Guqin Studio (Zeng Chengwei Guqin Art Institution) and the Yu Shaoze Memorial Hall, which serve as research centers for guqin studies and guqin crafting, dedicated to the promotion, inheritance, and teaching of guqin music.



Figure 22

Tan Xuesheng, from Fengdu, Chongqing, is currently the Party Committee Member and Vice President of Sichuan Conservatory of Music, as well as the Party Secretary and Dean of the School of Vocal Music and Opera. He is a professor, doctoral supervisor, and a vice president of the Chinese National Vocal Music Art Research Association.

He has studied under renowned vocal educationists such as Lin Qiuyi, Huang Wenyu, Mi Ruoru, and Jin Tielin, accumulating rich experience in vocal performance and teaching.

Professor Tan has achieved remarkable success in vocal music, winning second place in the National Youth Singer TV Grand Prix (Dahongying Cup) in the ethnic

vocal category, the Silver Award at the 7th Military Arts Performance, and the "Top Ten Newcomer" award at the 7th CCTV National Military Song TV Competition.

He has also served as a judge for national vocal music competitions in art colleges, the Golden Bell Award, and has received multiple awards as an excellent instructor.

In teaching, Professor Tan has trained many outstanding students, including Mao Yihan, Zhang Mingxu, Zhang Yu, Shi Qian, Shen Jingjing, Zeng Cheng, Zhang Wenbo, Li Dan, and others.

Additionally, he has been invited to give academic lectures and concerts at institutions such as the Central Conservatory of Music, China Conservatory of Music, Wuhan Conservatory of Music, Zhejiang Conservatory of Music, Tianjin Conservatory of Music, Shanghai Conservatory of Music, and Xinghai Conservatory of Music.

Please note that the above information is based on publicly available sources and may vary in details. For more detailed personal information, it is recommended to contact Sichuan Conservatory of Music or visit their official website.



Dr. Nawathep Nopsuwan

Lecturer, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi.

Brief biography:

Dr. Nawathep Nopsuwan is a lecturer in the Western Music Program, Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi, and currently serves as the program chair.

He is an expert in Western string instruments and Musicology, with contributions to contemporary Thai music composition.

In teaching and curriculum development, Dr. Nawathep plays a vital role in promoting the education of Western music. He actively participates in organizing various musical activities to enhance students' skills and knowledge. Additionally, he serves as an advisor and committee member for students' theses and research projects. Dr. Nawathep regularly organizes workshops and master classes in Classical Strings.



Figure 23

Kang Yanlong, male, is an associate professor and the graduate program secretary of the Department of Ethnic Vocal Music at Sichuan Conservatory of Music. He hosted the opening ceremony for the 2021 graduate students in the Department of Ethnic Vocal Music on September 10, 2021.

In addition, Professor Kang Yanlong taught a stage practice class for graduate students on March 22, 2023, where he performed "Seven Steps Poem" by Cao Zhi.

He also participated in the "Chinese Music Masters – Gong Linna Academic Exchange Series" masterclass, where he engaged in discussions with other faculty members of the Vocal and Song College.

In the 2023 master's graduate admissions at Sichuan Conservatory of Music, Associate Professor Kang Yanlong was listed as one of the mentors for the vocal education program.

Moreover, Kang Yanlong performed "Sing Eastern Red Again" at Sichuan Normal University's Music College, demonstrating his professional expertise.

Please note that the above information is based on publicly available sources and may vary in details. For more detailed personal information, it is recommended to contact Sichuan Conservatory of Music or visit their official website.



Figure 24

Chen Hui, male, from Nanchong, Sichuan, is currently a professor, master's supervisor, and the head of the Department of Ethnic Vocal Music at Sichuan Conservatory of Music.

He has received several honors, including the Outstanding Young Singer Award at the 8th Youth Singer TV Grand Prix in Hunan Province, the second prize at the "New Hope Cup" Singer Grand Prix in the four-province border region of Hunan, Hubei, Sichuan, and Guizhou, and the Excellence Award at the "Golden Oriole Award" National Vocal Competition.

In teaching, Professor Chen Hui has guided students to achieve excellent results in competitions such as the "Sichuan Province Vocal Music Competition," "Golden Bell Award," "Dunhuang Award," "Peacock Award," and the "Yufeng Songhui" National Folk Song Invitational Competition.

He has also led key research projects funded by the Sichuan Provincial Department of Education, including "The Application and Interpretation of Qiang Songs in Vocal Music Teaching in Higher Art Colleges," which received provincial-level awards for excellent research projects. Currently, he is leading the Sichuan Provincial Research and Innovation Team Project on "Innovative Research and Application of Tibetan and Qiang Folk Songs."

In addition, Professor Chen has published books such as *The Application and Interpretation of Qiang Folk Songs in Vocal Music Teaching in Higher Art Colleges* and *Aesthetic Perspectives of Ethnic Vocal Music*, and has written numerous academic papers published in national and provincial core journals such as *Music Creation*, *Sichuan Drama*, *Music Exploration*, and *On Chinese Art Songs*.

Please note that the above information is based on publicly available sources and may vary in details. For more detailed personal information, it is recommended to contact Sichuan Conservatory of Music or visit their official website.



Yu Mingchen , male, Piano song inheritor, is a member of the Sichuan Musicians Association and the Chengdu Musicians Association. He is currently pursuing a master's degree in Guqin (Chinese zither) at Sichuan Conservatory of Music under the guidance of Professor Zeng Chengwei. He completed his undergraduate studies under the guidance of Professor Li Nilai.

Yu Mingchen has received several awards, including the Excellent Performance Award in the Guqin Professional Group at the 2018 Shanghai International Guqin Art Festival "Pinghu Cup," and the Bronze Award in the Guqin Song Art Group.

In 2012, he performed all the Guqin background music for the TV series *Cao Cao* directed by Hu Mei. The work was included in the China National Arts Database by the Ministry of Culture.

On December 12, 2022, Yu Mingchen performed the Guqin piece *Liu Shui* at the 11th Qin Tai Music Festival Online Gathering. The event was hosted by the Wuhan Municipal Party Committee and the People's Government of Wuhan, aimed at showcasing the contemporary inheritance of Guqin art.

Yu Mingchen's performance style is ancient, tranquil, and elegant, reflecting the inheritance of his family's Guqin tradition.

Please note that the above information is based on publicly available sources and may vary in details. For more detailed personal information, it is recommended to contact Sichuan Conservatory of Music or visit their official website.



APPENDIX B

IOC EVALUATION INTERVIEW FORM

1) Pre-Development IOC Evaluation Consistency Table for the Teaching Material (Including Final Average Score)

No.	Evaluation Criteria	Expert 1 Score (1/0/-1)	Expert 2 Score (1/0/-1)	Expert 3 Score (1/0/-1)	Average Score	IOC Consistency
1	The objectives of the teaching material are clear and meet the needs of qin song teaching in higher education.	1	1	0	0.67	High Consistency
2	The schedule for developing the teaching material is reasonable, ensuring sufficient research and design time.	1	1	1	1.00	Very High Consistency
3	The teaching material includes historical and cultural background of qin songs, enabling students to gain deeper understanding.	1	1	1	1.00	Very High Consistency

4	The selection of qin songs balances tradition and innovation, aligning with teaching goals.	1	0	1	0.67	High Consistency
5	The design of the teaching material is innovative and can engage students effectively.	1	0	1	0.67	High Consistency
6	The arrangement and structure of the teaching material are logical and easy to understand.	1	1	1	1.00	Very High Consistency
7	The framework and content of the teaching material facilitate classroom implementation and are practical.	1	1	1	1.00	Very High Consistency
8	The language used in the	1	1	1	1.00	Very High Consistency

	teaching material is suitable for higher education students.					
9	The design of the teaching material considers classroom time management and students' workload.	1	1	1	1.00	Very High Consistency
10	Overall, the teaching material meets the needs of qin song teaching in higher education.	1	1	1	1.00	Very High Consistency
Total Score	-	10	9	9	9.33	Very High Consi

Summary:

Scoring Results:

Expert 1 Total Score: 10

Expert 2 Total Score: 9

Expert 3 Total Score: 9

Final Average Total Score: 9.33 (out of 10)

IOC Consistency:

The average scores for most criteria are high, particularly in time scheduling, teaching objectives, and logical structure, showing strong agreement among experts.

The overall score exceeds 0.9, indicating a high level of approval for the teaching material's design direction, objectives, and content arrangement.

Areas for Improvement:

Qin Song Selection and Innovation (Items 4 and 5): Scores of 0.67 highlight areas where improvements can be made, such as balancing tradition and innovation and enhancing content appeal.

Further refinement of qin song selection and inclusion of innovative teaching content will better align with modern students' interests and needs.

Final Conclusion:

With an average total score of 9.33, the experts expressed high satisfaction with the pre-development design of the teaching material. The overall evaluation meets the passing standard (≥ 0.5). The teaching material can proceed to the development phase, incorporating minor feedback for further optimization and quality improvement.

	+1	0	-1	ges tion
1. Consistency is appropriate for the curriculum.				
2. Conformity suitable for the nature of the subject				
3. Consistency appropriate to the age of the learner.				
4. Conformity suitable for current conditions and problems.				
5. Suitability for the learner development process				
6. Suitability of the cover				
7. Appropriateness of the preface				
8. Image Appropriateness				
9. Suitability of Content				
10. Appropriateness of font size				
11. Appropriateness of Language Use				
12. Suitability for students' interests				
13. Suitability of the Activity				
14. Bibliographic Appropriateness				
15. Appropriateness of the book				

2) Post-Development IOC Evaluation Consistency Table for the Teaching Material (Including Final Average Score)

Expert Feedback Form on the TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION

Instructions:

We kindly request that you, as an expert, provide your valuable feedback on the TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION.

By putting a (✓) in your comment box and writing helpful suggestions in the

Further consideration and improvement

EXPERT FEEDBACK FORM ON THE TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION

Request for Comment List	opinion			suggestion
	suitable +1	uncertain 0	Inappropriate -1	
1. Consistency is appropriate for the curriculum.	✓			
2. Conformity suitable for the nature of the subject	✓			
3. Consistency appropriate to the age of the learner.	✓			

4. Conformity suitable for current conditions and problems.	✓			
5. Suitability for the learner development process	✓			
6. Suitability of the cover		✓		
7. Appropriateness of the preface	✓			
8. Image Appropriateness	✓			
9. Suitability of Content	✓			
10. Appropriateness of font size	✓			
11. Appropriateness of Language Use	✓			
12. Suitability for students' interests	✓			
13. Suitability of the Activity	✓			
14. Bibliographic Appropriateness	✓			
15. Appropriateness of the book	✓			
Average	0.93			

Name: []

IOC Score: 0.93

Overview: This expert has provided a highly positive evaluation of the TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION, as reflected in their

high IOC score of 0.93. This score suggests that the expert's feedback is aligned closely with the consensus of other evaluators and indicates strong agreement with the effectiveness, quality, and relevance of the textbook.

Key Feedback from the Expert with an IOC Score of 0.93:

Strengths: The expert's feedback likely highlighted the strengths of the textbook, such as its clarity, structure, content relevance, and alignment with educational goals.

Suggestions for Improvement: While the score is very high, the expert may still provide some minor suggestions for improvement, such as expanding certain sections or improving specific exercises.

EXPERT FEEDBACK FORM ON THE TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION

Request for Comment List	opinion			suggestion
	suitable +1	uncertain 0	Inappropriate -1	
1. Consistency is appropriate for the curriculum.	✓			
2. Conformity suitable for the nature of the subject	✓			
3. Consistency appropriate to the		✓		

age of the learner.				
4. Conformity suitable for current conditions and problems.	✓			
5. Suitability for the learner development process	✓			
6. Suitability of the cover	✓			
7. Appropriateness of the preface	✓			
8. Image Appropriateness	✓			
9. Suitability of Content	✓			
10. Appropriateness of font size	✓			
11. Appropriateness of Language Use	✓			

12. Suitability for students' interests	✓			
13. Suitability of the Activity		✓		
14. Bibliographic Appropriateness	✓			
15. Appropriateness of the book	✓			
Average	0.87			

Name: [Chen Hui]

IOC Score: 0.87

Overview: The expert's IOC score of 0.87 indicates that their feedback is highly consistent with the majority of other evaluators, showing strong support for the textbook. While the score is high, there are still some minor suggestions or recommendations for improvement, indicating that small adjustments or optimizations may be needed in certain areas.

Strengths: The expert's feedback indicates that the textbook performs exceptionally well in several areas, particularly in its structure, comprehensiveness, and clarity, which have been highly recognized.

Suggestions for Improvement: While the expert has a very positive overall impression of the textbook, they still offer some minor suggestions for improvement. These suggestions may involve certain details of the textbook, or recommendations to further optimize specific teaching activities, exercises, or to add supplementary materials to enhance the learning experience.

EXPERT FEEDBACK FORM ON THE TEXTBOOK FOR TEACHING THE
SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING
IN HIGHER EDUCATION

Request for Comment List	opinion			suggestion
	suitable +1	uncertain 0	Inappropriate -1	
1. Consistency is appropriate for the curriculum.	✓			
2. Conformity suitable for the nature of the subject	✓			
3. Consistency appropriate to the age of the learner.	✓			
4. Conformity suitable for current conditions and problems.	✓			
5. Suitability for the learner development process	✓			
6. Suitability of the cover	✓			

7. Appropriateness of the preface	✓			
8. Image Appropriateness	✓			
9. Suitability of Content	✓			
10. Appropriateness of font size	✓			
11. Appropriateness of Language Use	✓			
12. Suitability for students' interests	✓			
13. Suitability of the Activity	✓			
14. Bibliographic Appropriateness	✓			
15. Appropriateness of the book	✓			
Average	1.0			

Name: [Tan Xuesheng]

IOC Score: 1.0

Overview: The expert's IOC score of 1.0 indicates perfect alignment with the majority of other evaluators, showing complete support for the textbook. The feedback reflects high satisfaction with the textbook's design, content, and effectiveness, with no significant areas for improvement suggested.

Strengths: The expert's feedback indicates that the textbook excels in all aspects, especially in its structure, comprehensiveness, clarity, and alignment with educational goals.

Suggestions for Improvement: As the score is perfect, the expert did not provide any improvement suggestions, indicating that they find the textbook very effective and well-designed.

The table for analyzing expert opinions

TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN
INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION

Request for Comment List	Estimate the opinion of the experts who			IOC	Interpretation
	1	2	3		
1. Consistency is appropriate for the curriculum.	+1	+1	+1	1	conform
2. Conformity suitable for the nature of the subject	+1	+1	=1	1	conform
3. Consistency appropriate to the age of the learner.	+1	0	+1	0.67	conform
4. Conformity suitable for current conditions and problems.	+1	+1	+1	1	conform
5. Suitability for the learner development process	+1	+1	+1	1	conform
6. Suitability of the cover	0	+1	+1	0.67	conform

7. Appropriateness of the preface	+1	+1	+1	1	conform
8. Image Appropriateness	+1	+1	+1	1	conform
9. Suitability of Content	+1	+1	+1	1	conform
10. Appropriateness of font size	+1	+1	+1	1	conform
11. Appropriateness of Language Use			1	1	conform
12. Suitability for students' interests			1	1	conform
13. Suitability of the Activity			1	0.67	conform
14. Bibliographic Appropriateness			1	1	conform
15. Appropriateness of the book			1	1	conform



Figure 25

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sequence

In the long river of Chinese culture, Qin song, with its unique artistic charm and profound cultural heritage, has become an important part of traditional Chinese music. As a treasure of the intangible cultural heritage, Qin songs not only carry the historical memory, but also contain rich cultural connotation and artistic value. In order to pass on this precious cultural heritage to the next generation, especially college students, the textbook *Qin Ge Intangible Cultural Heritage* has been specially compiled.

With college students as the main readers, this textbook covers the history of Qin songs, performance and singing skills, as well as the appreciation and analysis of qin songs. In the history part, it sorts out the development process of Qin song in detail, from ancient times to modern times, from court to folk, so that readers can clearly understand the changes and development of Qin song in different historical periods. At the same time, we also deeply analyze the cultural connotation and artistic characteristics of Qin song, so that readers can have a deeper understanding of the cultural value contained in Qin song.

In the part of performance and singing skills, we pay attention to the combination of theory and practice. Through detailed explanation of performance and singing skills, combined with rich case analysis and practical guidance, readers can not only master theoretical knowledge, but also improve their performance and singing level through practice. We especially emphasize the expression of emotion and the creation of artistic conception in the performance of Qin song, and encourage readers to pay attention to the emotional input and the creation of artistic conception in the performance, so as to make the performance of Qin song more vivid and touching.

In addition, this textbook also has a special set of music appreciation and analysis. A number of classical qin songs are selected, and through detailed appreciation and interpretation, readers can have a deeper understanding of the artistic charm and cultural connotation of Qin songs. At the same time, we also encourage readers to combine their own emotional experience and aesthetic perception in the process of appreciating the qin music to carry out personalized interpretation and creation.

Here, I would like to express my heartfelt thanks to all the experts, scholars and teachers involved in the use of this textbook. It is their hard work and selfless dedication that has made this textbook a success. At the same time, I also hope that more students can enter the world of Qin songs through this textbook, feel the charm of traditional culture, and make their own contributions to the inheritance and development of Chinese culture.

Finally, I hope that this textbook "Intangible Cultural Heritage of Qin Ge" can become a bridge between the past and the future, and lead more students to jointly protect and inherit this precious cultural heritage in the appreciation and learning.

Part I

History and development of Qin song

1.1 Origin of Qin song



Scan QR to watch the qin song performance

When it comes to the origin of qin songs, we should start from the production of the qin. As one of the oldest and most valuable Musical Instruments in China, the Guqin

has a long history and profound cultural heritage. Since ancient times, Guqin has not only been a necessary instrument for court music and literati, but also one of the important symbols of Chinese culture. Guqin culture occupies an important position in the history of Chinese music. It belongs to Chinese literati music. With the continuous changes of Chinese culture in successive dynasties, class changes have taken place, and it is still an elegant art in China today. After a long period of development and inheritance, guqin is still widely performed and celebrated. Therefore, during the long historical development of Guqin, Qin song has become one of the important ways of expression of Guqin music. It is closely related to the history of Guqin, which not only reflects the development and change of Guqin for thousands of years, but also the root of the development of traditional Chinese vocal music.

Guqin, as an ancient plucked instrument, was formed as early as the Zhou Dynasty and has a long cultural heritage. According to the Records of the Grand Historian, the appearance of guqin was not later than the Yao and Shun dynasties. Archaeologists unearthed the Zhou Dynasty qin in 2016, which has been 2,700 years ago, advancing the discovery of Guqin by about 300 years. There are legends about Fuxi making guqin, Shennong making Guqin, Huangdi making Guqin and Tang Yao making Guqin. Shun Dined the guqin with five strings, King Wen added another string, and King Wu and Zhou added another string to the seven-string guqin. It can be seen that the Chinese guqin culture has a long history and is broad and profound. In the beginning, guqin songs were accompanied by guqin songs, which was called "playing the guqin while singing" in ancient times. It was a form of artistic performance combining poetry and music, and an important way for literati and scholars to express their emotions. As an ancient instrument that has been widely concerned and respected as the king of all instruments for a long time, there is no doubt that Qin song appeared with lyrics from the very beginning. Therefore, Qin song was regarded as an art form with songs and words, music and words integrated from the moment it was widely recognized. Originally, Guqin served for singing, and it was born with the function of serving for singing. From the Book of Songs, The Book of Shangshu and the Records of

the Grand Historian to Tang and Song poems, literary classics and ancient paintings, there are also works related to guqin songs, such as Yangguan Sanjie, Autumn Wind Ci, Fengfeng Oifeng and so on, which have been recorded. As for who invented the guqin, there is still some debate. Some people think that the guqin was made by Fuxi, some by Shennong, others by Huang Di and Zhu Li, and so on. According to the book of Shangshu Yiji, "He wounded the enemy by striking the ball with splendid splendor and summing it up with chant." According to this text, the purpose of Bo and the holding instruments was to coordinate the strategy with singing. Of course, according to this argument, the original form of qin song had already existed, but it was called string song at that time. As well as the relation of "poetry expresses aspiration, song expresses eternal words, sound depends on eternal words, temperament and harmony" in Shangshu · Shundian, the service object of melody is song. And for the service of the rhythm, it is "eight Yin" requires "eight Yin grams harmonic, no phase take Lun, God and man to harmony" This "eight Yin" in the "silk" at that time refers to the qin and ser. Then, since the service object of "eight Yin" is poetry, the characteristics of qin serving poetry are naturally obvious. But from the above records, the qin was only one of the instruments for singing accompaniment at that time, so the conditions for simply calling it "qin song" were not mature. Were there any harp songs in this period? The answer is yes: yes. "Five Rites" volume 76 Yun: "Qin for music, so chant and song also, so it is not smooth, there are exercises, there are Yin, there are tunes. Yao's "Shen Ren Chang", for harmony and music also made..... The troubadour intoned its things, and then practiced it, and then modulated it." The first sentence in the "Five Rites", "the qin is music, so the chant is also the song", once again emphasizes the function of the qin serving the song. This text also divides the qin songs into six categories, the so-called Chang, Cao, Yin, Yin, tune, from this view, all the later qin songs called chang, operator, lead, sing, tong, if the ancient tune, are derived from the qin songs.

1.2 Qin Songs of the Han Dynasty

The development of the Han Dynasty was influenced by various historical backgrounds. As a unified and prosperous period in Chinese history, social stability promoted the prosperity and development of culture. The rise of literati class made Qin songs become an important way of cultural expression, and it was also a very important period for the development of Qin songs. Cultural revival and the rise of Confucianism. During the reign of Emperor Wudi of Han, Confucianism was established as the official ideology, emphasizing the concept of self-cultivation and family governance, which made scholars attach more importance to Qin songs as a tool for self-cultivation and expression of emotions. The rich life of literati led to the formation of the literati class: the class of literati in the Han Dynasty was large and had frequent gatherings. During this period, Qin songs became an important form for literati to exchange ideas and display their talents, reflecting their love for music and pursuit of culture. The integration of music and literature made poetry creation prosperous: literary creation in the Han Dynasty was active, and many poets began to combine poetry and guqin, creating a large number of qin and song works with high literary value, which promoted the deep integration of the two. It was not only reflected in the creation of writers such as CAI Yong, but also in the performance and creation of Qin people in the Han Dynasty. The Han Dynasty inherited the feudal system of the Qin Dynasty. Liu Bang, Emperor Gaoxu of Han, consolidated the centralization of power by writing Gale Song, while Emperor Wudi of Han sent people to various places to collect folk songs, which objectively played a positive role in the concentration and promotion of folk music. Qin players of the Han dynasty, such as Sima Xiaru, Shizhong, Zhao Ding and Long De, as well as Empress Wang Zhengjun and Zhao Feiyan, were all people who could play the piano in the Han Dynasty. Their activities and compositions enriched the content and form of Qin songs in the Han Dynasty. In the Han Dynasty CAI Yong was a litterman in the Eastern Han Dynasty. His poem Qin Song was included in the Source of Ancient Poems, showing his talent in literature and music. CAI Yong's poems not only show his achievements in literature, but also reflect his love and contribution to music. The qin people of the Han Dynasty , such as Sima Xiangru, Shizhong, Zhao Ding and Long De, played important roles in the development of music in the Han

Dynasty. Sima Xiangru was not only one of the earliest literati who had an influence on the qin industry in the Han Dynasty, but was also famous for the "green Qi" instrument he used. Shizhong, Zhao Ding and Long De were the imperial servants of the drum and harp, and their performance had a profound influence on the people. Wang Zhengjun and Zhao Feiyan, the queens, also displayed their talent in music and played the piano. Huan Tan during the reign of Emperor Yuan and Emperor Cheng of the Han Dynasty advocated the creation of new music and opposed the mere "elegant music". His book *New Treatises* included "Qin Dao Guan", which was devoted to discussing the knowledge of qin. It can be seen that Qin songs in the Han Dynasty were not only reflected in literary creation, but also in music performance and theoretical discussion, showing the close combination of music and literature in Han culture, which had a profound influence on later music and cultural traditions.

1.3 Prosperity of the Tang Dynasty

The Tang Dynasty (618-907) was a golden age for the development of Qin songs. Scholars and scholars were widely involved in the creation and singing of Qin songs. The Tang Dynasty was the peak period of political, economic, literary and artistic development in Chinese history. The expansion of trade along the Silk Road promoted cultural and artistic exchanges between China and foreign countries, and injected vitality into the development of Tang music. According to the *Six Chapters of the Tang Dynasty*, during the period of Zhenguan, the Tang Dynasty had political and economic contacts with more than 300 countries and regions. Every year, a large number of foreign envoys, scholars, merchants, monks and musicians came to Chang'an by land or sea for political, economic, cultural and artistic exchanges, which made the Tang Dynasty music and dance absorb a large number of foreign elements. The culture, especially the music culture, showed a variety of forms. According to the *Annals of Rites and Music of the New Tang Dynasty*, "By the Tang Dynasty, Dongyi had Gaoli and Baekji, Beidi had Xianbei and Tuyuhun, Nanman had Funan, Tianzhu, Nanzhao and Pyu, Xirong had Gaochang, Qiuci, Shule, Kangguo and An Guo, all of which were fourteen kinds of music, and the tricks of Eight were listed in ten kinds of music." With the frequent exchange of music between China and foreign countries, a large number of foreign

instruments and music were introduced into the Central Plains, which had a great impact on the development of guqin art. Because the guqin is simple in appearance, small in volume, rich in timbre and meaningful in timbre, it is more suitable for self-entertainment rather than public entertainment, and is not suitable for mass musical performances on large scenes. Those exotic minority Musical Instruments are unique and dazzling in shape, bright in timbre and large in volume, which are more likely to produce a lively and festive atmosphere, and are sought after by city and township people. In addition, the imperial court no longer attached importance to the ancient music, but pursued freshness and secularization, and mixed the silk and bamboo orchestras with other ethnic music, resulting in the guqin gradually falling into the lonely situation of "dust born on the strings". Liu Qu "Old Tang book" contained: "Since the Zhou, Sui, orchestral miscellaneous music will be hundreds of songs, multi-use west cool music, inspirational music multi-use Qiuci music, its Qu are known also. For the harpist still spread Chu, Han old sound. And clear tone, Seer tone, CAI Yong mixed, not used in the temple of the imperial court, so do not carry." Although the input of foreign music made the court no longer pay attention to the ancient music, during this period, the development of the technology of qin chop and the invention of Cao Rou's calligraphy notation provided convenience for the recording of qin music and qin songs, and also promoted the development of qin songs. From the perspective of inheritance and development, it kept its own relatively independent national traditional characteristics. There were 78 qin songs recorded in the Tang Dynasty, the most since the Han Dynasty.

Many poets and painters in the Tang Dynasty loved guqin and Qin songs. They not only played and sang, but also joined in the creation of Guqin and qin songs. In Yuefu Poetry Collection, it is recorded that the poets Li Bai and Han Yu had created guqin songs, and Han Yu was the literati who created the most guqin songs. Due to the participation of literati groups, the artistic taste and quality of Qin songs and qin songs in the Tang Dynasty were greatly improved, and the performance skills and artistic expression were also greatly improved. At that time, there emerged not only excellent qin songs such as YangguanSanjie, Autumn Wind Ci, Fishing Song Tune and Sauvignon Lovesickness, but also high-level guqin players such as Dong Tinglan, Zhao Yeli and Ying Shi.

1.4 The maturity of Song Dynasty

The Song Dynasty (960-1279) was a period of further development of the Qin Song art form, which not only became popular among literati, but also began to enter the folk. As a unique expression of ancient Chinese music and literature, Qin Songs of the Song Dynasty reached a high maturity in the Song Dynasty after the development of the Han, Wei, Jin, Sui and Tang Dynasties. The political and economic stability and cultural prosperity of the Song Dynasty resulted in the rapid development of urban economy and the rise of citizen culture. Confucianism, Buddhism and Taoism blended with each other in the Song Dynasty, forming a cultural atmosphere of advocating nature and pursuing inner peace. As an important branch of Guqin art, Qin songs fit in with the quiet and elegant life style of the scholar-officials in the Song Dynasty. Among literati groups, guqin was not only a tool for self-cultivation, but also a symbol of noble sentiment and status. As a combination of guqin and poetry, Guqin song was widely composed and performed because of its elegant expression and unique musical expression form. Many literati, such as Su Shi and Ouyang Xiu, participated in the creation and dissemination of Qin songs, which became the carrier of their personal feelings and the spirit of The Times. Most of the Qin songs in the Song Dynasty adopted pentatonic scales, with an elegant style of traditional Chinese music. Qin songs pay attention to the phonological effect of "clear, harmonious, light and elegant". Qin songs pursue natural expression in singing, with strong personal color.

The Qin songs in the Song Dynasty embody the feelings of the literati in the Song Dynasty. The lyrics of Qin songs are mostly poems, which often choose to describe natural landscapes and express inner feelings. The themes of Qin songs in the Song Dynasty include chanting things, landscapes, love, homesickness, nostalgia, etc., and the content is rich and diverse. For example, Su Shi's "When Will the Moon Be?" is a well-known masterpiece of Qin songs, which expresses the author's profound feelings about the human world. In this period, the lyrics of Qin songs are mainly Song Ci, with beautiful language and far-reaching artistic conception. The poems in Qin songs are not only pure words, but also convey a richer emotional level through music. In the Qin songs of the Song Dynasty, the works of Su Shi, Li

Qingzhao and other Ci writers were widely sung. Their Ci works paid attention to the delicate expression of inner world, which enhanced the literary value of Qin songs. The literati in the Song Dynasty mostly used Qin songs to express their perception of reality and pursuit of ideal. Through the harmony of rhyme and cadence, Qin songs embodied the literati's understanding of nature and life, forming a literary expression with both philosophy and lyricism. During this period, many works on music theory emerged, systematically explaining the playing techniques and form structure of Qin songs, laying a theoretical foundation for the development of Qin songs.

It has to be said that Qin Songs of the Song Dynasty had a far-reaching influence at that time and in the later generations. It is not only an important part of Song Dynasty music art, but also an important expression of Chinese classical culture and aesthetics. The popularity of Qin songs in the Song Dynasty also provided a lyrical art model for the later generations of literati, which had a profound influence on the development of guqin music in the Yuan, Ming and Qing dynasties.

1.5 Integration and transformation of Ming and Qing Dynasties

During the Ming and Qing Dynasties (1368-1912), qin songs were combined with local operas and folk music to form more diverse forms of expression. Qin Song continued its unique style and connotation in the development of music and literature. Although it is no longer as prosperous as in the Tang and Song dynasties, it still occupies a place among scholars and qin people and forms its unique artistic characteristics. In the Ming and Qing dynasties, social turmoil and ideological changes brought about new changes in the creation and dissemination of Qin songs. In the Ming Dynasty, the society was relatively stable, the life style of literati was more exquisite, and the art of guqin was still popular among literati. In the Qing Dynasty, especially in the middle and late period, with the shackles of literary inquisition and feudal thought, many literati turned to Guqin to express their inner feelings, dissatisfaction with reality and pursuit of ideal through qin songs.

In the Ming and Qing dynasties, qin songs were mostly played on private banquets, study rooms, gardens and other elegant occasions, which had strong private nature and

became the means and spiritual sustenance for the literati class to cultivate themselves. At the end of the Qing Dynasty, some qin people also brought Qin songs into a wider way of dissemination, so that it gradually became popular. The musical characteristics of Qin songs in the Ming and Qing Dynasties had some new changes on the basis of maintaining the tradition. Compared with the Qin songs of the Song Dynasty, the Qin songs of the Ming and Qing dynasties are more free in melody, pay more attention to lyricism, and pay more attention to rhythm. In terms of melody, Qin songs often integrate a variety of local music styles, forming a soft and quiet tone, emphasizing the inner expression.

Qin songs of the Ming and Qing dynasties were more free and spontaneous in rhythm, often varying from word to word. For example, Yonghuai poems had a slow and deep rhythm, while Wu-chanting poems had a light rhythm. Qin people also paid more attention to their personal style when playing qin songs, forming several qin schools, such as the "Zhe School" and "Yushan School" in the Ming Dynasty and the "Guangling School" in the Qing Dynasty, which have their own characteristics in playing techniques. Moreover, Qin songs of the Ming and Qing dynasties occasionally added other Musical Instruments to accompany the qin, such as xiao and flute, so as to enrich the expression of qin songs. At the same time, Guqin people often used natural tone, loose tone and other guqin techniques in performance, which made the musical expression of Qin songs more rich and diversified. The literary themes of Qin songs in the Ming and Qing dynasties were varied and varied. In this period, Qin songs were still dominated by landscapes and idyllic fields, nostalgia for the past and lyricism. However, due to the turbulence of The Times and social repression, many Qin songs were filled with Lamentations about personal fate and reflections on the current situation. For example, writers in the late Ming and early Qing dynasties often expressed their worries and sadness about the succession of dynasties and their longing for the mountains and rivers of their homeland through Qin songs. Most of the lyrics are based on ancient poetry, and pay attention to the elegance of the language and the profound connotation. In the Qing Dynasty, especially in the Qianjia period, textual research was prevalent, and literati preferred to use elegant prose and rigorous classics to create Qin songs, which further improved the literariness of Qin song lyrics. However, compared with the Tang and Song dynasties, Qin

songs of the Ming and Qing dynasties were more reserved and introverted, showing deeper emotional connotation of the literati. This is related to the cultural atmosphere at that time. Under the high pressure political environment, literati in Qing Dynasty often used qin songs to entertain themselves and express their inner emotions in a subtle way. During the Ming and Qing Dynasties, Qin songs were spread among qin people in different places in the form of musical records, which were compiled and recorded, forming a systematic musical score of qin songs. For example, the *Magical Secret Music of the Ming Dynasty* and the *Wuzhizhai Qin Music of the Qing Dynasty* and *Ziyuantang Qin Music of the Qing Dynasty* all included a large number of Qin songs, leaving valuable materials for future generations. These music scores not only recorded the melody of the qin songs, but also included the performance techniques, so that the qin songs were passed down from generation to generation. By the end of the Qing Dynasty, with the further changes of the society, the position of Qin songs in traditional Chinese music was gradually replaced by folk keys, operas and other musical forms, but it still retained a certain influence in the academic and literary circles. At the end of the Qing Dynasty and the beginning of the Republic of China, some ethnic musicians also innovated Qin songs to make them more ornamental and integrate new musical elements, which laid a foundation for the revival of Qin songs in modern times.

As an important part of guqin art, Qin songs in the Ming and Qing dynasties have become an important part of the study of Chinese traditional culture. Its profound cultural connotation and rich artistic techniques, especially the musical expression of the artistic conception of poetry, make it of unique reference value in the revival of modern art and cross-cultural communication.

1.6 Modern inheritance and innovation

The inheritance and development of modern qin songs is particularly important in contemporary society, especially modern qin song singers play a key role in this process. Qin song, as an ancient form of traditional Chinese music, carries deep cultural heritage and historical emotions, but its development faces many challenges in modern society. Modern qin

song singers have effectively promoted the inheritance and development of Qin song through diversified performance forms and innovative artistic expression.

Modern qin song singers, such as Huang Mingkang and Li Xiangting, are committed to combining qin songs with contemporary musical elements to attract the attention of more young audiences. They bring Qin song to a wider horizon by actively performing in concerts, cultural events and on social media. Huang not only focuses on the inheritance of traditional skills in his performances, but also explores the diversity of modern music, creating new singing styles through cross-border cooperation with pop and folk music, among others. Such innovative efforts have not only enriched the forms of performance of qin song, but also enabled it to find a new position in modern culture. At the same time, modern qin song singers also bear the responsibility of education and dissemination. They teach guqin culture and singing skills to the younger generation by holding workshops and lectures on guqin songs, and have cultivated many lovers of guqin songs. This inheritance is not limited to the teaching of musical skills, but focuses more on the understanding of the culture and emotions behind guqin songs, enabling young people to more deeply appreciate the charm of this traditional art form. In addition, many singers make use of digital platforms, such as social media and live video streaming, to actively spread Qinge and expand its audience, giving it new vitality in modern life. In this process, modern qinge singers are faced with challenges such as how to innovate while maintaining traditional charm, and how to attract and cultivate audiences interested in Qinge. However, by persisting in the combination of inheritance and innovation, they actively participate in cultural exchange activities and push Qinge to the international stage, promoting the interaction and exchange of Chinese and foreign cultures.


The innovation of Qin and song, as an art form with deep cultural heritage, has developed for thousands of years. It is not only the expression of music, but also the sustenance of emotions and the inheritance of culture. It embodies the pursuit of beauty, emotion and reason in traditional Chinese culture. In the face of the challenges of modern society, Qin song still radiates new vitality in the process of inheritance and innovation, showing its unique cultural charm. In the contemporary society, the innovation of Qinge is of

great importance to its inheritance and development. Modern qin song singers can innovate in many ways to adapt to the needs and aesthetics of contemporary audiences. First, incorporating elements of modern pop, electronic or folk music into traditional harp songs can create new musical styles. For example, a singer can add accompaniment of modern instruments to a piano song, or use an electronic synthesizer to enrich the timbre and layering. Secondly, cross-border cooperation is also an effective way to innovate, and singers can combine it with other art forms such as dance, drama and visual arts to add new ideas to the performance of Qin songs and attract a wider audience group. In addition, the use of digital technology and new media has greatly expanded the communication channels for Qinge, and singers can make short videos, online courses and virtual performances through forms such as social media and live streaming platforms, as well as virtual reality (VR), so that more people can get in touch with and know Qinge.

Re-arranging and adapting classic works is also an important way to innovate, by re-arranging or adapting traditional qin songs into a modern style to make them more in line with modern people's aesthetic and singing habits, which not only retains the essence of the culture, but also gives them new vitality. In the singing process, the expression of emotions is equally crucial, and singers should have a deep understanding of the lyrics and melodies to create a rich emotional atmosphere, and can enhance the performance through body language and visual elements. In addition, exploring diversified performance forms, such as small concerts, interactive performances and street performances, can not only adapt to different occasions and audience needs, but also provide a relaxed and pleasant experience for the audience and help them better touch the piano songs. Active participation in various cultural activities, such as cultural exchange activities, music festivals and art exhibitions, can also effectively enhance the influence of Qinge, and increase the public's cognition and acceptance of Qinge through interaction with other cultures and arts. Finally, paying attention to the hot spots in modern society and combining Qin songs with contemporary life and emotional relationships can create works that are closer to young people's lives, inspire resonance, and attract their attention and participation. Modern qin songs can not only retain

their traditional charm, but also radiate new vitality and vitality in the new era background, injecting new impetus into the inheritance and development of Qin songs.

Therefore, by learning the history and development of Qin song, we know that the historical development of Qin song shows the evolution and inheritance of this musical form from ancient times to today, and reflects the cultural background and social needs of Guqin art in different historical stages. From the initial lyrical way of combining guqin and singing by literati and scholars, to its wide spread in the Han Dynasty, and then to its peak development in the Tang and Song dynasties, Guqin gradually formed its unique artistic style and expression form. In the Ming and Qing dynasties, the styles of guqin songs became more diversified, the emotional expression became more delicate, and professional talents in performance and creation emerged in an endless stream. In the modern era, despite the challenges of modern music culture, Qin song has been preserved and innovated with the efforts of artists and scholars, and has shown new vitality and charm. Qinge not only inherits the essence of traditional culture, but also attracts the participation of more young people through the combination of modern elements, showing rich artistic connotation and unlimited development potential. This historical process is not only the growth of Qinge itself, but also the embodiment of the resilience and vitality of traditional Chinese music culture in constant change.



The following is a brief historical development of Qinge from Yao and Shun periods to modern times, as well as a brief overview of the characteristics and development of each historical period:

Historical period	Representative period	Characteristics of development
Yao and Shun Periods	Around the 21st century BC (Age of Legends)	The rudiments of qin songs, as ceremonial and educational tools, are used for worship and nature worship; Mainly pentatonic scale, simple melody.
Zhou Dynasty	1046 BC – 256 BC	The system of rites and music was established, and qin songs were used for etiquette and education; Some chapters of the Book of Songs may have been used to accompany the qin songs, which promoted the literary development of the qin songs.
Han Dynasty	202 BC–220 AD	The Yuefu system prevailed, and qin songs became popular; The combination of poetry and music further enriched the content and form of Qin songs.
Wei, Jin, Southern and Northern Dynasties	220 AD – 589 AD	With the rise of metaphysics, Qin songs became a way for literati to express their emotions and repose their thoughts, emphasizing the introspection and philosophical thinking of Qin songs.
Tang Dynasty	AD 618 – AD 907	Qin Song came into its heyday, most literati expressed their feelings with Qin song, and cultural exchanges promoted the richness of the art of Qin song. Many Qin songs and poems have been passed down to the present day.

Historical period	Representative period	Characteristics of development
Song Dynasty	960 AD - 1279 AD	Famous works of qin songs, such as "Biyu Xiao", appeared in Qin songs, which became an important means for literati to cultivate their character. Qin scores began to record the music of Qin songs.
Yuan Dynasty	1271 AD - 1368 AD	Qin and song gradually became less popular, but still retained a place in the literati class; Influenced by Yuan Qu, the literariness of Qin song developed further.
Ming Dynasty	1368 AD - 1644 AD	The Qin School gradually took shape, forming Zhe School, Yushan School and other qin schools; Qin scores, such as Magic Secret Score, recorded a large number of qin songs, and the artistic expression of qin songs tended to be rich.
Qing Dynasty	1644 AD - 1912 AD	Qin songs tended to be private and became a way for literati to entertain themselves and express their emotions; In the late Qing Dynasty, Qin songs were gradually introduced to the public.
Modern Times	1912 AD - Present day	The zither has enjoyed a revival and renewed interest in modern times; Qin songs have become an important part of national culture and have been further innovated by modern artists.

Part II

Qin song playing techniques

The performance characteristics of Qin songs are reflected in their unique skills, expressiveness and emotional transmission. As an important performance of the world's intangible cultural heritage, Qin song is characterized by playing guqin accompanied by vocal music. The process of learning guqin songs can usually be divided into several stages. First, beginners should start with basic guqin playing skills and master basic fingering and timbre control, such as pressing strings, picking strings and overtones. These basic skills are the basis of playing guqin songs, which can help learners understand the change of timbre and the flexibility of playing. Next, learners should focus on the repertoire practice of qin songs, choose some simple qin songs for practice, get familiar with the reading of music sheet music, and gradually improve their playing ability. In this process, it is suggested that learners should carry out careful listening training under the guidance of teachers, understand the changes of tunes and rhythms, pay attention to the expression of emotions, and cultivate the ability to understand and interpret the repertoire.

1. Play and sing by yourself

The traditional form of piano singing is self-playing and self-singing. Since ancient times, qin songs and qin songs have been the way for literati to cultivate themselves and repose their ideals. Playing and singing from the piano has put forward higher requirements for the pianist, the singer needs to take into account the singing while playing, the two are inseparable, the pianist must do "one heart and two hearts". Self-playing and self-singing first requires the harmony and unity of playing and singing, and secondly, the harp player should keep a calm posture, simple emotions and deep emotional expression when playing and singing. According to the author's observation, the contemporary qin singers in Chengdu can show a good state in self-playing and self-singing.

Among the contemporary qin song singers, there are many who are good at playing and singing, such as Huang Mingkang, Jiang Yinfang, He Kun and so on. Huang Mingkang

believes that "Self-playing and self-singing is a necessary way to express qin songs. Only in the process of self-playing and self-singing can we truly appreciate the realm of the so-called harmony of 'qin, song and human'." In this state, the person singing and playing the piano are in the same emotional state, so that the emotion can be better expressed.

The singing method of playing and singing by oneself requires the qin person to be emotionally focused and invested. When He Chen plays and sings the qin song, it is a complete catharsis of his own emotions. He would require the surrounding environment to be extremely quiet, so that his singing could be integrated with the charm of "Yin, 猗, Chuo, note" of the guqin, so as to entertain himself and be happy with himself.

2 Play and sing together

With the evolution of The Times, the nature and environment of modern people's singing of piano songs have changed. It is no longer limited to self-cultivation, nor limited to scholars' study or courtyard, but for the public, the singing effect of the concert hall and the stage should be considered. Therefore, it is possible to break through the form of self-playing and self-singing, and to change to the form of singing. It mainly includes solo singing, duet singing, chorus singing and piano opera. At the same time, contemporary qin song solo singing can be divided into two kinds: standing singing and sitting singing, which can be accompanied by the qin xiao or the national small band with the qin as the main accompaniment.

With the consolidation of the foundation, learners can gradually challenge more complex music works and deepen their understanding of the musical structure and music connotation. When playing, learners should pay attention to the dialogue with Guqin, through different playing skills and emotional expression, to convey the artistic conception of the music. In addition to technical training, learners can also broaden their horizons, get inspiration and guidance through watching performances of outstanding performers, attending concerts and exchange activities. In the end, learners should strive to develop their own playing style and incorporate their understanding and emotion of the piano song into their performance, so that it is not only a display of skills, but also an expression of inner feelings.

Through this learning process, the performance characteristics of Qin songs will not only be the application of skills, but also the in-depth understanding and inheritance of traditional culture. Next, this textbook will explain the guqin playing skills and vocal singing skills of qin songs one by one, and finally combine the two to form a complete playing method.

2.1 Playing skills of Guqin

Guqin, as an ancient musical instrument in China, has attracted many music lovers and professional players with its unique musical style and playing skills. Fingering is one of the most important skills in guqin performance, which directly affects the performance effect and the expression of music. This textbook will introduce the fingering of guqin and its characteristics in detail to help readers better understand and master this playing skill.

This is a picture to understand the position of guqin playing. The picture comes from researchers.

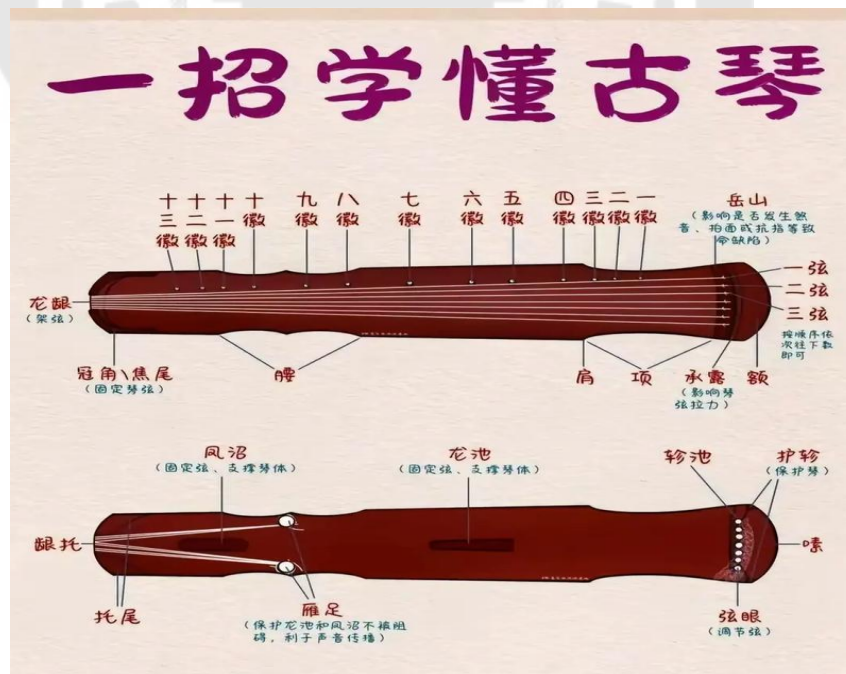


Figure 26

The basic parts of the guqin are introduced

First, let's get to know the guqin:

Qin Head: Located on the left side of the guqin, it is the place where the strings are tied tightly and is usually decorated with exquisite carvings, symbolizing the cultural connotation of the guqin.

Qin Tail: The right side of the guqin, where the feet are connected. The qin tail is usually flat and easy to place and play.

Hui Markers: There are 13 hui markers on the guqin, usually made of mother beads or other material, that help players locate the pitch. Hui markers are evenly distributed across the face of the instrument and serve as a pitch reference when played.

Qin Board: The surface of the guqin, where the entire string is tensioned, is the main playing area, affecting the resonant effect of the timbre.

Chenglu: Located in the middle of the qin board, it usually includes multiple hui positions. This is the area with the fullest timbre and is often used for playing melodies. Under the bridge (Qiaoxia) : The bass area near the end of the instrument, which has a deep tone and is suitable for playing bass phrases.

Longchi: One of the sound holes located below the face of the instrument, usually near the tail, for sound resonance and expansion.

Fengzhao: Another sound hole, usually located above the face, is used in conjunction with Longchi to enhance the acoustics.

Seven Strings: The guqin usually has seven strings, and the tones are in order of Gong (Do), shang (Re), Jiao (Mi), Zheng (So), Yu (La), harmony tone, and lingering tone, arranged from low to high.

Qin Bridge: Located in the middle of the face of the instrument, it is the support point of the strings, where the strings resonate and affect the quality of the timbre.

Fingerboard: Below the strings, is the area that players use to press the strings, affecting playing technique and pitch accuracy.

Sound Holes: Two openings in the surface of the piano (Ryuike and Fengnu) that help the sound to resonate and spread, enhancing the sound quality.

Qin Foot: A supporting part located just below the end of the instrument that helps maintain the stability of the guqin.

2.1.1 Overview of Guqin fingering:

Guqin fingering refers to the operation of fingers, palms, wrists and other parts of the guqin to play, slide and press the strings to produce specific sound effects. There are many kinds of Guqin fingerings, which can be divided into different types according to different classification standards. The common classification methods are classified according to the way of playing, finger use and timbre.

Beginner Guqin fingering methods include breaking, supporting, wiping, picking, hooking, kicking, hitting, picking and different combinations, such as: Wheel, lock, fold trickling, pinch, roll, flick, calendar, double play, round, etc., the finger of the left hand is mainly divided into two kinds of sound and glissando, kneel, bring up, catatreatment, launch, claw up, pinch up, simultaneous, glissando chant, 揉, crash, call, advance, retreat, separate, etc., among which there are seven scattered sound, overtone 91, according to the sound 147, but because of the fingering complex, In addition to the basic playing techniques will be mentioned at the beginning, the rest will be in each track specific explanation of fingering requirements and skills, so as to avoid the learners feel confused situation.

Guqin playing skills are rich and varied, mainly including the following:

By string technique:

Press straight: Press the string vertically with your fingers to produce a clear, full note.

Side press: Finger inclined to press the string, the tone is softer, suitable for delicate emotional expression.

Push press: fingers slide on the same grade, producing timbre changes and gradual effects.

Strumming technique:

Single pick: Plucking a string with your fingers to make a single note is the basic playing technique.

Tandem plucking: Plucking multiple strings in succession to create a smooth melody, often used in fast passages.

Set: To move a fingernail quickly across the strings to create a vibrato effect and enhance expressiveness.

Overtone technique:

Produce overtones: Gently press and pluck the string at a specific grade (e.g., 7th or 12th grade) to produce a crisp sound effect.

Applied overtone: Used in climactic or special passages to increase the sense of layer and space.

Glissando techniques:

Up-and-down glissando: Sliding your fingers across the string to create a gradual effect of pitch and enhance melodic coherence.

Sideslip: sideslip on the string to create a unique sound effect, suitable for delicate musical performance.

Erasing techniques:

Dab: Run your fingers gently over the strings to create a soft sound effect, often used in lyrical passages.

Combined with other techniques: Used in combination with strumming, glissando, etc., to enrich musical expression.

Kneading techniques:

Fine tuning pitch: Make small up and down or side to side movements on the string to change pitch and timbre and increase emotional expression.

Accent phrase: Used to add vividness to a phrase by ending or highlighting it.

Vibrato technique: To increase the tension and expressiveness of the music by rapidly shaking the fingers to create a brief change in pitch on the string.

Linking technique: Through the flexible use of the fingers, multiple notes are played consecutively to form a smooth melody.

Rhythm and breath:

Rhythm grasp: keep a good sense of rhythm in the performance, reasonable arrangement of strength and duration.

Use of breath: Adjust the strength and duration of notes through breathing to enhance musical expression.

Emotional expression: understand the connotation of the music, and convey personal emotions and artistic conception of the music through the use of various skills.

These skills are related to each other, and through continuous practice and exploration, players can flexibly use these skills in guqin performance to enhance music expression and appeal.

2.2 Reduction of character score:

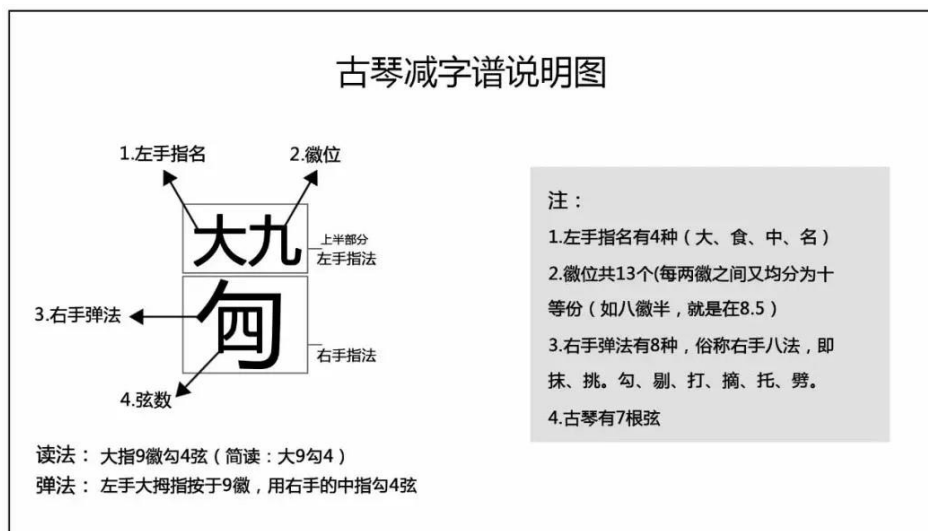


Figure 27

古琴指法简表			
右手指法			
木 抹：食指向内弹	勺 勾：中指向内弹	迷 抹挑：抹挑连弹	
乚 挑：食指向外弹	弓 剔：中指向外弹	写 勾剔：勾剔连弹	
尸 擘：大指向内弹	丁 打：名指向内弹	玄 滚：名指连摘数弦	
乇 托：大指向外弹	予 摘：名指向外弹	弗 拂：食指连抹数弦	
合 轮：名中食三指次第向外弹	春 半轮：摘剔连弹	厂 历：食指连挑两弦	
最 长锁：抹挑勾剔抹勾剔抹挑	姦 短锁：抹勾剔抹挑	薇 背锁：勾剔抹挑	
干 撮：挑勾或勾托并下弹两弦	罩 反撮：抹剔或剔擘并下弹两弦	鼎 控撮三声	
𦏧 拨刺：名中食三指一起向内弹，跟着向外扫。	回 打圆：挑勾两弦，再挑勾，挑勾挑。	器 双弹：剔挑一按一散两弦	
		玄如一：剔一按一散两弦	
左手指法			
丙 鼙：名指按弦，大指磕弦得音。		𠂔 掐起：名指按弦，大指拨弦得音。	
𠂔 爪起：大指按弦后，拨弦得散音。		𠂔 带起：名指按弦后，拨弦得散音。	
		拙 推出：中指按一弦后，将弦推出得散音。	
卜 绰 2	𦏧 进复 2 3 2	立 撞 2 3 2	豆 逗 2 -
𠂔 注 2	𦏧 退复 2 1 2	𦏧 反撞 2 1 2	𦏧 唤 2 1 2
ㄣ 吟 号 长吟 𦏧 细吟 号 缓吟 𦏧 急吟 迂 游吟 𦏧 猱 号 长猱 号 缓猱 荡 荡猱			
按音指序：大大指 ㄣ 食指 中 中指 夕 名指		𦏧 泛起：泛音乐句开始	
𦏧 跪：名指上准取音，屈指节按弦。 𦏧 散：空弦散音		正 泛止：泛音乐句结束	
谱字例： 指序 𦏧 弦序 𦏧 指法 𦏧 徽序 𦏧 弦序 𦏧			
名指十徽绰勾四弦 大指九徽注挑六弦 散徽二六弦			

IMAGE FROM LIDONG ZHANG

Figure 28

Reduced character notation is a special simplified notation method used for guqin performance. It originated in the Tang Dynasty and is a unique form of music notation in the guqin music tradition. Unlike modern staff notation and simplified notation, it does not directly record the pitch and rhythm, but uses a combination of words and symbols to describe the method of finger operation. The "reduced character" in its name means to record complex playing movements more succinctly and clearly by eliminating and simplifying the words.

The writing style of the reduced character score is very distinctive, which is composed of Chinese characters, sidesteps, symbols, etc. The specific information directly indicates the fingering and phoneme of guqin performance. Each character expresses the specific operation of the left hand and the right hand. The following are some basic writing examples and interpretation methods of the reduced character notation:

1. Right hand fingering symbols

m: The right thumb is plucked from the inside out.

Pick: The right index finger plucks from the outside.

Hook (g u) : The right middle finger picks the string from the inside out.

Tick (t) : The right ring finger is picked from the outside out.

Tut: The thumb is picked inward, usually continuously.

Split (p) : The thumb plucks the string outward continuously, creating a striking effect.

2 Fingering symbols with the left hand

Press: Press the string with your left hand to create an ostinato.

Knead: The left and right hands make small amplitude vibrations on the string.

Slide: The left hand fingers slide across the string to make the pitch change produce a "glisson" effect.

Sing: Move up and down slightly after the string to increase the timbre variation.

Deoho Note: A slight push-pull sliding technique that produces a timbre change.

3. Phonemic marking

String positions: Use numbers, such as one, two, three, four, five, six, and seven to indicate the phonemes of the seven strings.

Hui position: Using numbers or Chinese characters (such as five hui, seven Hui) to mark the position of the strings, hui refers to the sign on the surface of the piano, used to determine the phoneme.

4. Combination writing

Comprehensive operation: reduced character notation is usually used in a Chinese character or side combination to express the complete technique. For example, "one press five emblems to pick" means that the left hand presses the position of one string and five emblems, and the right hand picks the string.

Up and down: The direction of the slide on the string is indicated by adding and subtracting sidetracks, such as "up" and "down" to indicate the direction of the glisson.

Fingering, for example, "three emblems Pick" means: the left hand is pressed on the position of the three emblems, and the right hand uses the pick fingering method to pluck the string outward. This notation eliminates the need for the player to memorize specific notes, but instead performs the corresponding actions directly through the fingering description.

Examples of Text

Example:

One press five badges to erase pick

Press the seventh badge in two

Three press the fifth emblem softly

This means:

The first line: Press the string on one string with five strokes, with the right hand wiping first and then picking.

The second line: in the two strings of seven badges according to the string, the right hand first hook and then pick.

The third line: in the third string five Hui press the string, the left hand use the technique of singing softly.

Reduced character notation combines fingering, string position and sound effect in a simple way to achieve the effect of expressing rich performance information in limited text. In the use method of this textbook, we will explain how to use it in music examples.

2.2 Singing skills of qin songs

The singing skills of Qin songs integrate guqin playing and vocal singing, requiring singers not only to master guqin playing skills, but also to have a delicate control of the sound and a deep understanding of the music style of Guqin. The following are some unique singing skills for Guqin songs:

2.1.1 Use of breath

The singing of a guqin song is usually accompanied by a melodious guqin sound, so the control of breath is especially important. The singer needs to maintain the coherence and stability of the voice through deep breathing, so that the voice is in harmony with the piano, so that the voice is integrated with the piano.

Practice method: Usually through slow breathing exercises (such as "inhale-stop-exhale" exercises) to enhance lung capacity and breath stability.

2. 1.2 Soft tone

The timbre of Guqin songs is gentle and clear. It is necessary to avoid the strong and high voice of modern vocal music when singing, and replace it with a soft and restrained timbre, reflecting the quiet and profound of Guqin songs.

Practice method: Use the soft practice method (such as half-tone exercise) to keep the voice soft and avoid the sound stiff caused by excessive force.

2.1.3 Relaxation and control of rhythm

The singing of qin songs is usually not confined to the strict rhythm, but is freely adjusted according to the rhythm of the music, emphasizing the natural flow. Therefore, it is necessary to grasp the "slack" sense of rhythm and avoid the stiff rhythm division in singing.

Practice method: After you are familiar with the tune, you can follow the music and practice repeatedly to find the relaxation of rhythm in nature.

2.1.4 Blend the sense of chanting

The singing of Qin songs has an obvious reciting style, which is in line with the elegant and introverted style of Guqin music. When singing, the singer should pay attention to the flow and pause of the rhyme, so that the singing style is rich in "bookish style".

Practice method: Through learning the recitation of ancient poetry, feel the rhythm and frustration of ancient poetry, integrate into the piano song singing, so that every word is intentional and every sentence is rhymed.

2.1.5. Natural expression of emotion

The core of qin song is to convey a calm, distant emotion, not to show off skills, but to let the emotion naturally. Therefore, the singer should bring out the natural and sincere emotions in the melody, and take the implicit as the beauty.

Practice method: By listening to the music with closed eyes and humming, gradually integrate into the mood of the music, so as to find a suitable way of expression for the song.

2.1.6. The interaction between the sound and the music

In the singing of qin songs, the accompaniment of singing and guqin needs to achieve the effect of "sound goes with the piano", that is, the timbre and volume of singing are closely matched with the changes of the piano sound. In the lyric part, the sound should be softer; The voice can be slightly strengthened when the piano is heated.

Practice method: Practice with the guqin ensemble, pay attention to the change of the piano sound, adjust the strength of the singing voice on the piano sound.

2.1.7. Deal with the last note and afterrhyme

The treatment of the last note in the piano song is usually more exquisite, often through the sound or soft "overtone" processing, to form a resonance with the aftertaste of the piano sound, leaving the audience with space for aftertaste.

Practice method: Through vocal practice, gradually weaken the last note, practice to keep the tone steady and not out of control at the end of the note, so that the last note naturally dissipates.

2.1.8. Articulation clarity

The lyrics in the qin song are mostly poetry, paying attention to the accuracy of the words and the expression of the meaning, so the enunciation needs to be clear, to avoid the strong breath support in modern vocal music, so that the sound and the word can be integrated without obtrusiveness.

Practice method: Find the correct pronunciation and breath of each word by slowly reciting the words to ensure that the words are correct and round.

The singing technique of qin song combines the high requirements of breath, timbre, rhythm and emotional expression, while maintaining the feeling of harmony between the piano and the voice without being confined to a fixed rhythm. It can be said that the singing of Qin songs is a natural, relaxed but full of artistic tension. It is suitable for expressing the deep

understanding of ancient rhyme and emotion with delicate timbre after a deep understanding of the artistic conception of Qin songs.

Part VI

3.1 Musical notation and analysis of the qin song

This textbook contains a total of 4 musical examples of qin and song. Among them, there are two musical scores inherited from the inheritors and re-arranged, one ancient musical score and one musical score re-created by the inheritors of Qin song on the basis of ancient poetry for students to learn. These musical scores are all re-arranged musical scores: each of which includes staff, reduced character notation (fingering), lyrics and pinyin (pronunciation), respectively from easy to difficult level.

3.2 The first song: "Yang Guan San Die"

First sheet music presentation for "Yang Guan San Die"QR



Figure 29




second sheet music presentation for "Yang Guan San Die"QR

Figure 30

Music display:

阳关三叠 入门级

1=F 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣

正调定弦: 

1=F $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

唐 王 维 词
黄明康传谱
周雨晴定谱

5̣. 6̣ 1̣ 2̣ 2̣ - | 6̣. 1̣ 3̣ 2̣ | 1̣ 2̣ 2̣ - |

Qīng Hé Jié Dāng Chūn, Wèi Chéng Cháo Yǔ Yì Qīng Chén,
清 和 节 当 春, 渭 城 朝 雨 浥 轻 尘,

芍 二 三 四 四 芍 三 五 四 三 四 四

5̣ 6̣ 5̣ 3̣ 5̣ 5̣ 3̣ 2̣ | 1̣ 2̣ 3̣ 2̣ - | 1̣. 6̣ 6̣ 6̣ |

Kè Shě Qīng Qīng Liǔ Sè Xīn. Quàn Jūn Gèng Jìn
客 舍 青 青 柳 色 新。 劝 君 更 尽

芍 七 六 五 六 六 五 四 三 四 五 四 芍 二 二 二

5̣ 6̣ 6̣ - | 6̣. 1̣ 3̣ 2̣ | 1̣ 2̣ 2̣ - |

Yī Bēi Jiǔ, Xī Chū Yáng Guān Wú Gù Rén.
一 杯 酒, 西 出 阳 关 无 故 人。

芍 二 二 芍 三 五 四 三 四 四

2̣. 1̣ 6̣ 1̣ 1̣. 6̣ | 6̣. 6̣ 6̣ - |

Shuāng Yè Yǔ Shuāng Chén, Chuán Xíng, Chuán Xíng,
霜 夜 与 霜 晨, 遄 行, 遄 行,

芍 三 二 三 三 二 七 二 七

6. 5 6 5 6 | 3 3 - | 2. 1 6 1 1 - |

Zhǎng Tú Yuè Dù Guān Jīn. Chóu Chàng Yì Cǐ Shēn,
长 途 越 渡 关 津。 惆 怅 役 此 身，

芍 六 七 六 七 五 五 芍 三 二 三 三

3 1 2 - | 3. 1 2 - | 3 3 1 2 |

Lì Kǔ Xīn, Lì Kǔ Xīn, Lì Lì Kǔ Xīn,
历 苦 辛， 历 苦 辛， 历 历 苦 辛，

芍 三 四 五 三 四 五 五 三 四

6. 5 6 - | 6. 5 6 - ||

Yì Zì Zhēn, Yì Zì Zhēn.
宜 自 珍， 宜 自 珍。

芍 一 二 二 一 二

Figure 31

Image from researcher

An analysis of the fingering of Yangguan Sanzhai:

芍: scattered sound, hook. Use the right hand to play the loose sound, finger hook, use the right middle finger from the front to back hook string to get a string sound, if the word in the hook is two, then then play the second string sound, and so on.

芍 二 三: three: Sanyin continuously hook a string, two strings, three strings. (The two three that appear after the fingering of the sanyin hook is the omitted continuous notation, but the fingering is the same).

Artistic appreciation and analysis of the ancient qin music "Yangguan Sandiao" :

As an outstanding representative of traditional Chinese music, "Yangguan Sandiao" has beautiful melody and profound artistic conception, which fully demonstrates the unique charm of Guqin music and deeply conveys the emotion of ancient literati. The song originated from the Tang Dynasty poet Wang Wei's "Sending Yuan 'er to Anxi", through the means of music, the feelings of separation are vividly expressed.

From the melody analysis, "Yangguan Sandiao" adopts the traditional pentatonic scale, the melody is simple and varied. In the process of playing, the luthier used a variety of fingering and techniques to make the same melody repeat at different levels, forming the structure of "Sandiao". This kind of repetition is not a simple repetition, but through subtle changes, layer by layer, making the emotional expression of the music more rich and profound.

From the perspective of emotional expression, "Yangguan Sanjie" depicts the emotion of parting in a delicate and subtle way. In the Guqin crooning shallow singing, it seems that the heart of the farewell can feel the reluctance and helplessness. Especially in the adagio part, the sound of the piano is like weeping, rendering the sorrow of parting to the extreme. And the allegro is like the farewell at the last moment of the exhortation and blessing, full of hope for the future and the value of friendship.

From the perspective of cultural connotation, Yangguan Sanjie is not only a piece of music to express parting feelings, but also contains the ancient Chinese literati's deep understanding of life, friendship and nature. In ancient times, literati and scholars often expressed their feelings and aspirations through Qin, chess, calligraphy and painting, and Yangguan Sanjie is the embodiment of this cultural tradition. It not only conveys the feelings of parting, but also shows the literati's thoughts on life philosophy and pursuit of beautiful things.

To sum up, Yangguan Sanjie, with its unique artistic charm, has become an indispensable part of Chinese classical music. Whether in terms of melody, emotional

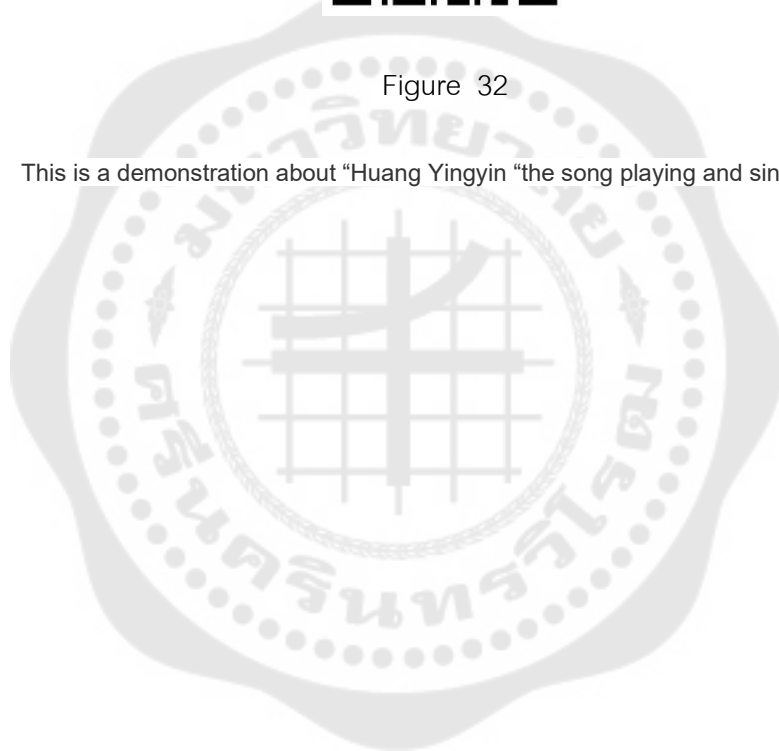
expression or cultural connotation, the piece shows the essence of Guqin music, allowing future generations to glimpse the emotional world and aesthetic pursuit of ancient literati.

3.3 The second music “Huang Yingyin”



Figure 32

This is a demonstration about “Huang Yingyin” the song playing and singing QR



黄 莺 吟

1=F 5̣ 6̣ 1̣ 2̣ 3̣ 5̣ 6̣

正调定弦: 

1=F $\frac{2}{4}$

俞伯荪传谱
周雨晴定谱



huáng yīng, huáng
黄 莺, 黄
芒 七 七

yīng。 jīn yī cù, shuāng shuāng yǔ。 táo
莺。 金 衣 簇, 双 双 语。 桃
七 七 六 六 七 五 五 六

xìng huā shēn chù chù, suí yān wài yóu fēng
杏 花 深 处 处, 随 烟 外 游 峰
芍 芭 三 匀 芍 五 芒 匀 四 三

qù。 zì kuáng, gē wǔ。
去。 恣 狂, 歌 舞。
匀 芍 芒 芒 匀

Image from researcher

Figure 33

Song appreciation of Huang Yingyin:

"Huang Yingyin" the first ancient qin song, full name "open finger Huang Yingyin", it appeared in the late Southern Song Dynasty Chen Yuanliang "Shi Lin Guangji" volume four.

This little guy is a short and concise qin song, and Jiang Kui's "Ancient Grievances", they are the earliest extant qin songs of the Song Dynasty oh. The so-called "open finger" is a small lead in front of a large qin song, which is used to get familiar with the way of the strings, or to briefly introduce the whole song. Sometimes lyrics are added to help them memorize the music. This song is the scene of the yellow warbler dancing in the flowers, to express the happy mood of spring, especially with a small fresh, small lovely taste. The lyrics go like this: "Yellow warbler, yellow warbler, golden Yi cluster, Shuangyu, peaches and apricot flowers deep, with the smoke out of the bees, wild singing and dancing." The music is simple and powerful, with all the vigor and vitality of spring in it. Fireworks in March, the grass is long and the nightingales are flying, just like singing the opening song of spring. Spring leaks out, a vibrant scene. Spring, it is the harmony of heaven and earth, the heart is harmonious, the face is natural and pleasant, people feel as warm as the spring breeze. With love in your heart, even birds, animals, bees and butterflies can be close to you. Listen, those free warblers, chatting with each other, as if to say: "spring is coming!" Why not put aside all the troubles, into the embrace of nature, in the spring flowers, feel the pure happiness. Although the plants and trees are speechless, they tell us the laws of nature with their growth and decay, just like the spring breeze turning rain, quietly nourishing all things. There is great wisdom hidden in nature, which must be understood slowly and calmly. The happy melody flows through the fingertips, and the heart is full of green. A year's plan lies in spring. Although spring is short, it is especially precious because of its fleeting beauty. Just like this short melody, it slipped away from the fingertips, reminding us to cherish the time and strive to move forward!



3.4 The third song : "Painting"

画

1=F 5̣ 6̣ 1 2 3 5 6

正调定弦: 

王维诗
黄明康曲

1=F $\frac{4}{4}$

5̣. 5̣ 3̣. 5̣ | 6̣ 5̣ 3̣ 6̣ 5̣ - | 1̣. 3̣ 2̣. 6̣ | 1 - - - |



èn 3̣. 6̣ 5̣. 3̣ | 5̣ - - - | 1̣. 3̣ 2̣. 1̣ | 2̣ - - - |

Yuǎn Kàn Shān Yǒu Sè, Jìn Tīng Shuǐ Wú Shēng.
远 看 山 有 色, 近 听 水 无 声。

Chūn Qù Huā Hái Zài, Rén Lái Niǎo Bù Jīng.
春 去 花 还 在, 人 来 鸟 不 惊。

5̣. 5̣ 3̣. 5̣ | 6̣ 5̣ 3̣ 6̣ 5̣ - | 1̣. 3̣ 2̣. 6̣ | 1 - - - ||



Picture from Researcher

Analysis of the Lyrics and Artistic Conception of Wang Wei's Painting :

"Wang Wei's Painting" is a qin song inspired by the poetry and art of the Tang Dynasty poet and painter Wang Wei. Known for his mastery in both poetry and painting, Wang Wei is celebrated for creating art that blends the visual and poetic, with an

emphasis on nature and tranquility. This song explores the theme of his paintings, evoking the serene beauty and the quiet solitude reflected in his work.

The lyrics focus on the natural landscapes depicted in Wang Wei's art—mountains, rivers, and secluded environments—and the peace that emanates from them. The song conveys the idea of “poetry and painting as one,” representing the harmony between poetry, painting, and music. It reflects a longing for an idealized, secluded life, away from the noise of the world, embodying the spirit of the scholar-painter and the quietude of nature. Through the lyrics, the listener is invited to experience the calmness and philosophical depth inherent in Wang Wei's art.

The appreciation of this song is enhanced by its connection to Wang Wei's dual talents in poetry and painting. As the song interprets his paintings, it creates an atmosphere of peace and elegance, immersing the listener in a tranquil world where music and nature are intertwined. The performance of this piece is not just a rendition of the lyrics but an artistic expression that bridges the gap between poetry, painting, and music, allowing for a full appreciation of Wang Wei's world.

In terms of vocal technique, "Wang Wei's Painting" requires a soft and clear vocal tone to match the serene atmosphere of the lyrics. The voice should be smooth and flowing, resembling the clarity of water, avoiding sharp contrasts or dramatic fluctuations. The aim is to create a feeling of tranquility, much like the calmness one might feel when gazing at Wang Wei's landscapes. The singer's vocal delivery should emphasize a sense of natural flow, evoking the stillness of the painting.

Emotional expression in this song is also layered and should vary depending on the content of the lyrics. When describing the beauty of the landscapes, the voice should be light and gentle. In passages that evoke a sense of solitude, the voice should soften further, bringing out a detached, serene emotion. The singer's interpretation should convey a peaceful, almost meditative atmosphere that invites the listener into a contemplative state.

As a qin song, it is essential that the vocalist harmonizes with the sounds of the guqin. The voice and the instrument should complement each other, weaving together

to produce a seamless blend of sound. The rhythm and melody of the guqin guide the singer's delivery, creating a tranquil dialogue between voice and instrument that enhances the overall effect.

Breathing control is crucial in this piece, especially in maintaining a steady, flowing tone. The singer must ensure that the breath supports long phrases and high notes, without disrupting the continuity of the sound. Proper breath management ensures that the performance is smooth and consistent, reflecting the calm and controlled nature of the song.

Facial expressions also play an important role in this performance. The singer's facial expressions should mirror the peaceful and introspective nature of the song, helping the audience connect with the emotions conveyed through the lyrics. Subtle gestures or hand movements can also enhance the performance, reinforcing the connection to the visual aspects of Wang Wei's art.

In conclusion, "Wang Wei's Painting" is more than just a song; it is a bridge between the worlds of poetry, painting, and music. The singer's role is not only to interpret the lyrics but also to immerse the audience in the artistic spirit of Wang Wei. Through careful vocal technique, emotional expression, and collaboration with the guqin, the performance brings to life the tranquil beauty and philosophical depth of Wang Wei's landscapes, inviting listeners into a world of serenity and reflection.



Figure 34

3.5 The fourth "Autumn Wind CI"

秋 风 词

1=C 1 2 4 5 6 1 2

正调定弦:

1=C $\frac{2}{4}$

梅庵琴谱
周雨晴定谱

Qiu Feng Qing, Qiu Yue Ming, Luo
秋 风 清, 秋 月 明, 落

瑟 荀 瑟 瑟 瑟 瑟 瑟

Ye Ju Hai San Han Ya
叶 聚 还 散, 寒 鸦

瑟 无 美 瑟 瑟 瑟 瑟 瑟 瑟 瑟

Qi Fu Jing Xiang Qin Xiang Jian
栖 复 惊。 相 亲 相 见

瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟

Zhi He Ri Ci Shi Ci Ye
知 何 日, 此 时 此 夜

瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟

Nan Wei Qing Ru Wo Xiang Si Men Zhi Wo
难 为 情。 入 我 相 思 门, 知 我

瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟 瑟

Figure 35

Image from researcher

The musical score is written on four staves. Each staff contains a line of pinyin and a line of guqin notation. The guqin notation uses numbers 1-6 and dots to indicate fingerings, and specific characters to represent playing techniques like 'Gou' (plucking) and 'Shi' (strumming).

Staff 1: 2 2 | 2 - | 5 [#]4 5 | 6 [˙] | 5 6 5 4 |
 Xiāng Sī Kǔ Cháng Xiāng Sī Xī
 相 思 苦。 长 相 思 今

Staff 2: 2 2 | 2 - | 3 2 3 | 5 6 [˙] | 3 5 3 2 |
 Zhǎng Xiāng Yì Duǎn Xiāng Sī Xī
 长 相 忆, 短 相 思 今

Staff 3: 1 1 | 1 - | 5̣. 6̣ | 2 1 | 2 2 | 2 - |
 Wú Qióng Jí Zǎo Zhī Rú Cǐ Bàn Rén Xīn,
 无 穷 极, 早 知 如 此 绊 人 心,

Staff 4: 1. 2 | 5 6 [˙] | 3 5 3 2 | 1 1 | 1 - :||
 Hé Rú Dāng Chū Mò Xiāng Shí.
 何 如 当 初 莫 相 识。

Figure 36

The fingerings for reducing characters in the qin song "Autumn Wind Ci" mainly include the following common guqin fingerings:

Gou - Plucking the string with the right hand pointing inward, usually used to play low and continuous notes, expressing calm emotions, such as: 𪛗 indicating the fourth string of the scattered tone.

Mo - Plucking the string outward with the index finger of the right hand in response to the "gou". The use of the Mo makes the melody richer and more delicate.

Pick (Tiao) - the thumb of the right hand to pick the string outward, usually used in the high note area, to increase the clarity of the tone, suitable for expressing the sadness in the autumn wind.

If it ^{大九} means the left thumb to press the nine emblems at the same time the right thumb to pick the sixth string.

An Yin - The left hand presses down on the string and adjusts the pitch to bring out the clarity and depth of the notes, an important technique for expressing emotions in music.

Overtone (Fan Yin) - The left hand lightly touches the string in a certain position, and the right hand immediately releases the string after picking, so that the tone takes on an ethereal echo, creating the feeling of the autumn wind.

Hua Yin - The left hand slides on the fingerboard while pressing the string, increasing the fluidity of the melody through the change of pitch, conveying the elegance and circulation in the autumn wind.

Rou Xian -- The left hand moves the fingertip repeatedly on the basis of the string, so as to produce slight fluctuations in the timbre and increase the charm of the piano sound, which is suitable for expressing the strong emotion in the poem.

^从_作: Denoting repetition, in this example the repetition of the last line should be a free, soothing ending.

Refer to the previous fingering table for specific fingering.

"Autumn Wind Ci" song appreciation: As a classical piece of qin song, it integrates the characteristics of Guqin and poetry, and closely combines the beautiful melody of Guqin and literary artistic conception, forming a highly expressive musical work. This song comes from the poem "Autumn Wind" written by Liu Yuxi in the Tang Dynasty. Its profound artistic

conception complements the melody of Guqin, enabling players to convey the desolate image of autumn wind and express their emotions with the help of the music.

Structure and style of the repertoire

Mood tone Autumn Wind Ci uses the low tones of guqin to express the sense of desolation brought by autumn wind. The work often uses slow and long notes in rhythm and timbre, bringing out a distant and peaceful mood. Such tunes seem to make the audience feel the cool picture of the autumn wind blowing through the mountains and forests, but also convey the loneliness in the poet's heart.

Intonation and performance techniques The piece usually uses techniques such as overtone, consonance and glissando to enhance the ethereal feeling of the melody. The overtone is soft, the accent is clear, and the glissando makes the timbre more flexible. These techniques alternate, making the melody fluid and emotionally expressive. In addition, the music uses kneading strings in some important passages, which makes the sound more appealing and shows the atmosphere of "autumn wind".

The first half of the song uses the melody of the low register to describe the desolation and sadness brought by the autumn wind, and the second half gradually rises to the high register, creating a kind of emotional uplift and inner resonance. The arrangement of this structure makes the emotional expression more hierarchical and adds lyrical effect to the whole song.

Artistic effect and expression technique

In terms of artistic expression, through the combination of guqin and poetry, "Autumn Wind Ci" presents the artistic conception of the integration of "qin, poetry and meaning" pursued by traditional literati. This song not only expresses the poet's lonely mood, but also brings a kind of inner peace and resonance to the audience. The performer needs to express the cold and worry brought by the autumn wind through the music, and use the change of timbre to present the situation in the poem, so as to achieve harmony and unity between music and poetry.

Part IV

Guide to Textbook use (for teacher use)

This series of lessons is designed to enable students to learn the art of Qinge performance (Guqin playing and singing), an ancient Chinese music that reflects a rich cultural heritage and is deeply intertwined with traditional Chinese poetry and folk music in the region. The timbre, melody, rhythm, song structure and lyric practice of Guqin songs are suitable for learners who have a basic singing background, a basic understanding of singing and a basic reading ability of Chinese and foreign notes. There are 8 lessons in this tutorial, each of which explains the objectives of the training. Practice notes, illustrations, QR codes, study examples of accompaniment fragments and songs that feature the techniques being taught, and how to evaluate the teaching effect that students understand and can follow correctly.

This Tutorial series will help singing teachers supplement their teaching in class. Using the Tutorial Kit can greatly improve the convenience and accessibility of piano and song teaching. Traditionally, due to the high cost of teachers, the high price of guqin and guqin tables, space restrictions and other reasons, coupled with a large number of courses, it is difficult for every student to have a guqin class with the teacher, which makes it difficult for many learners to get in-depth access to these restrictions. The use of a complete kit can effectively alleviate these restrictions.

Through video, audio demonstration, graphic materials, etc., this kind of toolkit reduces the cost of learning, the resource system of the kit is comprehensive, students can arrange independent learning according to their personal progress, especially for beginners, you can get repeated practice opportunities in the learning of various skills and tracks. At the same time, the toolkit makes it easier to support teachers. Through standardized resources, teaching can be structured. It is convenient for teachers to guide classroom teaching according to the content of the tutorial, assign home practice tasks, and help students consolidate knowledge. The kit breaks the geographical and equipment restrictions, enabling Guqin students to understand the basic skills of Guqin songs, music theory and singing

through digital audio-visual means, laying the foundation for the practical practice later. Therefore, such kits are very suitable for the teaching of Guqin songs, and can also be a powerful supplement to offline learning. It helps to understand and practice singing techniques and ancient Chinese singing culture, which is an intangible knowledge heritage designed to make teaching easier for teachers.

Duration of the textbook: There are eight lessons in this tutorial, each of which is about 1.30 hours long.

1 General advice on the use of teaching materials

(1) The preparation phase of the textbook

(1.1) Teachers should study the structure, objectives and activities of the teaching series in detail and have a clear understanding.

(1.2) Teachers should review the procedures to be followed and the recommendations contained in this curriculum

(1.3) If you want to preview a snippet of this series of lessons, each lesson is a QR code.

(1.4) Teachers should observe the time limits for each activity.

(2) Teaching procedures

(2.1) Introduce the parts of the body that affect the performance of piano songs, as well as the basic principles and respiratory system of singing, including the diaphragm, larynx, vocal cords, throat, mouth and tongue.

(2.2) The teacher introduces the course content in each class. Explain the importance of practice and arrange the students' musical posture correctly. If the student has abnormal postures or movement characteristics.

(2.3) The teacher should have the student practice each exercise at a slow pace. This will allow the student to practice without difficulty and try to keep the weight of the

performance consistent. Observe the resonance of the guqin to make it pleasant to listen to. Not too hard and not too light, it can answer questions or explain students' doubts.

(2.4) The teacher may add additional content as needed to ensure that the student's practice is accurate.

(3) Evaluation

(3.1) This tutorial uses the instructor's skill assessment method. The teacher will explain to the students three points to be tested: the accuracy of the singing technique, the quality of the sound obtained from the singing, and the correct expression of the piano singing and playing. Before the grade is assessed at the end of each class.

(3.2) Ask students to perform in each exercise. The teacher may choose between parts of the exercise and give the students the opportunity to play even if they make some mistakes until the end of the lesson and grade them on a table at the end of the lesson. Grades are given on five levels based on the students' practical ability, and each level determines the eligibility to receive the score.

(3.3) Grades should not be notified to the student or others, nor reissued and checked for accuracy before being returned to the researcher.

Tutorial Kit user qualifications:

Teachers using the lecture-style teaching package must be singing teachers with a master's degree or above and more than 4 years of teaching experience.

Teachers should have singing skills, knowledge transfer skills, and be able to demonstrate teaching in the singing learning materials specified in this teaching series.

Lesson 1

Qin songs and an introduction to their history

Purpose

(1) To help students understand the significance and importance of qin songs as intangible cultural heritage.

(2) To enable students to explain the historical development of Qin songs and the significance and role of Qin songs in Chinese culture as a world intangible cultural heritage.

To understand and appreciate Qin songs

Teaching activities (guiding students to sing piano songs, accompanied by guqin accompaniment or playing recorded accompaniment)

Lessons

Introduction (about 25 minutes)

Explain the significance of Qin song as an intangible cultural heritage and the historical development process. The first part of this textbook has a clear summary of the historical development of Qin song, and displays the Qin song culture by playing video clips, still images, maps, etc., so that students have a preliminary understanding of Qin song and know what it is. It is shown in the following picture.



First of all, you can scan the QR code above to understand the culture and performance form of Qin song through the brief description of the history and culture of Qin song by Huang Mingkang, the famous inheritor of Qin song.



(2) The teacher asked the students to discuss their own understanding of Qin song according to their own experience. Then, the teacher used the first part of the textbook historical content of Qin songs, video clips, static pictures, music scores, Qin songs singing demonstration to further explain, so that students have a deeper understanding of correct and in-depth understanding.

The two-dimensional code is from the researcher (the video is from bilibili), and the chorus and solo performance of Qin songs are displayed. What is shown in the video is the complete "Yangguan Sanjie", sung by the famous Chinese Guoku artist Mr. Fang Jinlong and the famous singer Alan. We will also learn this song in this textbook. This song is very representative in the works of Qin song.

(3) The teacher asked the students to watch the video clips of the singer, picture, singing and Qin song in the QR code, and asked the students to discuss the gestures during Qin song performance, to see how they are positioned, how they move and how they express their emotions.



The source of Qin songs in Chinese culture: Li SAO, presented in the video by Mr. Huang Mingkang, a famous inheritor of Qin songs in China, is an excellent work of Chinese classical qin songs. Its lyrics have a long history and are attributed to Qu Yuan, a poet of the Warring States Period. It was composed by Chen Kangshi in the late Tang Dynasty based on Qu Yuan's long lyrical poem of the same name. The earliest score of the song is recorded in the book Magic Secret Score. It was originally composed of nine paragraphs, but later it was developed into eighteen. The song deeply expresses Qu Yuan's depression and anguish after the great patriotic poet was slandered and excluded, as well as his deep yearning and love for his hometown and motherland. It has been included in more than 40 ancient musical scores in the past dynasties.

Teaching steps (approx. 40 minutes)

Teacher introduction

On the topic of qin songs, explaining their significance as China's intangible cultural heritage. Combining the first part of this textbook to briefly describe what Qin songs are and their historical background, you can play the video by scanning the QR code below. This video comes from the Internet.

Scan the QR code below:

Listening CLASS

Play traditional Qin song recordings for students. Students are encouraged to pay attention to the melody, lyrics and singing techniques. Afterward, have a brief discussion about their observations and initial ideas for the song.

Using qin songs as an example, have students engage in a conversation about the concept of intangible cultural heritage. Discuss how cultural customs like music are preserved and why it is important to protect them, such as asking if you know what the role of qin songs was during the Yao and Shun periods.

Qin song singing practice



Guide the students to practice the basic melody of Qin Song. Since the learners are all college students with music foundation or vocal music foundation, provide them with lyrics, demonstrate the singing style, and encourage them to try to sing a short paragraph, which can be imitative and sung by looking at the music sheet music. Before the formal learning of Qin song, it is necessary to improve the students' interest in learning Qin song. Through the combination of playing and singing in the Qin song, students have a sense of participation. Here, you can compare the difference between traditional folk songs and Qin songs, and show the difference through QR.

Epilogue and reflection

Summarize the lesson by having students share what they have learned about the piano songs and their cultural significance. Encourage students to reflect on the connection between traditional music and modern cultural identity and how to innovate qin songs.

Summary and evaluation (approx. 25 min.)

(1) Summary of the course

The teacher reviews the main points of the lesson, including the meaning of the qin song, its role as an intangible cultural heritage, and the basic techniques introduced in the singing practice. Highlight the importance of preserving cultural traditions.

The teacher summarized the content of the lesson. Sing with your body about the importance of proper and correct posture.

(3) The teacher tests the student's practice by having the student sing during each exercise, or they can choose some from some exercises and have the student sing in full during the exercise.

(4) The teacher conducts the exercises according to the marking form at the end of the chapter

The evaluation, according to the performance ability of the student is divided into 5 levels, each level determines the eligibility to obtain the score.

Teaching plan

Lesson 1: Exercise Content

Subject: History and Performance of Qin Songs **Teacher:** [Insert Teacher's Name] **Duration:** 90 minutes

Objective:

1. To help learners deepen their understanding of the historical development of Qin songs.
2. To help learners master the key skills and characteristics of Qin songs.

Content:

1. The historical development of Qin songs.
2. Key figures, events, and works in the development of Qin songs.

Activities:

1. **Lecture and Discussion on the History of Qin Songs** **Duration:** 30 minutes **Objective:** To help students understand the historical evolution of Qin songs through lectures, and to engage them in discussions to understand the characteristics of Qin songs in different historical periods. **Content:** Introduce the development of Qin songs in various dynasties, key figures, and their contributions. **Activity:** Students will discuss the history and development of Qin songs and share their understanding of Qin song culture.
2. **Qin Song Performance Demonstration** **Duration:** 20 minutes **Objective:** To help students understand the vocal techniques of Qin songs through performance demonstrations.
Content: The teacher will perform the Qin song "Painting," demonstrating how to integrate the Qin and voice **Activity:** Students will follow the teacher and practice singing "Painting," focusing on vocal technique and emotional expression.
3. **Qin Song Singing Practice** **Duration:** 25 minutes **Objective:** To improve students' vocal skills and emotional expression through practice. **Content:** Students will practice singing "Painting" in groups, focusing on vocal technique and emotional expression.

Activity: After each group sings, the teacher will provide feedback on pronunciation and emotional expression, helping students improve their performance.

4. **Group Discussion and Feedback**Duration: 15 minutes*Objective:* To consolidate students' understanding of the history and vocal techniques of Qin songs through group discussion. *Content:* Summarize the course and answer students' questions, discussing how to apply Qin songs in teaching. *Activity:* Students will ask the teacher questions about their understanding of Qin song learning, and the teacher will provide answers and feedback.

After-Class Exercises

1. **Fill-in-the-Blank Questions**Used to test students' memory of key figures, eras, works, and techniques in the development of Qin songs. Example: "Qin song gradually developed a unique style during the ____ (dynasty) period and became a unique art form that integrated Qin song and ____ (person's name) is one of the important representatives of Qin song in modern times and has contributed to its innovative development."
2. **Multiple-Choice Questions**Used to assess students' understanding of key events and characteristics of Qin songs. Example: "Which of the following dynasties had a more prosperous development of Qin songs? A. Han DynastyB. Tang DynastyC. Ming DynastyD. Qing Dynasty"

3 Sorting QuestionsAsk students to arrange important events or figures in the history of Qin Song in chronological order to help them grasp the development context. Example:

"Please put the following events in chronological order:

Qin songs developed a unique style in the Song Dynasty

Huang Mingkang popularized modern Qin songs

Qin songs emerged as literati elegant music in the Tang Dynasty

Qin songs were preserved and developed in the Qing Dynasty"

4)Short Answer QuestionsAsk students to briefly describe certain periods of Qin song, representative works, or contributions of famous singers. Example: "Briefly explain the characteristics of Qin songs in the Tang Dynasty and their cultural

background."

"What role did Huang Mingkang play in the development of Qin songs?"

5)Analysis QuestionsAsk students to deeply analyze the reasons and background of the development of Qin songs during a specific historical period. Example: "Combined with the cultural background of the Song Dynasty, analyze why the artistry of Qin songs was improved during this period." "What factors have promoted the innovative development of Qin songs in modern society?"

6)Comparison QuestionsAsk students to compare the characteristics of Qin songs in different historical periods or compare the singing styles of two famous Qin song singers. Example: "Compare the different styles and representative works of Qin songs in the Tang and Song Dynasties."

"Please compare the similarities and differences between Guan Pinghu and Huang Mingkang in their performance and innovation of Qin songs."

7)Exploration QuestionsAsk students to explore the application of Qin songs in modern education and inheritance, either through their own understanding or research. Example: "What challenges does the inheritance of Qin songs face in modern times? Discuss how to promote Qin song in contemporary education." "How can the traditional characteristics of Qin songs be maintained in modern creation? Share your understanding."

Teaching Materials

1. The first part of this textbook, which deals with the historical origin and development of Qin songs.
2. QR code demo clips and practice notes.



3. Singing clips provided via QR codes.
4. guqin posture practice illustrations.
5. Guqin (for demonstration purposes).

Evaluation Methods

1. Whether students have mastered the historical development of Qin songs.
2. Accuracy of singing technique, sound quality, and correct expression of emotions in Qin songs.
3. Whether students can complete each exercise or select some exercises and sing until the end.
4. The teacher may provide additional guidance to students to continue practicing.

References

1. (mingkang 2020)Huang Mingkang. *Theory and Practice of Qin Song Singing and Creation*. Beijing: People's Music Publishing House, 2020.
2. (Hao 2018)Wang Xiaoming. *Combining Chinese Traditional Music with Modern Education*. Shanghai: Shanghai Music Publishing House, 2019.
3. (Hao 2018)Chen Hao. *The Cultural Value and Educational Significance of Qin Songs*. Chengdu: Sichuan Conservatory of Music Press, 2018.
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5. Hu Wenjing. *The Performance Techniques and Teaching of Chinese Guqin*. Guangzhou: Guangdong People's Publishing House, 2016

Teaching Topic

The historical origin and development of Qin songs, key figures, and events, and their contributions to the evolution of Qin songs.

Illustration 1:

Picture Title: Guqin Performance Posture

Source: From this textbook

After-Class Questions for Learners

What challenges does the inheritance of Qin songs face in modern times? Discuss how to promote Qin songs in contemporary education.

How can the traditional characteristics of Qin songs be maintained in modern creation? Share your understanding.

Lesson 2

Breath and expression of a qin song

1 The main teaching purpose of Qin song in singing breathing and expression teaching:

By learning how to control: the flow of breath while singing, students can better support the stability of tone and timbre, making the singing of piano songs more leisurely.

2 The singing of qin songs emphasizes the natural revelation of flavor and emotion, so one of the goals of the teaching is to help students master the continuity of emotions in the breathing point and breath exchange, so that each sentence can convey a specific emotion.

3. Learn rhythm control and dynamic performance Guide students to control the change of volume and speed in different phrases, and use appropriate force and emotional expression to achieve the lyric effect of piano songs. By adjusting the depth and speed of breathing, students can better show the layers and rich emotional changes of the piano song.

4 Improve resonance and aesthetic sound quality Reasonable breathing support helps to improve resonance, thereby enhancing the texture and sense of space in the sound. The teaching will focus on how to use breathing to improve the timbre, so that the singing of the piano songs can be more penetrating and enhance the audience's resonance experience.

5. Understanding the combination of music and poetry Through the practice of breathing skills, students can better interpret the content of the lyrics and closely combine the breath with the artistic conception of the poems. The teaching goal is to help students show the beauty of the artistic conception of poetry through singing and make the musical expression more appealing.

Point 1

Design intention: Overview of respiratory organs

Duration: 20 minutes

Teacher's behavior: Explain the structure of human respiratory organs, which are composed of the thorax, lungs and diaphragm in the chest, so that the chest can shrink and expand the breathing movement of the chest in the cooperation of the expiratory muscles, inspiratory muscles and driving muscles.

1. The structure of the chest

In the middle of the front of the human ribcage is a sword-shaped sternum, which, together with a part of the thoracic vertebrae of the back spine, unites twelve pairs of ribs into a thorax, enclosing the heart and lungs inside. Between the ribs lies the intercostal muscle. The intercostal muscles have two internal and external layers: the intercostal muscles contract to reduce the pressure, to reduce the space in the chest, to help exhale, so we call these muscles the exhalation muscles, and the intercostal muscles contract to lift the ribs, to expand the space in the chest, to help inhale, and these muscles are the aspirating muscles.

In addition, when the pectoralis major and pectoralis minor muscles in the upper chest contract, they can produce the effect of lifting the ribs, which is conducive to inspiration. The contraction of the pectoralis anterior serratus muscle in the chest can not only pull the shoulder blades forward, but also lift the ribs, which is conducive to inspiration. The back of the chest is covered with the dorsal muscle formed by multiple layers of muscle tissue, in which the upper posterior serratus muscle contracts, which has the effect of lifting the ribs. The contraction of the lower serratus posterior muscle can lower the ribs and help exhale. The two groups of muscles in the chest that breathe and breathe are controlled by the brain's nervous system, which thinks "in" and "out".

2 Structure of the lungs

Inside the chest cavity, there is one lung on the left and one lung on the right (the left lung has two upper and lower lobes, and the right lung has three upper, middle

and lower lobes). The spongy tissue in the lung, the alveoli, grows at the end of the smallest bronchus, forming an empty hemispherical alveolar sac.

There are numerous capillaries around it, absorbing the air inhaled by the lungs, exchanging gas through the blood, inhaling oxygen and expelling carbon dioxide. The bronchi are distributed in the tissues of the lungs like the roots of trees. The two large bronchi, left and right, join the lower end of the air duct, the main breathing passage. The atmospheric tube is located vertically at the front of the neck. The trachea and bronchus are composed of interlocking cartilage rings, which are covered with a lubricated serous membrane on the trachea wall. The trachea and bronchus can not only expand and contract, but also move slightly up and down.

3 the structure of the diaphragm

There is a layer of large and flat muscle tendon tissue at the bottom of the chest. Its edge is closely combined with the lower edge of the chest and the abdominal wall to grow, separating the chest from the abdominal cavity. This is the diaphragm, also known as the diaphragm, which plays an extremely important role in the breathing movement of singing. Its motion state is like this: when the diaphragm is relaxed like an inverted pelvic floor, because it is relaxed upward arch into a semicircle, thus, the volume of the chest space is compressed, the air in the lungs is pressed out of the body, forming a expiratory movement; When the diaphragm contracted, the shape changed from a semicircle to a flat shape, so that the bottom of the chest will expand, the air pressure becomes smaller, under the action of external atmospheric pressure, the air is pressed into the lungs, forming the inspiratory movement. As a result, the relaxation and contraction cycle of the diaphragm keeps moving, forming the breathing movement that people rely on for survival. With proper training, this breathing movement can provide enough power for singing.

Generally speaking, people's breathing in daily life mainly depends on the movement of the chest respiratory organ is enough. Because, this life-sustaining breathing movement is relatively shallow, mainly in the upper chest. However, singing vocal breathing is a deep breathing movement, and the breath used should be

controlled at any time. This breathing control is not only generated in the lower part of the chest, but more importantly, in order to make the diaphragm actively participate in the breathing movement, therefore, it is necessary to mobilize the psoas, abdominal muscles and even the buttock muscles to participate. These muscle groups, although they do not belong to the muscle tissue of the respiratory organ, their role cannot be underestimated. Be sure to turn them into muscle groups that can be manipulated at any time through proper training.

Point 2

Design intention: To strengthen singing breathing training.

Duration: 10 minutes

Teacher behavior: Intensive breathing training with vocal music

2. 呼吸的发声练习

练习一①



Student behavior: Students cooperate with teachers to complete voice training, training on breath maintenance and flexibility.

Please scan the QR code below to see the demonstration process:

Point 3

Design intention: According to the training of vocal exercises, understand the correct use of breath and the correct singing method

Duration: 10 minutes

Epilogue and reflection

Conclude the lesson by asking students to share what they have learned about breathing methods. Encourage students to reflect on the connection between traditional music and modern cultural identity and how to innovate harp songs.

Summary and evaluation (approx. 25 min.)

(1) Summary of the course

The teacher reviewed the key points of this lesson, including breathing methods and singing expressions of piano songs.

(3) The teacher tests the students' practice by having them sing during each exercise, or they can choose some from some exercises and have the students sing in their entirety during the exercise.

(4) The teacher conducts the exercises according to the marking form at the end of the chapter

The evaluation, according to the performance ability of the student is divided into 5 levels, each level determines the eligibility to obtain the score.

Lesson 1 Exercise content

Test the degree of students mastering breathing and singing methods and whether they can apply the correct method to the piano singing.

Test the rhythm of learning the piano songs: Because the piano songs are different from traditional folk songs, the sound should follow the piano, and the music should be integrated. After the explanation, the students can find the feeling of singing the piano songs by singing the piano songs.

Test song class learning qin song play etude

Sample QR:

Featured songs related to :

"Painting" (see the repertoire in Part 3 of this textbook)

Teacher materials for the lesson

(1) Note the second part of this textbook, which deals with singing methods.

(2) Qr-code demo clip practice notes

(3) Clips of singing etudes provided from QR codes

(4) Illustration of piano song singing posture practice

(5) A Guqin

How to evaluate students

(1) Whether to master the historical development of Qin songs.

(2) The teacher explained to the students the three points to be tested: the accuracy of the singing technique, the quality of the sound obtained from the singing, and the correct expression of the emotion of the piano song.

(3) Have the students sing during each exercise, or they can choose some exercises and have them sing until the end.

(4) The teacher may give extra guidance to the students to keep practicing.

Lesson 3

Basic Playing Techniques for the Guqin

Guqin Finger Techniques

Class Duration: 1.5 hours Teaching Objectives:

Knowledge Objectives: Familiarize students with the names, key movements, and application methods of the eight basic right-hand techniques for playing the guqin.

Skill Objectives: Through systematic practice, enable students to use these techniques proficiently and apply them to simple melodies.

Emotional Objectives: Inspire students' interest in the traditional art of guqin and help them appreciate the expressive power of finger techniques in guqin music.



Right hand

left hand

Key Focus: Master the four common techniques: Mo (抹), Tiao (挑), Gou (勾), and Ti (剔). **Difficult Points:** Ensure smooth execution of finger movements and maintain consistent rhythm.

Teaching Procedure

Phase 1: Introduction (10 minutes)

Guqin Performance Demonstration (3 minutes)

The teacher performs a short piece of guqin music, such as an excerpt from *Yangguan San Die* (阳关三叠), to capture students' attention.

Guided Questions (2 minutes)

Ask students: "How do you think these sounds are produced? What role does the right hand play in guqin performance?"

Provide a brief explanation that finger techniques are fundamental to guqin playing and determine the expressiveness of the music.

Learning Objectives Overview (5 minutes)

Introduce the lesson's content: names, movements, and practice methods of eight finger techniques.

Emphasize that mastering these techniques will enable students to apply them in actual guqin pieces.

Phase 2: Explanation and Step-by-Step Practice (50 minutes)

1. Explanation and Demonstration (20 minutes)

Introduce and demonstrate each technique in the following sequence:

Right-Hand Techniques:

Mo (抹): Use the index finger of the right hand to pluck the string inward.



Tiao (挑): Use the thumb of the right hand to assist the index finger in plucking the string outward.



Gou (勾): Use the middle finger of the right hand to pluck the string inward.



Ti (剔): Use the middle finger of the right hand to pluck the string outward.



Da (打): Use the index finger of the right hand to pluck the string inward.



Zhai (摘): Use the thumb of the right hand to pluck the string outward.



Tuo (托): Use the thumb of the right hand to pluck the string outward.



Pi (劈): Use the thumb of the right hand to pluck the string inward.



Key Points for Each Technique:

The teacher demonstrates each movement 2–3 times.

Explain the key actions, such as hand posture and points of strength.

2. Individual Technique Practice (15 minutes)

(1) Practice each technique for 3 minutes with the following requirements:

(2) Use a fixed string (e.g., the seventh string) and maintain a steady rhythm.

Students imitate the demonstrated actions while the teacher circulates to correct errors.

3. Combination Technique Practice (15 minutes)

Practice Content: Practice combinations such as *Mo* → *Tiao* → *Gou* → *Ti* and *Tuo* → *Pi* → *Zhai* → *Da*, gradually increasing the speed.

Practice Method:

Start at a slow pace to ensure accuracy.

Practice with a metronome, beginning at 60 BPM and gradually increasing to 80 BPM.

Students take turns demonstrating their practice results, and the teacher provides feedback.

Phase 3: Melody Practice and Application (25 minutes)

1. Applying Techniques to Melodies (15 minutes)

Students learn to play a simple excerpt of a guqin piece (e.g., the opening section of *Guan Shan Yue* 关山月), focusing on applying *Mo*, *Tiao*, *Gou*, and *Ti*.

Steps:

The teacher performs the melody and breaks it down into smaller phrases for explanation.

Students practice each phrase, with the teacher correcting rhythm and technique.

The entire class plays together to become familiar with the melody.

2. Creative Interaction (10 minutes)

Improvisation Exercise: The teacher sets a rhythm, and students use the learned techniques to create simple melodies.

Group Presentations: Students perform their created melodies in groups, with peers providing constructive feedback.

Phase 4: Summary and Homework (5 minutes)

Classroom Summary:

Review the key points of the eight finger techniques.

Emphasize the importance of consistent practice and suggest daily practice of 10–15 minutes to reinforce skills.

Assign Homework:

Practice finger techniques (*Mo*, *Tiao*, *Gou*, *Ti*) with a fixed rhythm while switching string positions.

Record a video of the complete excerpt of *Guan Shan Yue* to track practice progress and submit it for review.

Teaching Aids

Materials: Guqin, metronome, basic guqin sheet music (e.g., an excerpt from *Guan Shan Yue* or *Meihua Sannong* 梅花三弄).

Video Resources: Provide a QR code link to a video tutorial for finger techniques for students' after-class review.

Assessment Methods

In-class feedback based on the students' accuracy of movements and rhythm control.

Evaluate homework submission by reviewing the recorded videos, focusing on practice effectiveness.

Notes

Pay attention to students' finger flexibility and hand posture to prevent fatigue or improper techniques.

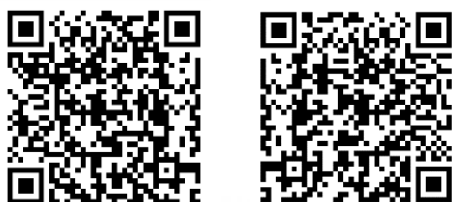
Encourage students to ask questions, fostering engagement and interaction in the classroom.

Lesson 4

Qin Song Yangguan Sandie

Class Duration: 1.5 hours

Teaching Content: Historical background, song appreciation and analysis, and basic practice of playing and singing the qin song Yangguan Sandie.



Teaching Objectives

Knowledge Objectives: Understand the historical background and artistic features of the qin song Yangguan Sandie and its cultural significance in guqin music.

Skill Objectives: Master the simplified version of the melody, focusing on the "gou" finger technique, and practice singing while playing the guqin.

Emotional Objectives: Appreciate the aesthetic beauty of Yangguan Sandie, experience the deep emotions of ancient scholars, and cultivate students' interest in qin songs.

Teaching Key Points:

Learning the basic melody of Yangguan Sandie with simplified "gou"-dominant finger techniques.

Teaching Difficult Points:

Coordinating the "gou" technique with singing and expressing the emotions embedded in the qin song.

Evaluation and practice of qin songs singing skills

Introduction to Qin Song2 Reinforce the importance of practicing finger techniques to achieve proficiency in qin song performance.

Homework Assignment (5 minutes)

1 Practice the simplified version of Yangguan Sandie, ensuring coordination of melody and lyrics. Submit a video recording for review.

2 Explore Wang Wei's other poetry and reflect on how qin songs could express their themes.

Teaching Aids

1 Instruments: Guqin (one per student or shared in groups), simplified qin song sheet music for Yangguan Sandie.

2 Audio/Video Resources: Provide a QR code link to a teacher demonstration for students' after-class review.

3 Metronome: For practicing rhythm consistency.

Assessment Methods

Classroom Performance: Evaluate students' understanding of the melody and ability to use the "gou" technique accurately.

Homework Review: Assess the submitted video recordings for technical execution and emotional expression.

Notes

1 Pay attention to students' hand posture and flexibility to prevent tension or improper technique.

2 Encourage active participation in group practice to enhance collaboration and mutual learning.

3 Offer additional guidance to students struggling with emotional expression, using examples or demonstrations to clarify.

Lesson 5

Teaching Plan for Qin Song "Yellow Oriole's Song"

Class Duration: 1.5 hours **Teaching Content:** Historical background, poem analysis, musical interpretation, finger technique (scattered sound gou and scattered sound tuo), and singing and playing practice for the song "Yellow Oriole's Song."



Figure 38

"Yellow Oriole's Song" video

Teaching Objectives

Knowledge Objectives: Understand the connotations and emotional expression of the poem "Yellow Oriole's Song," and familiarize students with its historical background and artistic characteristics.

Skill Objectives: Master the scattered sound gou and scattered sound tuo techniques, and be able to play and sing the melody of "Yellow Oriole's Song" smoothly while applying these finger techniques.

Emotional Objectives: Experience the natural beauty and deep emotions conveyed in the poem through music, and inspire students' interest and love for Qin song culture.

Teaching Focus:

The application of scattered sound gou and scattered sound tuo techniques, and the integration of singing and playing with the melody and lyrics.

Teaching Difficulty:

Maintaining a clear and resonant tone while applying scattered sound techniques, and expressing the gentle and emotional atmosphere of the poem.

Teaching Process

Part 1: Introduction (10 minutes)

Background Introduction (5 minutes)

Question: "Have you ever heard the sound of birds chirping? What would it sound like if we imitated bird calls with the Qin?"

Briefly introduce the background of "Yellow Oriole's Song":

This is a Qin song based on nature, vividly depicting the lively call of the yellow oriole and the poet's emotional resonance with it.

The melody is beautiful and light, with a touch of sorrow, reflecting the ancient Qin art's ability to replicate the sounds of nature.

Song Appreciation (5 minutes)

Play a recording of "Yellow Oriole's Song" or demonstrate the piece. Ask students to listen and reflect on:

"Which parts of the melody remind you of the sound of birds?"

"How does the music express the emotions in the poem?"

Part 2: Poem Appreciation and Emotional Interpretation (20 minutes)

Poem Appreciation (10 minutes)

Display the lyrics of "Yellow Oriole's Song" and analyze each line:

Voice of the yellow oriole rings through the forest, With its green feathers, it is full of self-pity. The reflection of the creek contrasts with the empty mountain, The spring breeze carries rain, passing through to clear skies.

Analysis:

"Voice of the yellow oriole rings through the forest": The yellow oriole's lively chirping is vividly depicted, suggesting the vitality of spring.

"With its green feathers, it is full of self-pity": The beauty and loneliness of the oriole reflect the poet's inner feelings.

"The reflection of the creek contrasts with the empty mountain": This line suggests a tranquil and distant atmosphere in nature.

"The spring breeze carries rain, passing through to clear skies": A depiction of the fleeting nature of spring weather, creating a sense of movement.

Emotional Interpretation (10 minutes)

Guide students to discuss:

How can we use music to express the lively and soft nature of the yellow oriole?

How do we use sound to convey the "stillness" and "movement" in the poem?

Teacher Summary: "Yellow Oriole's Song" uses scattered sound and sliding techniques to describe the bird's lively chirp and its place in nature, with changes in rhythm and melody reflecting the emotional shifts in the poem.

Part 3: Finger Technique and Melody Practice (50 minutes)

1. Scattered Sound Technique Practice (20 minutes)

Explanation and Demonstration:

Scattered Sound Gou: The right-hand middle finger gently plucks the string inward, releasing the string quickly to produce a clear, bright tone.

Scattered Sound Tuo: The right-hand thumb plucks outward, immediately releasing the string to create a resonant, lingering sound.

Practice with the sixth string, alternating between scattered sound gou and scattered sound tuo, ensuring even rhythm and clear tone.

Student Practice:

Use a metronome (starting at 60 BPM) and practice gou and tuo in slow to medium tempo.

Observe students' hand positions, correcting any issues with their plucking technique to ensure clarity of tone.

2. Melody Segment Practice (20 minutes)

Segmented Teaching:

First Line (“Voice of the yellow oriole rings through the forest”): Focus on using scattered sound *gou* to mimic the bright, lively chirps of the bird. Students should follow the teacher’s play, paying attention to rhythm and tone quality.

Second Line (“With its green feathers, it is full of self-pity”): Use scattered sound *tuo* to create a more soothing, reflective sound in the melody.

Combine *gou* and *tuo* in the melody, paying attention to the fluidity and emotional expression.

3. Singing and Playing (10 minutes)

Practice Method:

Practice playing the melody first, then add lyrics once students are familiar with the music.

Group Practice: One group plays the melody while the other sings, rotating roles.

Teacher provides individual feedback, helping students with rhythm coordination or vocal tone issues.

Part 4: Conclusion and Homework (10 minutes)

Class Summary (5 minutes)

Review key points: How to apply *gou* and *tuo* techniques, and how to express the yellow oriole’s chirping and the emotional shifts in the poem.

Encourage students to engage emotionally with the music and express the feelings conveyed in the poem.

Homework Assignment (5 minutes)

Practice the full piece of "Yellow Oriole's Song" and record a video of themselves playing and singing.

Reflect on how to use scattered sound techniques to portray other natural scenes and prepare for future creative exercises.

Teaching Aids

Instruments: Guqin (one per student or group sharing), simplified sheet music for "Yellow Oriole's Song," metronome.

Resources: Teacher demonstration video (QR code provided for reference after class).

Evaluation Method

Class Performance: Evaluate students based on their mastery of scattered sound *gou* and *tuo*, as well as the coordination between playing and singing.

Homework Feedback: Provide specific suggestions based on the video submissions, offering personalized guidance in the next class.

Notes

Ensure students maintain proper hand positions, especially during scattered sound techniques to avoid unclear tones.

Encourage students to explore different tone colors and emotional expressions through the music.

Monitor group practice to enhance participation and collaboration among students.

Lesson 6

Qin Song “Hua”

Class Duration: 1.5 hours **Teaching Content:** Historical background, poetry appreciation, song analysis, and practice of playing and singing the qin song *Hua*.



Figure 39

“Hua”video

Teaching Objectives

Knowledge Objectives: Understand the historical background and artistic features of *Hua* and its relationship with guqin music.

Skill Objectives: Master the combination of “gou” and “tuo” finger techniques, and perform the main melody of *Hua* through playing and singing.

Emotional Objectives: Appreciate the poetic and artistic beauty of *Hua*, experience the harmony between music and visual imagery, and develop interest in qin songs.

Key Focus:

Mastering the combination of “gou” and “tuo” techniques in the melody of *Hua*.

Teaching Challenges:

Achieving smooth transitions between “gou” and “tuo” techniques during performance and expressing the song's poetic imagery through playing and singing.

Teaching Procedure

Phase 1: Introduction (10 minutes)

Background Introduction (5 minutes)

Discussion Prompt: “If you could depict a painting through a qin song, what would it look like?”

Key Information:

Wang Wei was a renowned poet and painter of the Tang dynasty, known for his poetic style described as “painting in poetry and poetry in painting.”

Hua is based on his famous poem, celebrated for its artistic beauty, and this qin song transforms the poem’s imagery into music with a melodious and accessible tune.

Song Appreciation (5 minutes)

Play an audio or video recording of the qin song *Hua*. Encourage students to listen carefully and reflect on:

“What kind of imagery does the melody evoke?”

“How does the music reflect the poem’s emotions and visual themes?”

Phase 2: Poetry Appreciation and Song Analysis (20 minutes)

Poetry Appreciation (10 minutes)

Display the original poem *Hua* by Wang Wei:

“From afar, mountains hold their hues, Close up, the streams are silent. Spring departs, yet blossoms remain; Birds flit about, unperturbed by visitors.”

Analyze each line:

“From afar, mountains hold their hues, close up, the streams are silent”: Evokes a tranquil and harmonious natural scene, reflecting Wang Wei’s poetic-painting style.

“Spring departs, yet blossoms remain; birds flit about, unperturbed by visitors”: Captures the dynamic balance of stillness and vitality in nature, portraying a peaceful coexistence between humans and the natural world.

Discussion: Which imagery can be expressed musically in the qin song? How does the song convey the poetic mood?

Song Analysis (10 minutes)

Melodic Features:

The melody is catchy and beautifully structured, aligning with the poetic imagery.

The use of “gou” and “tuo” finger techniques reflects the flowing water, steady mountains, and vibrant flowers and birds.

Score Analysis:

Highlight the design of finger techniques:

“Gou” is used for ascending or light-hearted melodic movements.

“Tuo” emphasizes smooth and steady sections, creating a balance between dynamics.

Guide students to observe and analyze the simplified qin score.

Phase 3: Basic Practice of Playing and Singing (50 minutes)

1. Finger Technique Practice (20 minutes)

Focus on Gou and Tuo Techniques:

“Gou”: Review the fundamental inward plucking motion with the right-hand middle finger. Ensure precision, lightness, and clarity.

“Tuo”: Demonstrate the outward plucking motion with the right-hand thumb, emphasizing fullness and evenness of sound.

Combination Practice:

Practice alternating “gou” and “tuo” on the sixth string, ensuring smooth and rhythmic transitions.

Use a metronome, starting at 60 BPM and gradually increasing to 80 BPM, to build consistency.

2. Melody Section Practice (20 minutes)

Segmented Learning of the Main Melody:

First Line (“From afar, mountains hold their hues”): Demonstrate and guide students through “gou-tuo” patterns to express the melodic rise and fall.

Second Line (“Close up, the streams are silent”): Focus on the calming effect of “tuo” to convey the stillness in the imagery.

Group practice: Students play and sing each line, focusing on mastering each section before combining them.

3. Playing and Singing Integration (10 minutes)

Steps for Integration:

Practice combining finger techniques and singing in small groups.

Rotate roles within the groups: one student plays while others sing, ensuring collaborative learning.

Teacher provides feedback on technique, coordination, and emotional expression.

Phase 4: Conclusion and Homework (10 minutes)

Class Summary (5 minutes)

Recap the poetic imagery and musical characteristics of *Hua*.

Highlight the importance of combining “gou” and “tuo” techniques to bring out the song’s expressive qualities.

Homework Assignment (5 minutes)

Continue practicing the complete melody and lyrics of *Hua*. Submit a video recording for feedback.

Research other poems by Wang Wei and reflect on how their themes might be transformed into qin songs.

Teaching Aids

Instruments: Guqin (one per student or shared in groups), simplified qin song sheet music for *Hua*.

Audio/Video Resources: Provide a QR code to access demonstration videos for after-class practice.

Metronome: To maintain rhythm consistency.

Assessment Methods

Classroom Performance: Assess students' accuracy and fluency in applying finger techniques and integrating them with singing.

Homework Feedback: Review submitted videos to provide personalized guidance on technique and emotional expression.

Notes

Pay attention to students' hand posture and movement to ensure proper technique and prevent tension.

Encourage teamwork during group practice to enhance collaboration and peer learning.

Provide additional demonstrations for students who struggle with expressing emotions or mastering technique.

Lesson 7

for "Autumn Wind Poem"

Duration: 1.5 hours

Teaching Content: Historical background of *Autumn Wind Poem*, poem appreciation, advanced left-hand techniques (complex fingerings), and singing techniques.



"Autumn Wind Poem" video

Teaching Objectives

Knowledge Objective: Understand the background and emotional depth of *Autumn Wind Poem*, master its advanced left-hand techniques (complex fingerings), and learn to express these emotions through both instrumental performance and singing.

Skills Objective: Master left-hand techniques, especially pressing, sliding, and other advanced skills, ensuring clean, clear tones and emotional expression in both playing and singing.

Emotional Objective: Perform and convey the emotions of *Autumn Wind Poem*, capturing the autumn theme of sadness and nostalgia, and expressing them through the sound of the guqin.

Teaching Focus:

Application of advanced left-hand techniques, particularly pressing and sliding skills, to produce a clear and beautiful tone.

Singing technique focusing on breath control to maintain the poem's delicate and soft emotional expression.

Teaching Difficulties:

Precise application of left-hand skills and ensuring the sound remains clear without unwanted noise.

Controlling the voice with a light and soft technique to preserve the song's emotional beauty.

Teaching Process

First Section: Introduction (10 minutes)

Background Introduction (5 minutes)

Guiding Question: "What emotions does the autumn wind bring you? Does it evoke a sense of solitude or contemplation?"

Introduce Autumn Wind Poem:

This guqin song is derived from the famous work *Autumn Wind Poem* by the Tang dynasty poet Li Bai. It uses rhythmic patterns that mirror the seasonal change and emotions in autumn, capturing feelings of melancholy and reflection.

The piece features elegant melodies, using the guqin to evoke the crispness of the autumn wind and the poet's deep contemplation of the changing world.

Song Appreciation (5 minutes)

Play a recording of *Autumn Wind Poem* or demonstrate the piece yourself. Ask students to listen and reflect:

"How does this piece make you feel? Do you hear the coldness of autumn and the poet's loneliness?"

"Which parts of the melody convey the emotions of autumn the best?"

Second Section: Poem Appreciation and Emotional Analysis (20 minutes)

Poem Analysis (10 minutes)

Display the lyrics of *Autumn Wind Poem* and analyze each line:

Autumn wind is clear, the autumn moon bright, leaves fall, gather and scatter.
Autumn water merges with the endless sky, the setting sun and lone wild goose fly together.

“Autumn wind is clear, the autumn moon bright”: This line introduces the clarity and brightness of autumn, setting a serene and melancholic tone.

“Leaves fall, gather and scatter”: This line represents the transient nature of life and evokes a sense of change and loss.

“Autumn water merges with the endless sky”: Symbolizing the vastness and eternity of nature, while also reflecting the poet’s solitude and contemplation.

Emotional Analysis (10 minutes)

Lead students to think about:

"How can we express the clarity of autumn wind and the brightness of the autumn moon through the guqin?"

"How can we convey the melancholy of ‘falling leaves’ with music?"

Teacher’s Summary: The piece captures not just the coldness of autumn, but the poet’s deep loneliness and reflection on the impermanence of life. Through delicate techniques and controlled sound, these complex emotions can be expressed.

Third Section: Technique and Skill Practice (50 minutes)

1. Left-Hand Technique Practice (20 minutes)

Demonstration and Explanation:

Left-Hand Pressing and Sliding:

Focus on how to maintain clear tones when pressing strings and how to smoothly slide between notes to create a seamless, fluid sound.

Combining Complex Fingerings: Explain how to combine left-hand pressing, sliding, and right-hand plucking to create more intricate, advanced fingerings.

Student Practice:

Students practice left-hand pressing and sliding techniques, ensuring the clarity of each note and smooth transitions.

Practice more complex left-hand combinations, with the teacher providing individual guidance on technique and sound quality.

2. Singing Technique and Emotional Expression (20 minutes)

Singing Technique Explanation:

Breath Control: Teach students how to use controlled airflow to produce a natural and flowing voice, keeping the sound light and clear.

Softness in Voice: Practice keeping the voice light, soft, and fluid, especially during emotional phrases such as “falling leaves” or “autumn wind.”

Emotion in Voice: Guide students to express the poem’s emotion through voice variation, focusing on the loneliness and sorrow expressed in the lyrics.

Student Practice:

Students practice singing while playing, focusing on combining emotional expression with technique. The teacher will help with any vocal issues, ensuring the performance remains delicate and expressive.

Segment practice, gradually combining singing and playing to create a cohesive performance.

3. Combined Playing and Singing Practice (10 minutes)

Group Practice: Have students practice the piece with both playing and singing. The teacher will provide feedback on technique and expression.

Small Group Work: Divide students into pairs or small groups to practice, with one group playing and the other singing. Rotate roles to give everyone a chance to practice both.

Class Practice: Perform the entire piece as a class, focusing on blending the sound of the guqin and voice to express the emotions of autumn.

Fourth Section: Conclusion and Homework (10 minutes)

Class Summary (5 minutes)

Summarize the key points of the lesson: the application of left-hand skills and controlling the voice for emotional expression.

Remind students to focus on the delicate balance of emotion and technique when performing *Autumn Wind Poem*.

Homework Assignment (5 minutes)

Encourage students to practice the piece at home, focusing on mastering the advanced left-hand techniques and vocal control.

Ask them to prepare a performance of *Autumn Wind Poem* for the next class, with an emphasis on emotional expression and technical accuracy.

Lesson 8

Comprehensive Review and Assessment of Qin Songs Textbook

Duration: 1.5 hours **Teaching Content:** Comprehensive review of the Qin Songs textbook, including the history of Qin songs, fingering techniques, and the pieces covered in the textbook.

Teaching Objectives

Knowledge Objective: Through reviewing the history of Qin songs, fingering techniques, and the pieces studied, deepen students' understanding of Qin culture and performance techniques, reinforcing their grasp of the content in the Qin Songs textbook.

Skills Objective: Students should be able to perform the pieces from the textbook proficiently and demonstrate accurate fingering and singing techniques.

Emotional Objective: Through reviewing and performing Qin songs, students will improve their ability to express emotions in music, combining historical background, song meanings, and performance techniques.

Teaching Focus

- 1 Students' proficiency in performing the pieces and their emotional expression.
- 2 Students' mastery of fingering techniques, especially how to combine historical background and emotions in performance.

Teaching Difficulty

- 1 Precise application of various fingering techniques, particularly the use of compound fingering and emotional expression.
- 2 How to control airflow and tone color to convey the emotions of the song.

Teaching Process

Section 1: Introduction and Review (10 minutes)

Review Introduction (5 minutes)

Guiding Question:

"Which piece from our study has left the deepest impression on you? Why?"

"Can you recall the fingering techniques used in each piece? How do these techniques help express emotions?"

Summarize students' impressions of the textbook to spark their interest in the review.

Overview Review (5 minutes)

Review of Textbook Content:

1 Through simple questioning or small group discussions, review the history, fingering techniques, and emotional expression for each piece in the textbook.

2 Emphasize the unique techniques used in each piece (e.g., the scattered pluckings in *Yangguan San Die* and *Autumn Wind Poem*) and how these techniques serve the emotional expression of the songs.

Section 2: Fingering Techniques and Performance Testing (40 minutes)

Fingering Review and Practice (20 minutes)

Students will review and practice the various fingering techniques from the Qin Songs textbook:

Right-Hand Fingering: such as plucking, dragging, etc.

Left-Hand Techniques: such as pressing, sliding, harmonics, etc.

Demonstration and Practice with Specific Pieces: Choose two familiar pieces (e.g., *Yangguan San Die* and *Autumn Wind Poem*) for students to practice their complex fingering techniques.

Group Practice: As a class, practice one segment of a piece. The teacher will observe and correct issues during the practice.

Performance Testing (20 minutes)

1 Each student will perform a piece they are most familiar with, testing their grasp of fingering, technique, and emotional expression.

2 During the performance, the teacher will provide feedback on fingering accuracy, emotional expression, and tone control, helping students identify areas for improvement.

Section 3: Singing Technique and Emotional Expression Testing (20 minutes)

Singing Technique Review (10 minutes)

Emphasize the singing techniques used in Qin songs:

Breath Control: How to use controlled airflow to produce a smooth and natural voice.

Softness in Voice: Practice maintaining a light and soft voice, especially during emotional phrases such as “falling leaves” or “autumn wind.”

Expressing Emotion through Voice: Guide students to express the emotion of the poem through vocal variation, focusing on loneliness and melancholy.

Demonstration and Practice: The teacher will demonstrate a short section of a song, showing how to control airflow and vary tone to express emotion. Students will then practice mimicking the demonstration.

Emotional Expression Testing (10 minutes)

Choose a representative piece (e.g., *Huang Ying Yin* or *Autumn Wind Poem*) for students to demonstrate how they express the emotions through both playing and singing.

As students perform, the teacher will assess their use of breath control, tone variation, and emotional expression.

Section 4: Comprehensive Performance and Conclusion (20 minutes)

Comprehensive Performance (10 minutes)

Students may freely choose a piece from the textbook to perform both the instrumental and vocal parts, demonstrating the techniques and emotional expression they've learned.

Other students will serve as listeners while the teacher observes and provides feedback.

Class Summary and Feedback (10 minutes)

Summary (5 minutes): The teacher will summarize the performances, pointing out strengths and areas for improvement, especially regarding fingering and emotional expression.

Feedback and Suggestions (5 minutes): Encourage students to continue practicing, focusing on improving specific technical aspects, such as fingering and breath control.

Homework Assignment

Performance Practice: Students should continue practicing the pieces at home, especially focusing on complex fingering techniques and vocal control.

Review and Preview: Review the history and performance techniques of the Qin songs in the textbook and preview the next lesson's content.

Evaluation and practice of qin songs singing skills

Introduction to Qin Song

Clarification: Check the rating rating box. 5,4,3,2,1 that matches the Learner

Skills assessment item.

This student	Project/Perspective															Combine
	Accuracy of vocal technique					The quality of voice obtained through singing					Accuracy in correctly conveying the emotion of the song.					
	5	4	3	2	1	5	4	3	2	1	5	4	3	2	1	
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Note: Please refer to the next page for scoring criteria.

See the first chapter for Assessment Standards and Practice of Qin and Singing Skills

Rankings	Evaluation Sheet	Criteria				
		5	4	3	2	1
1	Accuracy of vocal technique	<ul style="list-style-type: none"> - The voice is very consistent and crisp. -All words are pronounced clearly and emotions are expressed well through the voice. - Full control of breathing which allows them to sing continuously without interruption. - The use of the neck ball and the playing of the sound (Vibrato) are both correct and naturally incorporated into the music. - The tone is constant and does not distort even in high or low notes 	<ul style="list-style-type: none"> - Sound consistent and well controlled -Words are pronounced clearly and coherently -Breath control is even. This is how you sing smoothly. - The use of neck and voice works well with the rhythm of the song. -Constant pitch, undistorted voice. 	<ul style="list-style-type: none"> -Moderate consistency of voice, but still needs more clarity. -Words are pronounced fairly clearly, but there are a few words that are not clearly pronounced. -Better breath control, but requires more balance. - Reasonable use of the neck ball and sound play at a reasonable pace. -More stable timbre with little distortion. 	<ul style="list-style-type: none"> - The timbre is not bad, but there are uneven spots. - Pronunciation of words is somewhat clear in places, but still needs improvement. -Breath control has started to improve, but it's not complete - Sound playback or neck ball use is unbalanced and incompatible with music. - The sound is still inaccurate in some places. 	<ul style="list-style-type: none"> -Uneven voice control is poor. -Words are not pronounced clearly or cannot be fully pronounced. -Lack of breath control, resulting in disjointed sounds. -Use the neck ball and play audio for the wrong or inappropriate time - The tone is erratic and there may be distortion at certain intervals.
2	Sound quality obtained through singing	<ul style="list-style-type: none"> - The sound quality is consistent, clear, and strong. - The sound quality is attractively balanced and sounds clear and 	<ul style="list-style-type: none"> -Sound quality is consistent, balanced and stable -Sound clear and smooth and sound comfortable 	<ul style="list-style-type: none"> - Sound quality is fairly consistent. Fairly consistent. - The sound is starting to balance out and the volume is 	<ul style="list-style-type: none"> - Sound quality is better than mediocre, but still uneven. - The voice has gained some balance, but is still 	<ul style="list-style-type: none"> - Uneven sound quality, weak or choppy sound. - The voice is hoarse or stiff, uneven, and erratic. -There is a lot of wind

		<p>smooth with emotion.</p> <ul style="list-style-type: none"> - No wind noise and any unpleasant noises - Complete control of pitch without any distortion, even in very high or low tones. - Clear reverb and sound distribution sounds professional. 	<ul style="list-style-type: none"> - No wind noise or annoying murmurs - Good treble control. No sound distortion - Sound significantly reverb and distributed. It sounds powerful. 	<p>sharper.</p> <ul style="list-style-type: none"> - Wind noise and unpleasant noises are significantly reduced. - Improved pitch control noise distortion reduced. - Clear, reverb sound distributed at clear audible levels 	<ul style="list-style-type: none"> gravelly or stiff in places. - There is still some wind noise or unpleasant noises. - Pitch control is not good enough and there is often a loss of real sound. - Sound distribution is getting better, but needs more clarity and reverberation. 	<p>noise and unpleasant noises.</p> <ul style="list-style-type: none"> - Sound is distorted in the high or low range. - Reverberation or poor pronunciation of the sound is not clear.
--	--	--	--	--	--	--

Rankings	Evaluation Sheet	Criteria				
		5	4	3	2	1
3	Accurately convey the emotion of the song	<ul style="list-style-type: none"> - Brilliantly conveys deep and realistic emotions. - Facial expressions, gestures, timbre all naturally reflect the emotions of the song at various periods. - Singing is full of energy and feeling. - Make a complete connection with the lyrics - The mood changes seamlessly. - It reflects the meaning and intent of each song. - Immerse the listener deeply in the emotion of the song 	<ul style="list-style-type: none"> - Be able to convey emotions clearly and evenly. - Facial expressions and gestures work well with songs to convey emotions. - Singing is full of emotion. - This allows the listener to understand and perceive emotions. - Emotions change constantly and are incorporated into each verse of the lyrics - It can move the audience with realistic expression. 	<ul style="list-style-type: none"> - Be able to convey the emotion of the song at an understandable level. - Facial expressions and gestures are used to convey emotion. - Songs are more emotive. - Singing can start to connect with the lyrics. - The mood in the song will change with each verse of the lyrics, but not very deeply. - Listeners begin to perceive and understand the mood of the song, but not to the point where it's impressive. 	<ul style="list-style-type: none"> - There is an attempt to express emotion, but it is not clear enough. - The facial expressions or gestures used do not match or do little with the mood of the song - Singing also completely lacks connection with the emotion of the song. - The mood begins to change with the lyrics, but not continuously. - Listen and acknowledge the effort. But hasn't been able to move the audience. 	<ul style="list-style-type: none"> - Emotional delivery lacks a connection to the lyrics. - No facial expressions or gestures to convey emotion. - Singing lacks emotion and the listener does not feel the meaning of the song - There is no emotional change between the lyrics of the song. - Sounds more like a singing voice or rhythm than an expression of emotion.

After completing this series of studies. The researchers would like to ask teachers to ask students to complete a satisfaction questionnaire starting with the package. So the researchers could further analyze and develop the study. Thank you very much!

Higher education teaching

The Intangible Cultural Heritage of Singing Qin Songs

A survey of students' satisfaction with teaching materials

Explanation:

This measurement was designed to assess the satisfaction of students who were taught qin songs by a teacher. The information obtained will be used for future instructional improvements. Answer each question by selecting the option that best matches your point of view.

Part 1: basic information about sex _____

age: _____ the qin songs level: _____

qin songs lessons: ☐ less than 1 year, ☐ 1-2 years, ☐ 3-5 years, ☐ 5 years and over.

Part 2: Satisfaction in the series of qin songs singing skills teaching

Use the following rating scale to select a score that matches your satisfaction with each topic:

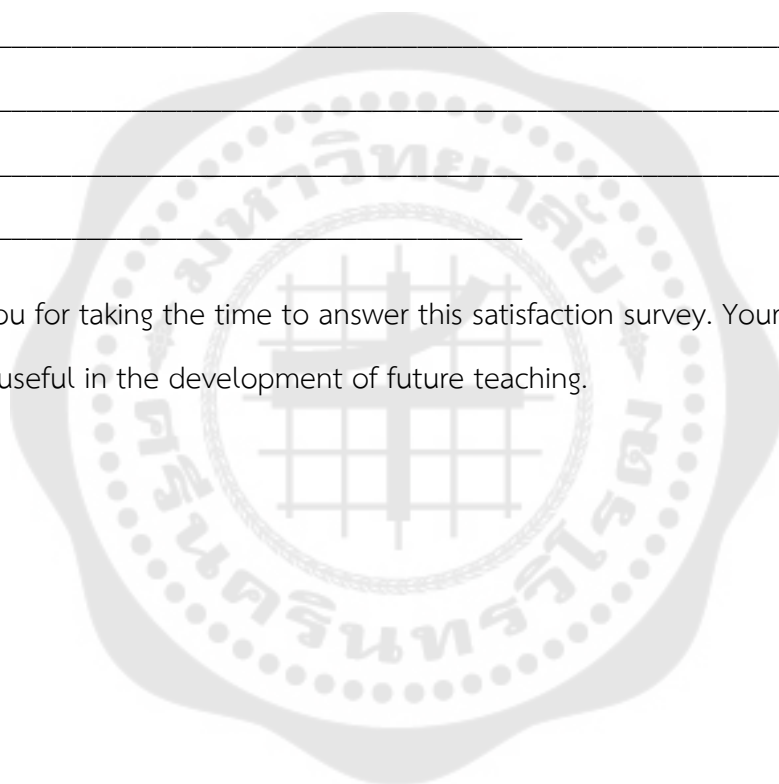
1 = Very dissatisfied, 2 = dissatisfied, 3 = average, 4 = satisfied, 5 = very satisfied

List	Rating level				
	5	4	3	2	1
Clearly explains the wrist tricks of the teaching kit.					
Clear correct wrist using previews from VDO clips					
Provide practical tips for practicing piano song singing skills.					
List	Rating level				
	5	4	3	2	1
Examples of exercises to provide students with a good learning experience					
Rank the content of the singing exercises.					
The beauty of the teaching AIDS					
After this series of teaching, I feel that I have greatly improved in singing piano songs.					

Part 3: Additional Suggestions

Please leave more comments about singing teaching. TEACHERS' QIN SONGS AND WHAT YOU THINK CAN BE IMPROVED

Thank you for taking the time to answer this satisfaction survey. Your information will be very useful in the development of future teaching.



Appendix 1

No. _____
Date: _____

阳关三叠
入门级

1=F $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

“琴入门”
黄以康演奏版

5. 6. 1 2 2 - | 6. 1 3 2 | 1 2 2 - |
清 和 节 当 春， 渭 城 朝 雨 浥 轻 尘，
苟 二 三 四 四 苟 三 五 四 三 四 四

5 6 5 3 5 5 3 2 | 1 2 3 2 - | 1. 6. 6. 6. |
客 舍 青 青 柳 色 新。劝 君 更 尽
苟 七 六 五 六 六 五 四 三 四 五 四 苟 二 二 二

5 6 6 - | 6. 1 3 2 | 1 2 2 - |
一 杯 酒， 西 出 阳 关 无 故 人。
苟 二 二 苟 三 五 四 三 四 四

Figure 40

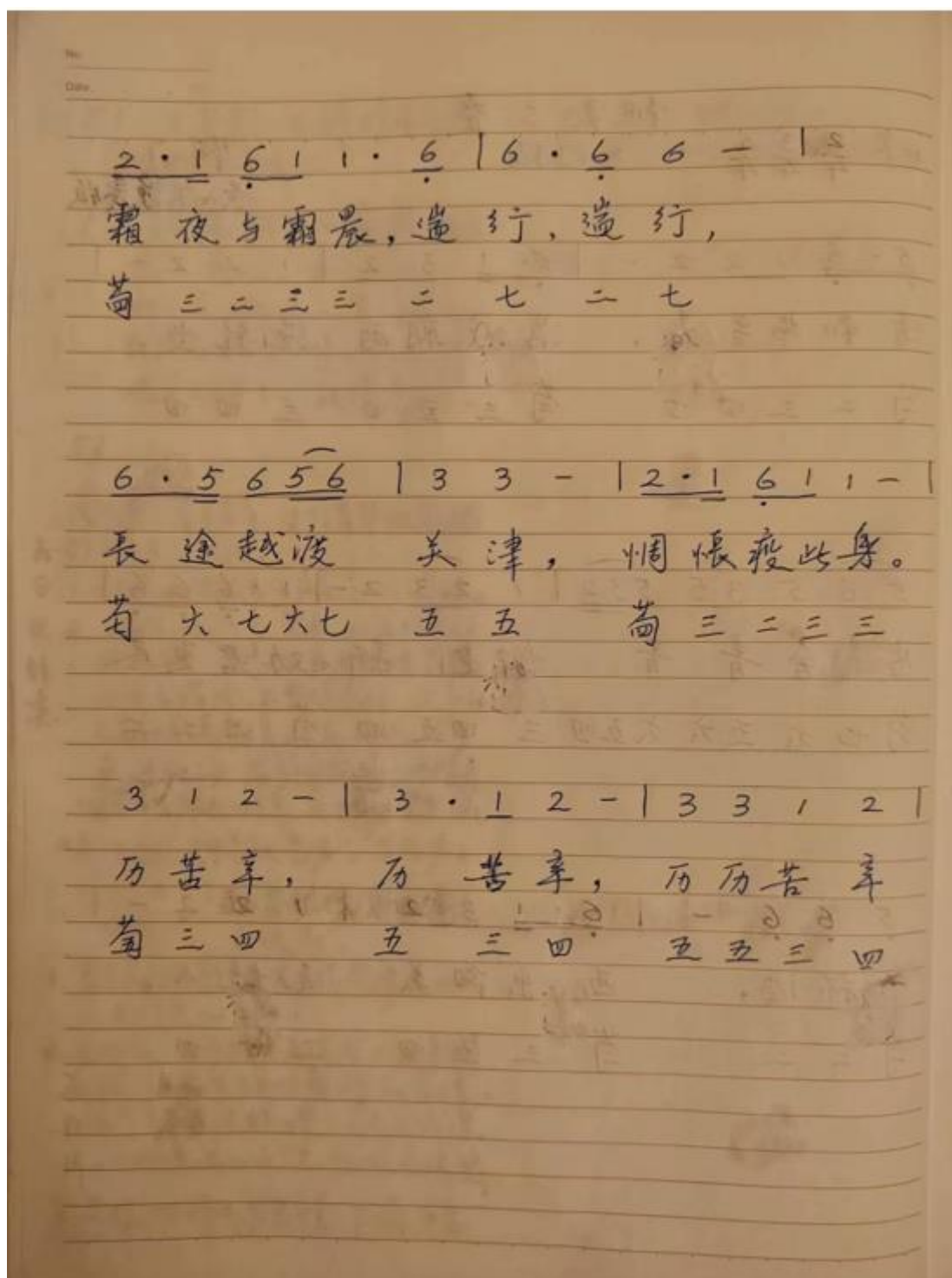


Figure 41

No. _____
Date. _____

6 · 5 6 - | 6 · 5 6 - ||

宜 自 珍 , 宜 自 珍。

芍 - 二 - 二 - 二

注释: 廿 = 散音, 只用右手弹奏, 称作散音。
 勺 = 勾。指法称作勾, 用右手中指由前向后勾弦得音。
 勾 = 勾一弦。右手勾弹第一弦。"~"写在勺里面。
 芍 = 散音勾一弦。右手勾弹第一弦。
 芍二三 = 散音勾一弦、二弦、三弦。第一个指法标
 注"廿"散音和"勺"勾的指法, 后面不再
 写"芍"只是号出二、三弦跟随"芍"。表示二弦

<Yang Guan San Die>

Figure 42

No. _____
Date. _____

黄 莺 吟

1=F $\frac{2}{4}$ 俞伯荪传谱

(3 5 | 5 - | 2 1 | 6 - || : 0 6 |

黄
芭

6 - | 6 6 | 6 - | 6 6 5 | 5 - |

莺, 黄 莺。 金 衣 簇,

七 七 七 七 六 六

6 3 | 3 - | 3 5 | 5 - | 2 1 6 |

双双 语。 桃 杏 花 深 处

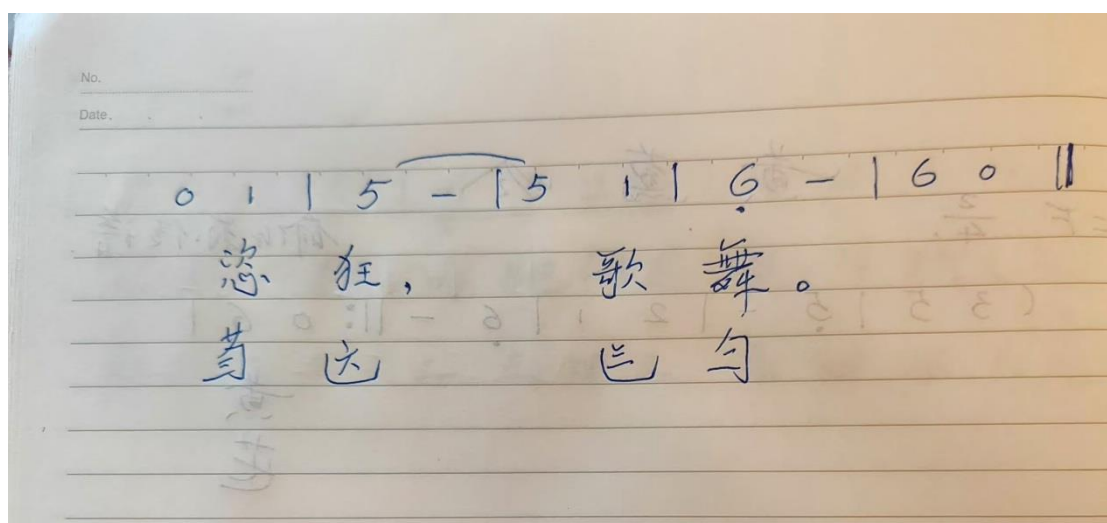
七 五 五 六 芍 茜 三 勾

6 - | 3 5 | 5 - | 2 1 | 6 - |

处, 随 烟 外 游 峰 去。

芍 五 茜 勾 四 三 勾

Figure 43



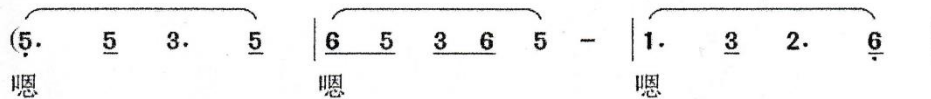
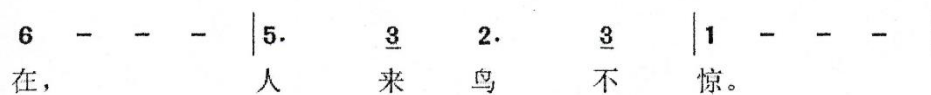
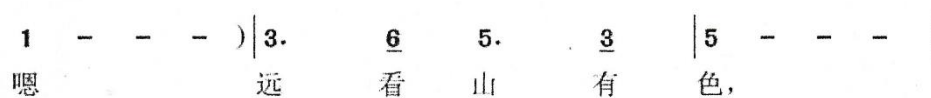
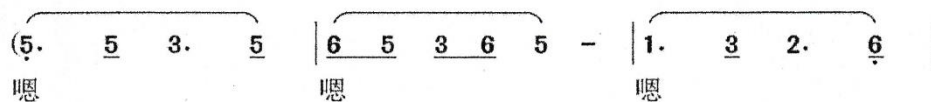
<Huang Yingyin>

Figure 44

画

王 维 诗
黄 明 康 曲1=F $\frac{4}{4}$

(一)



<Painting>

Figure 45

秋風辭

1=C 借正調四 李白 三五言
俞伯荪 訂譜

55 5 1 6 5 - 1 235 22 2	秋兄清 秋 月 明, 落 叶 聚不 散
送 荷 送 送 荷 送 送 荷 送 送 荷 送 送 荷 送	
5i 3532 11 1 65 12 65 55 5 32	寒 鴉 樓 復 涼 相 親 相 見 知 何 日 此
送 荷 送 送 荷 送 送 荷 送 送 荷 送 送 荷 送	
56 32 11 1 65 11 16 22 2 535	時 此 夜 難 為 情 入 我 相 思 門 知 我 相 思 苦 長 長
送 荷 送 送 荷 送 送 荷 送 送 荷 送 送 荷 送	
6i 5654 22 2 32 56 32 11 1 56	相 思 長 相 憶 短 相 思 思 分 無 恨 級 早 知
送 荷 送 送 荷 送 送 荷 送 送 荷 送 送 荷 送	
2122 212 5i 3532 11 1 12 5i 3532 1 1 1 -	如此 心 何 當 初 難 談 何 如 當 初 莫 相 識 夢
送 荷 送 送 荷 送 送 荷 送 送 荷 送 送 荷 送	

重句指法如前

<Autumn Wind Ci>

Figure 46

No. _____
Date. _____

$\underline{5\ 6\ 3\cdot 2} \mid \underline{1\ 1\ 1} \mid \underline{6\ 5\ 1\ 1} \mid$
 时 此夜 难为情。入我相思
 芭 芭 芭 芭 芭

$\underline{1\ 6\cdot 1\ 2\ 2} \mid 2\ \underline{5\ 3\ 5} \mid \underline{6\ 1\ 5\ 6\ 5\ 4} \mid$
 门,知我相思苦。长 相 思 啊
 芭 芭 芭 芭

$\underline{2\ 2\ 2} \mid \underline{3\ 2\ 5\ 6} \mid \underline{3\ 2\ 1\ 1} \mid$
 长相忆,短 相 思 啊 无 尽
 芭 芭 芭

$\underline{1\ 5\ 6} \mid \underline{2\ 1\ 2\ 2} \mid 2\ \underline{1\ 2} \mid$
 极 早 知 如 此 牵 入 心, 何 如
 芭 芭 芭 芭 芭 芭

秋二

Figure 47

No. _____
Date. _____

$\overline{5 \dot{1}} \quad \overline{3 \ 5 \ 3 \ 2} \quad | \quad \overline{1 \ 1 \ 1} \quad | \quad \overline{1 \ 2 \ 5 \dot{1}} \quad |$
 当 初 莫 相 识。何 如 当
 茨 茨

$\overline{3 \ 5 \ 3 \ 2} \quad 1 \quad | \quad 1 \quad 1 \quad | \quad 1 \quad - \quad ||$
 初 莫 相 识。
 茨 茨

秋 三

<Autumn Wind Ci>

Figure 48

关 山 月 梅庵琴谱

正调 1=F

5 6 1 1 2	5 5 6 2 5 -	1 2 1 6 5 5	2 3 5 5 5
明月出天山	苍茫云海间。	遥见万里	吹度玉门关。
与三 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞
1 1 6 5 6 5	5 3 5 5 6 5 6	5 3 2 3 5 -	1 1 5 1 6 5 5 3
汉下 登	道 胡 窥	青海湾	由来征战地
送 赞 送 赞 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞
2 2 2 2 5 3 2 1	6 2 1 2 6 5 1	6 5 5 3 2 2 2 2 5	3 2 1 1 5 5 6
不见有人还	戍客望边色	思归	多难 高楼
送 赞 送 赞 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞	送 赞 送 赞 送 赞
1 1 1 2 5 5 5 6 2 3 2 1 1 1 (2 3)			
当此夜 叹息	未 应 闻		
三 送 赞 送 赞	送 赞 送 赞 送 赞		

<Guan Shan Yue>

Figure 49

Appendix 2

Introduction of the author



Figure 50

Zhou Yuqing (1991.03-), female, born in Changsha, Hunan Province, postgraduate degree, graduated from Sichuan Conservatory of Music, Doctor of Arts Education candidate (Srinakharinwirot University), lyric soprano singer, teacher of Sichuan Film and Television Institute, Deputy secretary-general of Sichuan Youth Literature and Art Talent Training and Promotion Association, member of Sichuan Musicians Association. Art Resume:

In 2011, he won the Chinese "Everest Cup" national vocal music Excellence Award.

In 2012, he won the bronze Award of Zhejiang Satellite TV China Red Song Festival in Sichuan.

In 2014, he won the Gold Medal of Folk singing at the Asian International Music Festival and the Best New Artist Award.

In 2020, he won the first prize of the original singing work "The Call of The Times" in the "Collection and Selection of literary Works against the Novel Coronavirus Epidemic" sponsored by Sichuan Literature and Art Federation.

In 2021, the monograph "College Music Education and Vocal Music Teaching Art" was published.

In 2022, China Central Television and Hunan TV and other Chinese Federation of Literary and Art Federation will sing "Rich Flowers" at the Spring Festival Gala.

In 2022, he participated in the production of the Winter Olympics song "I'm Waiting for You in Beijing".

In 2022, China's 8th National Peacock Vocal Music Competition Teachers ethnic Group gold medal.

2023 The 14th China Music Golden Bell Award Sichuan Selection Vocal ethnic Competition excellence Award.

In November 2023, produced and sang the original song "Dad and Mom" for the overseas Spring Festival Gala on CCTV HD Channel of China Central Television.

In 2023, he released his original single "Mom and Dad".

In January 2024, he won the annual Top Ten mentors and Top Ten actors of the Global Spring Festival Cultural New Year Gala on China Central Television (CCTV) HD channel.

In January 2024, he was invited to perform solo at the Chinese New Year Concert jointly organized by the Chinese Embassy in Thailand and Mahidong Conservatory of Music.

In February 2024, he was invited to sing a solo program at the Spring Festival Gala jointly organized by the Chinese Embassy in the UK and the All-China Federation of Students, which was highly praised by the ambassador and widely praised by the audience, reported by Xinhua News Agency, People's Daily Online, China National Network, Toutiao Today, European Times, CCTV, Phoenix TV, Hunan TV and other media.

In July 2024, he was invited to the public welfare show of the 75th anniversary of the founding of the People's Republic of China on cctv HD Channel.

In October 2024, he was invited to perform a solo performance of "When Will There Be a Moon" at the Mid-Autumn Evening party of the Chinese Embassy in Thailand and Bangkok Culture and Art Center.



Figure 51

Huang Mingkang, female, born in Chengdu, Sichuan, China. Shu school guqin, qin song singer, qin lyrics writer, qin song composer. Cultural staff, teachers. He graduated from Sichuan Conservatory of Music.

Representative inheritor of Shu School Guqin, an intangible cultural heritage of Chengdu. The Guqin artist was educated by Mr. Yu Bosun, the representative inheritor of the famous Shu school Guqin in China, and entered the database of the National and Folk Characters Development Center of the Ministry of Culture and the database of literary and artistic masters of Sichuan Province. Enter the database of high-level female talents in Chengdu.

He is a member of the Chinese National Orchestra Society, and an examiner of the national Guqin examination. Member of Sichuan Musicians Association. Executive director of Sichuan School Guqin Society, president of Chengdu Dongpo Shiqin Society, director of Chengdu Yubo School Guqin Institute.

In 2012, he composed, wrote, dub and sang all the guqin music and interlashes in the 41 episodes of the ancient costume TV series Cao Cao directed by Hu Mei. In Japan, South Korea and China CCTV TV channels and national satellite TV hit.

In 2006, China Record Corporation published the CD album "Chinese Qin Song", which was nominated for the Golden Record Award, the highest award in Chinese music.



Figure 52

Yu Bosun (1921-2013)

Male, from Chengdu, Sichuan, China.

Representative inheritor of Shu School Guqin, intangible cultural heritage of Sichuan Province.

12 years old to learn Sichuan opera. At the age of 14, she learned the art of Guqin under the guidance of Chen Yunru and Long Qinfang, two famous luthier in Shu, China.

He is a famous Chinese guqin player of Shu school and a composer of piano songs.

Founded "Chengdu Dongpo Shiqin Club".

In 2012, he composed guqin music for the background of 41 episodes of ancient costume TV series "Cao Cao".

Won the "Chinese Folk Music Art lifetime Contribution Award".





AF19-03-03.1
August, 2023

หนังสือรับรองจริยธรรมการวิจัยในมนุษย์
หนังสือฉบับนี้ให้ไว้เพื่อแสดงว่า

ชื่อโครงการวิจัย : การสร้างแบบเรียนการขับร้องเพลงฉ่อยในฐานะมรดกทางวัฒนธรรมที่จับต้องไม่ได้ สำหรับการสอนในระดับอุดมศึกษา

ชื่อหัวหน้าโครงการวิจัย : นางสาวYuqing Zhou

หน่วยงานต้นสังกัด : บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ

หมายเลขรับรองโครงการวิจัย : SWUEC-672431

รายการเอกสารที่รับรอง :


- | | |
|---|-------------------------------------|
| 1. แบบเสนอเพื่อขอรับการพิจารณา | ฉบับที่ 3 ลงวันที่ 13 กันยายน 2567 |
| 2. โครงการวิจัยฉบับสมบูรณ์ | ฉบับที่ 1 ลงวันที่ 25 มิถุนายน 2567 |
| 3. เอกสารข้อมูลและขอความยินยอมสำหรับอาสาสมัคร | ฉบับที่ 1 ลงวันที่ 25 มิถุนายน 2567 |
| 4. เครื่องมือที่ใช้ในการวิจัย | ฉบับที่ 1 ลงวันที่ 25 มิถุนายน 2567 |
| 5. ประวัติผู้วิจัย | |

ได้ผ่านการรับรองจากคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ

โดยยึดหลักเกณฑ์ตาม Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research ตลอดจนกฎหมาย ข้อบังคับและข้อกำหนดภายในประเทศ จึงเห็นสมควรให้ดำเนินการวิจัยตามโครงการวิจัยนี้ได้

วันที่รับรอง : 18 ตุลาคม 2567

วันที่หมดอายุ : 17 ตุลาคม 2568

(ลงชื่อ).....


(รองศาสตราจารย์ ดร.สิทธิพงศ์ วัฒนานนท์สกุล)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

ชุดสังคมศาสตร์และพฤติกรรมศาสตร์ (ชุดที่ 2)

มหาวิทยาลัยศรีนครินทรวิโรฒ

หน่วยจริยธรรมและมาตรฐานการวิจัย

มหาวิทยาลัยศรีนครินทรวิโรฒ

อาคารนวัตกรรม ศ.ดร.สาโรช บัวศรี ชั้น 17

โทร. (02) 6495000 ต่อ 17503, 17506 โทรสาร (02) 2042590



AF20-03-03.0
May, 2023

Certificate of Ethical Committee Approval

This is to certify that:

Protocol Title: THE CREATION OF A TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION.

Principal investigator: Ms.Yuqing Zhou

Institution: Graduate School of Srinakharinwirot University

Protocol code: SWUEC-672431

Documents approved:

- | | |
|---|--------------------------------------|
| 1. Submission form | version no. 3 date 13 September 2024 |
| 2. Full research proposal | version no. 1 date 25 June 2024 |
| 3. Participant information sheet and consent form | version no. 1 date 25 June 2024 |
| 4. Questionnaire/data collection form | version no. 1 date 25 June 2024 |
| 5. Investigator's biography | |

have been reviewed and approved by the Human Research Ethics Committee of Srinakharinwirot University based on Declaration of Helsinki, Belmont Report, International Conference on Harmonization in Good Clinical Practice (ICH-GCP), International Guidelines for Human Research, along with laws and regulations of Thailand. Thus, the approval for conducting the study is granted.

Date of approval: 18/10/2024

Date of expiration: 17/10/2025

(Associate Professor Sittipong Wattananonsakul, Ph.D.)

Chairman, Social Science and Behavioral Science Research Sub-Committee
of Srinakharinwirot University (Panel 2)

Ethics and Research Standards Division
Innovation Building Prof. Dr. Saroch Buasri, Floor 17
Srinakharinwirot University, 10110 Thailand
Tel.: +66-26-495000, 17503 Fax: (02) 2042590

Participant Information Sheet

Research title: The CREATION OF A TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION.

Principal Investigator: Yuqing Zhou

Institution: Doctor of Education Program in Arts Education

Co-participating researchers: Asst. Prof. Dr. Prapansak Pumin

Research funding source: None

Dear Research Participants (Students),

I, Ms. Yuqing Zhou, a doctoral student in the Doctor of Education Program in Arts Education, Faculty of Fine Arts, Srinakharinwirot University am carrying out a research on "THE CREATION OF A TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION" with the objective of the research:

1. To study the Qin songs (Intangible cultural heritage) suitable for teaching at the undergraduate level.
2. To create a textbook for singing Qin songs (Intangible cultural heritage) for use in undergraduate-level teaching.
3. To investigate the outcomes of utilizing the textbook for singing Qin songs (Intangible cultural heritage) in undergraduate-level teaching.
4. To examine the satisfaction levels of students towards the textbook for singing Qin songs (Intangible cultural heritage) used in undergraduate-level teaching.

The direct benefit you will receive from this study is: Volunteers will receive knowledge on the following topics: general knowledge about Qin music, including its historical development, singing techniques used for Qin music, specific Qin songs to study, including training methods and performance techniques, and managing Qin music performances, including appropriate techniques for organizing musical performances. You may not receive direct benefits from participating in this study. However, the information gained will help in the development of music education related to Chinese culture for higher education music institutions in China.

You are free to decide whether or not to take part in this study, but if you decide to take part, the researcher will ask you to

[(1) Pre-learning assessment test to measure students' prior knowledge using 30 multiple-choice questions. (2) Post-learning assessment test using 30 multiple-choice questions. (3) Assessment test to evaluate the ability to sing Qin songs using 2 sets of scoring rubrics. (4) Student satisfaction questionnaire regarding the Qin singing textbook (an intangible cultural heritage) for use in undergraduate education.].

Version 1 Date 25 June 2024



Satisfaction Survey for Students on the Use of the "TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE" for Higher Education Teaching.

Explanation

This measurement is designed to assess student satisfaction from using the TEXTBOOK FOR TEACHING THE SINGING OF QIN SONGS AS AN INTANGIBLE CULTURAL HERITAGE FOR TEACHING IN HIGHER EDUCATION. Please answer each question by selecting the option that best matches your opinion.

Part 1: Basic Info Gender _____ Age: _____ Level: _____

Vocal lessons: ☐ less than 1 year, ☐ 1-2 years, ☐ 3-5 years, ☐ more than 5 years.

Part 2: Satisfaction with the Wrist Technique Teaching Set

Please choose the score that matches your satisfaction in each topic using the following rating scales:

1 = Strongly dissatisfied, 2 = Dissatisfied, 3 = Moderate, 4 = Satisfied, 5 = Strongly satisfied

list	Rating Level				
	5	4	3	2	1
Clarity in explaining the wrist technique of the teaching kit.					
Clarity of Correct Wrist Usage Preview from VDO Clip					
list	Rating Level				
	5	4	3	2	1

Version 1 Date: 23/June/2024





ข้อปฏิบัติสำหรับผู้วิจัย

โครงการที่ผ่านการรับรองจริยธรรมการวิจัยในมนุษย์

คณะกรรมการจริยธรรมการวิจัยในมนุษย์ มหาวิทยาลัยศรีนครินทรวิโรฒ แจ้งให้ทราบเกี่ยวกับหน้าที่และความรับผิดชอบของผู้วิจัยภายหลังจากโครงการวิจัย ได้ผ่านการรับรองจริยธรรมการวิจัยในมนุษย์แล้ว ดังต่อไปนี้

- 1 ผู้วิจัยจะต้องดำเนินการวิจัยตามขั้นตอนต่างๆที่ระบุไว้ในโครงร่างการวิจัยโดยเคร่งครัด โดยใช้เอกสารคำชี้แจง และแบบยินยอม รวมถึงเอกสารอื่นๆ ที่ได้ผ่านการรับรองจากคณะกรรมการแล้วเท่านั้น
- 2 ผู้วิจัยที่มีหน้าที่รายงานต่อคณะกรรมการจริยธรรมฯ ตาม SOP บทที่ 6 เมื่อ
 - 2.1 มีการดำเนินงานวิจัยครบระยะเวลาหนึ่ง ซึ่งจะต้องมีการรายงานความก้าวหน้าตามระยะเวลาที่คณะกรรมการฯ กำหนดในเอกสารรับรอง หรือเมื่อครบหนึ่งปีจากวันที่ระบุไว้ในเอกสารรับรองจริยธรรมการวิจัยของโครงการ โดยใช้แบบรายงานความก้าวหน้า (SWUEC-Progress, AF/01-06/03.0)
 - 2.2 มีการดำเนินการวิจัยไม่ทันตามที่กำหนด โดยทั่วไปคณะกรรมการฯ จะให้การรับรองไม่เกิน 1 ปี ก่อนวันหมดอายุตามที่กำหนดไว้ในหนังสือรับรอง ผู้วิจัยจะต้องเสนอเอกสารขอต่ออายุการรับรองโครงการวิจัย โดยใช้ แบบเสนอขอต่อการรับรองโครงการ (SWUEC-Renew, AF/02-06/03.0) ภายใน 30 วันก่อนหมดอายุ เพื่อให้ทางหน่วยงานฯ ได้มีระยะเวลาจัดเตรียมเอกสารเข้าประชุมก่อนโครงการวิจัยจะหมดอายุ ทั้งนี้หากท่านยังไม่ได้รับเอกสารรับรองการต่ออายุจากคณะกรรมการฯ จะไม่สามารถรับอาสาสมัครใหม่ระหว่างที่โครงการวิจัยหมดอายุได้ **กรณีหน่วยงานฯ ไม่ได้รับการติดต่อกลับจากผู้วิจัย ภายในระยะเวลา 6 เดือน นับจากวันที่โครงการวิจัยหมดอายุการรับรองเอกสารโครงการวิจัยจะถูกทำลาย 3 ปี นับจากวันที่หมดอายุการรับรอง**
 - 2.3 มีความจำเป็นในการปรับปรุงโครงการวิจัย (Protocol Amendment) หรือ มีการเปลี่ยนแปลงหัวหน้าโครงการวิจัย/เพิ่มเติมผู้ร่วมวิจัย ผู้วิจัยจะต้องเสนอการปรับปรุงเป็นแบบรายงานขอการปรับปรุงโครงการวิจัย (SWUEC-Amend, AF/03-06/03.0) ตามที่ได้กำหนดไว้ โดยอ้างอิงรหัสโครงการตามที่ได้รับการรับรอง โดยต้องระบุให้ชัดเจนว่า มีการเปลี่ยนแปลงอะไร อย่างไร และเหตุผลที่ต้องมีการเปลี่ยนแปลง ทั้งนี้ในกรณีการเปลี่ยนแปลงหัวหน้าโครงการวิจัย/เพิ่มเติมผู้ร่วมวิจัยคนใหม่ ให้แนบประวัติมาด้วย
 - 2.4 มีอาการไม่พึงประสงค์รุนแรงจากการดำเนินโครงการวิจัย (Serious Adverse Events) เกิดขึ้นแก่อาสาสมัคร ผู้วิจัยจะต้องทำเอกสารแจ้งคณะกรรมการฯ ภายใน 7 วันปฏิทิน และหากอาการไม่พึงประสงค์รุนแรงนั้น เป็นเหตุให้อาสาสมัครถึงแก่ชีวิต ต้องแจ้งภายใน 24 ชั่วโมง (โดยทางจดหมาย

จดหมายอิเล็กทรอนิกส์ หรือโทรสาร) หลังจากผู้วิจัยทราบเหตุการณ์ โดยใช้แบบรายงานเหตุการณ์ไม่พึงประสงค์สำหรับอาสาสมัครในสถาบัน (SWUEC-SAE-Local, AF/04-06/03.0) และแนบรูปแบบเอกสารรายงานเป็นสำเนา SAE Report Form ที่กำหนดโดยผู้สนับสนุนทุนวิจัย หากไม่มีแบบรายงาน จากผู้สนับสนุนทุนวิจัยให้ใช้แบบรายงานของ SWUEC ตามที่กำหนดอย่างเดียว กรณีเป็นรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน ซึ่งบริษัทผู้สนับสนุนส่งให้ผู้วิจัย ให้ใช้แบบรายงานเหตุการณ์ไม่พึงประสงค์ที่เกิดแก่อาสาสมัครนอกสถาบัน (SWUEC-SAE-External, AF/05-06/03.0) แนบกับแบบรายงานเหตุการณ์ไม่พึงประสงค์ที่บริษัทผู้สนับสนุน

- 2.5 มีการดำเนินการใดๆ ที่ไม่ถูกต้องตามระเบียบการวิจัยที่กำหนดไว้ ผู้วิจัยจะต้องรายงานให้คณะกรรมการฯรับทราบภายใน 7 วันปฏิทิน หลังจากที่ได้รับพบ โดยใช้แบบรายงานการดำเนินงานวิจัยที่เบี่ยงเบน (SWUEC-deviation, AF/06-06/03.0)
- 2.6 การวิจัยเสร็จสิ้นลงหรือยุติการวิจัยด้วยใดๆ ให้ผู้วิจัยมีหนังสือแจ้งปิดโครงการวิจัยนั้นพร้อมผลการดำเนินการวิจัยให้คณะกรรมการฯ ทราบ ตามแบบรายงานแจ้งการปิดโครงการวิจัย (SWUEC-Close, AF/07-06/03.0) ทั้งนี้โครงการที่รายงานแจ้งปิดและได้รับการพิจารณา โดยคณะกรรมการฯ แล้ว ถือว่าเป็นการสิ้นสุด ไม่สามารถขอยกเลิกการแจ้งปิดได้อีก
- 3 คณะกรรมการฯ จะมีการสุ่มเข้าตรวจเยี่ยมโครงการวิจัยเพื่อตรวจสอบความเรียบร้อยของการดำเนินงาน และรับฟัง และให้คำปรึกษาข้อปัญหาที่อาจมีในระหว่างดำเนินการวิจัย โดยคณะกรรมการฯ จะมีหนังสือแจ้งให้ทราบ ล่วงหน้าเป็นเวลา 2 สัปดาห์ ผลการตรวจเยี่ยมโครงการวิจัยจะแจ้งเพื่อทราบในที่ประชุมคณะกรรมการฯ และจะแจ้งผลการพิจารณาให้ผู้วิจัยได้ทราบ และอาจมีข้อเสนอแนะให้ปฏิบัติต่อไป

VITA

