

The Creating of Yangqin Teaching Methods for FristYear Students at Hanjiang Normal University in China

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Abstracts

Chinese Yangqin originated in Central Asia and was imported to China during the Ming Dynasty. The objectives of this research were to study the teaching methods of Yangqin and to create Yangqin teaching materials for teaching first-year students. This mixed-methods research approach examines Yangqin instruction for first-year students at Hanjiang Normal University in China using qualitative and quantitative methodologies. The first phase of research instruments includes the interview form, Yangqin teaching guide, and verification form. Content includes making a teaching guide, video, and lesson plan. The research designed and implemented a 2023–2024 Yangqin course. Three key informants included professionals with over 10 years of experience, intermediate titles, and various qualifications. Three experts in Yangqin teaching met the criteria for inclusion.

The research results found that the Yangqin, a national musical instrument in China, has evolved through various teaching methods and techniques. A new curriculum has been developed for children's Yangqin education, combining conventional and contemporary methods to create an immersive learning environment. This approach includes teaching strategies, appreciation methods, demonstration methods, practice techniques, activity-based learning approaches, and suggestion teaching methods. Teaching Yangqin develops students' ability to identify music, read scores, sing scores, play unlearned repertoire, and develops their playing skills, creative thought, and competency in teaching Yangqin. A modern study guide was created, including lesson plans, instructional videos, and a manual. The guidebook allows teachers to modify course material, performance format, and props and includes mini-lessons for mobile learning.

Keywords: Yangqin; Teaching Methods; Teaching Materials: Hanjiang Normal University

Introduction

Hanjiang Normal University, a national full-time provincial ordinary university, was established in 1954 and later renamed Hanjiang Normal College in 2016. The university is located in Shiyan, a new automobile city in Hubei Province, near the Taoist holy mountain Wudang and the Danjiangkou Reservoir. The School of Art, formerly known as the Department of Art of Yunyang Normal College, was established in 1998 and offers music education, fine arts education, decoration art design, music performance, architectural design technology, and architectural engineering technology. In November 2018, the School of Art was established, offering four undergraduate majors in musicology, fine arts, painting, and digital media art, as well as Yangqin courses. Since its establishment, the Yangqin course has trained many students to win awards in various competitions, including the National Yangqin Competition in 2021. The university's campus features verdant trees, green grass, elegant environments, and

beautiful scenery, making it an ideal place for reading and learning. (Hanjiang Normal University, 2016).

Yangqin is essential to Chinese folk music. The most widely accepted theory is that Chinese Yangqin originated in Central Asia and was imported to China during the Ming Dynasty. Before the Middle Ages, Assyria, Persia, and other ancient Middle Eastern nations liked Yangqin, named Sandur. Sandur was brought to China by sea from Persia during the Ming Dynasty when China and West and East Asia became friends. (Zhao, 2002: 16-18) After starting in Guangdong, it swept throughout China. Chinese folk painters improved Santel into Yangqin over hundreds of years. Yangqin is a global musical instrument. It is popular in dozens of nations and areas in Europe, Asia, America, and Oceania, where it is called Yangqin, Santur, etc. It's called Yangqin in China. Since its introduction in China in the early 17th century, Yangqin has accompanied theatrical, instrumental music, folk melodies, and dance for hundreds of years. (Fan, 1979: 51-53). It is a solo instrument that has developed a strong local Yangqin style due to varied cultures and geographical locations. Before the People's Republic of China, yangqin was a key ethnic instrument in Chinese folk music.

Teaching Yangqin Chinese folk music at Hanjiang Normal University faces several problems. These include a lack of Chinese harmony and folk song accompaniment content in the current classroom, which hinders students' abilities in impromptu accompaniment for folk songs. Additionally, there are issues with superficial teaching content, rigid educational models, a lack of teachers, and insufficient heritage in folk music education in general. Furthermore, the traditional approaches in folk music education may not align with the conventions of formal music education, making it challenging to integrate these two learning contexts effectively. To address these problems, it is suggested to apply Chu Wanghua's folk song adaptation to piano impromptu accompaniment teaching, enhancing students' abilities and preserving intangible cultural heritage. (Yan, & Xiuhua, 2013: 35) A possible pedagogical model is proposed that combines the conservatory model and traditional folk learning to ensure more effective learning outcomes of traditional folk music in higher education contexts. Teaching Yangqin in China is beset by a number of issues. Training comprehensive musicians who can adjust to cultural construction is one of the biggest issues. Legal clinics' ability to provide instruction is further hampered by a lack of resources, including money, professors, and other resources, as well as by their poor social standing. The cultivation of pragmatic talent with significant innovation has not been successful in Chinese higher education, underscoring the need for revamping classroom instruction in Chinese institutions. These issues impede the advancement of Yangqin teaching reform and the optimisation of instructional modalities, as well as the practical skill development of law students and the growth of creative spirit and ability in higher education.

Yangqin students at Shanxi Art Vocational College have a low overall cultural level and a varied professional background. Based on the enrolment status of the pupils, instructor Yang Yuan's (2022: 113-114.) summary of the teaching strategies is mostly as follows: Assigning tasks to students based on their proficiency levels; Forming a Yangqin and strumming ensemble to test students' practical skills. Regarding the choice of instructional materials, she feels that the varying skill levels of her students are the reason why she presently decides to either modify and publish textbooks appropriate for Yangqin students in vocational colleges or publish amateur textbooks that she grades. Yangqin teachers in 4-7 year old institutions lack scientific teaching methods and systematic guidance. Teachers implement teaching according to their own experiences, resulting in unsystematically learned Yangqin performance. (Yifang,

2021: 118-120). This handbook aims to establish a systematic Yangqin teaching method, reform teaching modes in colleges, and promote professional teaching methods, textbook development, and talent training. Further, Professor Li Lingling, a renowned Yangqin player and educator in China, is the first female Yangqin master and enrolled the first Yangqin doctor in 2019. With over 30 years of teaching experience, she has implemented academic ideas in teaching, performance, creation, theoretical research, and social activities. (Lingling, & Huanghuang, 2023: 103-107; Yifang, 2021). Li Lingling's teaching mode includes systematic textbook compilation, diversified curriculum, diversified teaching forms, and comprehensive content. She also introduced the "Yangqin Ensemble Class" at the China Conservatory of Music in 2013 and added foreign Yangqin master courses to the curriculum.

Teaching methods: The techniques that instructors use to support classroom instruction and meet learning objectives are known as teaching methods. These techniques may be divided into groups according on the use of high-tech vs low-tech materials, as well as teacher-versus student-centered approaches. (Yan & Xiuhua, 2013: 35). Teaching techniques, in the broadest didactic meaning, entail the instructor and students engaging in linked activities that support learning, growth, and development. In their instruction, language instructors use a variety of techniques, including working with texts, books, teacher narratives, discussions, outings, exercises, and visualisation. In order to foster active learning and student motivation, practical activities are also crucial for bridging the gap between theoretical knowledge and real-world challenges. Effective teaching strategies are essential for providing students with content in an engaging and approachable way while taking into account the benefits and drawbacks of each approach. (Isakovna et al., 2021: 104-109)

Teaching Yangqin in China is beset by a number of issues. Training all-encompassing musicians who can adjust to cultural construction is one of the biggest obstacles. Teaching Yangqin in China has several problems. One challenge is training all-around musicians who can adapt to cultural building. Legal clinics' lack of money, academics, and other resources, as well as their low social position, hinders their education. Chinese higher education has failed to develop pragmatic talent with considerable creativity, highlighting the need to reform classroom instruction. These challenges hinder law students' practical abilities, Yangqin teaching reform, instructional modes, and higher education's innovative spirit and ability. The Yangqin's timbre and harmony are unmatched, regulating accompaniment and melody. As aesthetic standards increased, it became folk music's dominant instrument, spawning new genres. Since the 1950s, Chinese art institutions and universities have offered Yangqin majors, professionalising, standardising, and normalising. Thus, studying modern student-centered teaching methods, researching instructional strategies suitable for students in the contemporary age. Researchers should look at teaching methods and develop instructional materials appropriate for first-year students at Hanjiang Normal University in order for Yangqin to be noticed and kept alive.

Research Objective

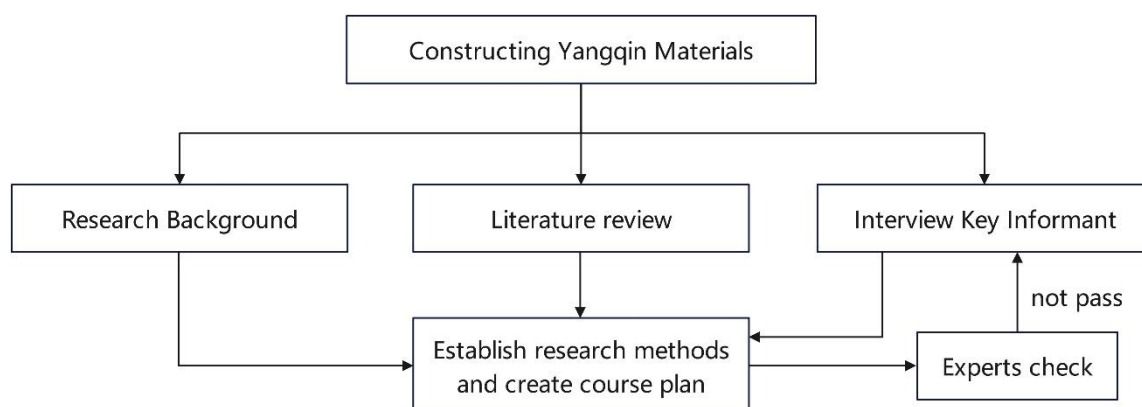
1. To study the teaching methods of Yangqin.
2. To create Yangqin teaching materials for teaching first year students.

Research Methodology

This mixed research methodology combines qualitative and quantitative methods to study the teaching of Yangqin to first-year Yangqin students at Hanjiang Normal University in China. The study aimed to design and practice a Yangqin course valid from 2023.09 to 2024. The content included creating materials such as a teaching handbook, video, and lesson plan. The study involved 20 first-year Yangqin students selected by random sampling.

Key informants were required to have a professional background in Yangqin playing, over 10 years of experience, and intermediate titles with various qualifications. Three experts in the direction of Yangqin teaching were interviewed, and all met the criteria for inclusion. The evaluation criteria included having three professional background, over 20 years of experience, and being professors or associate professors with various qualifications. The research tools in the first phase include the interview form, Yangqin teaching handbook and verification form.

Conceptual framework: Since this is the first part of the research to study and create research tools regarding creating materials such as a Yangqin teaching handbook, video, and lesson plan. The researcher has written a conceptual framework as follows:



Figure, 1 Conceptual framework

Research Findings

As a result of achieving these objectives: investigate Yangqin teaching methods and create Yangqin instructional materials for first-year students. The author may convey the study's findings by grouping them into four main groups: Brief Yangqin development, Yangqin teaching methods, the elements of a Modern Yangqin Study Guide, and the experts quality examination.

Brief Yangqin development

The Chinese Yangqin, also known as percussion harp, butterfly harp, fan harp, bat harp, or butterfly harp, is a national musical instrument in China. It consists of a sound box, mountain pass, string shaft, string nail, code, sound beam, hanging nail, string, and bamboo. The Yangqin is influenced by Chinese local music culture and is made of bamboo to suit Chinese people's musical aesthetics. The origin of the Chinese Yangqin has not been accurately determined. According to available records, it was introduced into the coastal areas of

Guangdong Province from Western countries in the late 17th century and Ming Dynasty. There are two paths for the introduction of Yangqin into China: sea, through the Persian Gulf in West Asia, the northern Arabian Sea, and the Red Sea, and along the Pamir Plateau to ancient Western regions (today's Xinjiang) through the Silk Road. (Fan, 1979 ; Zhang, & Zhang, 2008).

The term "Silk Road" was coined by German geographer Ferdinand von Richthofen, who made seven expeditions to China from the middle of the 19th century to the end of the 19th century. The Silk Road was an ancient sea route in China, formed in the Qin and Han Dynasties, developed in The Three Kingdoms Period and the Sui Dynasty, prospered in the Tang and Song Dynasties, and declined in the middle of the Ming Dynasty due to the sea embargo. The main ports of the Silk Road include Xuwen, Hepu, Linhai, Guangzhou, and Quanzhou. In the 16th century, Europe was at the height of the Renaissance, and a number of outstanding artists emerged in architecture, art, music, and literature. (Zhang, & Zhang, 2008: 48-50). In music, it was also a prosperous period for the development of Western keyboard instruments, wind instruments, and percussion instruments. Due to the special geographical position of Macao, Guangdong, Fujian, and other places on China's maritime Silk Road, Western culture was the first to enter these treaty ports.

Yangqin was introduced to the coastal areas of Guangdong and Fujian in China, combined with Chinese folk rap music. As a tool of musical communication, the Yangqin communicates with neighboring countries in its unique expression of national culture. (Li :2001). Professor Xu Pingxin of the China Conservatory of Music published an article "Development and Comparison of Chinese and Foreign Yangqin" in 1992, suggesting that the branch of Chinese Yangqin may have originated from the land. (Xu, 1992). However, since there is no record about the Yangqin in early China, the theory of overland introduction and separate introduction of the two routes cannot be substantiated.

Yangqin teaching methods

Through expert interviews and a review of the literature, Yangqin's teaching methodology is discovered. The case analysis approach and teaching methodology were the primary teaching strategies employed by the researchers in this study. In order to provide students with a strong theoretical foundation for their practice, the teaching method entails introducing the origins, history, fundamental playing and percussion techniques of the Yangqin through methods that can be quickly, directly, and refined for students to master. The case analysis approach involves having professors guide students through the analysis and discussion of a few representative typical examples. (Zhao, 2002: 16-28). Make your own decisions and assessments. The curriculum's use of the case teaching approach fully utilises its inspiration and usefulness while fostering students' critical thinking, decision-making, and overall quality.

A brand-new curriculum has been made available for children's Yangqin education. Children have little to no engagement in their conventional Yangqin education—teachers mostly lecture to them. In addition, Yangqin is not very popular in China, and teaching music to youngsters in a conventional manner is no longer able to suit their demands. It has achieved good results in students' knowledge learning and ideological shaping by combining a variety of teaching methods and techniques, using contemporary multimedia technology to create an immersive teaching scene, and organically combining the course's political and ideological content. (Feng, 2007: 41-42). This not only stimulates students' subjective initiative and arouses their strong interest in learning, but it also partially exercises their capacity for

innovative and creative thought. Additionally, the use of formative and diagnostic evaluations in the teaching process, along with remedial teaching adjustment measures to correct errors, effectively ensures the unity of the learning progress of students with different abilities. This way, excellent students will continue to be excellent, while slightly poor students won't lose confidence from too much.

Novel approach to instruction

The following approaches are primarily used in this course's real teaching process:

1. Teaching strategy: mostly utilised to provide background knowledge on musical instruments and compositions, as well as musical principles and performing techniques, to enable students to develop unique notions of abstract ideas through intuited explanations;

2. Appreciation method: primarily used in two ways: first, to foster students' aesthetic ability and develop their capacity for feeling and expressing emotions through the appreciation of musical works; second, to foster students' sentiment and noble moral character through the appreciation of pertinent humanistic allusions;

3. Demonstration method: Usually used in conjunction with the teaching method, this approach is primarily used to break down the key points and difficulties of the repertoire as well as its structural organisation. It also aims to correct certain incorrect habits that students may have formed while studying on their own or as part of extracurricular activities.

4. Practice technique: Students can transform playing abilities into instincts and repertoire into knowledge reserves by practicing repeatedly, with the assistance of teachers, exercising independent control, and correcting themselves. This will help students retain their knowledge and prepare them for applying it in the future.

5. The activity-based learning approach: It helps students become more interested and creative in their studies, reinforces previously acquired knowledge and abilities through exercises, or helps them learn how to think for themselves and find new information. The introduction of activities to control the rhythm of instruction can effectively regulate students' flow experiences in the classroom, ensuring that they are always in a focused and joyful learning state.

6. Suggestion teaching method: Also referred to as an enlightening teaching method, it fosters an immersive learning environment by guiding students' language, gestures, and movements in conjunction with the lovely melody of traditional music. This allows students to naturally integrate all parts of the brain through discussion and conscious thought, as well as through unconsciously moving their bodies and interacting with their surroundings, allowing them to fully realise their learning potential.

Instruction entails

Both conventional and contemporary teaching methods are used in this course's instruction. Oral transmission and written textbooks are the mainstays of traditional methods. Since playing an instrument is mostly an aural art and a movement skill, vocal explanation and hands-on practice help students learn and master concepts more naturally. Printed textbooks enable students to reinforce their learning through repeated practice and independent study of the material. More contemporary methods involve the use of multimedia technology, including audio and video, along with auxiliary props, to create an immersive learning environment that piques students' interest in learning.

Effects of teaching

1. Have a certain ability to identify music, be able to read simple and staff scores of low difficulty quickly, sing the score, and be able to play the unlearned repertoire in accordance with the score.

2. Be proficient in Yangqin playing skills, able to independently perform complete works, analyse technical difficulties and musical expression, and pay attention to the cultivation of performance standards, integrity, fluency, and other abilities.

3. Teaching the capacity for creative thought, a degree of improvisation, second creation, and the composition and adaptation of instrumental music pieces.

4. Gain an understanding of the fundamentals of teaching Yangqin, demonstrate competency in teaching Yangqin, and be able to finish assignments, including Yangqin playing in primary and secondary school music classrooms and extracurricular activities.

The modern Yangqin study guide

Create instructional materials in Yangqin for students enrolled in first year courses. The researchers created lesson plans, instructional videos, and a manual on teaching Yangqin after speaking with specialists in the field. The Yangqin teaching manual is divided into four sections, and there are sixteen lessons in the lesson plan as well as sixteen lesson teaching videos to help with learning. (Chen, 2018: 163; Yuan, 2022: 113-114) The first stage in teaching is to learn about the history and origins of the Yangqin. The second segment covers the core training practices of Yangqin, which include basic sitting and drumming skills. Practicing Yangqin scales and mastering rhythm with the proper percussion technique make up the last portion. The fourth segment has the Yangqin melody. Following completion, the Yangqin lesson plan will be evaluated by three experts. All three experts agree that the course design is comprehensive in scope and rich in content, and they also believe it is feasible.

Yangqin Teaching Handbook includes: (1) Introduction; (2) Strategies for Using the Handbook; (3) Fundamental Knowledge, Techniques, and Classical Repertoire of the Yangqin; and (4) Course Overview and Schedule. The Yangqin teaching guide is located in Appendix B.

The lesson plan consists of sixteen lessons.

Before beginning their actual teaching career, educators must have a thorough understanding of the medical and psychological needs of children under the age of eight. Teachers need to study the application of scientific Yangqin teaching techniques extensively before beginning to educate students less than eight years old. Every playing technique needs to be practiced by the teacher. Every classic musical piece has to be practiced by the instructor.

1) Teachers can utilise the lesson plan in this guidebook directly when instructing students younger than seven years old. It is possible to modify the amount of course material if the designated practice time differs.

2) In actuality, instructors can modify the performance format based on the actual enrollment in the class.

3) In terms of practical operation, the cash and teaching conditions can be used to acquire the props needed for the performance.

4) Please notify the author as soon as you encounter any issues utilising the information in this guidebook so that they may make any necessary improvements.

In addition to sixteen instructional clip/movies that support learning, the content is related to mini-lessons which students can repeat on their own through their mobile phones.

The experts quality examination.

Following the collection of data, documents, and interview findings, the author used these resources to create a lesson plan and compose the Yangqin Teaching Handbook. The three experts were shown both sets of tools and suggested several changes, such as selecting appropriate and up-to-date practice songs, taking concise notes and summarising annotations, creating animations and illustrations so that students can review the material on their own, and more. Thus, there is an evaluation result at level 1 following a re-presentation of all the work. passed the inspection requirements, was approved by professionals, and is suitable for additional testing.

It is clear from the Chinese yangqin study guide above that:

- 1) The Yangqin, a national musical instrument in China, was introduced to Guangdong Province in the late 17th century by the Ming Dynasty via the Silk Road.
- 2) The study focuses on the teaching methods of the Yangqin, primarily based on case analysis and teaching methodology.
- 3) A new curriculum has been developed for children's Yangqin education, incorporating a new approach including teaching strategy, appreciation method, demonstration method, practice technique, activity-based learning approach, and suggestion teaching method.
- 4) The modern Yangqin study guide includes a comprehensive syllabus, detailed study guide, literature review, and expert quality examination.
- 5) The teaching methods aim to provide students with a strong theoretical foundation and promote critical thinking, decision-making, and overall quality.
- 6) The course uses both conventional and contemporary teaching methods, enhancing students' abilities to identify music, read scores, sing scores, play unlearned repertoire, and teach creative thought and improvisation.
- 7) The modern Yangqin study guide includes lesson plans, instructional videos, and a manual on teaching Yangqin.
- 8) Three experts evaluated the course design, and it received professional approval after passing inspection requirements.

Conclusion

The Yangqin, a national musical instrument in China, is influenced by local music culture and made of bamboo. Introduced into Guangdong Province by Western countries in the late 17th century and Ming Dynasty through the Silk Road, the Yangqin has evolved through various teaching methods and techniques. A new curriculum has been developed for children's Yangqin education, combining conventional and contemporary methods to create an immersive learning environment. This approach includes the teaching strategy, appreciation method, demonstration method, practice technique, activity-based learning approach, and suggestion teaching method.

The Yangqin can be taught using both conventional and contemporary methods, such as oral transmission and written textbooks, multimedia technology, audio, video, and auxiliary props. The effects of teaching Yangqin include developing students' ability to identify music, read simple scores, sing the score, and play unlearned repertoire, as well as their proficiency in Yangqin playing skills, creative thought, and competency in teaching Yangqin.

A modern Yangqin study guide was created by researchers after speaking with specialists in the field. The guide includes lesson plans, instructional videos, and a manual on teaching Yangqin, divided into four sections. Three experts evaluated the course design, stating that it is comprehensive, rich in content, and feasible. The guidebook allows teachers to modify the amount of course material, performance format, and props needed for performances, and includes mini-lessons for students to repeat on their mobile phones.

Discussion

The research findings could be investigated in the following ways: Yangqin development, Yangqin teaching methods, the elements of a Modern Yangqin Study Guide, and the experts quality examination.

Yangqin development:

Some academics who research Yangqin's past lead to a conclusion that the Yangqin, also known as the percussion harp, butterfly harp, fan harp, bat harp, or butterfly harp, is a national musical instrument in China. It consists of various components, including a sound box, mountain pass, string shaft, string nail, code, sound beam, hanging nail, string, and bamboo. The Yangqin's origin is unknown, but it likely arrived in Guangdong Province's coastal areas from Western nations in the late 17th century and Ming Dynasty. The Silk Road, an ancient Chinese maritime route, was a significant factor in the Renaissance, with Western culture entering treaty ports like Macao, Guangdong, and Fujian. Yangqin and Chinese folk rap music were brought to these coastal districts, forming a unique expression of national culture. In 1992, China Conservatory of Music professor Xu Pingxin suggested that the Yangqin branch originated from the land, but the theory of overland introduction and separate introduction of the two routes is unsupported. The Yangqin's unique expression of national culture connects with neighboring countries through music. (Xu, 1992: 7-10)

Yangqin teaching methods:

Studying Yangqin teaching methods helps teachers create tools and address problems that correspond to or relate to the following reports: Yan & Xiuhua (2013) Yangqin teaching reform at the university: this paper explores teaching new Yangqin ideas, optimising professional skills, and deepening teaching reform in musicology professionals to train comprehensive talents for cultural construction; Chen (2018), which outlines theoretical research and a textbook compilation of Yangqin teaching; Mathematics textbooks are highly regarded and used by teachers as facilitators for teaching and instructional change, with teacher manuals playing a larger role in facilitation; Yuan (2022), which emphasises a preliminary study on Yangqin teaching in the background; Mixed teaching in higher education can enhance students' quality. Strengthening undergraduate teaching management system research is crucial. The "three education" reform focuses on teachers, materials, and methods. Improving teachers' abilities is essential for digital transformation; Feng (2007) emphasises objective, value, and research methods of artistic practice; studies explore the role of artistic practice in China's music education, emphasising culture literacy, aesthetic thinking, and multimedia technology. They compare China's professional music education systems with Russia, analyse secondary school music history, and integrate music performance practice and artistic research in higher education (Lingling & Huanghuang, 2023), which emphasises the creation of the Curriculum System of Chinese Musical Yangqin. The results of creating teaching media have been studied to solve various teaching problems.

The elements of a Modern Yangqin Study Guide:

The researcher therefore wrote a teaching manual and teaching media to solve the problem in accordance with the needs. The challenge lies in training comprehensive music talents that can adapt to cultural construction, as well as optimising teaching modes and deepening Yangqin teaching reform, which involves exploring new ideas, patterns, and methods due to the characteristics of music professionals and university teaching objectives. Additionally, a virtual musical instrument app that shows a three-dimensional instrument on the interface so users can perform with no discernible difference from real instruments in terms of audition and vision is another feature of the Yangqin instructional materials. In addition, there are fresh approaches, pedagogies, and techniques for teaching Yangqin in academic settings.

Recommendations

1. Theoretical Recommendation:

Chinese Yangqin teaching materials primarily focus on studying works of performers and composers, with college students primarily learning to play. There is no textbook to teach students how to use their knowledge. To help students teach better and spread Chinese national Musical Instruments, a researcher compiled a handbook for primary and secondary school teachers.

The created tools should be tested and improved 2-3 times in various schools and universities. Ready to listen to problems and bring them back to solve them, along with writing teaching principles for the new generation of students which should be done every 10 years and published on the next occasion.

2. Policy Recommendations:

Arrange for the creation of a musical instrument app perform that shows a three-dimensional instrument on the interface.

3. Practical Recommendations:

Teachers should increase teaching difficulty to reduce the learning pressure on primary school students and increase their participation. By organizing practical content in courses, students can practice at any time in advance, reducing learning pressure after class. This approach can help students focus on learning.

The text emphasizes the importance of clear content and duration of class practice for effective homework completion and teaching results, and suggests parents providing online guidance for students who may be unsure about the correctness of exercises.

The issue of inadequate teaching materials for Yangqin courses in normal colleges and universities requires collaboration between primary and secondary school teachers, experts in Yangqin performance, music education, and other fields. A committee is formed to compile teaching materials, establish a repertoire grading system, and unify Yangqin techniques and symbols. The materials focus on Yangqin performance knowledge, ability improvement, repertoire grading, and music education knowledge points.

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