The Construction of Chinese Xinjiang Uyghur Music Tianshan Suite Teaching Handbook for SecondGrade Violin Students at ZhengzhouUniversity of Industrial Technology

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Abstract

The Tianshan Suite is a musical piece that emphasizes the importance of mastery in violin playing, highlighting significant points on the violin part. This paper aims to study Xinjiang Uyghur music and Tianshan Suite (violin part) from key informants, create a Chinese teaching handbook for this music, use the handbook for experimental teaching, and evaluate its effectiveness. The researcher used qualitative research to review documents and receive suggestions from violin experts. Using quantitative research to selected 36 second-year violin major students from four classes and purposive random sampling. Data was collected from articles and interviews with experts. The Tianshan Suite teaching handbook was tested between April 2023 and January 2024, using basic statistics like mean and percentage.

The study found that 1) The study explores the unique music culture of the Xinjiang Uyghur people, focusing on the Tianshan Suite, a national music piece from the region. The Chinese Xinjiang Uyghur Music Tianshan Suite Teaching Handbook was created to help students understand Xinjiang Uygur music, master performance skills, and spread the culture. 2) The handbook consists of five parts and is designed to help students develop correct practice methods, solid theoretical foundation, and playing skills. 3) The comprehensive 16-week course for eight sophomore violin students covers Uyghur music history, culture, and Tianshan Suite, with specific arrangements for each stage. 4) The study also evaluated the effectiveness of teaching two-year-old violin students, finding high proficiency in playing techniques, posture, intonation, rhythm, timbre, and sectional expression. However, students struggled with rhythm and speed and visual reading content, indicating a need for continued support and improvement in student education.

Keywords: Xinjiang Uyghur Music; Tianshan Suite; Teaching Handbook; Violin

Introduction

Xinjiang, located in the northwestern border of China, has a unique geographical location that has contributed to its unique music culture. The region, situated at the crossroads of the Silk Road, was a hub of cultural exchange and development, connecting Eastern and Western cultures. The proximity to ethnic groups and the region's geographical position at the crossroads of the Silk Road have brought together the musical cultures of various countries and ethnic groups. The influence of ancient civilizations from the east, south, west, and north has given birth to the colorful national culture in Xinjiang. (Yaxiong, 1998) The region's three different ecological environments have created three different cultural types: the "oasis culture", the grassland culture, and the plateau culture. These cultural types are integrated into the cultural diversity of Xinjiang. The music culture in Xinjiang is also influenced by the

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convergence of the three major religions (Buddhism, Islam, and Christianity), which adds a sense of mystery and uniqueness to the music. (Millward, (2005)

Xinjiang Uygur folk music is a unique blend of traditional Chinese culture and religious music. The Twelve Muqam, a collection of songs, poems, music, dance, singing, and playing, represents the noble pursuit of a better life and ideals for the Uyghur people. (Yaxiong, 1998) This unique combination of lyricism and narrative contributes significantly to the Chinese nation's culture. Religious music, particularly Islamic music, plays a significant role in Uyghur folk music, including general Islamic music and religious ceremonies. (Provine et al., 2017) The musicological characteristics of Uyghur folk music include a rich tone color, varied structure, complex rhythm, and a variety of spiral methods. The melody texture primarily consists of "zigzags" and "parabolic" textures, with advanced musical tones and jumps. Overall, Uyghur folk music is a significant contribution to the Chinese nation's cultural heritage.

"Tianshan Suite" is a suite composed by Zhao Wei in the early 1980s, consisting of five distinctive movements: "The Soul of the Mountain," "The Girl by the Spring," "The Donkey Cart on the Mountain Path," "The Ancient Legend," and "Eid al-Adha." The "Soul of the Mountain" praises the majestic appearance of the mountain, while "The Girl by the Spring" presents a light dance form with smooth melodies and fluid rhythms. "Donkey Cart on a Mountain Path" is a distinctive movement, performed with a cheerful rhythm and dynamic melody. (Sun, Mao, & Li, 2024) "Ancient Legend" is an artificial overtone, slow, and rhythmic, showcasing an ancient, mysterious artistic conception. "Eid al-Adha" is the climax, characterized by a warm mood, fast rhythm, and large strings of sixteenth notes. The author interviewed Zhao Wei in Beijing to gain a deeper understanding of the work. The suite was composed for a film about Xinjiang, featuring two sisters playing violin. (Shangpeng, & Karin, 2022)

Academic dissertations provide detailed analyses of Xinjiang music, focusing on the Erhu Concerto Tianshan Style, piano accompaniment in Uygur vocal music, symphonic music in the latter half of the 20th century, and regional influences in piano music. (Zhang, 2015) These dissertations also explore the adaptability of Xinjiang motifs across various instrumental platforms. The Tianshan Suite analysis helps students deepen their understanding of Xinjiang music works and better interpret the strong national charm embodied in the work. (Yan, 2023) This approach aims to better inherit the spirit of Chinese folk music. This study examines Zhengzhou University's approach to balancing cultural preservation with innovation in music education. The university's interdisciplinary collaboration, especially in early childhood education and dance choreography, offers valuable insights into how music intersects with other fields to enhance academic and practical learning outcomes.

Research Objectives

1. To study Xinjiang Uyghur music and Tianshan Suite (violin part) from key informants.
2. To create the Chinese Xinjiang Uyghur Music Tianshan Suite teaching handbook.
3. To use the handbook for experimental teaching.
4. To evaluate the effectiveness of teaching by using the handbook.

Literature Review

The article by Jin, Nuansri, & Juithong (2024) discusses the impact of learning management using the Orff approach on violin playing ability in fourth-grade students. Chinese music education is traditionally passive, with students often being passive in their learning process. The Orff teaching method, which emphasizes creation and respects students' inner world, can help address the shortcomings of music education in China. The Orff approach is an instructional method that promotes the organic combination of theory and practice, involving activities such as singing, dancing, reading, and speaking. It stimulates students' interest in learning, fosters their imagination, and highlights their role as active learners. This method effectively combines teachers' teaching with students' learning, thinking, and creation, leading to a deeper understanding of violin music theory and significant improvement in violin level. Orff's teaching method, developed by German musician Karl Orff, is an independent music teaching system that combines traditional ideas and methods, making music teaching more humanized and artistic. It is applied in secondary school music education, integrating language, dance movements, and musical instruments. The experimental research compared violin playing ability before and after learning management using the Orff approach, finding that students' academic achievements were significantly higher after using the Orff approach. This experimental research aimed to compare violin playing ability before and after learning management using the Orff approach and after learning management using the Orff approach with a 70% criteria. Results showed that students' academic achievements were significantly higher after using the Orff approach, and their academic achievements were above the 70% standard. The study concluded that learning management using the Orff approach improves learning efficiency and meets personalized learning needs, helping students improve their performance ability and enhance their learning interest.

The article by Jiangyan, & Danpradit. (2024) discusses the solving large classroom teaching problems using online learning center in liaoning traditional opera course at Shenyang conservatory of music in China. Online learning centers can provide students with a more flexible and autonomous learning environment, allowing them to choose resources based on their individual differences. This study aims to create an online learning center for Liaoning local folk opera, focusing on interaction learning theory. This center will complement the teaching of Chinese folk opera courses, promoting traditional opera culture and incorporating it into contemporary music education technology. The researcher, a native of Liaoning, is responsible for preserving the local operas and promoting their development in the talent training of Shenyang Conservatory of Music. The goal is to promote students' independent learning ability and active learning motivation, promoting the development of folk music in music university education. The Liaoning Traditional Opera Online Learning Center at Shenyang Conservatory of Music in China offers five modules covering history, development, repertoire, music, performance, stage art, customs, and status quo. Pre-course test scores for four classes show a balanced performance, with Class 3 having the highest average score (79.33). Class 1 and Class 4 have similar average scores (70.00 and 70.61), with most students achieving scores in the range of 70 to 80. Educators can identify areas for improvement and tailor teaching strategies to meet students' specific needs. This suggests that a significant portion of the students performed consistently well or at an average level. This analysis provides insight into the distribution of scores among the students and helps identify areas for improvement. Educators can develop targeted strategies to provide additional support and

enhance learning outcomes for students in the lower-scoring ranges. Students who achieved scores of 80 and above can be recognized for their strong performance, which can be used to inform instructional strategies and promote further growth and development among all students. The highest average score among the four classes is in Class 1 (43.38), suggesting relatively strong performance compared to the other classes. Class 2, Class 3, and Class 4 have relatively similar average scores, indicating comparable performance levels. Further analysis could include examining the range, standard deviation, and other statistical measures. The data analysis of the formative test scores in Class 2 reveals that the majority of students in Class 2 achieved scores in the range of 90 to 100, indicating strong performance on the formative tests. The score range of 70 has the lowest frequency, indicating a lower level of performance among the students in this range.

The article by Bugeja (2009) Parental Involvement in the musical education of violin students: Suzuki and Traditional discusses Suzuki and traditional approaches to violin education have been compared, with Suzuki focusing on note reading and independent music examinations. This article investigates the changing role of parents in the musical education of violin students, comparing Suzuki and traditional approaches. Two case studies were conducted, spanning up to fifteen years, revealing that parents play a similar role regardless of the approach. The results suggest that proactive parental involvement in musical learning can benefit both students and parents, regardless of the method used.

Research Methodology

Research Methodology: The researcher chose to use qualitative research by reviewing documents and receiving suggestions from violin experts. The quantitative research method was used to test the effectiveness of the teaching handbook, which was created as a research tool for testing and improving with a group of violin students.

Population and Sampling: The researcher interviewed three violin professors or composers about related issues, and selected 36 second-year violin major students from four classes using purposive random sampling, excluding those from one classroom, eigth students from one classroom.

Data Collecting: The documents were selected from articles in the database and recommendations were obtained from pertinent experts regarding the music teaching method syllabus by interview form. After that, the tool was constructed, its dependability examined, and the Tianshan Suite instruction manual put to the test. Following the end of the lesson, the students' skills were rated using the identical post-test instruments as the pre-test. carried out from April 2023 until January 2024.

Data Analysis: The study made use of basic statistics, such as mean and percentage. Utilizing the 70% criteria, compare the violin playing skill before to and during learning management.

Conceptual Framework

Conceptual framework: From the study, it can be created into a conceptual framework as shown in the picture.

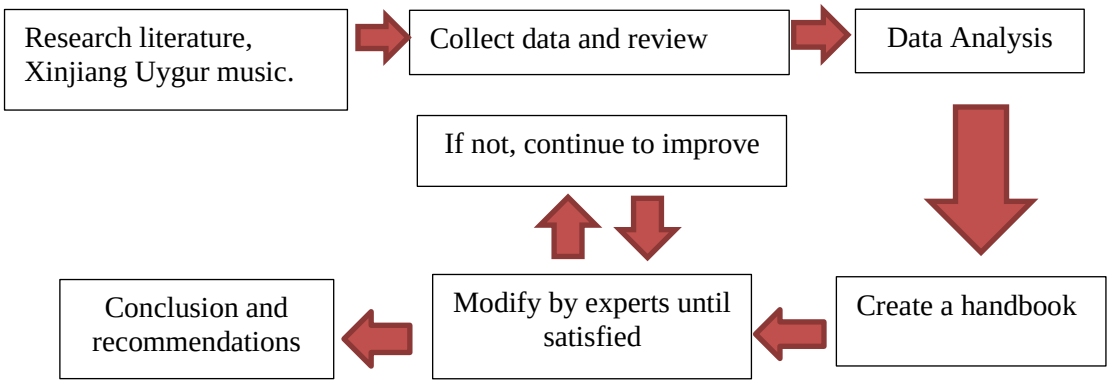


Figure 1: Conceptual framework

Research Results

1. Xinjiang Uyghur music and Tianshan Suite(violin part)from experts.

The study focuses on the unique music culture of Xinjiang Uyghur people, influenced by their geographical location and proximity to various ethnic groups. The region's unique geographical position at the crossroads of the Silk Road has brought together the musical cultures of many countries and ethnic groups, creating a colorful national culture. The integration of these cultural types has contributed to the prosperity of Xinjiang's music culture. The Uyghur folk music is representative of the Chinese nation, with many folk songs and dances, such as Twelve Muqam, which showcase the noble pursuit of the Uyghur people for better life and ideals. Religious music also plays a significant role in Uyghur folk music, including general Islamic music and religious ceremonies.

The Tianshan Suite was composed at the invitation of the Beijing Film Academy to compose music for a film about Xinjiang. The composer draws inspiration from Xinjiang folk songs, combining them with violin playing techniques to develop variations and development. The composition combines fidelity to the original folk song tunes and style characteristics, while also incorporating a large number of Xinjiang Uygur folk music language. In conclusion, the study highlights the rich and diverse cultural heritage of Xinjiang Uyghur people, highlighting the importance of understanding and promoting their unique music culture.

The Tianshan Suite, a national music piece from Xinjiang, is a rich and unique cultural expression that reflects the people's love for singing and dancing. The suite consists of five parts, each with its own unique character, such as The Soul of the Mountain, The Girl by the Spring, the Donkey Cart on the Mountain Path, The Ancient Legend, and the Eid al-Adha Festival. The composer emphasizes that violin students need to understand the themes presented in each part, as well as the different characters it consists of. The Soul of the Mountain movement emphasizes the richness of the mountain and uses long melodic lines to express worship. The music is played in a strong and full voice, with the right hand holding the bow close to the string and the music moving from low to high registers.

The difficulty for violin students in playing the Tianshan Suite is adjusting the rhythm and kneading of strings, as well as creating a second time according to their understanding of the original song. The music should be passionate and full, reflecting the "thick" mood of the Tianshan Mountains. In conclusion, the Tianshan Suite is a rich and unique cultural expression that can be enjoyed by violin students. The second section of the piece, "The Girl by the Spring," showcases a soft and dance-like musical character, reminiscent of a girl from Xinjiang. The movement uses a leaping 6/8 meter beat, with a strong-weak-weak, sub-strong-weak-weak rhythm that highlights agility, lightness, and jumping. The performer should use grace notes like appoggiatura and mordent to enhance the musical body's expression effect. The third section, "Donkey Cart on the Mountain Path," presents a humorous and interesting musical character, using Gevap's picking technique to imitate the sound of a donkey running in the mountains. The rhythmic pattern is a weak eighth note pattern, common in Xinjiang music. The performer should grasp the stress of each sentence when playing, ensuring the melody has a sense of rhythm and promotes the music's continuous movement. In terms of picking strings, teacher Zhao Wei suggests a formula: "single note fishing," "chord sweep," and "knead long, good resonance." Single tone fishing involves hooking the string upward, while chord sweep involves relaxing the index finger on the flat string. The right hand plays each note from low to high, while the left hand picks the string simultaneously, ensuring the tone of the dial is not shrivelled and has elasticity and resonance. In summary, the three sections of the piece showcase the different musical styles and techniques used in Xinjiang music. The performers must master these techniques to create a harmonious and engaging musical experience for the audience.

The author creates a movement inspired by Bartok's "Six Romanian Folk Dances" and the third movement, "Footdance," with the characteristics of Xinjiang Uygur music. The movement is performed with artificial overtone playing techniques, requiring clear and accurate sounds. The composer uses simple eighth notes and quarter notes to interpret the movement. The fifth verse, "Corban Festival," presents a lively festival atmosphere, using syncopated and forty-six rhythmic patterns. The violinist plays with strong force, short bow sections, and bright timbre consistent with the piano's atmosphere, aiming to highlight the warm and cheerful character of the Uyghur people. The composer adopts a large section of sixteen-note legato techniques at the end of the movement, focusing on theme imitation and variation. A good practical handbook can help students improve in areas such as improving music understanding, aesthetic ability, reading and analysis abilities, control of pace, visual reading ability, playing, hearing ability, cooperation awareness, big picture, and psychological quality. Violin teachers should respect students' aesthetic psychology of music and carry out reasonable and effective classroom teaching practice to ensure teaching quality. By restoring the classroom to music itself, students can master basic music knowledge in a relaxed and pleasant learning atmosphere, improve their musical practical ability, enhance their musical aesthetic level, and appreciation ability, ultimately achieving the goal of music teaching successfully.

2. Create of Chinese Xinjiang Uyghur Music Tianshan Suite Teaching Handbook

This study aims to compile the "Chinese Xinjiang Uyghur Music Tianshan Suite Teaching Handbook" based on expert opinions and conduct teaching experiments for eight sophomore violin students. The main purpose of this handbook is to help students learn and understand the characteristics of Xinjiang Uygur music, master performance skills through the study of the violin piece "Tianshan Suite", and spread the music culture of China's Xinjiang.

The handbook contains five parts: Introduction, Xinjiang regional customs and violin "Tianshan Suite" introduction, Embodiment of nationality in Tianshan Suite music, Tianshan Suite performance and music style, and Assessment. The introduction introduces the purpose and importance of the Handbook, its use, and advice for teachers and students. Chapter 2 describes the regional and cultural characteristics of Xinjiang and the creation background of the violin Tianshan Suite. Chapter 3 focuses on the embodiment of nationality in Tianshan Suite music, explaining the nationality of melody, rhythm, characteristic intervals, and ornaments. Chapter 4 explains how to play the Tianshan Suite and master its musical style. Chapter 5 evaluates the teaching results of the handbook through students' performances and inviting composers to score it. The handbook contains five parts, with the introduction introducing the purpose and importance of the Handbook, the overview of Xinjiang Uygur music and the creation background of "Tianshan Suite," the embodiment of nationality in Tianshan Suite, detailed explanations of each part of Tianshan Suite, and evaluation of teaching results.

The handbook for teaching Chinese Xinjiang Uyghur music was evaluated by an expert group, which included theoretical knowledge, violin playing technique, repertoire arrangement, and difficulty level. The experts concluded that the handbook contains the main content of Chinese Xinjiang Uyghur music, introducing its culture, historical origin, and stylistic characteristics. The pieces and exercises in the handbook are considered expressive of these styles, and the handbook integrates theory with practice. The experts also found the handbook reasonably designed, with a reasonable difficulty level suitable for students majoring in violin at universities. The in-depth explanation of techniques in the handbook can help students improve their performance. The handbook has played a role in spreading traditional music culture of Chinese Xinjiang Uyghur Music and suggested that teaching hours should be arranged appropriately, with about 12 lessons per week and some listening sessions added to the classroom.

The handbook's teaching evaluation was designed to evaluate students' attitude, acceptance, understanding, knowledge acquisition, and music performance in lessons. The core of the handbook is to help students correctly grasp the musical style of Uyghur violin works and use playing skills to show their national character, enabling emotional expression and stage performance. The handbook includes four sections: Introduction, Xinjiang regional customs and violin "Tianshan Suite," Melody Line Features, Melodic Development, Beat andRhythm, Augmented Second, Grace Notes, and Tianshan Suite Performance and Music Style. The goal is to help students develop correct practice methods, solid theoretical foundation, and playing skills when playing violin works with Uygur style.

3. Using the handbook to teach students.

The course content consists of 16 weeks of teaching activities, with one 45-minute lesson per week and an exam in the last section. A one-to-one violin teaching method was used for 8 students, with specific arrangements for each stage. The first stage, which lasts one week, focuses on the history, culture, and music of the Uyghur people in Xinjiang, laying the foundation for correct interpretation of the folk music style in the future. The second stage, lasting two weeks, focuses on the violin Tianshan Suite as an example, appreciating the Tianshan Suite for violin and understanding its creation background and inspiration. The third stage, which lasts four weeks, analyzes the national elements in the Tianshan Suite, learning how ethnic elements are reflected in violin works, and learning to play the Tianshan Suite.

The course plan includes six weeks of lessons, with one lesson studied every week. The next week after learning a new lesson, a class is organized to check students' practice and correct problems. The course covers various aspects of Uyghur music, including the Tianshan Suite, its performance skills, and the use of characteristic intervals and grace notes. The course also includes a review of students' learning effects and problems from each of the six sections.

The Chinese Xinjiang Uygur Music Tianshan Suite Teaching Handbook is a comprehensive course designed for eight sophomore violin students. The course consists of two parts: a theoretical introduction to the development history of Xinjiang Uygur music, and a practical exercise on the violin piece. The objective is to help students understand the author's stylistic features, demonstrate technical accuracy and musical expression in the first movement of the Tianshan Suite, and perform complex sections with rhythmic accuracy and appropriate timbre and expressiveness.

The teaching materials include a violin, metronome, music stand, Tianshan Suite Part I (Soul of the Mountain), music demonstration audio and video, and a suitable practicing area. The teaching key is to emphasize the "thick" mood in the music, using broad and wide arm kneading of strings, and maintaining clear and accurate notes. The course also tests students' musical literacy by demonstrating the change of mood within technical control.

The handbooks have been evaluated by the International Organization of Composers (IOC) with a final score of 0.88>0.50, indicating their specificity and effectiveness in teaching experimental groups.

4. Evaluating the effectiveness of the teaching.

Two-year-old violin students were studied for 16 weeks, with the sixteenth week being a performance test. The study assessed the students' mastery of violin playing techniques, including intonation, rhythm, timbre, and expressiveness. The students were assessed for their coordination between piano parts and their performance, listening and balance, and stage performance. The students were also assessed for their confidence, expressiveness, and ability to enhance musical expression through body language and facial expressions.

The performance tests were categorized into four levels: a (>85), B (80-85), C (70-79), and D (60-69). The scoring criteria for the formative tests were identical, with a final data-based value of 0.88. The exam was based on the students' performance on several components of a piece of music, with scores based on the performance for each aspect. The results showed that the students demonstrated a high level of proficiency in playing technique, posture, intonation, rhythm, timbre, and sectional expression.

The summative evaluation of a student's performance was based on the same criteria as the formative examination. The evaluation criteria were passed the IOC validity assessment, with four grades: A (>85), B (80-85), C (70-79), and D (60-69). The criteria included correct posture, performance technique, musical expression, collaboration, balance, comprehensive ability, stage performance ability, and job completion degree. The final data-based value was 0.88, indicating the student passed the evaluation criteria. The scoring system was based on the following principles: posture, performance technique, musical expression, collaboration, balance, comprehensive ability, stage performance ability, and job completion degree.

Sumative test: The study aimed to evaluate students' knowledge of basics, scales, arpeggios, and general playing aptitude by conducting formative and summative examinations. The results were categorized into four grades: A (85-90 points), B (80-85 points), C (70-79 points), and D (60-69 points). The overall score received for the performance exam was five.

The first formative exam showed that students in the B-grade struggled with fundamental abilities like intonation, bow-holding, and manipulation. They also had repeated issues with faults, requiring long-term commitment to scientific instruction. Music Performance was the subject with the highest scores, indicating high aptitude and potential. However, students had the lowest scores in rhythm and speed and visual reading content, indicating struggles with uneven rhythm and lack of self-control. To improve the overall quality of the students' music, the researcher should prepare a specific plan for one-on-one classes and maintain a clear record of their learning. Encouraging students to participate in music activities and feel the joy it can provide is essential. The study evaluated students' proficiency in fundamentals, techniques, and basics of playing the violin. The exam was designed to evaluate students' mastery of fundamental methods. The performance analysis showed that students generally scored higher than 9 out of 10, indicating good performance in posture and bow holding. The majority of students received scores above nine out of ten for rhythm and speed, demonstrating a solid ability to sustain precise rhythmic and metric patterns. The Performance Skills test evaluated the student's overall ability to master the instrument, with different results representing different degrees of technical competence within the student. The students' scores in this area were fairly high, indicating not only technical adeptness but also understanding and conveying the subtleties present in music.

The summative assessments indicated that the training was successful and that students were attentive in their practice. The majority of students received A's and B's, indicating a strong comprehension of the exam and the ability to perform well in all its components. The results showed that after one semester of study, the students' performance improved significantly. In summary, eight students took formative and summative tests, with the highest score of 86 and the lowest score of 66. The study compared the grades of eight students using formative and summative tests. The results showed that the first formative test resulted in a score range of 0-86, while the summative test resulted in six A's and two B's. The results suggest that students' grades are gradually improving, with some making rapid progress. The study highlights the need for continued support and improvement in student education.

Research Scope

1. Time: April 2023-January 2024.

2. Place: Zhengzhou University of Industrial Technology, Henan Province, People's Republic of China.

3. Persons:

3.1 Key Informant: Three key information of violin professor and composer.

3.2 The violin students of second year, there are 8 students in total in one classroom of violin majors.

4. Contents

4.1 Unique geographical and cultural characteristics of Xinjiang.

4.2 Creation background of Tianshan Suite.

4.3 Uygur folk music elements reflected in Tianshan Suite.

4.4 Performance skills and style of Tianshan Suite.

Research Findings

1. The study explores the unique music culture of the Xinjiang Uyghur people, influenced by their geographical location and proximity to various ethnic groups. The region's unique position at the Silk Road has brought together various cultural types, creating a colorful national culture. The Tianshan Suite, a national music piece from Xinjiang, consists of five parts, each with its own unique character. The composer emphasizes the importance of understanding and promoting the unique music culture of the Uyghur people. The suite consists of five parts, each with its own unique character, and requires violin students to master the different musical styles and techniques used in Xinjiang music. By restoring the classroom to music, students can master basic music knowledge, enhance their aesthetic level, and appreciation ability, ultimately achieving the goal of music teaching successfully.

2. The Chinese Xinjiang Uyghur Music Tianshan Suite Teaching Handbook was created to help students understand the characteristics of Xinjiang Uygur music, master performance skills, and spread the music culture of China's Xinjiang. The handbook consists of five parts: Introduction, Xinjiang regional customs and violin "Tianshan Suite" introduction, Embodiment of nationality in Tianshan Suite music, Tianshan Suite performance and music style, and Assessment. An expert group evaluated the handbook, focusing on theoretical knowledge, violin playing technique, repertoire arrangement, and difficulty level. The experts found the handbook to be reasonably designed, with a reasonable difficulty level suitable for university violin majors. The handbook's teaching evaluation aimed to evaluate students' attitude, acceptance, understanding, knowledge acquisition, and music performance in lessons. The goal is to help students develop correct practice methods, solid theoretical foundation, and playing skills when playing violin works with Uygur style.

3. The Chinese Xinjiang Uygur Music Tianshan Suite Teaching Handbook is a comprehensive 16-week course for eight sophomore violin students. It covers Uyghur music history, culture, and Tianshan Suite, with specific arrangements for each stage. The course includes lessons, practice, and exams. The handbooks have been evaluated by the International Organization of Composers, indicating their effectiveness in teaching experimental groups.

4. The study evaluated the effectiveness of teaching two-year-old violin students for 16 weeks, with the sixteenth week being a performance test. The students were assessed for their mastery of violin playing techniques, coordination between piano parts, listening and balance, and stage performance. The results showed high proficiency in playing technique, posture, intonation, rhythm, timbre, and sectional expression. The first formative exam showed that students in the B-grade struggled with fundamental abilities like intonation, bow-holding, and manipulation. Music Performance was the subject with the highest scores, indicating high aptitude and potential. However, students had the lowest scores in rhythm and speed and visual reading content, indicating struggles with uneven rhythm and lack of self-control. The summative assessments indicated that the training was successful and that students were attentive in their practice. After one semester of study, the students' performance improved significantly. The study highlights the need for continued support and improvement in student education.

Discussion

The researchers have obtained the following research results for further discussion:

1) The study explores the unique music culture of the Xinjiang Uyghur people, influenced by their geographical location and proximity to ethnic groups. The Tianshan Suite, a national music piece, consists of five parts and requires violin students to master different styles. Research on teaching methods for second-grade violin students has shown that a balanced approach combining technical training, cognitive development, and motivational strategies is essential. Suzuki's Suzuki method emphasizes early musical training, parental involvement, and listening to develop aural skills before introducing reading music. Rolland's approach focuses on the physical aspects of violin playing, introducing movement and coordination exercises to develop proper technique. In addition, Bugeja. (2009) presenting the the article that the Suzuki Method is a method that promotes early musical training by promoting listening before reading, fostering aural skills from a young age. Active parental involvement is crucial for a child's learning process and motivation. This holistic development enhances musical abilities, attention, memory, and self-discipline. Comparably Kubo (2023) Rolland's approach to music education emphasizes physical technique and body awareness, focusing on movement and coordination exercises for proper playing technique. Consistent with the report of Southcott & Wei (2012) explored the Orff teaching method's characteristics, composition, and teaching application, laying a solid foundation for future research. It encourages students to understand their physicality in relation to the instrument, promoting better posture and technique. However, some educators argue that traditional methods, such as note reading, may not yield proficient musicians, highlighting the need for diverse teaching strategies.

Effective pedagogical methods frequently contain a synthesis of conventional tactics and novel strategies. Technological tools, such interactive practice applications and online tutorials, can enhance conventional teaching techniques by providing instant feedback, monitoring progress, and facilitating interesting practice activities. (Zhang, 2015) Participating in ensemble playing and group lessons can be beneficial, since they enhance listening abilities, rhythmic precision, ensemble awareness, and social interaction. (Yan, 2023) In alignment with the study by Jin, Nuansri, & Juithong (2024), the discussion is on the influence of learning management using the Orff approach on the violin proficiency of fourth-grade pupils. Chinese music education is conventionally passive, with students frequently adopting a passive role in their learning process. The Orff teaching style, which prioritizes creativity and honors students' inner experiences, can mitigate the deficiencies in music education in China. Establishing a constructive and encouraging educational atmosphere is essential for sustaining student motivation. Incorporating performance opportunities and collaborative activities can significantly augment motivation and engagement.

2. The handbook, divided into five parts, covers Xinjiang regional customs and violin "Tianshan Suite" music, nationality in Tianshan Suite music, Tianshan Suite performance, and assessment. An expert group evaluated the book, focusing on theoretical knowledge, playing technique, repertoire arrangement, and difficulty level. (Millward, 2005) The goal is to help students develop correct practice methods, theoretical foundation, and playing skills in Uygur style violin. It focuses on its historical background, cultural significance, and unique features, fostering students' analytical skills and auditory perception. The book also includes technical exercises to improve violin-playing skills, focusing on rhythm, beat, and bowing techniques.

(Zhang, 2015) The book also emphasizes the importance of emotional expression and emotional conveyance, with exercises on phrasing, dynamics, and articulation. Performance practice is crucial, with guidelines for preparing and executing performances. (Yan, 2023) The book also introduces ethnomusicological perspectives on Uyghur music, promoting an interdisciplinary approach to music education. The book also includes case studies and project-based learning activities to bridge the gap between theoretical knowledge and practical application. The final chapter provides a comprehensive review of the material, offering guidance on setting future learning goals and strategies for continued improvement.

3. The Chinese Xinjiang Uygur Music Tianshan Suite Teaching Handbook is a 16-week course for eight sophomore violin students, covering Uyghur music history, culture, and Tianshan Suite. It includes lessons, practice, and exams, evaluated by the International Organization of Composers. In addition, Shuyi (2019) Presenting the article the significance of pluralistic music education in inheriting national music culture that The course aligns with China's emphasis on multicultural music education to preserve national music cultures and promote a unified national identity. Uyghur music is crucial for understanding the cultural identity of the Uyghur people, who face challenges in maintaining traditions amidst state policies. The curriculum includes lessons, practice sessions, and exams evaluated by the International Organization of Composers, ensuring a standardized approach to music education. This recognition may counteract the marginalization of Uyghur culture in Chinese society.

The Tianshan Suite, a second-grade violin course at Zhengzhou University of Industrial Technology, is being taught to second-grade violin students. The handbook is a comprehensive teaching tool that combines theoretical and practical exercises to enhance students' engagement with Xinjiang Uyghur music and improve their technical proficiency. The handbook is divided into four sections: theoretical background, technical exercises, interpretative analysis, and performance practice. This is also consistent with the report of Chi Xiang, & Danpradit (2024), which stated that The theoretical background provides students with a foundational understanding of the Tianshan Suite's ethnic elements and musical characteristics, enabling them to interpret the music accurately and appreciate its cultural significance.

It is also consistent with reports of Jiangyan, & Danpradit (2024) which stated that the technical exercises section focuses on developing students' technical skills, including bowing techniques, fingerings, and dynamic control. The interpretative analysis section encourages students to explore different interpretative approaches, fostering creativity and expressing the music's emotional and cultural dimensions more effectively. The performance practice section provides students with practical tools and strategies for applying their skills in a performance setting, building confidence and preparing them for live performances. The handbook is designed to align with educational objectives and provide a holistic learning experience for students.

4. The Violin Level 2 handbook is a crucial tool for second-grade violin students, particularly those working on culturally significant pieces like the "Tianshan Suite." It serves multiple functions in teaching and evaluation, including supporting the development of technical skills, musical understanding, and performance ability. The handbook includes exercises targeting various aspects of violin technique, such as intonation, rhythm, and bowing. It also aims to enhance students' musical understanding by focusing on dynamics, phrasing, and expression. Assessment in music education involves promoting student growth and

providing actionable feedback. The Violin Level 2 handbook incorporates both formative and summative aspects, incorporating culturally relevant pedagogical practices to enhance engagement and understanding. Consistent with the report of Chi Xiang, & Danpradit (2024) and Jiangyan, & Danpradit (2024) that Liaoning traditional opera, including Liao Opera, Haicheng Laba Opera, Lingyuan Film Opera, Errenzhuan, Fuxin Mongolian Opera, Peing Opera, and Ping Opera, is taught through an online learning center consisting of nine sessions, images and videos, online tests, exploration tasks, and online communication. The research manual or tool that is meticulously created and properly followed the process will have a higher developmental impact on the learner. The handbook facilitates regular monitoring of students' progress through progress checks, self-assessment tools, and teacher feedback sections. It also supports students' progression from foundational to more advanced skills, facilitating their engagement with complex repertoire.

Recommendations

1. General Recommendations

The Tianshan Suite, a violin piece, reflects unique ethnic and regional characteristics. To enhance students' understanding and interpretation, the teaching handbook should emphasize these elements, including rhythmic patterns, ornamentation, and interval usage. Practical exercises should be included to improve students' performance skills. The handbook should address multiple aspects of musical development, including music understanding, aesthetic appreciation, and analytical skills. (Jiangyan, & Danpradit, 2024). Effective teaching strategies should be used to create a supportive learning environment, respecting students' aesthetic preferences, providing constructive feedback, and fostering a relaxed atmosphere.

Educators should incorporate ethnic music into their curriculum, such as the Tianshan Suite, to enhance students' technical skills and cultural understanding. A multifaceted teaching approach, including lectures, discussions, multimedia presentations, and hands-on exercises, can effectively teach ethnic characteristics. Critical listening and analysis of performances can enhance aesthetic abilities. Performance practice, including solo performances, ensemble playing, and masterclasses, can develop confidence and stage presence. (Chi Xiang, & Danpradit, 2024). Strategies for managing performance anxiety and stress can help students develop psychological resilience.

2. Suggestions for Further Research

The study on the Tianshan Suite, a Uyghur musical work, offers valuable insights into the construction of a teaching handbook. However, further research is needed to compare the Tianshan Suite with other Uyghur musical works and Chinese folk music, assess the long-term impact of the handbook on students' musical development, and focus on the effectiveness of teacher training programs. Feedback from students can also provide critical information for the handbook's ongoing development. The literature on ethnic music emphasizes the importance of incorporating ethnic characteristics into teaching materials, preserving cultural heritage, and enriching students' learning experiences. (Chi Xiang, & Danpradit, 2024).The Tianshan Suite's unique rhythmic patterns and ornamentation techniques align with these recommendations, and the research contributes to the field by applying these principles to the Tianshan Suite.

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