Using Compound Situational Teaching Mode to Improve Students' Pipa Playing Effect

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Abstract. Pipa playing is an artistic and comprehensive performance, which requires students to actively dabble in many aspects of knowledge, especially to strengthen the research and exploration of aesthetics and literature. Therefore, in the process of pipa playing, students need dual emotional experience guidance and emotional expression. The practice shows that it is an important condition for the success of pipa performance to have standardized, generous and stretched pipa playing movements. This paper expounds in detail the skills of pipa playing, and strengthens the embodiment of students' emotional expression by using various teaching methods, in order to improve students' playing literacy in an all-round way.

Keywords: Pipa Specialty, Emotional expression, Performance, Pipa playing, Playing literacy

1. Introduction

Pipa occupies a very important position in Chinese traditional plucked instruments. After more than 1000 years of development, pipa has been increasingly perfect in shape and repertoire accumulation. Rich skills, distinct personality, unique charm and rich in changing timbre, make it gradually become a favorite solo instrument.

Pipa is the main plucked instrument with a long history in our country. Through the improvement of performers in the past dynasties, the form has become unified and become a four-string pipa with six phases and 24 products [1]. The wide range of pipa, the variety of timbre, the diversity of playing skills are the first of the national instrumental music, and the expressive force is the most abundant musical instrument in folk music.

Stimulate students' interest in pipa learning. Interest is the best teacher for students to learn and an important link to cultivate students' emotional expression. Relevant research data confirm that emotional expression is closely related to psychological state and can burst out only in a relaxed and pleasant state of mind. Therefore, in the process of pipa teaching, teachers should actively create a relaxed and pleasant teaching atmosphere for students and pay attention to the stimulation of students' interest in learning.

The correct hand type plays a decisive role in the quality of pipa performance. Generally speaking, the hand type is right, for the study of pipa is half completed. So how should the correct hand shape be mastered? The left and right hands should be semi-clasped, the palm is empty, the angle of the back of the right hand and the pipa panel form a plane, when playing, the eyes cannot see the palm of the
hand. In the middle of both hands, the facet joints are curved. The big finger of the right hand, the index finger should be bent into a semicircular, two fingertips pinched together, like a bean in the middle, the hand hukou is round, that is, longan finger shape.

In the whole performance process, to maintain a refreshed, calm, easy to do, a stable state of mind [2]. But also grasp the appropriate measure, emotional excitement will make the performance out of control, emotion too restrained and will lose the passion to play. This involves the feeling of playing on the stage, because of the tension, once you cannot find the feeling of playing on the stage; you will try to find the performance when practicing the piano to stabilize the mood.

When using the double elastic pick technique, the two sounds cannot reach the degree of neatness and lightness, and there is always the phenomenon of "front and back sound". This is mainly because beginners in the double play "dare not do", the finger on the string to form a sliding type of play, thus forming the "pull" playing method, the pop-up sound certainly cannot achieve the neat effect required by the double play.

2. Analysis of the teaching methods in the course of Pipa Specialty

Pipa is a traditional string in oriental culture, which is called the Sound of Gold and Stone because of its bright timbre and rich expressive force. First for the court instruments and then spread to the folk, anecdotal performance evolved from accompaniment to solo [3]. At that time, Liu Dehai, a master of pipa in China, played a song, which made Ozawa Seiji, the master of music conductor in the world, greatly admire. However, Lin Hai and Jiang Yan, a female pipa performer, have almost subverted the expression techniques and follow the rules of the traditional pipa music world. The exquisite creation of 12 modern pipa tunes is of great significance and is a model of the combination of earth and foreign countries.

In the traditional pipa music, the general melody of the literary music is lyric, the rhythm is light, the skill is mostly with the left hand push and pull kneading technique, is good at depicting the beautiful natural scenery or expressing the inner delicate emotion, the classic works are "Han Gong Qiu Yue", "the spring and snow" and so on. The structure of Wuqu is exquisite and dense, the melody is clear, the emotion is fierce and majestic, the rhythm is complex and changeable, most use the right hand strength to play the skill, is good at expressing the strong atmosphere and the emotion, the classic works are "the overlord unloads the armour", "ten faces ambushes" and so on.

Both teachers and students, from the beginning of a new piece of music, have to go through a process from rudimentary to skilled, from the surface to the depth. How to shorten this process and improve the playing level quickly is a problem that I often think about in teaching. I think first of all, we should improve teachers' understanding of the deep connotation of music works themselves, only in this way can we more accurately convey music information to students, that is, through teachers' explanation and demonstration, the still symbols recorded in music scores should be transformed into moving music, which can be transmitted to students and resonate in the students' hearts [4].

The pipa has been greatly improved. As far as playing skills are concerned, the biggest change is from horizontal hugging to vertical hugging, from finger playing to dialing. In addition, due to the change of pipa structure at that time, the finger method of pipa was changed at that time, which was mainly divided into 56 kinds. To sum up, the right hand finger method was divided into two systems, the wheel finger system and the bounce system, and the left hand finger method was also divided into two systems: the finger system and the push-pull system.

In order to fully describe all kinds of dramatic effects and exert great expression amplitude, pipa makes a lot of traditional and modern playing techniques, not only makes a lot of changes in speed, rhythm and rhythm, but also makes good use of western techniques such as changing tone, modeling, echoing with bands, intertwining and so on, such as the use of slippery virtual press and six-tone sound, etc., so that this movement is not only dizzy in the sky and the dark ground, but also makes good use of western techniques such as changing tone, modeling, echoing and intertwining with bands, etc., so that this movement is not only dizzy to the sky and the earth [5]. The grassland with mixed wind and snow has been vividly described, and at the same time, the theme of the presentation
has also been fully expanded in order to highlight the heroism of the protagonist in protecting the sheep and indomitable struggle with the blizzard.

Because only slowing down and practicing rotation fingers is the scientific way to solve the fundamental problem. We can start with the index finger, then the middle finger, ring finger, little finger pop out in turn, or from the big finger board, and then from the index finger, middle finger, ring finger, little finger pop up in turn. The interval between the finger and the finger should be as fast as the sound of the second hand of the clock.

Under the impact of the so-called trendy music, pipa often plays discordant noise and strange sound. In addition to the loss of melodic beauty, pipa alienates the beauty of timbre, which more or less brings illusion to the image of pipa in people's hearing, and it is easy for composers to mistake pipa for characteristic musical instruments and put them in an unconventional position.

3. Deep training in cultivating characteristics, expression methods and standardized movements of Music
Pipa art has a new development [6]. In the production of pipa, the original silk string has been changed into nylon steel wire string, and some even use silver string, which increases the volume and resonance of pipa. In the technique, the use of left thumb and chord makes the expression of pipa greatly improved again. As a result, a large number of excellent solo works combining traditional music and modern composition theory have emerged, as well as tunes with various musical instruments and pipa Concerto with small bands and symphony bands.

Before teaching pipa, students can be taught basic pipa knowledge. For example, let students understand the basic pipa structure, tell the history of pipa development, the world's top pipa family and so on [7]. That is to say, let students understand the basic knowledge of pipa, and then have a sense of curiosity and control of pipa, further stimulate students' interest in pipa learning, and pave the way for the cultivation of students' creative thinking.

Because the longan finger method is close to the tip of the two fingers, the moving stroke is small, the action of bouncing is fast, and the conversion time is short, which can form favorable conditions for rapid bouncing and picking, and the right arm is kept in a stable state of tension and relaxation. In this way, as long as the big finger and index finger active movement closely cooperate, the speed of bouncing will naturally accelerate. Why can't you take the chicken eye and Phoenix eye finger method? Because the distance between the big finger and the index finger is wide, the movement stroke is large, and the conversion of the elastic action is slow, which obviously affects the quality and speed of the fast bouncing, so it is not suitable for the technical needs of the fast bouncing.

Therefore, the state of piano practice in peacetime has a direct impact on the success or failure of the stage performance. Therefore, when practicing piano in peacetime, we should conscientiously exercise their good state of mind and learn the ability to control emotion [8]. No matter how to practice piano or perform, we should concentrate our energy, seriously deal with every segment and sentence expression method, combine music expression with playing skills organically, and achieve the artistic expression degree of "heart and hand unity" and "sound and emotion are both luxuriant". Do not show off skills, affect the quality of playing.

This is a technique with the same sound effect as rolling, but the way it is played is completely different. When playing with this technique, students are prone to the following problems: the right wrist is flat, the fish is too close to the string, and the finger touching angle and the small arm support point are incorrect. These problems will lead to excessive murmur, non-round tone, uneven and other phenomena.

Pipa uses the unique "brake string" skills to vividly show the scene of short and small battles between the two sides. The sound of the brake string is not pure music, but an effect that contains a metal sound, like a knife, gun and halberd hitting each other. The gradual acceleration of the speed and melody of the upward and downward mold, so that the mood is more tense, melody ups and downs, gripping, for the next stage of the best part of the war to prepare.
The theory of instrument pronunciation and the vibration state of strings, even with greater intensity, should not reach an uncontrollable state, that is, the so-called "strong but not noisy, weak but not virtual". And it is this for some beginners, is not easy to do. Of course, we are facing college students, but some students still need to be further improved in technology, which requires our teachers to not only strictly require students in teaching, but also do not put too much emphasis on strength, do not let students cause functional tension.

With the development of pipa, after continuous improvement, the range has been relatively broad, basically equivalent to the piano range, so it can be said that the pipa is a unique national instrument left behind by a historical choice [9]. Therefore, it can be said that the pipa is a unique national instrument left behind by a historical choice, whether it is a voice box or string, after a lot of attempts, it should be said that the pipa is a unique national instrument left behind by a historical choice.

Pipa spread in the world, rhyming for thousands of years, one is its own artistic charm, the other is that the performer plays an important role in it. No matter its own charm or the superb skill of the performer, it contains the traditional Chinese music culture, and the music culture is a kind of concrete embodiment of the humanistic culture. Pipa five-tone mutual feeling, transformed into ten thousand songs, is the embodiment of "harmony" in Chinese culture. Harmony in music and then improve personal quality and aesthetic taste.

4. Using Compound Situational Teaching Mode to Improve Students' pipa Playing Effect

In the daily training, we should start with the timbre training of moderate speed, softness and softness, gradually master the playing methods of changing timbre, such as rigid and soft, virtual and real, light and dark interlaced, and then adjust according to different music styles, so that the timbre is rich and rich in tone color to meet the requirements of music.

In the initial stage of students learning pipa, there are some defects in feeling rhythm and rhythm, and lack of intuitionistic sharpness. For example, in bouncing, the thumb is usually stronger than the index finger. However, the position of index finger is often in the position of strong beat, and the thumb is often in the position of weak beat. This will lead to the lack of students' sense of performance, break the sentence and music tone, and affect the connotation of music works as a whole.

Objectively speaking, human fingers are at the nerve endings of the human body, which determines the weakness of the fingertips of both hands. In addition, pipa playing is a rebound direction, not to grasp the strings in the inside, but to play the strings outward, so the strength of the fingers is even weaker. Therefore, if the fingers are powerless, there is no way to talk about speed. So how do you enhance the potential power of both fingers [10]. The author believes that it is generally necessary to start with slow-paced music exercises.

Grasp the style of pipa music. The grasp of music style is an important part of stage performance, which is the comprehensive embodiment of many technical factors. The playing style can be divided into two parts: one is the style of music itself. It is a series of characteristics such as the melody and rhythm brought by the music itself, such as Wang Huiran's Tianshan Spring and Yi Dance Music, the style of the music itself is very different, the former is Xinjiang national style, the latter is Yunnan local style. Secondly, the scale, tone, rhythm and so on are not the same.

The correct playing method using this technique is to press 1/3 of the small arm at the fillet at the lower right of the piano to support and fix it. On this basis, the wrist stands up, the right hand naturally droops, the right shoulder tilts slightly outward, the index finger rises slightly, the wrist rotates flexibly to produce speed, and the focus point is also on the finger. At the beginning of the exercise, you should start with the index finger and practice slowly, until the play under the finger reaches a certain strength before speeding up the practice, and each finger should practice.

The volume of hair is generally stronger; the disadvantage is that the volume of each finger is easy to be strong or weak. At present, most of them adopt the method of "getting out of the wheel", so they mainly introduce the method of "getting out of the wheel". Paddling, brushing, sweeping, skimming, and skimming is all fingers that have four sounds (or three sounds) at the same time.
Pipa is traditionally a five-tone scale. By the time of the Republic of China, it had begun to increase the piano code according to the twelve average law. At present, the standard pipa has eight phases and thirty pieces. Pipa expressiveness and adaptability are greatly enhanced, not only can play traditional music, but also can play Western and modern works, and is conducive to cooperation with symphony bands. It created conditions for further development.

In band training, we should pay attention to the cultivation of keen hearing ability and improve the ability to distinguish timbre. Every performer should consciously pursue the emotion expressed according to the music in the process of playing, as well as the beautiful and perfect timbre as much as possible. Scientific use of pipa playing method, accurate grasp of the music structure, perfect expression of the connotation of the work, so that the pipa can not only make a charming and contagious sound, but also perfectly integrate into the band, and other vocal parts to play a harmonious but different timbre level, is what we should try our best to do.

Experiential teaching refers to a way of learning through online or observation of teaching activities so that students can obtain empirical knowledge through experience, learning and perception in the real teaching content environment. For example, in the process of choosing playing works, teachers usually combine their own teaching experience and students' existing knowledge level to choose works for students. That is, through their own judgment, deprived students of the ability to think. Although this kind of teaching method is more accurate, it makes the students lose the opportunity of independent experience and participation.

To improve the musical expression art of pipa performance, it is necessary to combine the meaning of the work with personal life experience. The more one's knowledge is broadcast and the richer his life experience is, the more emotional experience he can get in the process of pipa playing. In the process of music performance, it will naturally open the emotional database, combine their own emotion and music connotation with each other, so as to show profound feelings and significance, more infection and touch the audience.

5. Conclusion
In short, in piano practice or performance, whether in the form of expression, playing movements and playing style should be in line with the music image and music mood. In order to overcome or avoid the flower shelf action which is out of touch with the music theme, it is necessary to play attentively, depict the music image incisively and vividly with highly concentrated energy and skillful playing skills, and let the passion burn itself, fully, naturally and sincerely reflect its playing style. However, it should be noted that a person's playing style is its own profound cultural heritage, long-term knowledge accumulation, profound artistic cultivation of the external performance, this style is their own, not by imitation can be obtained.

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