



Constructing a Fundamental Violin Exercise Book for Beginner Violin Students in Linyi City, Shandong Province

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Abstract

This study aims to 1) Study the Violin learning methods needs of primary school students in violin education and develop a training exercise book using animal-based music symbols. 2) To construct fundamental violin exercise book for violin beginner at Linyi city, Shandong province. This research adopts a qualitative research approach. The primary data collection tool is a structured interview form designed to gather in-depth insights from violin instructors who teach in primary schools in Linyi City. These participants were selected based on their active engagement in early-stage violin education and their familiarity with using innovative methods, including animal imagery, in classroom instruction. The results show that based on the above findings, this study established a design philosophy centered on “student cognition and psychology” rather than “technical items” and extracted the following core solutions: “Information translation” and “chunking” are essential. Abstract symbols cannot be taught directly; instead, a “mediating system” that seamlessly connects with children’s existing life experiences must be found. Animal imagery was chosen as the ideal cognitive bridge. It directly translates the “short, flexible” technical requirements into the vivid image of “a bunny hop,” which children can instantly understand and imitate, packaging complex instructions into an easily accessible “cognitive chunk.” Reconstructing ‘Practice’ as ‘Gamified Exploration.’ The core driving force for young children’s persistence is interest, not lofty goals. The practice process itself must be full of discovery and enjoyment. Constructing a coherent narrative of the “Animal Music Kingdom.” Each lesson is no longer an isolated technical point but an adventure story or role challenge within the kingdom. This imbues repetitive practice with meaning and context, thereby stimulating intrinsic motivation. as follows: Chapter 1: Understanding the Violin and Its Structure. Chapter 2: Establishing Correct Playing Posture. Chapter 3: Structured Training of Scales and Arpeggios. Chapter 4: Elementary Etudes Incorporating Animal Imagery, and Chapter 5: Musical Practice Centered on Familiar Chinese Repertoire in classroom instruction.

Keywords: The Violin, Learning methods, Eexercise book, Beginner

1. Introduction

The violin occupies a central place in music education due to its wide use and expressive range. As Britannica notes, the violin family (violin, viola, cello, bass) “forms the

backbone of the modern symphony orchestra”, highlighting its foundational role in Western music. The violin itself is celebrated for its warm, singing tone it “was always recognized for its superior cantabile and for its inherent sprightliness”. These qualities a rich melodic capacity and voice-like expressiveness make the violin a flagship instrument for early musical training.

In practice, beginner violin pedagogy often combines structured technique with child-friendly learning. For example, many programs use the Suzuki “language-learning” method, where young children learn by listening, imitation and parental involvement. Research supports this approach: a systematic review found that Suzuki-style instruction for novice string students generally improves basic skills notably posture, musicality, and technical control more effectively than conventional drilling. In other words, young violinists taught by ear often show better bow hold and tone quality, reflecting the method’s emphasis on natural listening and repetition. Teachers may also integrate playful activities (games, songs or ensemble play) alongside formal exercises to engage children and build musicianship before demanding full attention to notation.

Young beginners (ages 6–12) face several physical and musical challenges on the violin. Producing a steady, pleasing tone and accurate pitch is hard when bow control and finger dexterity are still developing. Indeed, Hiemstra and Sadakata note that “playing the violin demands highly skilled motor performance, including advanced bimanual coordination and controlled, independent movement of fingers”. Children often exhibit motor “overflow” (extra movements) or have difficulty aligning their posture as they grow, which can compromise intonation and bowing. In short, maintaining correct posture and precise finger placement to achieve good tone and pitch requires neuromuscular coordination that many young learners have not yet fully developed.

Meanwhile, overly rigid or uninspired teaching methods can exacerbate these difficulties. If lessons consist mainly of repetitive drills or unvaried tasks, young students quickly lose interest. In one study of music students, over half quit by age 17, and the researchers attributed much of this dropout to the quality of instruction they received. In other words, when children perceive lessons as dull or overly strict, their intrinsic motivation to practice suffers. For example, a rigid insistence on perfect technique without musical context can frustrate a child; conversely, lessons that fail to adapt to a child’s attention span or interests tend to undermine learning.

Given these challenges, there is a clear need for violin teaching materials that are developmentally appropriate and engaging. Recent analyses of beginner violin method books reveal a wide disparity in content: many still use a “traditional teaching approach” and introduce notes and pitches in inconsistent sequences. Some newer methods have begun to include supplementary resources (such as written accompaniments and play-along recordings), but a more cohesive curriculum is needed. In particular, educators call for materials that match children’s developmental stages combining simple technical exercises with fun games, stories or movement so that young learners build skill and stay motivated. Such carefully designed, child-centered resources would help address the technical hurdles (tone, pitch, posture) while keeping 6–12-year-olds actively engaged and progressing confidently on the violin.

2. Literature Review

1. History of violin music

1.1 History of violin music in the West

Before discussing the history of violin pedagogy, it seems relevant to first consider: when did the violin emerge, who played the violin, and why did they play it? Scholars have found it difficult to determine the definitive origins of the violin. John Dilworth noted this when

he stated: Tracing the origins of the violins is not easy. Instruments played with a bow appear in European carvings and illustrations, but interpretation is difficult, and the names given for them in texts vary and overlap. Broadly speaking, however, they fall into four categories: the rebec, the medieval and Renaissance fiddle, the lira da braccio, and the viol.

Although it is outside the scope of the present paper to consider in detail contributions early stringed instruments may have made towards the evolution of the violin, research by Peter Holman indicates that the violin family emerged between 1495-1505 in Italy. Most histories of the violin tend to rely on iconographical evidence, such as visual depictions of the violin in artwork, in order to date its beginning. Holman, however, sought to establish the date of the violin's inception by examining how the early violin was used and played. He determined that the first usage of the violin was in a consort. Violin music seems to support Holman's assertion, because the majority of violin literature from the 16th and early 17th century appears to be for violin consorts, and it was not until the mid-17th century that solo repertoire for the violin developed. Neal Zaslaw described who was likely to play the violin during these early years: During the first part of its meteoric career, the violin was played in public by formally trained professionals, servants, and illiterate folk musicians. Ladies and gentlemen, when entertaining themselves in private circumstances, preferred the elegant sounds of viols and lutes to the raucous power of brash fiddles. The violin appears first to have entered "polite society" as a consort instrument (Rosand, 2016).

Holman suggested that the viol consort and violin consort were developed for the same reason: "to provide an alternative to wind instruments in polyphonic music." Holman further clarified the different uses for these consorts: Throughout the 16th century, the two families were used as alternatives by professional musicians; the soft, sonorous viol, with its reedy, incisive tone, was ideal for contrapuntal music, and for accompanying the voice, while the sprightly violin quickly became the favourite instrument for dance music. (Ramos Stowell, 2020).

1.2 History of the violin music in China

1.2.1 The violin, a Western musical instrument, was brought to China by missionaries from afar in the 17th century. Early violin performances in my country mainly existed in the court of the Qing Dynasty. The number of performers and the frequency of performances varied depending on the emperors' preference for Western musical instruments. Although the Qing Dynasty court also formed a Western orchestra, during this period, the violin was just a strange instrument for the Chinese people, and the art of violin did not spread and develop in a real sense. The beginning of China's real violin art should be attributed to the Opium War in the 19th century. More and more students in church schools began to learn to play the violin and had a certain ability to play. In 1910, the Austrian-American violinist Kreisler composed a piece called "Chinese Flower Drum". The violin plays the author's imagined oriental melody. The beautiful melody reflects a strong oriental atmosphere, which also inspired a group of music lovers to study how to use the violin to express the musical image of China.

In 1919, Mr. Li Siguang, a famous scientist and music lover in my country, created the first Chinese violin title work "Xinglu Nan" in Paris. Although this piece does not reflect obvious national music characteristics in terms of mode, structure, and style, its title "Xinglu Nan" fully reflects the composer's intention to combine this foreign instrument with Chinese traditional culture and patriotic sentiments. It was this violin piece "Xinglu Nan" that came out in the early 20th century that opened the prelude to the nationalization of Chinese violin creation. Since then, nationalization creation has occupied a pivotal position in the development of Chinese violin art as an important part of the development of instrumental art, and has become an important boost to promote and enhance the artistic image of violin in the hearts of Chinese people, and has also become an important way for Chinese violin art to go global

(Renping, 2021).

1.2.2 Initial stage in the first half of the 20th century

Since the creation of “Xinglu Nan”, Chinese violin art has entered the initial exploration and development stage of nationalization creation. The exploration of this period should be attributed mainly to the older generation of musicians who studied violin abroad in the early 20th century, “Nie Er, Xi Xinghai, Liu Tianhua, Feng Zikai, Tan Shuzhen, Chen Hong, Wang Guangqi, and famous scientists Li Siguang, Wang Dezhao, etc. They generally have a deep foundation in Chinese traditional culture. In the process of learning and spreading the art of violin, they all consciously pay attention to the nationalization of violin music.” The main feature of the creation during this period is to use the violin to play Chinese melodies and try to initially combine Western composition techniques with Chinese traditional music materials. The main works of this period include Xian Xinghai’s “Violin Sonata in D Minor”, Ma Sicong’s “Lullaby”, “First Rondo”, “Suiyuan Suite”, and Guangdong musician Situ Mengyan’s adaptation of traditional Cantonese opera repertoires. It is worth pointing out that during this period, “two models” were formed that still affect the nationalization of violin creation. One is the adaptation model represented by Situ Mengyan, and the other is the creation model of Ma Sicong (Xingci, 2018).

2. Violin music education

2.1 Western violin music education

One of the earliest known professional women violinists was Maddalena Lombardini Sirmen (1745-1818). She began her violin studies at the age of seven after winning an audition for one of the Venetian Ospedales combination of a convent, orphanage, and music school that existed in Venice during this period. Lombardini’s progress was so rapid that at the age of 14, she was promoted to violin teacher, a rank that provided her with opportunities to travel and engage in advanced violin studies with Tartini at his “School of Nations” in Padua. Lombardini married violinist Lodovico Maria Gaspar Sirmen (1738-1812), with whom she toured France and England to great acclaim from critics and the public. Another well-known professional woman violinist from this period was English musician Sarah Ottey.

Pedagogy Foundations, Posture, Stance, Eighteenth-century writers provided minimal information on posture. L. Mozart strongly disapproved of unnecessary body movements and facial contortions, while Campagnoli promoted an easy, noble posture that requires placing the weight of the body on the left side and holding the head upright in front of the music. He also highlighted the importance of practicing in front of a mirror (Bennett, 2015).

2.2 Violin music education in China

2.2.1 In the 21st century, with the continuous development of the social market economy, people’s material life has been greatly improved, and more and more people are looking forward to the improvement of spiritual life and education. Under this background, the quality of education received in childhood is accepted by more people. Accompanied by many parents, they have joined the ranks of quality education and increased investment in quality education. The study of musical instruments has become an important part of quality education. The violin has a beautiful timbre, rich skills, a close to human voice, a beautiful shape, small but very penetrating. It is the best among many musical instruments and is known as the “Queen of Musical Instruments”. The art of the violin originated more than 400 years ago. Since then, there have been countless well-known violinists and educational figures. It can be seen that this instrument is becoming more and more popular. Therefore, violin enlightenment education is particularly important.

Children who are just starting to learn the violin often have trouble learning musical instruments under the pressure created by teachers or guardians accompanying them to learn. Strict learning supervision will often make children bear too much pressure when they first



learn the violin, which makes them prone to giving up. In fact, children's learning and improvement of violin playing skills do not benefit from the supervision of guardians, but mainly benefit from the enlightenment of teachers' step-by-step guidance in the correct way, so that they can learn initially and correctly, and have the correct way to practice the violin. This article will discuss the three main subjects of children's violin learning, namely, violin beginners, accompanying guardians and violin teachers, and put forward some key and difficult issues in violin enlightenment education, and discuss how to use the principle of gradual progress in learning and practicing the violin in the initial stage to improve the quality and standard of violin enlightenment learning and practice (Yuejian, 2020).

2.2.2 The role of the violin accompaniment

Guardians play an important role in the accompaniment process. The attitude and methods of the accompaniment have a great impact on the children who are just starting to learn violin. When the children who are just starting to learn violin cannot meet the requirements of the teacher, the accompaniment cannot replace the teacher's leadership in the class.

In actual violin learning and practice, the accompaniment of efficient accompaniment is fast and efficient, which naturally saves time and tuition costs. It is particularly important for guardians to seek a highly professional teacher for children in the enlightenment stage. Professional teachers have professional qualities and can grasp the teaching rhythm step by step. Under the correct teaching progress, the probability of students becoming tired of learning will be very small. Of course, the accompaniment should be based on the correct accompaniment during practice, because the attitude of the accompaniment will have a long-term impact on all aspects of the children learning the piano. The consequence of the improper accompaniment attitude of the violinist is that the violinist cannot feel the joy and happiness of performing the music during practice. Therefore, the guardian should cooperate with the teacher to provide the violin child with a relaxed and pleasant, efficient accompaniment during accompaniment. The requirements for the child's daily practice should be gradual and not eager for quick success (Zili, 2020).

2.2.3 Violin Teachers

It is mentioned above that it is crucial for children to be guided by a professional teacher from an early age, and the teacher must be the leader of the teaching. If children seem to be a blank sheet of paper, then the first violin lesson for children who are just starting to learn violin is particularly important, as it will affect the child's life. It is a benefit for every child who learns violin to acquire good basic skills in the enlightenment stage. Generally, there are various ways of violin teaching in the initial stage, such as demonstration teaching, verbal guidance, teacher-student cooperation, and separate teaching.

In summary, in actual teaching, violin teachers should clarify the teaching objectives, examine the methods and purposes of teaching activities, and must follow the principle of gradual progress. First of all, teachers should continuously accumulate correct and step-by-step teaching experience suitable for children in teaching activities. Today, under the background of rapid development of informatization and economic and technological industries, violin education has gradually become transparent and formalized. Teachers can use excellent online video resources to develop and improve their own teaching level, and truly play a leading and dominant role in the entire teaching activities. Secondly, teachers must recognize that education in the early stages of violin learning is a key factor in students continued learning in the future. They should not rush to compete and take exams, and disrupt children's interest in gradually accepting new things in the early stages (Zhinuo, 2015).

3. Research Methodology

This paper using a Research focuses on the qualitative method. A researcher uses an interview form as the main research tool to collect data from violin instructors in primary schools. The researcher conducts interviews to understand teaching methods, student learning behavior, and challenges in basic violin instruction. Interview data is analyzed to summarize effective teaching practices.

1. Sample Characteristics and Data Collection

Key informants

Criteria for selected key informant.

1. They must be education experts who have researched the primary school violin teaching methods and theories for more than 5 years
2. They must have a basic in teaching violin for at least 10 years
3. Graduated with a Doctor's degree in violin teaching, have extensive violin performance experience

2. Measurements

Research Tools

1) Interview Form

2) exercise book

3) Verification Form

4) IOC Form: The results of IOC of interview, Result of interview was presented 0.91

If the value of IOC was 0.6 and above, it means that the questions were measured at the purpose. Indicated that the questions were verified

3. Analytical Method

- 1) Descriptive analysis used for data collection through interviews.
- 2) Descriptive analysis identified key themes and relationships.
- 3) Qualitative summarization highlighted common themes and unique insights.
- 4) Transcription of transcripts, familiarization with data, coding processes, theme category development, and rigor measures are essential steps.

4. Results

1. Study and define the application of animal imagery in skill explanation through interviews with key informants in violin pedagogy.

From September 2025 to October 2025, this researcher invited 3 experts in the field of violin education and 3 key informants to conduct interviews for the fundamental violin exercise book. After the interviews, they passed the IOC assessment with high satisfaction (the mean value is 0.95, see Appendix A for details). The experts interviewed are: Zhao Wanqing, Lin Zhixia, Jiang Yuehe; Key informants are: Li Zhenjun, Liu Yitong, Gao Aner. The interview questions are as follows:

Considering the context of beginner violin students aged 10-12 in Linyi City, what core fundamental skills (e.g., bow hold, posture, finger placement, open string bowing) must be rigorously emphasized in the fundamental exercise book, and what is the pedagogical rationale for their primary importance at this specific age and location?

Summary: The three experts shared a high degree of consensus on their core objective: they all believed that for beginners aged 10-12 in Linyi, the practice book must, like building a foundation, prioritize and rigorously establish correct and relaxed physical playing postures (holding the violin and bow). This is the physiological prerequisite for all technical development, aiming to prevent bad habits and physical injuries. Their differences lay in their emphasis on the implementation path: Expert 1 emphasized the precise standardization of decomposed movements, providing a rigorous framework for the practice book; Expert 2

advocated stimulating interest through animal imagery and immediate sound feedback, injecting fun and vitality into the practice book; Expert 3 focused on overall coordination from foot to fingertip, ensuring the efficiency and sustainability of the practice design. Their combined perspectives constituted a comprehensive design blueprint: based on standardization, guided by fun, and grounded in overall coordination.

Q2 What is your professional view on the appropriate balance between Technical Training and the development of Musical Expression within exercises designed for absolute beginners? Furthermore, in the early stages of the curriculum, which of these two elements should receive greater pedagogical weight?

Summary: Regarding the relationship between technical training and musical expression in the initial learning stage, the three experts unanimously agreed that technical training must occupy a core and prioritized position, and that this training should contain clear musical goals from the outset, rather than mechanical practice. Their core disagreement lies in the implementation path: Expert 1 advocates for a highly weighted (e.g., 95%) decomposed and precise training to build an absolutely reliable technical framework; Expert 2 emphasizes using musical imagery and emotional experience (e.g., 30% expressive guidance) to drive and package technical learning in order to maintain interest; Expert 3 proposes a "spiral ascent" model, allowing technique and expression to deepen and grow synchronously in a micro-cycle. Their views collectively point to a clear path: with solid technique as the foundation and vibrant expression as the driving force, the two are integrated through a progressive curriculum.

Q3 In the process of exercise design, what methodology do you employ to ensure the content is culturally relevant and specifically addresses the unique developmental and learning needs of beginner violin students in Linyi City, taking into account their local educational background?

Summary: The three experts unanimously agreed that ensuring cultural relevance and meeting local needs cannot be a superficial "labeling" (such as simply adding a few folk songs), but must be a profound, methodological localization transformation. Their fundamental difference lies in their starting points. Expert 1's starting point is local music culture, advocating for transforming local musical materials into the core content of teaching; Expert 2's starting point is the local education system and time structure, advocating for teaching methods to be highly adapted to existing teaching scenarios and students' schedules; Expert 3's starting point is the cognitive and identity development of local students, advocating for a deep integration of the learning process with students' life experiences and regional identity, thereby constructing a deeper meaning for learning.

Q4 If the exercises were to integrate animal figures or imagery as a substitute or supplement for standard musical symbols to enhance engagement, increase student interest, and simplify comprehension, what is your professional opinion on this approach as a motivational and pedagogical tool?

Summary: The three experts unanimously and strongly endorsed integrating animal imagery into beginner workbooks, considering it a cognitively sound, efficient, and motivating teaching innovation. They all agreed that this method effectively simplifies comprehension, enhances engagement, and is particularly suitable for the psychological characteristics of 10–12-year-old beginners. Their main differences lay in their views on the tool's positioning and long-term use. Expert 1 viewed it as a "bridge" requiring precise calibration, focusing on its scientific accuracy and avoiding misleading information. Expert 2 viewed it as a "story engine" capable of carrying an entire teaching philosophy, focusing on its engaging nature and depth of emotional connection. Expert 3 viewed it as a "teaching scaffolding" with a defined lifespan, focusing on its systematic introduction and exit mechanisms to ensure students ultimately achieve independent music reading.

Q5 From your perspective, for an absolute beginner's exercise book, which area of skill



development should be emphasized more: technical precision, note-reading proficiency, or tone production and sound quality?

Summary: All three experts clearly placed “sound quality” or “sound aesthetics” at the center of their value judgments. Beginner’s exercise books should never sacrifice sound quality for other goals; a beautiful sound experience is the fundamental meaning and core driving force of music learning. Their differences lie in the path to achieving this core value and the priority of instructional arrangements. Expert 1 adopted a parallel priority strategy, believing that without accuracy and sight-reading as reliable pathways, pursuing sound quality is empty talk, advocating for a dual-core approach. Expert 2 adopted a goal-first strategy, believing that the direct experience and pursuit of beautiful timbre should be established first, with technique and sight-reading becoming the tools to achieve this desire, advocating for sound quality to dominate the overall approach. Expert 3 adopted an integration-first strategy, believing that sound quality should be set as the overall goal, with accuracy and sight-reading systematically bundled into the teaching as intrinsic components for achieving this goal.

Q6 What specific pedagogical strategies do you utilize to help beginner students in Linyi overcome common challenges related to pitch/intonation, rhythm, and bowing technique while working through the exercises?

Summary: Overcoming common challenges for beginners requires targeted strategies, auditory learning, and slow, decomposed practice, rather than mechanical repetition. Their core difference lies in their methodologies: Expert 1 provides precise, “surgical” breakdown steps, Expert 2 designs fun “gamified toolkits,” and Expert 3 builds “ecosystem solutions” that emphasize connections.

Q7 How critical is the role of parents in supervising the at-home practice of beginner violin students in Linyi City, and how can the designed exercise book be structured to actively facilitate effective and appropriate parental involvement?

Summary: The three experts unanimously agreed that the role of parents is extremely crucial, a decisive external factor in whether beginners can persevere and practice effectively. They all advocated that workbooks must be proactively designed and actively guide parental involvement, rather than leaving the responsibility entirely to parents to figure things out on their own. They have fundamental differences regarding the core positioning of the parent's role and the guiding direction of the workbooks.

Q8 In your current teaching practice with beginners, have you experimented with new instructional tools or methodologies (e.g., digital media, applications, or self-developed drills) in conjunction with traditional exercises? If so, what were the observed outcomes or results?

Summary: All three experts acknowledged the irreplaceable positive role of digital tools in providing objective feedback, enhancing the enjoyment of practice, and expanding the scope and time of instruction, emphasizing that tools must serve clear teaching objectives. Their core disagreement lay in the depth of their integration logic: Expert 1 viewed tools as “auxiliary instruments” to improve the accuracy of traditional practice; Expert 2 viewed tools as “core drivers” to reshape the learning experience; and Expert 3 viewed tools as “process components” to optimize the entire teaching system.

Q9 In the practical teaching environment, what specific methods do you implement to effectively stimulate the interest and intrinsic motivation of beginner students to maintain consistent and enjoyable practice of the fundamental exercises?

Summary: Maintaining beginners’ motivation cannot rely on preaching or coercion, but must be achieved through careful instructional design, repackaging repetitive exercises or embedding them into activities that bring positive psychological experiences. The “new meaning” they give to the exercises is completely different. Expert 1, through a quantification and certification system, shapes the exercise into a “game of upgrading personal abilities,” motivated by the affirmation of self-efficacy. Expert 2, through narrative and creation, weaves

the exercise into an “adventure of musical imagination,” motivated by the intrinsic drive for exploration and creation. Expert 3, through community and relationship building, transforms the exercise into a “socially collaborative support project,” motivated by peer connection and a sense of collective belonging.

Q10 When assessing the progress of violin students utilizing this exercise book, what specific and measurable evaluation methods or criteria do you apply to comprehensively gauge both their fundamental technical skills and their overall musical development?

Summary: All three experts advocated for a multifaceted, continuous evaluation process that integrates innovative animal imagery, rather than solely focusing on the final performance. Their differences lay in their ultimate goals: Expert 1 ensured precise skill implementation, Expert 2 fostered personality.

In conclusion: Based on the advice of experts, the researchers concluded that a passion and creativity, and Expert 3 focused on cultivating a well-rounded musical comprehensive and practical Fundamental Violin Exercise Book should prioritize the establishment of correct and relaxed posture as the absolute foundation. It must seamlessly integrate technical rigor with imaginative, culturally resonant content, such as the strategic use of animal imagery, to transform abstract concepts into tangible actions. The exercise book should be structured to systematically develop tone production and listening skills from the very beginning, treating technical precision and note-reading as essential means to achieve beautiful sound. Furthermore, it must serve as a bridge between teachers, students, and parents by providing clear guidance, leveraging modern tools for feedback, and incorporating measurable checkpoints to foster a sense of achievement. Ultimately, the exercise book should be designed not just as a collection of drills, but as a holistic guide that builds solid technical habits, cultivates musical sensitivity, and sustains the intrinsic joy of learning music for beginners in Linyi City.

2. Constructing fundamental violin exercise book for violin beginner at Linyi city, Shandong province

Construct the fundamental violin exercise book for beginners based on the above findings, designing specific exercises that correlate techniques with animal actions and characteristics.

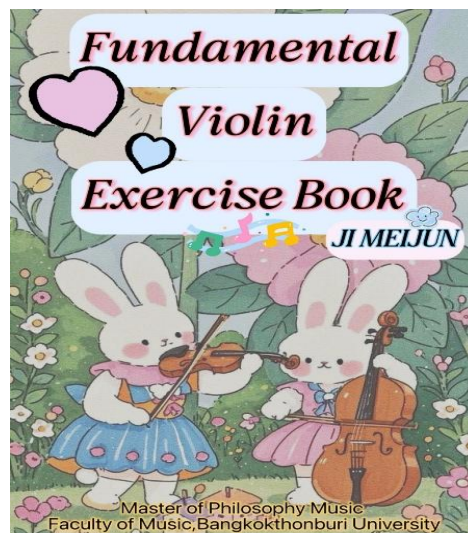


Figure 1: exercise book Cover

Source: Ji Meijun, 2025

Fundamental violin exercise book for violin beginner at Linyi city, Shandong province. Based on interviews and needs analysis with key information providers (experts) for this study, we systematically designed and compiled this “Fundamental Violin Exercise Book”. The

course structure of this exercise book aims to scientifically and progressively address the core challenges faced by beginners in terms of cognition, skills, and motivation. Its five chapters form a logically rigorous teaching loop, as follows: Chapter 1: Understanding the Violin and its Structure. This chapter aims to complete the learner's cognitive initialization, helping them establish a basic and objective cognitive relationship with their instrument, laying the necessary knowledge foundation for subsequent practical interaction. Chapter 2: Establishing Correct Playing Posture. This chapter focuses on the physiological foundation of playing, explaining and training ergonomically sound violin and bow holding and body posture. Its core teaching objective is to establish an efficient, relaxed, and sustainable playing movement pattern from the initial stage. Chapter 3: Structured Training of Scales and Arpeggios. This chapter is the core stage of building playing technique vocabulary. We transform the abstract sound system into a concrete and visual spatial pattern on the fingerboard by introducing a fingerboard position diagram. Chapter 4: Elementary Etudes Incorporating Animal Imagery. This chapter serves as the practical embodiment of the core innovations of this research. We designed a series of short and concise etudes and creatively introduced the "animal imagery" teaching method, significantly reducing students' cognitive load and accelerating comprehension. Chapter Five: Musical Practice Centered on Familiar Chinese Repertoire. This chapter is a comprehensive stage for achieving skill integration, cultural identification, and achievement motivation. The selected pieces are all Chinese works with strong melodies and high cultural recognition. The learner's task at this stage is to independently mobilize and comprehensively apply all the basic skills constructed in the first four chapters to complete the leap from technical fragments to complete musical expression. This aims to allow learners to gain a valuable sense of accomplishment in independent performance and, through interpreting their own national music, deepen the cultural connection and emotional identification in their artistic expression, fundamentally stimulating long-term learning interest.

| Directory | Directory |
|---|---|
| Chapter 1 My First Violin Adventure: Let's Begin 5 | Chapter 5 Oriental Garden35 |
| 1. Welcome to the Wonderful World of the Violin 5 | Butterfly Lovers Violin Concerto 37 |
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| The New Harp (Y Delyn Newydd) 28 | |
| Mer hahn en neue Oberkeet 29 | |
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Figure 1: exercise book Contents
 Source: Ji Meijun,2025

2.1 Evaluation Fundamental violin exercise book for violin beginner at Linyi city, Shandong province

To evaluated fundamental violin exercise book by three experts. It is used the rating scale: 5 4 3 2 1

- 5 = Excellent
- 4 = Very Good
- 3 = Good
- 2 = fair
- 1 = Be Improved

Table 1.1 The evaluated fundamental violin exercise book

| Evaluation topic | Expert 1 | Expert 2 | Expert 3 | Average |
|--|----------|----------|----------|---------|
| Detailed and accurate explanation of basic fingering | 4.5 | 5 | 5 | 4.8 |
| Clear pictures and examples | 5 | 5 | 4 | 4.7 |
| The selection of etudes starts from easy to difficult | 4.5 | 5 | 4.5 | 4.7 |
| Etudes covering various fingering combinations | 5 | 5 | 4.5 | 4.8 |
| The exercise book contains a rich variety of repertoire | 4 | 5 | 4.5 | 4.5 |
| Common mistakes are analyzed and corrected, so that beginners can find their own problems and correct them in time | 5 | 5 | 4.5 | 4.8 |
| The overall structure of the exercise book is reasonable and the chapters are clearly divided | 5 | 4.5 | 5 | 4.8 |
| The content and difficulty level are suitable for beginners | 4 | 4.5 | 5 | 4.5 |
| The symbols of notes, beats, fingerings, etc. are correct | 5 | 5 | 5 | 5 |
| The texts in the exercise books are accurate and standard | 5 | 5 | 5 | 5 |
| Total Average Score | | | 4.8 | |

The result of Guzhen exercise book evaluation from the opinion of three experts were 4.8

5. Conclusion

The Violin learning methods needs of primary school students in violin education and develop a training exercise book using animal-based music symbols. Research has found that the main obstacles for beginners go far beyond “technical difficulty,” encompassing a series of fundamental challenges at the cognitive, physiological, and motivational levels: Traditional musical notation and terminology (such as “staccato” and “legato”) are completely abstract symbolic systems for children. Leading to excessive cognitive load, low learning efficiency, and a high likelihood of frustration. Correct holding and bowing postures violate the natural physical habits of young children. They generally lack the muscle awareness for key movements such as “relaxed shoulders” and “smooth bowing,” making it difficult to translate the teacher’s verbal instructions into correct physical sensations, thus easily leading to persistent incorrect postures. Basic scale and open string exercises lack musicality and



immediate sense of accomplishment, and are generally perceived by students as tedious “tasks.” Without intrinsic interest, sustained, high-quality after-class practice is difficult to maintain, leading to slow or even interrupted learning progress. Under heavy technical pressure, music learning often degenerates into mechanical finger and bow movements. as follows: Chapter 1: Understanding the Violin and its Structure. This chapter aims to complete the learner's cognitive initialization, helping them establish a basic and objective cognitive relationship with their instrument, laying the necessary knowledge foundation for subsequent practical interaction. Chapter 2: Establishing Correct Playing Posture. This chapter focuses on the physiological foundation of playing, explaining and training ergonomically sound violin and bow holding and body posture. Its core teaching objective is to establish an efficient, relaxed, and sustainable playing movement pattern from the initial stage. Chapter 3: Structured Training of Scales and Arpeggios. This chapter is the core stage of building playing technique vocabulary. We transform the abstract sound system into a concrete and visual spatial pattern on the fingerboard by introducing a fingerboard position diagram. Chapter 4: Elementary Etudes Incorporating Animal Imagery. This chapter serves as the practical embodiment of the core innovations of this research. We designed a series of short and concise etudes and creatively introduced the "animal imagery" teaching method, significantly reducing students' cognitive load and accelerating comprehension. Chapter Five: Musical Practice Centered on Familiar Chinese Repertoire.

6. Discussion

The core instructional design of this workbook, through the coherent progression of Chapters 3 and 5, constructs a complete learning journey from the internalization of musical vocabulary to comprehensive artistic expression. The outstanding contribution of Chapter 3 (Scales and Arpeggios) lies in its use of finger placement diagrams and animal imagery to transform abstract basic musical grammar such as tonality and pitch into tangible spatial maps and relatable character traits for students. This design significantly lowers the cognitive threshold, helping students establish the intuition that “technique is expression” from their initial encounter with musical materials. This transforms tedious basic training into an active process of shaping vocal characters, allowing students to gain a pre-experience and internal standard of musical expression before achieving technical proficiency. Chapter 5 (Chinese Music Exercises) provides a highly rewarding and culturally significant practical platform for all the abilities developed in the previous chapters. Students not only complete a skillful application but also achieve a deep cultural identification and self-realization in artistic expression.

7. Suggestions

A series of well-reasoned suggestions for further study and implementation are put forth in order to strengthen the theoretical and practical worth of the "Animal Imagery Violin Teaching Method" that this study suggests and encourage its sustainable growth and spread. In order to confirm the long-term advantages of this teaching approach for skill internalization and interest maintenance, it is first advised to carry out a one- to two-year longitudinal follow-up study on students utilizing this workbook in order to methodically assess their long-term development in areas like pitch, rhythm, musical expression, and learning motivation using empirical data. Based on this, a complementary digital learning companion system can be developed, such as an application integrating an interactive “Animal Music Kingdom” scenario game and AI-assisted error correction, transforming traditional practice into an intelligent and interactive experience to align with students’ learning habits in the digital age.



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