



Surveying on Wuyin Paigu Teaching Method at Jinan Xingguan Percussion School, Jinan City, Shandong Province

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Abstract

This qualitative study investigates the Wuyin Paigu teaching methods at Jinan Xingguan Percussion School in Shandong Province, China. Utilizing in-depth interviews with three key instructors, observation forms, and expert-validated protocols, the research identifies a comprehensive teaching model structured around seven core dimensions. First, the environment leverages professional acoustic design in specialized classrooms to foster student concentration. Second, teaching content follows a progressive structure, utilizing the "Paigu Performance Curriculum" to integrate technical challenges within traditional pieces like "Dancing on the Drums." Third, teaching methods blend traditional oral instruction and rhythmic chanting with modern video feedback for posture correction. Fourth, activities include regular talent shows and off-campus collaborations that enhance stage adaptability. Fifth, teaching equipment pairs traditional drum sets with metronomes and digital recording systems. Sixth, student participation is driven by interactive games and a disciplined daily practice regimen. Finally, evaluation shifts away from traditional grading toward a "pass/fail" system focused on rhythmic stability and artistic expression. Ultimately, the school successfully bridges traditional intangible cultural heritage with modern pedagogy, effectively cultivating students' technical proficiency and holistic development across moral, intellectual, and aesthetic domains.

Keywords: Wuyin Paigu; traditional Chinese music; classroom observation; Jinan Xingguan Percussion School

1. Introduction

Chinese traditional percussion instruments are significant part of the culture of China. Wuyin Paigu is a form of traditional instrumental music with both musical and cultural aspects. Not only does it represent regional cultural characteristics, it also represents performance styles and aesthetics. Recent years China has experienced a period of rapid national improvement (the rejuvenation movement). During this time, the government has focused on the growth of the culture and has also focused on the overall improvement of people's moral, intellectual, physical, aesthetic, and practical qualities. These factors have all contributed to the prominent role of the Wuyin Paigu in contemporary music education. Moreover, there has been significant interest by educational researchers in teaching traditional Chinese percussion instruments through contemporary music education. Wuyin Paigu is one of the many ways to learn to play

traditional Chinese percussion instruments because of its bright tone and ability to be played by many people at the same time or by individuals alone, therefore it is the most representative of all instruments for the education of contemporary Chinese percussion.

Wuyin Paigu's technique uses rhythm exercises in combination with whole-body exercising to develop rhythmically stable and accurate pitches and help with developing coordination and memory of the correct movement patterns. Various training methods are used, making it an integral element to many folk percussion schools and professional music colleges, and forms an essential part of Chinese percussion. However, despite the increasing popularity of the Wuyin Paigu in recent years, music education research based on classroom teaching remains insufficient. Research on Chinese percussion typically focuses on its history, characteristics, and performance techniques, while paying less attention to the practical teaching methods of the Wuyin Paigu. More specifically, there is a lack of educational research on the teaching methods of Wuyin Paigu in common non-formal educational institutions (such as the Jinan Xingguan Percussion school).

The Jinan Xingguan Percussion school, located in Jinan, Shandong Province, China, is a professional percussion training institution specializing in training young Chinese percussionists. The school has developed a relatively stable Wuyin Paigu teaching system and has cultivated numerous professional young Chinese percussionists. Its overall teaching practice includes technical and repertoire practice with a reasonable rhythm and relies heavily on verbal instruction from students and teacher demonstrations and imitation. However, these teaching methods have not been systematically recorded and analyzed in the literature. Therefore, it is necessary to conduct a case study on the teaching methods of the Wuyin Paigu at the Jinan Xingguan Percussion school. This study aims to gain a clearer understanding of the actual teaching situation of Wuyin Paigu (including classroom environment, teaching content, teaching methods, teaching equipment, teaching activities, student participation, and evaluation). The research results will help improve the teaching methods of Wuyin Paigu and provide a reference for education in the field of traditional Chinese percussion.

2. Literature Review

Western research on percussion education has tended to place strong emphasis on performance practice, particularly on playing techniques, body movement, and physical coordination during musical execution. Research conducted by Altenmüller, Trappe and Jabusch (2020) examined how professionally trained and non-professionally trained drummers move through space while playing their instruments. The findings showed that expert drummers tend to use more stable and fluid motion compared to novice drummers. As a result, it appears that skills are not necessarily genetic, but rather every professional has developed those skills over time through extensive amounts of practice to become proficient at their trade. Bader (2022) examined whether where the actual strikes occurred during performance impacted the resulting quality of sound ultimately produced by each strike of the drum.

According to Hartenberger (2016), timpani can have an important influence on a variety of aspects of contemporary lives. These types of instruments are flexible enough to allow a performer to develop their coordination, improve their rhythmic accuracy, and enable precise control over their timing. The physical characteristics of various types of instruments appear to have a direct correlation to how successfully students learn and develop new skills. For instance, Cook (2018) explains the importance of demonstration teaching when teaching percussion because students can visually observe all of the movements in a complete sequence (from start to finish) that are required to perform a certain skill before they go through the process of copying those movements themselves. The use of sensory experiences and imitation to learn new skills is a more efficient and effective way for students to learn than relying solely

on verbal explanation. By studying percussion instruction from the biomechanical, auditory, and demonstration perspectives, we would be able to measure how technically effective a specific method of instruction is, and whether it can be further improved.

The development of Chinese percussion instruments is mostly studied with a historical and educational-institutional emphasis in mainland China. Thrasher (2000) examined how Chinese percussion instruments were developed and the growth of the Paigu in orchestras in the early 1900s. He contextualized the Paigu based on how it developed uniquely over time in China. Liu (2017) argues that percussion education, within the context of Chinese folk music education, needs to be seen in a comprehensive teaching context rather than as a simply a result of technical training. Li (2022) discusses the distribution of Chinese folk music through online education and how digital media is quickly becoming an important means of distributing traditional musical knowledge to people. Furthermore, China Daily (2021) discusses the use of Paigu in modern Chinese music education and emphasizes the expressive capabilities of this instrument. Collectively, the evidence suggests that Chinese percussion education is moving away from being family-based and increasing in diversity and institutional support.

Music education research indicates that enough feedback and self-regulation are essential components of the learning process. Hattie and Timperley (2007) concluded that when students receive feedback regarding specific issues early in the learning process, it significantly increases their ability to learn from future experiences to the point where they regularly outperform those who learn through traditional curricula that have been redesigned. McPherson and Renwick (2001) found that children's self-regulated practice is one of the most important factors in keeping them engaged in musical pursuits over time. Schippers (2010) stated that for cultural music education to be successful within the current dynamic contemporary educational environment, the most critical thing is for cultural music education to remain true to its cultural heritage while evolving. They have suggested that balancing tradition with innovation is critical to maintaining sustainable music education (Schippers & Grant, 2016). There has been some advancement in music education research toward providing new insights into the performance practice of Wuyin Paigu through various facets of study; however, none of the insights from these studies have been used to provide an overall picture of the content or activities included with Wuyin Paigu instruction. Most of the available literature has not provided a clear analysis of the organizational aspects of the instructional materials, the sequencing of classroom activities or student learning assessment, and instead, has generally focused on descriptive accounts of performance practices, cultural contexts, or general teaching methodologies rather than empirical studies of teaching methodologies.

3. Research Methodology

This study employed qualitative research methods, primarily using classroom observation and semi-structured interviews for data collection. The study subjects were intermediate-level Wuyin Paigu students and their teachers at the Xingguan Percussion School in Jinan, Shandong Province. Data collection methods included 12 classroom observations and in-depth interviews with three teachers, covering aspects such as classroom environment, teaching content, teaching methods, teaching equipment, activities, student participation, and evaluation. The collected data were processed and analyzed to identify the Wuyin Paigu teaching model and its characteristics.

3.1 Sample Characteristics and Data Collection

This study used qualitative research. The researcher used a method of collecting data from 12 classroom observations and interviews with 3 teachers. The observation form and structured interview form were used for data recording. The survey topics were divided into 7 topics:

environment, teaching content, teaching methods, teaching Equipment, activities, student participation, and evaluation.

Key information

Teachers were selected as key informants based on the following criteria:

1. They are teachers at Jinan Xingguan Percussion School
2. Both have more than 10 years of teaching experience in Wuyin Paigu
3. Very famous for his performances and teachings Wuyin Paigu

The following three teachers were selected as key informants:

Professor Li Dongfang: Honorary Chairman of the Percussion Professional Committee of Jinan Musicians Association.

Professor Sun Peng: Senior Member of the Percussion Professional Committee of the Chinese Musicians Association.

Mr. Zhang Ke: Founder and Director of Jinan Xingguan Percussion Education school; Percussion performance and education expert in school, and an expert in percussion performance and education.

Experts

The criteria for selection by the experts are as follows:

1. Over 5 years of music teaching experience.
2. Bachelor's or master's degree in music.
3. Knowledgeable and experienced in music.

The following three teachers were selected as key informants.

Professor Xu Wenxiu: Mezzo-soprano singer, Visiting Professor, Department of Vocal Music, Jinan University.

Professor Li Zhan: Member of the China National Orchestra Association.

Mr. Hou Yifan: Young piano educator, young tenor singer. Expert in piano and vocal education.

3.2 Analytical Method

This study employs qualitative analysis to examine the teaching methods of the Wuyin Paigu course at the Jinan Xingguan Percussion School. Based on classroom observations and semi-structured interviews, the analysis considers classroom environment, teaching content, teaching methods, teaching equipment, activities, student participation, and evaluation. Through comparison and classification, persistent teaching patterns and characteristics are identified. The study does not focus on quantifying and measuring variables, but rather on describing how repertoire-based teaching arises in classroom practice. This allows researchers to elucidate the teaching process and explore the characteristics of traditional Chinese percussion education at the Jinan Xingguan Percussion School.

3.3 Research tools

- Interview Form
- Observation form
- IOC form

4. Results

Jinan Xingguan Percussion School has developed into a highly distinctive professional percussion training institution in Jinan. Currently, the school offers courses covering drum kits and snare drums, with a particular focus on traditional Chinese percussion instruments, especially the Wuyin Paigu. The school's teachers are all professional percussionists who

graduated from music academies and experienced instructors who have served as judges in provincial and municipal percussion competitions.

In this study, the researcher studied seven survey topics: environment, teaching content, teaching methods, teaching equipment, activities, student participation, and evaluation. As summarized below.

4.1 Environment

Jinan Xingguan Percussion School's classrooms are medium-sized and offer good activity space and high teaching efficiency. Each classroom is equipped with professional soundproofing and sound insulation on the walls to completely block out all noise from outside or other sources of noise and prevent sound from entering the buildings through the walls, so there is a peaceful and focused environment for students to learn how to play percussion. The classrooms contain multiple sets of Wuyin Paigu for individual and group practice; therefore, teachers can move freely between each student to demonstrate, correct, and observe. In addition to providing adequate lighting and ventilation within the classrooms, the temperature is controlled by central air conditioning, thus meeting the minimum standards for student comfort and safety while participating in long-term, continuous percussion lessons. The school is located in a quiet and stable neighborhood in Jinan City, (Shandong Province), where it is located between residential and educational districts.



Figure 1: Geographic Location of Jinan in Shandong Province

Source: <https://maps.google.com>



Figure 2: Environment - School facade
Source: Wu Junchen



Figure 3: Environment - Classroom
Source: Wu Junchen

4.2 Teaching Content

The Wuyin Paigu course offered at Xingguan Percussion School of Jinan, China focuses primarily on developing students' ability to play with technique, control tone, and perform on stage. Building on the foundation of beginning percussion training, the course is designed to create a graduated and comprehensive, systematic approach to ethnic percussion performances.

The Wuyin Paigu course is especially focused on improving students' ability to play with technique and demonstrate the ability to use their own interpretation of traditional musical scales through the refinement of this ability over time with more systematic technical training. Students improve their ability to control the force of their strikes, layer tones, develop pitch and perform smooth transitions from one surface to another.

The learning difficulty progresses gradually, including intermediate-level Wuyin Paigu pieces such as classic solo works and adapted traditional drum pieces. During the observation period, the school used "Dancing on the Drums."

The teaching also emphasizes emotional interpretation and stage presence. To strengthen performance skills, a mock stage assessment is conducted after each lesson. Students also have opportunities to participate in small-scale drum performances and a final solo performance, aiming to cultivate their stage presence and artistic appeal.

Each lesson will include the following training and learning:

1. Segmented practice to train striking techniques and hand-eye-ear-body coordination, with an emphasis on accuracy.
2. Observing rhythmic phrases, breaking down the rhythm, and establishing fixed postures. Learning will be refined through continuous practice and repeated correction.
3. Practicing arm-led wrist movement, and then wrist-led drumstick movement, coordinating with leg movements.
4. Practicing tone and dynamic control to better maintain tone stability during performance.
5. Finally, integrating performance awareness and expressiveness into the performance itself.



Figure 4: Basic training
Source: Wu Junchen

In summary, each lesson is 120 minutes long during the observation period. The teaching focuses on refining fundamental skills while incorporating repertoire practice.

4.3 Teaching Methods

Instruction in Wuyin Paigu at the Jinan Xingguan Percussion School takes place in form of one-to-one instruction and large-group classes. This structure allows for both individual and collective training.

One-to-one Instruction:

One-to-one instruction is the main format for technical study. It is primarily utilized with intermediate and advanced students who work within the major sections of the repertoire. In these lessons students play assigned sections of *Dancing on the Drums* (Gu Shang Fei Wu); the teacher zeroes in on problems of unstable rhythm, uneven timbre of the five drums, inaccurate paths of the movement across the drums. Slow demonstration is used when appropriate; counted beats are also employed as a technique to enable the student to understand the relationship between beat emphasis and direction of the hand movements. By practicing through the individual sections, the timbre and movement patterns gradually stabilize in the student until he absorbs the style itself.



Figure 5: One-to-one instruction
Source: Wu Junchen

Large-group Classes:

In large-group, or collective, classes the "collective" aspect refers to collaborative endeavors to learn together: this is not a venue in which serious fragmentary correction is

attempted. In this classroom class period, the students run through sections of the repertoire in harmony, singing counts and paying attention to unison of rhythmic timing and movement coordination; one of the main goals is to achieve security of posture and gestures. Compared with the one-to-one lessons, the principals of training in large group sessions lie much more in the group than in the individual students.



Figure 6: Group Wuyin Paigu practice supporting performance preparation.
Source: Wu Junchen

Step-by-step Progression:

Training is a gradual process, progressively building fragments into a complete piece. Progress in each lesson involves improving control, enhancing rhythmic stability, and achieving a more even tone. Previously learned content is corrected before moving on to new material. In rhythmically dense passages and complex movements, students should first strive for accurate and stable striking before gradually increasing speed; however, inconsistent tempo indicates a serious lack of control over the piece. To better focus attention, practice involves breaking down accumulated material into segments before gradually transitioning to complete pieces. The steps are as follows:

Targeted improvement lesson by lesson: Each lesson focuses on three core objectives improving striking control, including force, position, angle, and rhythm; ensuring accurate note values, consistent rhythm, and even tone. Before learning new content, errors in previously mastered techniques are corrected to avoid skill gaps.

Prioritizing accuracy over speed in complex passages: For rhythmically dense or technically challenging sections, students first ensure accurate and stable striking practice at a slower tempo. Speed can only be increased after accuracy is fully mastered; rhythmic instability is considered a sign of insufficient control over the music.

Segmented practice eventually integrates into the whole piece: To enhance focus, accumulated learning is broken down into smaller segments for concentrated practice. After mastering each segment, students gradually connect them to ultimately perform the entire piece.

Pedagogical Techniques:

In terms of teaching methods, techniques are not explained verbally one by one from the outset. The teacher will first demonstrate, and students should pay particular attention to the direction and path of the drumsticks moving on the drumhead, as well as the coordination of hand movements with the drumbeat rhythm. If a student encounters a problem and doesn't know how to correct it, the teacher may sometimes film the student with their phone, then play back the incorrect parts they pointed out, and provide solutions through demonstration and explanation. The focus of practice is to observe and repeatedly practice the movements until

the correct result is achieved. During playback, students listen to and watch their own performance through a sound barrier, noting the differences before and after correction.

4.4 Activities

Activities in the Wuyin Paigu program at Jinan Xingguan Percussion School are normally extensions of learning in the classroom rather than advanced learning experiences to supplant class learning. These activities apply and reinforce technical and musical content teachers prescript to students. Based on classroom observation and interview data, we found the range of activities that support Wuyin Paigu learning could be grouped into about eight types. Some of them treat in the classroom, and others are non-fixed, extra-curricular activities students become accustomed to expect, but that exist dependent on accident, chance, time, and other external conditions.

One-on-one classroom demonstrations and teacher demonstrations typically follow the regular part-based practice time in class. In these activities, students play selected passages, or even entire pieces, in front of the teacher. The teacher may first demonstrate the rhythm or percussion, then ask the student to repeat it, creating a sense of pressure for the students; their performance relies to some extent on rhythmic stability, vocal control, and coordination. The teacher progressively assesses the student's performance, providing immediate professional feedback, focusing on more subtle issues.

In addition to performance related activities and the use of practice mats to train students on fundamental fine motor skills with a focus on the trajectory (separation of basics from entirety). For example, students will use practice mats to practice single strikes, alternating strikes, single wrist strikes, as well as rhythm. Practice materials used for basic skill training have an inherent level of flexibility and can be used before class, during break times, and at any time when practicing individually. Separating the basics from full drum performance to eliminate interference from various tones dynamics enables students to concentrate on the accuracy co-ordination of an overall basic movement pattern.



Figure 7: The students are training according to the teacher's instructions.

Source: Wu Junchen

The primary function of small ensemble rehearsal of a Wuyin Paigu selection is to prepare and support the development of the performance, including providing the students with the opportunity to work together with other students to rehearse their parts to create a cohesive piece of music. Opportunities to work in small ensemble rehearsals include; developing an awareness of the ensemble dynamics, staying together as a rhythm unit, synchronizing

movements with the different surfaces of the drums, developing listening skills to others performing their parts, developing the ability to adjust the timing and feel of the music to match other performers in the small ensemble, and most importantly to create a cohesive unit of music (rather than performing their individual part as an isolated player). This is an activity that is designed to be a bridge between the individual performing their individual techniques and the individual learning and developing their performance.

In addition to involvement with students to transition into a 'regular' or 'everyday' classroom environment, there are several opportunities for students to participate in 'non-standardized' extra-curricular performance events together (arts festival). Students can also display their work at an arts festival that is organized and held at their respective school (middle or high). If students want to perform at a Wuyin Paigu competition, teachers from the percussion education school can arrange additional coaching sessions with them to help improve their skill level so they will be able to perform at the level they would like. Additionally, teachers will assist students with selecting their next performance piece, which will help them prepare for their upcoming performance.



Figure 8: Students attended the evening party at the Jinan Women and Children's Activity Center

Source: Jinan Xingguan Percussion School

One of the other types: of performance-related activity concerns external social performances by students, such as public "concerts" or another sort of local cultural public event. When such opportunities present themselves, teachers assist students with registration, as the opportunity for public exhibition and experience arise. Yet another type of activity includes preparation for certificate based examination or graded performance assessments outside the larger institution. Examination opportunities like these arise at intervals, and the teachers assist students' efforts with material designed to prepare students for the particular demands of the examinations.



Figure 9: External social performances involving students.
Source: Jinan Xingguan Percussion School

In Reflection and participation after activities students record collective activities, usually through a joint photo taken post-performance, competition of rehearsal task. These serve both as a record of taking part, or visual evidence of the students' engagement in or as an aid memoir to their learning of these or other activities of performance.

Summarizing, the eight types of learning activity with which we are concerned in this programmed are:

- (1) one-to-one classroom presentation and teacher demonstration.
- (2) Rhythmic alternation training between teacher and student.
- (3) Basic technique training with pads
- (4) Small group Wuyin Paigu rehearsal.
- (5) Public school arts festivals.
- (6) External social performances.
- (7) Preparation for certificate (based examinations).
- (8) Record reflect Participation after activities effect.

Among them (5), (6), (7), (8) as non-fixed extension activities dependent on opportunity and circumstance.

4.5 Teaching Equipment

All the equipment needed by the Jinan Xingguan Percussion Education Centre for teaching purposes consists of various instruments used and several additional musical items they need to assist them in achieving their goal of helping students get better at playing music through percussion. The primary form of equipment used for teaching purposes is a Wuyin Paigu drum set, which contains five separate drums arranged in a traditional pattern with different diameters and pitch ranges. Students will each have access to one of multiple sets of drums as they learn to play the Wuyin Paigu drum. Depending on their rehearsal needs, students will be able to use other percussion instruments, such as bass drums, to support their effort to keep time as a group. For students to adequately master the skill of playing all five Wuyin Paigu

drums simultaneously on their own, it is critical that all Wuyin Paigu drums have appropriate tension applied to their respective heads to produce a consistent tone and facilitate proper rebound from each drumhead.



Figure 10 (Left), 11 (Right): Professional performance Wuyin Paigu and Da Gu.
Source: Wu Junchen

The practice mats are usually used for pre-class practice, but they also include some basic skills exercises, wrist movement training, and further maintaining a steady and even rhythm.



Figure 12: Practice pads
Source: Wu Junchen

In the step-by-step pentatonic row drum training progression, the metronome acts as an essential auxiliary tool, providing a fixed and precise tempo reference to anchor students' rhythmic stability during daily drills, ensuring they prioritize accurate striking over speed when practicing complex or rhythm-dense passages by starting at a slow tempo and gradually increasing it only after mastery, and facilitating smooth integration of segmented practice into

a complete piece by maintaining consistent tempo to eliminate inconsistencies between sections.



Figure 13: Metronome

Source: Wu Junchen

There are many types of drumsticks. The use of wood in drumsticks can vary. For example, birch and ebony are traditional woods used in Chinese traditional-style drums, while other types of wood (such as rosewood and ebony) may be used as well. Both birch and ebony are highly durable woods with an attractive grain pattern. Drumsticks of various lengths and thicknesses each produce their own unique sounding quality, when played against different sizes of drums, they will also produce different tonal qualities.



Figure 14: Drumsticks

Source: <https://www.hkco.org/en/index.html>

During the 12 observation periods, Jinan Xingguan Percussion School adopted teaching materials centered on Dancing on the Drums. The repertoire was selected from the authoritative textbook Paigu Percussion Performance Tutorial, compiled by the China National Symphony Orchestra, and published by Modern Press. This selection not only ensured the professional depth of the teaching content but also laid the foundation for technical training with an aesthetic tone that met national standards.

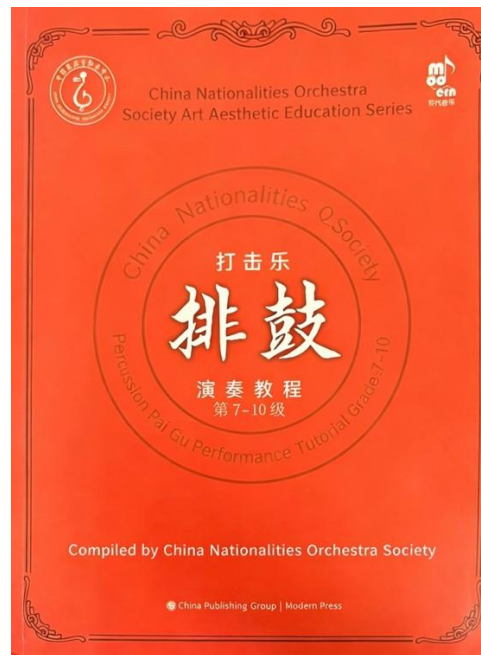


Figure 15: Textbook Paigu Percussion Performance Tutorial
Source: Paigu Percussion Performance Tutorial

Figure 16 (Left), 17 (Right): Excerpt from Dancing on the Drums
Source: Dancing on the Drums

4.6 Student Participation

In the Wuyin Paigu teaching model, student participation is not merely a passive acceptance of instructions, but an active process of deepening understanding through continuous interaction, imitation, and feedback. The following are the main ways students participate and interact in the classroom:

Personalized Practice and Real-Time Guidance

Students maintain high levels of participation in a flexible learning environment.

Teacher Circulation Guidance: Teachers move between different rooms to provide immediate guidance to students.

Personalized Attention: Even in small groups, students receive in-depth explanations and demonstrations from teachers addressing individual technical issues.

Deep Imitation and Repetitive Training

Demonstration and Following: Students imitate the correct striking techniques and rhythms demonstrated by the teacher. **Corrective Interaction:** When students struggle with stabilizing the rhythm or accurately locating the striking area, they repeatedly practice following the teacher's instructions until they develop a deep understanding of the correct movements.

Multimedia-Based Self-Feedback

Video Comparison: Teachers have students record videos using their mobile phones, allowing them to observe their performance from an observer's perspective. By comparing their own movements with the teacher's demonstration, students can more effectively digest the teacher's feedback and practice independently at home using videos sent by the teacher.

Auditory Internalization of Rhythm Memorization

Before physical striking, students are encouraged to engage in a special "auditory verbal" interaction. **Memorization Transmission:** Students become familiar with rhythms and pieces by reciting rhythms and sheet music. This interaction allows students to internalize musical rhythm knowledge through verbal communication without directly touching the drums.

Collaborative Rehearsal and Synchronized Interaction

In group practice, students need to learn how to achieve synergy with others. **Paired Collaboration:** Through pair or group rehearsals, students must adjust their rhythm and striking timing to ensure synchronization with the group.

Perceptual Development: This interaction cultivates students' auditory perception abilities, allowing them to learn how to communicate in real-time with other drummers in terms of physical movement and musical expression.

4.7 Evaluation

Assessment in the Wuyin Paigu course does not focus on scores or rankings; therefore, each student can demonstrate their mastery of the course content through performance.

In 12 classroom observations, researchers found that assessment at Jinan Xingguan Percussion School primarily relied on performance evaluations, with each student receiving a "pass" or "fail" rating. The observations revealed that assessments were present in every lesson. After each lesson, students were required or encouraged to perform a simulated stage show. This not only cultivated stage presence but also effectively assessed their learning progress.

The "pass" and "fail" criteria aimed to determine whether students could confidently demonstrate their understanding of the course content through correct performance, thus meeting the teacher's expectations.



Figure 18: Students taking the assessment.

Source: Wu Junchen

The following are the criteria for "pass" or "fail":

1. Smooth movements, with no pauses or interruptions in rhythm and positioning.
2. Errors are allowed during the performance/learning of new content, as long as they do not affect the overall smoothness of the movements.

The teacher explained that he anticipated skilled students would make mistakes, and as long as these mistakes could be improved through repeated practice, the assignment would be graded as passable.

When assessing new learning material, some students would receive the same assignment as those who failed in the next session.

For students who failed, the teacher did not belittle or overly criticize them, but encouraged them to try again and again until they achieved a passing grade.

When students encountered difficulties, the teacher would sit down with them, help them identify areas for improvement, point out areas for enhancement, and provide guidance based on peer performance.

The teacher supported students in attempting the same assignment multiple times until they felt comfortable and confident enough to complete it successfully.

In addition to assessing students' performance based on their overall ability, the teacher also assessed their ability to adapt to the learning content. This performance evaluation method is easily verifiable, provides maximum opportunity for multiple assessments, allows students to experience continuous progress through self-assessment, and keeps students continuously involved in improvement.

5. Conclusion

In this research, the authors explored the ways of teaching the Chinese percussion instrument group (Wuyin Paigu) at the Jinan Xingguan Percussion Education Centre using classroom observations and interviews. The results indicated that the way of teaching this instrument group is based on repertoire. It involves teaching the technical and musical aspects of playing percussion instruments in a systematic way. This organized approach to learning includes developing the ability to execute Paigu percussion on various levels through a focus on technique, stability and coordination. The way of teaching Wuyin Paigu has been developed over time by phasing in the various technical and musical skills required for students. Each student will develop their Wuyin Paigu skills using different combinations of individual, group, and demonstration-based instruction, supported by basic digital tools and an emphasis on actual performance activities rather than just theoretical learning. The level of involvement of students is demonstrated in the frequency

of practice, feedback received and collaborative rehearsal sessions. Assessment in the classroom is based on a standard of performance quality as opposed to a specific score, so the teacher focuses more on helping the student achieve mastery of the technical and musical aspects of playing the Wuyin Paigu than on providing a score based on a student's performance level. This teaching model contains an array of elements that form part of a repertoire-based, practice-oriented approach and represents the current state of traditional Chinese percussion education. This study elucidates Wuyin Paigu teaching methods at the Jinan Xingguan Percussion School and to provide reference materials to be used for training organizations in teaching traditional Chinese percussion.

6. Discussion

According to the results of this research study, the teaching method of Wuyin Paigu at Jinan Xingguan Percussion School is a practical approach consisting mostly of repeated practice while concentrating on one core repertoire for technical training. This can be supported by other researchers (Altenmüller, Trappe, & Jabusch 2020) who concluded that muscle memory creates stable movements when playing percussion, and that it is essential to learn proper body coordination. This training provides more flexibility concerning pace and individualization when compared to larger government educational institutions. Furthermore, the assessed performance of students is designed to allow the student to demonstrate knowledge by covering their own ability level, not just against their peers. Finally, the study was limited to one different set of study subjects since only a single institution and teachers were utilized, which reduces the ability to make generalizations about the results; therefore, further research is needed in various regions and institutions to determine if similar methodology exists in other Wuyin Paigu courses.

7. Suggestions

There are multiple recommendations for institutions to improve their teaching based on the findings of this study. To begin with, institutions should take advantage of their lengthy history of teaching experience to create a clear, formal written plan that documents all technical objectives associated with each level of learning in order to systematize the Wuyin Paigu training process while maintaining personalized instruction. In addition, institutions should consider taking advantage of available technology (such as televisions, monitoring and playback systems, and other quality recording/video equipment) to promote self-monitoring and enhance students' understanding of rhythm and stage presence. The next phase of instructional design should include more structured group activities to prepare students for the entry of their group outside of the instructional environment. Finally, we strongly recommend conducting similar research at other educational institutions in order to compare instructional models and develop a cohesive Wuyin Paigu Drum Instruction system.

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