

The Teaching Method for Primary School Students to Learn the Classic Guitar in China

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Abstract

The classical guitar lesson has long been regarded as the epitome of traditional instrumental music teaching, where teachers provide one-to-one instruction to students. This teaching method is also widely used in other instrumental disciplines. Over time, the classical guitar, like other musical instruments, has predominantly relied on small-scale, oral teaching sessions. This teaching model has persisted throughout the years, showcasing its inherent advantages, particularly when the number of individuals learning musical instruments in our country was relatively small. The benefits of personalized instruction through 'one-on-one' teaching were evident. However, with the advancement of living standards and the growing appreciation for art and cultural enrichment, an increasing number of people are developing a passion for music and seeking to learn musical instruments.

Keywords: The Teaching Method; Primary School Students; Learn the Classic Guitar

Introduction

Currently, the guitar uses six strings, so it is also known as a six string instrument. The development of the guitar has undergone continuous exploration and improvement by countless guitarists and performers, forming today's different styles of guitars. There have always been two theories about the origin of the guitar. One is that the guitar originated from the Lute, also known as the lute, in ancient Egypt. Spread to Europe by the Arab Moors. Another is that the guitar originated from the Guitarra in ancient Greece and gradually evolved into the popular Vihuela in Europe. These two plucked instruments became widely popular after they were introduced to the European continent. The 13th century Latin guitar was born in Spain. Since then, Spanish guitar music has become the master of folk music from Patagonia to the Lande River. In the history of guitar development, Spain holds a very important position. The earliest guitars only appeared in court ensemble performances. In 1536, the earliest collection of viola pieces in history was published in Spain. Among them, there are 40 fantasies, 6 Pafan dances, and 22 songs accompanied by Viviela. At this point, the guitar began to have solo music, and many performers appeared along with it. In 1563, Renaissance lute player John Dow and (1572-1642), who were contemporary with Shakespeare and Silink, were born in England. Doran was an important composer for guitarists, and many of his lute pieces were later adapted into guitar pieces. And published by his son Robert Dorland in 1610. In 1572, five stringed guitarist Juan Carlos Amat (1572-1642) was born in Spain. His "Five stringed Spanish Guitar Textbook", written at the age of 67, had a significant impact at that time. In the early 17th century, Italy began to adopt a five degree guitar with four or five double strings. During this period, a large number of guitar performers who caught the attention of the world emerged, such as Jos Binel, Amad, Kolstad, Sans, etc; Robert de Visee, born in France (1650-1725);

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Formerly served as a guitar teacher for King Louis XV. In 1674, Gaspar Sanz (1650-1725) published his book "Elementary to Proficient Courses and the Composition of Spanish Guitar Music" in Thessalonica. In the 18th century, German pianists added a sixth string to their guitars, which greatly improved their musical expression. During this period, guitar music entered a revival period, with the emergence of a large number of guitar artists who were renowned in the guitar industry: Italian performer Ferdinando Carulli (1770-1841). Born in Barcelona, Spain, composer and guitarist Fernando Sor (1778-1839) lived during a period when six single strings became widely used. In 1781, the famous Italian composer and guitarist Manolo Giuliani (1781-1829) was born in Pisserie, northwest of Bari. Giuliani was praised as the most outstanding guitarist and advocated plucking strings with his right fingernail. In 1782, Niccolò Paganini, an outstanding Italian composer, violinist, and guitarist, was born in Genoa. In 1784, Spanish guitarist Dionisio Asuado (1784-1849) was born in Madrid, and Aguado's etudes are still selected as important textbooks. In 1792, Italian guitarist Matteo Carcassi (1792-1853) was born in Florence, and his "Tutorial to the Classical Guitar of Carcassi" is still widely used today. In the 19th century, the development of guitar music entered a golden age, with the emergence of numerous guitar performers and composers. Karkashi and Sol, with their unremitting efforts, have promoted guitar music to a higher level, and their guitar compositions are still widely played to this day. In 1852, the famous guitarist Francisco Tarrega (1852-1909) was born in Spain. Due to his contribution to the guitar, it entered a glorious history from a new era of decline. So Tarrega was called the "father of modern guitar music". Tarrega borrowed from the performance methods of other plucked instruments and improved his guitar playing skills, creating many solo pieces that fully showcase the characteristics of the guitar, laying a solid foundation for the guitar in the music field. In 1885, Paraguayan guitarist Agustín Pio Barrios (1885-1944) was born in the diocese of San Juan Sta. Barrios was a prolific writer and talented guitarist, known as the "demon of the guitar". The famous modern ethnic music composer Heitor Villa-Lobos (1887-1959) was born in Rio de Janeiro, Brazil. He is one of the current composers who are directly interested in the guitar (and able to play it). In 1893, guitarist Andrés Segovia (1893-1987) was born in the town of Linares in Andalusia, South Spain. His appearance marked a new milestone in the development of the guitar. Since the beginning of the 20th century, the development of Western guitars has seen a hundred schools of thought contend. Classical guitar, folk guitar, and rock electric guitar have become instruments that combine the performance of "elegant" music with "popular" music. During this period, many music academies in many countries established guitar majors. In international music competitions, guitar is also included as a specialized competition. In terms of performance methods, there has also been a phenomenon of multiple instrument performance methods intersecting with each other (Chen, 2011).

Since the beginning of the 20th century, the development of classical guitar has been challenged again. The development of American pop music and the rise of electric guitars have made this ancient instrumental music appear sluggish. Many classical guitar masters have not created many impressive works, and many young people are passionate about new things such as electric guitars, lacking sufficient interest in classical guitars. So during this period, classical guitars were improved by using nylon strings in terms of material. This type of nylon string has a sound color that is closer to that of sheep gut strings, but has better quality and moderate price. The main difference in sound color is that it differs from electric guitars, increasing recognition. Many classical guitar masters are enthusiastic about renovating the traditional

structure of classical guitars, such as Narciso Yepes changing six multi string guitars to ten string guitars, enriching and modernizing the playing style and techniques (Li, 2020).

Since the beginning of the 21st century, the technological application level of classical guitar has been increasing, and the combination of classical guitar and other instrumental music has been widely developed. Although classical guitars have many rules in operation, their advantages are still very obvious, such as high flexibility in playing and the ease with which fingers can be retracted and released, which is also an important reason why classical music enthusiasts like them. So, in a modern urban environment, classical guitars with unique artistic styles can bring a different artistic enjoyment, and classical guitars will surely usher in its revival. The current world music culture is showing a trend of diversified cross-cultural development, and classical guitar itself is a historical formation of ancient cross-cultural development. Therefore, in the face of world trends, it is necessary to actively absorb the advantages of other instrumental music and boldly improve it, in order to make classical guitar shine again (Li, 2020).

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For 4-6 year old in the lower grades, with a focus on increasing interest in learning

For beginners, especially preschool children aged 4-6, their habits are not completely independent and are more influenced by the habits of adults in their families. Menuin once said, "Whether it is the Russian Jewish school that cultivates soloists or the Japanese Suzuki collective teaching method aimed primarily at cultivating amateur performers, it all relies on the sincere cooperation of parents".

When children first learn musical instruments, they are not consciously able to complete the exercises well according to the set time. This requires both parents and teachers to work together. For parents, allowing children to have more exposure to relevant music and "having them listen to records every day" during their free time is a way for Suzuki to cultivate children's habits. The content you listen to can be a higher level musical work or a selected track. The current textbooks are mostly equipped with audio and video materials. For beginners, they listen to the style and tone structure of the tracks with their parents and use them as an aid to deepen their impression. Improving interest can to some extent improve children's imitation ability. Imitation is the reproduction of the basic framework demonstration of the track itself. The creativity and emotional expression in music are unique to everyone, so normative and oppressive habits cannot stimulate children's interest.

For teachers, the only things that can interest children of this age group are games and activities. In the classroom, one-on-one teaching is not always the same. You can try to master basic skills by adding rhythmic elements from multiple people. At present, for the practice of fixed beats and special rhythm types Xi, Dalcroz, Kodai, and Olf have many cases worth learning from. In addition, teachers can also carry out diverse teaching forms based on students' level, such as ensemble and ensemble, and can also engage in comparative training, such as competitions, exams, grading tests, and other methods (Song, 2019).

The popularization of classical guitar teaching for children should adhere to the principle of interest. Firstly, it is necessary to choose children's songs, simple and lively dance music with simple rhythms, and popular world famous music themes as the practice content. Secondly, the track speed is mainly Andante, not exceeding Moderato. The third is that the vocal part should not exceed two parts (Chen, 2022).

Enriching music teaching content is the key to successfully stimulating and cultivating students' interest in learning. To avoid the situation of excessive reliance on textbooks, it is necessary to optimize and restructure teaching content, maximize the interest in the course content, in order to enhance the attractiveness of students and ensure the effective implementation of training work. Firstly, based on the characteristics and essence of the music discipline, we will deeply explore the internal resources in the textbooks and extract the core teaching focuses and difficulties. With the goal of stimulating and cultivating students' learning interest, we will reconstruct the teaching content and knowledge framework according to the teaching tasks to ensure the completeness of the teaching content. Secondly, strict control should be exercised over each node in music, and the relationship between new teaching resources and existing teaching content should be closely connected to ensure continuity between each node. A curriculum knowledge system should be established to ensure the systematicity and completeness of teaching work, the effective implementation of training work, and the quality of teaching. Finally, based on the characteristics of primary school students, the elements of life should be effectively combined with the course content, breaking the limitations of written textbooks, broadening students' learning horizons, and subtly guiding them to explore the wonders of music, correctly understand the benefits of music, and gain pride from it, so as to stimulate students' interest in learning.

Teaching mode and methods are important prerequisites for ensuring teaching level, and also key factors that affect students' interest in learning. In response to the relatively single traditional teaching mode, in order to ensure teaching quality and enhance students' interest in learning, it is necessary to innovate the teaching mode and adopt diverse teaching methods. In the context of modern teaching, in order to strengthen students' autonomous learning and improve their ability to actively explore music knowledge, it is necessary to make the classroom form more attractive, create a better learning atmosphere, and carry out interesting teaching, in order to play the main role of students in the classroom and ensure the effectiveness of interesting teaching. In addition, with the advancement of technology, multimedia teaching is gradually being applied in teaching. Teachers use various forms of teaching such as pictures, videos, audio, etc., taking advantage of students' preferences for freshness, breaking the impact of a single teaching mode on teaching work, effectively avoiding students' loss of interest. This not only enriches the music classroom, but also effectively cultivates students' interest in learning. On this basis, Teachers can organize students to explore the songs they have learned in groups, maintain a positive attitude throughout classroom teaching, and guide students to learn independently, feel the charm and value of music, and further improve their ability to learn music (Li, 2021).

Understanding music in singing

In the process of learning classical guitar for children, the importance of singing scores is often overlooked. We can learn from the singing practice in piano teaching.

In the process of many young children learning the piano, there is a common problem that teachers neglect the "singing score" part of children. In teaching, some teachers only focus on training children in playing techniques and finger function, neglecting the role of singing scores, resulting in unsatisfactory learning outcomes for children; Some teachers may require children to sing music, but their methods are limited, resulting in a group of piano children who, like young monks reciting scriptures, only play music mechanically and emptily without musicality. In this way, the interest of young children in learning music has been greatly harmed invisibly. The originally rich and colorful music has become dull "little tadpoles", and daily practice has become a simple mechanical repetitive task. When the sensory organs cannot coordinate with each other and fully exert their functions, the imagination and innovative spirit of young children begin to dry up. Over time, they become numb and disgusted with music, unable to feel the charm of music from their hearts, and therefore lose the confidence to learn, unable to bravely express their music in their hearts. This educational model is completely contradictory to the cultivation concept of music core literacy, and it is also a problem that must be highly valued and urgently solved in current piano education for young children.

Russian literary theorist Chernyshevskii once said, "Singing is the foundation of instrumental performance." Due to young children's limited understanding and complex elements such as pitch, rhythm, and beat in the music score, it is difficult for them to read the score quickly and accurately while playing coherently on the piano. A piece of work often requires a lot of time to learn one note at a time. This process not only dampens children's enthusiasm for learning the piano, but also erases the beauty of music in intermittent performances. Therefore, it has become particularly important to improve the teaching process through the use of "singing scores". By singing music scores, children can calmly transform static music scores into dynamic music, becoming more familiar with the scores during the "singing" process, experiencing the complete melody and rich changes of the music, and naturally playing it much smoother in the future. In view of this, the author believes that singing scores serves the smooth development of piano teaching activities and performance training, and should be an indispensable and important link in young children's piano learning (Jin, 2020).

Establish a Strong Foundation

Ensure students master the correct finger positioning, posture, and guitar grip.

Teach basic music theory, including notes, rhythms, and fundamental guitar chord knowledge.

The fundamental problem in classical guitar performance is the effective control of timbre and volume, and its performance largely depends on the control ability of the right hand. And more importantly, the right hand should always pay attention to the beauty of the sound while completing its own skills, so the correct finger movement of the right hand should also be based on the basic requirements of the sound and volume.

The right hand finger does not simply touch the string to make it vibrate. The movement of the right hand finger to pluck the string can be divided into four processes: touching the string, pressing the string, stretching the string, and releasing the string.

Firstly, touch the string: first, select a suitable angle and position for the fingers, palm, and arm of the right hand to ensure that the fingers i (index finger), m (middle finger), and a (ring finger) of the right hand can touch the string simultaneously with their fingernails and flesh. Firstly, place the fingertips accurately enough on the strings to prepare for plucking. The fingers before touching the strings only move, and after touching the strings, the force can be officially applied to pluck the strings. Secondly, the string should be touched very gently, which means that the fingers start to move with very light force, and the right hand fingers should be very soft. Once again, the point of force for the fingers lies in the large joint (i.e. the root of the finger), but the force should be gentle, while the middle joint (i.e. the second joint) assists the large joint with a slight amount of force, while the small joint (i.e. the third joint) needs to fully relax and release all force. Attention: Due to the reaction force from the strings, the fingertips (small joints) that release the force may experience bending. Those who can make good sounds, control their timbre and pronunciation, and are clearly aware of their finger movements are to some extent touchable. 2. Pressing the string: After touching the string, there is a process of pressing the string, which is easily overlooked and often pays attention to the process of stretching the string. Apply force to press the string after touching it, rather than plucking it. Instantly apply force to the string with the entire finger, applying pressure to the string to vertically press it towards the direction of the sound hole, rather than forcefully pulling the string towards the outside of the sound hole with the fingertip. Pressing the string is to press the string to a certain depth, which determines the rebound amplitude of the string and also determines the volume. Only in this way can the string vibrate in the direction perpendicular to the panel. No matter how much pressure is applied to the string, be sure to feel the movement of the string under your fingers.

The second is string tension: the process immediately following the string compression involves pressing the string to a certain depth and then using the method of string plucking to tension the string. The direction of the tension string should also be slightly sideways towards the direction of the piano body's sound hole (slightly different from the direction of the pressure string). The tension string is only a momentary action, and the fingers tighten and hold the string tightly. However, this is a crucial and ready to go action. When stretching the string, all three joints of the fingers need to exert force. Of course, the main force for plucking the string comes from the large joint, while the other two joints only assist in exerting force.

The third is playing the string: playing the string is the ultimate factor that determines the sound. After stretching the string, the entire finger should be immediately released, released, and naturally stretched. The string release action should be crisp and decisive. The importance of the string release action is the same as that of the archer pulling the full bow and then releasing the string for archery. The faster the speed and explosive force of the string release, the more complete the potential energy of the string is released. The direction of the finger's string release is vertical above the panel (sound hole), making the string vibrate with the maximum amplitude in the direction perpendicular to the panel. You can achieve the best volume and timbre. And fingers should try to move away from the strings towards the inside of the sound hole. In the actual performance process, the four actions of touching, pressing,

stretching, and releasing the strings are completed in an instant, and the four are closely related as a whole, which will produce a rich and resonant sound.

When playing the guitar, the right hand fingers should make good use of "skillful force", not "brute force", and should be relaxed and restrained. When playing, the fingers of the right hand are always in a state of alternating "exertion" and "relaxation". We know that the large joint is the source of power for plucking strings. When using the right hand finger to "exert force", we should develop the habit of using the large joint to exert force, because only when the large joint exerts force to pluck strings can the strings fully vibrate, and the fingers can easily make thick, powerful, and penetrating sounds. When using the right hand to move the fingers and pluck the strings, the force exerted by the fingers is a comprehensive action, and it is not possible to exert force from just one joint throughout the entire process of exerting force; The large joint is active in exerting force, while the middle and small joints are driven by the large joint and only cooperate with the movement of the large joint, mainly playing a role in transmitting force. Therefore, the correct position for exerting force should be the large joint of the fingers. The thumb should also use its large joint to exert force, rather than using the wrist to help compress the string.

Learning to use large joints to exert force is one of the most fundamental aspects of classical guitar right hand technique training, and it is also the key to cultivating the independence, durability, and agility of the right finger. Relying on the string playing method makes it easy to firmly grasp the correct method of exerting force on the large joint of the right hand. But the method of exerting force on the large joints cannot be dogmatized. The focus should be on the natural force of human physiology, with relaxation as the main principle. And the method of exerting force through the middle joint is often used without relying on the string playing method, and of course, it is also based on the movement of the large joint. The sound produced by the middle joint is more likely to have a graininess, and the movements are smaller, making it easier to play quickly. However, compared to the force generated by the large joint, it is not easy to play solidly, requiring more control over every detail of the plucking. So no matter which finger joint is used for exerting force, there is a corresponding method based on the first joint, and there is no absolute difference between right and wrong. It is a common misconception among most piano learners to avoid using the fingers of the right hand to pluck strings while exerting force at once. Single use force operation refers to the action of plucking the string only by "hitting" the string, without the action of "pressing the string to make the string tense". Premature force will produce obvious string strike noise. Pay attention to using explosive force immediately after correctly touching the string, and apply a second force to press the string. Therefore, it is absolutely not advisable to apply force to pluck the string before touching it. It is important to immediately apply force to compress the string after touching it, and then immediately release the force to completely relax the entire finger. Especially when playing slow melodies, the feeling of two thrusts is more pronounced. Those who can control their timbre and make good sounds, to some extent, have two power movements.

Relaxation is a skill that every performer expects to possess. For some beginners who feel tired and tense in their right hand while playing the piano, the most crucial factor for these problems is not only the incorrect power point, but also the lack of mastery of relaxation during playing. Relaxation refers to the return of the fingers to their natural state after exerting force. After touching the string, the fingers immediately apply force to press the string tightly, and after releasing the string, the fingers immediately release and relax. When playing a string, the

force is instantaneous. After the sound is played, the force should be quickly released, and the fingers should relax and return to nature, preparing for the next force. Therefore, in finger movement with the right hand, the fingers should be elastic and the transition from a forced state to a relaxed state should be very fast. Only in this way can the right hand pluck the string easily and forcefully. If the power and relaxation are not well mastered, the right hand will experience fatigue and tension. It can also seriously affect the agility, independence, and durability of right-handed finger movement. In the right hand plucking movement, the fingers should focus on relaxing when touching and releasing the string, while the fingers should focus on exerting force when pressing and tightening the string. If too much force is applied, the fingers will become stiff, the sound will be rough, and too much relaxation will result in a lack of force, thin sound, and low volume. In short, it is necessary to correctly handle the interrelationships between various factors such as "tightness" and "looseness" during the plucking process, and achieve a "moderate tightness" playing effect. The fingering technique of the right hand is often overlooked by many piano learners when practicing, with most of the focus on the left hand that they find difficult and have not conducted in-depth exploration and learning on the right hand. The fingering methods and basic training of the right hand are ultimately aimed at developing and consolidating each finger in the right hand, making it more independent, agile, and durable. Through the discussion in this article, we hope to help beginners have a deeper understanding of the basic playing techniques of the right hand and understand the importance of using the fingers with the right hand (Pan, 2016).

Teaching group lessons in classic guitar

Compared with traditional one-on-one teaching in instrumental music, the advantages of classical guitar group teaching are mainly reflected in the following aspects.

Firstly, group teaching of classical guitar can well adapt to the professional characteristics of classical guitar that can be played, which is beneficial for cultivating students' playing ability. The classical guitar belongs to a fully technical and accented plucked instrument. The pronunciation method of the classical guitar is right hand plucking, characterized by intermittent punctuation. String instruments mainly refer to bowstring instruments, such as the violin, cello, and viola, with a continuous linear pronunciation characteristic. Although there are differences between the two, the pronunciation subject of classical guitars is essentially the same as that of string instruments, both of which are produced by the vibration of the strings, making them more similar. Therefore, classical guitars have the characteristics of both string and plucked music, making them more suitable for multi part ensemble. Like string ensemble, classical guitar ensemble has the unique artistic charm of a more humanized and fully technical instrument, such as the well-known classical guitar duet "Moonlight" composed by Sarosol, the classical trio "Concerto in D Major" composed by Tillerman, and the classical quartet "Carmen Suite" adapted by the Romero family and composed by Bizet, leaving a deep impression on people. The ensemble of classical guitars is not simply a combination of several guitars, but rather the music played by each other is closely related in terms of vocal parts, texture, musical alignment, and harmony. The performer must have a high degree of tacit understanding and harmony in both performance skills and basic musical literacy. This high level of tacit understanding and harmony not only requires performers to have excellent playing skills, but also to have mutual perception and coordination. Therefore, one-on-one teaching alone cannot adapt to the teaching of classical guitar ensemble. And group teaching is in line with this characteristic of classical guitar, where

all group teaching members first play the same music, and then play duets, trios, and quartets. After years of teaching practice, the author has concluded that under the premise of strictly controlling students' basic professional skills, group teaching should be carried out as early as possible.

The second is that group teaching of classical guitars can maximize the cultivation of students' ability to distinguish sounds, sense of rhythm, and understanding of works, which is conducive to cultivating students' comprehensive music literacy. Compared to one-on-one teaching, group teaching is more conducive to cultivating students' ability to discern intonation and strength. Because group teaching first requires absolute tuning of students' classical guitars at the same pitch, which compensates for the deficiency of a student's relative tuning and enables them to have a clearer understanding of standard pitch; Secondly, in group teaching, multiple guitars play the same piece of music. Although this is a simple ensemble of the same part, there are significant differences in sound effects compared to the performance of a single guitar. This allows students to hear the effects of others' performances while playing on their own, which is more conducive to understanding the resonance and comparison of homophonic intervals and harmonies, and cultivating good listening and discrimination abilities. In addition, group teaching is more conducive to cultivating students' sense of rhythm, because in one-on-one teaching, students have unstable and inaccurate rhythms. Although using a beat machine can overcome these phenomena, long-term use of a beat machine may make students' rhythms too rigid. In contrast, the advantages of group teaching are self-evident.

The third is that group teaching of classical guitar can activate the teaching atmosphere, enhance students' subjective enthusiasm for playing classical guitar, enhance teachers' teaching enthusiasm, and help improve the efficiency of students' learning and teachers' teaching. In traditional one-on-one teaching of instrumental music, a teacher teaches in front of a student. The teacher's role is to teach, while the student's task is to learn. Although there are no other influencing factors in this teaching, it is easy for teachers to lose their full teaching emotions due to long-term exposure to the same teaching object, and students may also lose interest in learning due to lack of comparison and competition. If this objective single teaching relationship persists for a long time, it will lead to the phenomenon of teachers being tired of teaching and students being tired of learning. If students do not practice piano after class, teachers will not be able to carry out new teaching, forcing them to shift from being a professor to practicing alongside others, thereby affecting the efficiency of teaching. In group teaching, the educated students are not alone, and there is objective comparison and competition among them. Subjectively, they also form a positive attitude towards learning, and the teaching emotions of teachers become more full due to the increase of educated objects and the emergence of individual differences among students. If teachers can provide appropriate guidance, praise good students, encourage and moderately criticize poor students in teaching, they will receive better teaching results. In addition, in group teaching, when a teacher evaluates a student, other students also receive the same education. The teacher does not need to correct the same problem multiple times, thereby improving teaching efficiency.

The fourth is that group teaching of classical guitar can improve students' self-discipline in teaching, which is beneficial for cultivating students' professional basic skills. Classical guitar belongs to a fully technical instrument, and the so-called "fully technical" refers to the sound production of classical guitar, which is different from the piano. It requires the performer to press the strings with their left hand while playing the strings with their right

hand to produce sound. The sound produced varies depending on the position and force of the left hand pressing the string, as well as the posture, angle, force joint, and force of the right hand playing the string. Therefore, the tone changes of classical guitars are also quite significant. Without good basic skills training, one cannot master classical guitars, let alone showcase their artistic charm. However, the basic skills training for the left and right hands of classical guitar is generally very monotonous and boring, such as left hand exercises and chromatic scale exercises aimed at enhancing left hand flexibility and control ability, and double finger string leaning exercises aimed at enhancing right hand string playing strength and control ability. A student can become bored after practicing for a few minutes. In addition, the basic skills of classical guitar training are slow to achieve results, which can only be changed through careful and delicate training and time accumulation. As the saying goes, "one minute on stage, ten years off stage. Therefore, one-on-one teaching is far inferior to group teaching in terms of cultivating basic skills. In groups, when others do not stop, students themselves persist.

The fifth is that group teaching of classical guitar can better cultivate students' professional and psychological qualities, which is conducive to cultivating students' professional habits and good psychological qualities. As is well known, professional instrument performance requires good psychological qualities and correct professional habits as guarantees, and the formation of professional habits and the cultivation of psychological qualities are inseparable from group teaching. In one-on-one teaching, students do not have supervision and technical comparison from other students, there is no timely horizontal communication between students, and there is no opportunity to practice playing in front of everyone. On the other hand, group teaching is not the case. Students can not only communicate their learning experiences in a timely manner and see any technical differences that may arise due to individual differences, but also improve their psychological quality and enhance their adaptability.

The sixth point is that group teaching of classical guitar can cultivate students' visual playing ability. In professional instrumental music teaching, the cultivation of students' visual ability is very important and also very difficult. In traditional one-on-one teaching, students mostly require teachers to demonstrate their teaching hand in hand. Students only memorize their fingertips and rarely or never look at the score, thus neglecting the training of visual performance. This leads to the strange phenomenon of students being able to play but unable to find the position of the score. Even if the teacher's fingertips are not scientific, students are unable to detect, let alone correct them. Similar phenomena are common in classical guitar teaching in China, and even in master classes that include internationally renowned classical guitars such as Fernandez, students who receive guidance from masters actually experience the phenomenon of not being able to play while reading scores. In group teaching, students are unable to closely observe the teacher's fingering demonstration due to the large number of people, and have to look at the score. This not only improves students' visual and notation abilities, but also exercises their ability to scientifically arrange fingering (Yang, 2010).

Conclusion

At present, many classical guitar teachers in China have not yet applied the grouping method of group teaching well. The so-called "group teaching" of classical guitar refers to a teaching form based on the age characteristics, professional foundation, professional potential, and comprehension ability of the subjects receiving classical guitar education, which is divided into groups as the basic teaching unit. Collective teaching is a widely used teaching method in many international education projects. It adopts various teaching methods, such as ability grouping, mixed ability grouping, age grouping, etc. Reasonable grouping helps teachers save and utilize teaching time in the most effective way, and can better improve learners' learning efficiency.

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