

The Cello Teaching Method for First-Year Students In University of China

Zhao Bingbing and Nicha Pattananon

Bangkokthonburi University, Thailand

Corresponding Author, E-mail. 34537181@qq.com

Abstract

This study explores the cello teaching methods employed for first-year university students in China, highlighting the pedagogical approaches, challenges faced by instructors, and the impact on student learning outcomes. As music education continues to evolve, understanding effective teaching methods specific to string instruments is essential for enhancing student engagement and performance. A mixed-methods approach was utilized, incorporating quantitative data from surveys distributed to music faculty across various institutions and qualitative interviews with both students and teachers. The findings reveal a diverse range of teaching styles, from traditional techniques emphasizing technical proficiency to innovative methods that incorporate modern educational practices such as collaborative learning and digital resources. While most instructors prioritize foundational skills, many face significant challenges including limited resources, varying levels of student motivation, and the need to adapt to students' individual learning paces. Additionally, students reported a desire for more interactive and personalized instruction, suggesting that while conventional methods are prevalent, there is room for improvement in integrating contemporary pedagogical strategies. This research contributes to the growing body of literature on music education in China and offers practical recommendations for enhancing cello teaching methodologies. By fostering a deeper understanding of effective instructional practices, this study aims to inform educators and improve the overall quality of cello education for first-year students at Chinese universities.

Keywords: The Cello Teaching Method; First-Year Students; University in China

Introduction

This article aims to fill this gap by analyzing current teaching practices, exploring the cultural and educational landscape of music instruction in China, and proposing a targeted cello teaching method. Through a synthesis of existing research and practical insights from experienced educators, the proposed methodology seeks to enhance student outcomes, promote retention of learned skills, and inspire a lifelong passion for music among first-year cello students.

In outlining this innovative teaching framework, the discussion will emphasize three core components: technical skill development, musical interpretation, and personal expression. By examining these elements, this paper endeavors to contribute to the ongoing discourse surrounding music education in China and provide actionable strategies for instructors dedicated to cultivating the next generation of cellists.

* วันที่รับบทความ : 5 ธันวาคม 2567; วันที่แก้ไขบทความ 12 ธันวาคม 2567; วันที่ตอบรับบทความ : 18 ธันวาคม 2567

Received: December 5 2024; Revised: December 12 2024; Accepted: December 18 2024

From the 16th century to today, the cello has been greatly developed, the timbre and performance, more rich skills, more superb performance level. This also improves higher learning goals for current cello learners and puts forward higher teaching requirements for teachers. Cello teaching is based on practice teaching, teachers in teaching students playing skills, should pay special attention to students' playing method, timely discover and correct the error, help students to cultivate correct playing habits, at the same time pay attention to improve students' self-study ability and music comprehension, make it can through their own practice, gradually master the method of cello playing and skills, better performance music content and thoughts and feelings. Now I will talk about the two key points in cello teaching based on my own teaching practice (Wu, 2014).

With the development of science and technology, a lot of work is gradually replaced by artificial intelligence and mechanization, people have more time to pursue the artistic and spiritual enjoyment, people yearning for a better life to further promote music concert art appreciation program into the stage of vigorous development, the cello also ushered in the new opportunities for development. More and more cello performance activities provide a platform for outstanding cello lovers across the country to communicate and learn, and promote the development of cello. The rich folk cello activities also put forward new requirements for the teaching of cello major in colleges and universities. How to improve the integration and development of artistic expression in the teaching of cello major has become the first problem for cello educators to think about. At present, there are still various difficulties and problems to improve the artistic expression in the teaching of cello in universities, and educators need to explore and study in the teaching practice, so as to better teach students the cello knowledge and skills, and then promote the continuous improvement of the artistic expression of cello playing (Wan, 2024).

1. The integration and development of cello professional teaching;

1.1 Cello development history:

The cello is an ancient and elegant instrument that plays an important role in music education. However, improving the quality of cello teaching is not an easy task. In order to help students fully develop their musical potential, teachers need to constantly think about and improve music teaching methods to improve the effect of music teaching. The book "Cello Teaching Brief Talk" discusses how to improve the quality of cello teaching from many angles, and gives teachers and students a lot of valuable thinking and guidance. The book begins with the basic qualities and abilities required to be an excellent cello teacher, Including music literacy, teaching experience, and communication skills, Mentioned several key points to improve the quality of cello teaching, Such as personalized teaching, stimulate students' interest, guide the correct practice attitude; Proposed methods to solve the cello pitch problem, Including finger pressure strength control, ear training, practice the use of the or; Introduced how to change the handle operation correctly in the process of piano practice, And provides some practical advice and skills; Discussed the importance of cello swing, Introduced the correct method of changing ting and some training techniques, Help students to better master the changing skills.

2) Combination of Chinese and Western cultures:

Since the 1950s, with the influx of western culture, the masses of the people of music art appreciation demand and level, the original small simple play, music program has been difficult to meet the needs of the masses of music art, gradually developed into focus on the music expression and sound effect of diversified music appreciation demand. Under this

trend, the traditional opera performance has evolved to the independent and symphonic music appreciation. Due to its unique timbre, the perfect bass expression form of the cello has been retained intact, and a new music performance art with the traditional Chinese music characteristics has been formed. Review the cello in China's vigorous development of more than 50 years, emerged many representative academic research results, such as the foreign faces in the opera band —— the cello in opera band practice thinking "the big, the violin in the opera band improvisation study" the cello playing qin music techniques exploration " on the use of the cello in opera, and so on. These research results are deeply elaborated from the aspects of cello accompaniment techniques and characteristics, but generally, there is a lack of research on its localized innovation and integration, and the innovation of cello music works with Chinese characteristics is less involved.

2. Problems faced by improving artistic expression in cello professional teaching

1) The teaching and training system of cello major is not perfect

In recent years, the number of professional cello talents has been increasing, and the number of teachers in various professional cello training colleges has been basically saturated, and the employment outlet of cello students has become narrow. Especially in recent years, the enrollment of major music colleges has expanded, the number of students has increased too fast, and universities lack of purpose and systematic planning for the training of cello talents. At present, most of the cello students in music colleges in China are from ordinary middle schools. Some students may not receive professional cello training and lack formal and complete music knowledge reserve. After entering the cello major, these students are faced with various learning difficulties and problems. Due to the differences in individual learning talents, the learning progress is uneven. Many art colleges and universities do not focus on employment, pay insufficient attention to cello teaching, lack of invested teachers, lack of professional knowledge, playing skills are not comprehensive, and lack of practical performance experience.

2) The teaching method of cello major is single

At present, the cello teaching method of colleges and universities is single, and the combination of theoretical learning and practice guidance is adopted. The whole process of teaching and learning is dominated by teachers, which is greatly influenced by the teaching methods of teachers themselves, and differentiated teaching is rarely carried out. Teachers fail to provide targeted guidance to students with different learning abilities, and some teaching methods are even out of the form of real music expression. Due to the differences of the students' own qualities, the cello playing level of the same group of students in the same class is not the same. If the teachers ignore the differences between the students, the students' interest in learning will gradually decrease, and it is difficult to comprehensively improve the teaching quality of the cello.

3) Unreasonable teaching content setting of cello major

Cello education in colleges and universities is not only to teach students cello knowledge and playing skills, but also to make students show what they have learned and be needed and accepted by the society. In this respect, some colleges and universities simply focus on the cultivation of professional and technical knowledge, emphasizing the practice of basic skills, but ignore the cultivation of students' analysis and understanding of music

works, so that students cannot deeply understand the emotion of music works. Good music must be able to convey emotion. Everyone has a different understanding of the music, and the emotion conveyed is also different. Although cello teaching in colleges and universities can explain different music backgrounds, it is difficult for a single dry teaching to arouse students' emotional resonance, which leads to students' insufficient understanding and understanding of the real connotation to be expressed in the music, and the artistic expression of cello can hardly be stimulated (Wan, 2024).

3. The main teaching points in the primary stage of cello playing;

1) Technical key points of the left hand

Basic hand shape and the first position left hand basic hand shape is the learning content of the enlightenment stage, after entering the primary stage, still must continue to consolidate. Teachers should pay attention to the students' left hand at any time, such as the hand collapse, fingers slanting according to the string and other circumstances, should be pointed out and corrected in time. The first position is an important basis of the left-hand technology of the cello. In the primary stage of the repertoire, the melody of the first position occupies a relatively high proportion, which also reflects the importance of strengthening the first position training in this stage.

2) Expansion refers

In the early stage of the cello repertoire, the expansion finger technology is often used in the left hand. The expansion finger usually expands the distance of the left hand 1 to 2 from the hemitone to the full tone, while the other fingers still keep the hemitone distance. The expansion finger is divided into two types: 1 to the bass direction and 2 to the high pitch direction. The expansion action should be accurate to ensure the intonation. When the expansion finger plays, except for the expansion fingers, the other fingers should maintain the basic hand shape and the string posture. In particular, the thumb does not move its position when expanding, which is an important difference between the expansion index and the changing position in the movement.

3) Change the position

In the early stage of cello playing, the playing area of the left hand gradually expands from the first position to the fourth position, and students must master the position changing technique correctly. In short, changing the position is a process of moving from one position to another. For young students, it is relatively difficult to understand the concept of changing the position. In teaching, the beginning and fall of the switch can be compared to two dots, and the change process in the middle can be compared to a dotted line. Press the string to complete the sound of the handle (draw the first dot). Before changing, lift the finger and wrist slightly upward to change the neck, push the whole hand to slide (draw the dotted line in the middle). At this time, we should pay special attention to the leading role of the thumb. If we just purely move the other fingers, and the thumb remains motionless, this operation is naturally not correct. When the left hand reaches the landing position, quickly press the fingers to press the string (draw the second circle). The size of each position is different, the first position is the largest, and then become smaller in turn. When changing the handle, pay attention to the size of the position and adjust the hand shape in time. For example, from the first position to the fourth position, the hand shape to close, the fourth position back to the first position, to expand the hand shape, so as to ensure the pitch of different positions. The switch technique needs a long time of continuous practice, only

through repeated practice, the switch movement can be accurate and smooth. In the primary stage of teaching, teachers can combine the basic exercises, etudes and music for replacement to strengthen the training of students' emplacement skills.

4) The fourth position

The fourth position of the cello is located at the lower end of the neck, close to the shoulder, and it is an important transition area between the bass handle and the high pitch (thumb) handle. Special attention is required in teaching: in the fourth position, the left hand and arm should be slightly raised, and the thumb should move to the outside of the neck accordingly. The whole left hand should be lifted on the shoulder of the piano, do not put the hand on the shoulder. In addition, when the switch from the bass to the fourth position, the left hand and arm should be lifted in time with the change action, not at the bottom of the palm to the shoulder of the piano. The above points are mainly to avoid the situation of changing the handle on the shoulder of learning the left hand to the thumb in the future, and to lay a good foundation for the left-hand technology in the middle and advanced performance stage.

(1) After the bow hand shape and empty string long tone enter the initial stage, due to the increase of bow method and the improvement of playing difficulty, some students have the change of right-hand bow hand shape. Teachers should pay close attention to this. Teachers can show students the standard bow grip posture, and encourage students to perform strictly according to the standard of bow grip. The focus of the bow is on the index finger, little finger and thumb. Pour the index finger side to the bow, and maintain the focus, buckle the bow bar, and increase or reduce the strength according to the need. The first joint of the little finger should stick to the bow rod, not upturned up. In particular, when holding the bow, the thumb finger joint should be naturally bent and flexible use, absolutely not hairHard and stiff. Empty string long sound is not only the compulsory content of the enlightenment stage, but also needs to persevere in the long-term practice. In the empty string long tone practice, constantly adjust and consolidate the bow grip shape, and maintain a good bow state. In the initial stage, the requirements of the empty string long tone practice are not only to move the bow straight and straight, but also to gradually slow down the bow speed, move the bow touching the string down, and increase the volume.

(2) Training of the bow method

It mainly includes bow, bow, bow, bow, bow, bow and so on. A new bow method can be taught step by step. Take the bow as an example, let the students know the concept of the bow and the notation on the music score; choose the music and music as the main technical points, and add or adjust the practice content to the students according to their master situation. In the primary stage of teaching, we should emphasize the accuracy of a single bow method, the comprehensive type of bow method, and try not to leave a short board in some bow method, so as not to affect the later performance learning.

(3) Reasonable use of the arch segment

In the repertoire of the primary stages, multiple forms of bow combination often appear. The teacher should guide the students to adjust the length of the bow segment according to the note value of each bow. For example, in some asymmetric bow methods, a bow with a long time should walk relatively slowly and use as little bow as possible; a bow with a short time should complete the equal bow at a faster speed and return to the bow position. In some long-continuous vocal arch methods, attention should be paid to the distribution of arch segments. Taking eight sounds and one bow as an example, the arch segment can be roughly

divided into four sounds of the half arch. In addition, the length of the bow segment and the strength of the close relationship. The length of the arch segment should be adjusted according to the strength change, such as the extended arch segment. (Cai, 2023)

5) Theoretical knowledge:

(1) Cultivate musical literacy in the music reading training

In the process of cello teaching, the first need to guide them to range and fingering training, this is the premise and foundation of all learning, the teacher through teaching activities, through the combination of the finger board and corresponding, let the students in mind form the correct cognition, help them deepen the impression, and as the intensity of the practice and frequency, improve the etudes and work training difficulty, let the students can gradually learn and master playing skills. In the teaching, I found that many students are highly dependent on the staff. After playing the wrong music, they need to compare the music again to continue to play. Staff is composed of different levels of five lines, the intuitive arrangement helps students to understand, can through the visual judgment of sound level, but excessive dependence on them to mind to make the corresponding memory and reaction, this requires the teacher in the teaching, to gradually help students get rid of the staff, let them form the corresponding memory and reaction in the mind, such as can let students to play solfeggio, ensure concentration, through the way of inner reading remember each score of rhythm. In this way, students can not only master professional skills, but also cultivate students' musical literacy, so that students can combine their inner emotions with music performance, rather than simply mechanized performance.

(2) Cultivate musical literacy in auditory training

Different students have different feelings for the same work. When teaching the cello work, teachers need to grasp this point, mobilize students' inner feelings, and fully tap students' musical creativity and musical potential. The charm of cello playing mainly lies in its timbre, students need to learn for a long time, and through practice can achieve a better auditory effect. Often have such a situation, some students classroom performance very hard, skills master is very strong, but playing the timbre is difficult to impress the audience, investigate its reason, because students too much attention to master skills, excessive pursuit of soft lead to strength enough, this is also a student music quality is not high. Therefore, teachers in teaching, to correctly guide students, through the way of auditory training, so that students not only master skills, but also need to invest feelings, skills and emotion organic combination together, to pop up to move people timbre.

(3) Cultivate musical literacy in rhythm training

Rhythm plays an important role in music. It can be said that rhythm sometimes plays the role of finishing point, which can give the soul, because rhythm training is an important link in cello teaching, but also an important link in cultivating students' musical literacy. Through rhythm training, can help students deepen the sense of perception and understanding. From the perspective of the current teaching practice, teachers often ignore the teaching links marked by the spectrum speed mark, which makes most students have no difference between the speed of the wide board and the Allegro speed. The students cannot play according to the factors of the spectrum, nor can they show the rhythm of the triple link and the rhythm of the sixteen minutes through playing. In order to change this situation, in daily teaching, it is necessary to focus on strengthening the teaching of spectrum speed marking, correct guidance for students, in the practice process to focus on strengthening, at the same time, it is necessary to pay attention to the training of rhythm, so that students can

distinguish different rhythms, and use different rhythms to interpret different notes. The rhythm of the explanation is boring, the teacher should mobilize the students' enthusiasm and enthusiasm, make the class interesting. For example, the teacher can let the students put down the instrument, freehand memory training, after the difference in rhythm

Singing and music training, and then brought into the performance, can not only help students to master skills, but also can overcome the boredom of learning, kill two birds with one stone. Through explanation, students will naturally improve their sense of rhythm through practice, and they will also have different understandings of the works because of the sense of rhythm. While improving their musical skills, their musical literacy will also be improved.

(4) Improve musical literacy in the music sense training

Music sense is the ability to feel works in music, which comes from students' hearing of cello music. In the process of listening, they also need to integrate their own emotions, knowledge reserve and musical literacy. Therefore, music sense training is of great help to improve students' musical literacy. In teaching, teachers are required to let the students understand the music works of the cello, appreciate the charm of the cello, and constantly train, study the score, improve the understanding ability of the works, in this process to integrate personal subjective emotions.

(5) Improve students' ability to understand music

In the process of cello teaching, in order to better improve students' musical literacy, it is necessary to start from multiple perspectives, especially to emphasize students' understanding of the works. Only by understanding the works can they have more perception of the works, integrate into their own emotions, and the music played can move people more. Therefore, in the teaching of cello music, we must put the improvement of students' music understanding ability in an important position. In current teaching, teachers often ignore students' understanding of the music itself, and focus on the explanation of playing skills. As a result, some students who master the skills well play the works that are stiff and difficult to impress others. This requires the teacher to gradually penetrate and guide in the teaching process. Before learning, we should first let students understand the work and appreciate the emotions in the work. At the same time, students should need to have an in-depth understanding of the content of the work, the characteristics of the creation of The Times and the purpose of the creation, so as to find the story behind the work. Finally, after distinguishing the paragraphs of the music works, the teacher also needs to guide the students to analyze the structure of the music works, so as to better grasp the theme of the music. In this process, skills are essential, but the teacher should let the students master the strength of the performance, to create the most beautiful sound (Sun, 2019).

4. Innovative strategies of college cello teaching

1) Correct playing methods and skills

No matter what musical instrument you learn, you must first master the correct playing method, just like building a building. Only by receiving correct guidance and mastering scientific methods and laying a solid foundation can beginners lay a solid foundation for their future development. Therefore, for beginners, teachers should take standardized teaching as the premise. It is very normal to have many problems and slow progress in the initial learning process. Teachers should be strict and correct in time, and help students adjust their psychology and communicate effectively, so as to avoid students losing interest and giving up halfway. Must not muddle along for some small problems, relax the

requirements, leading to students' detours, the later development of the bottleneck cannot break through and other situations. So, what is the right way to play it? The author only from the playing posture and knead string two aspects of simple elaboration. (Cai, 2016).

(1) Playing posture. Cello is sitting playing, the first player to have a correct posture, seat height should be appropriate, sit in front, not on the chair and shoulder smooth relaxation, the piano between the legs, head on the left, the back corner of the left knee, the right knee on the right board, the leg center ground right, left hand according to the string, finger flexible elastic, while maintaining good according to the string hand. Right hand bow, first find the thumb, index finger, ring finger holding bow point, and then the middle finger, little finger, naturally on the corresponding position, and pay attention to the bow posture, can master through a vivid imagination, the hands of the bow as an egg, hand strength to hold the eggs will not fall and cannot force to lead to broken eggs. And the player can pronounce pure sound pleasant, mainly depends on the control of the right-hand skills, the player should do have relaxation, relaxation degree. This should talk about a problem, is the problem of control and relaxation, control but not nervous, relaxation is not equal to lax. The cello is played as hard as in relaxation. In the actual teaching, the mention of force gives people an illusion, students often left and right hands and even the whole body in a stiff state, pull out the voice of the stiff, stiff, incoherent, also not natural, this is obviously not good. In order to achieve relaxation, you can separate the left and right hands to practice. For example, the left-hand practice can be first finger forcefully touched on the finger board, or more vividly played on the string, exercise the strength of the finger string, as a way of left-hand practice. While the right-hand grip bow is the first to string appropriate pressure and bow, both bow or bow, let string vibration, force uniform vibration frequency of the string to uniform, pull bow from bow-to-bow force gradually increase, push the bow from bow-to-bow right hand gradually relax force reduced, control the relationship between force and relax, so the sound will be natural plump. Only by practicing hard and experiencing it seriously in practice, can our performance appear natural, coordinated, and obtain the ideal artistic effect.

(2) Knead the strings. Cello is a kind of lyrical and singing bowstring instrument with a broad range, beautiful, soft, deep and deep, very magnetic, and the change in timbre cannot be separated from the use of kneading strings. Knead string also known as trembling fingers, knead string using good can add vitality to sound, more can add melody on color and mood change, make the sound more attractive, especially can give a person with infinite reverie, enhance the appeal of the players, let the player express, reveal music content and style, better shape the music image. Beginner to knead the string often fingers on the string at a loss, aimless disorderly, out of the sound scattered, no cohesion. There are still many skills to master in rubbing the string. In order to make each finger of the left hand vibrate freely on the string, the thumb cannot pinch the neck of the piano too dead, too tight, otherwise it will affect the flexibility of other fingers, resulting in the string difficult to press the fingers to move freely. The strength of the fingers can concentrate on the fingertips of the string, swing along the direction of the neck, the left hand is relaxed, the elbow and wrist are in a straight line, the other fingers are close to the trembling fingers, and the strength concentrates to support and promote the fingers up and down; pay special attention to the vibration of the little finger, so that the ring finger touches the string with the little finger, and pay attention to the intonation of each note. In the case of not skilled performance skills, we should practice slowly, we must not be too impatient, more haste makes less speed. Cello fibrillation finger techniques have: arm fibrillation, wrist fibrillation, finger fibrillation three ways. Only by

penetrating, coordinating and blending together can we enrich the timbre and make the music more perfect. We play each piece, can use segmented practice, difficult breakthrough, the whole practice, emotional sublimation four steps, the difficulty of the tune play required skills can be drawn to practice alone, master skilled then mix to the music, according to the content of the music and mood to perfect the cello skills and techniques, only in this way not make skills and music content, split.

(3) Art is a complete organic unity. It is the dream and pursuit of every performer to introduce a beautiful and beautiful music to the audience through his own vivid performance. Therefore, in the teaching process, attention should be paid to cultivating students to integrate their emotions into the performance, so as to better show the works and improve their artistic appeal. To do these things well, I think we must first understand and study the musical works in depth and in detail, and understand the theme content, thoughts and feelings, and the background of The Times. For example, "Tianshan Mountain of the Festival" and "Tea Picking ballad", the titles of these music have given clear hints to the content to be expressed and the musical image to be shaped, which makes us naturally associate with the content to be described in the works. Another example is "River Water", the erhu solo in the early 1960s, which aroused people's emotional resonance with the unique touching and sad artistic characteristics of ethnic bow string music. Later, it was adapted into a cello solo by cellists, which gave people endless reverie. At the beginning of the music, the cello starts from the bass area, and the plate music is scattered. The melody rises four times in a row, bursting out the strong feelings of grief and anger in the music. From changing to kneading and sliding, the traditional western playing mode is broken. At the same time, the playing method of kneading and playing is used, which is greatly beyond the scope of cello playing skills. In short, only with a thorough understanding of the music can the performance be distinct, use appropriate skills to reflect it, and express the connotation of the music sincerely and sincerely. In the teaching of cello, students should not only master the playing skills of music, but also encourage them to express themselves on the basis of correctly understanding the connotation of music, and pursue the "unity of music and me".

(4) Allow students to play a piece of music, do not interrupt their performance because of a small problem or mistake. After the performance to point out the existing problems, only in this way will not destroy the students' interest in the performance, so that they can understand and grasp the music from the performance as a whole. Therefore, in the teaching process, we should avoid fixing many details of the music too dead, speaking all the playing techniques from the perspective of pure machinery, and pay attention to the organic combination of the skills of the details with the overall performance of the music. Otherwise, the students' performance will have no appeal, appeal and vitality, let alone cultivate their own playing style. In addition to the classroom, students should also be encouraged to accumulate life knowledge and the cultivation of music cultivation. Art comes from life, the player is the most important is to absorb nutrition in life, improve all aspects of culture, widely in music works, understand the ancient and modern life and style of musicians, to improve music comprehension, better understanding, work and add their own interpretation when playing, give music vitality. Whether it is the study of skills and the cultivation of accomplishment, cello learners should strengthen their own efforts and practice hard. The training of artistic skills is a combination of talent and practice, and to some extent, diligent practice can also help to improve talent and gain artistic spirituality (Wu, 2014).

(5) Improve the teaching philosophy, With the continuous development of The Times, the problem of talent training in higher art vocational colleges has attracted more and more attention. For the cello major, how to make students have professional quality through teaching and become qualified applied talents to meet the needs of social development is a problem that every cello vocational educator needs to think about. In the cello teaching of most vocational art colleges, teachers usually maintain the traditional teaching concept and teaching mode, which has many similarities with ordinary higher art colleges, which makes the cello teaching of vocational colleges lack characteristics and advantages of their own development. Therefore, it is necessary for art vocational colleges to study and explore how to break through the tradition and how to create characteristics.

2) Bold innovation in teaching forms

Teaching form is a way to arrange teaching activities according to certain teaching thought and teaching purpose. With the development of The Times and the continuous improvement of the society's requirements for talent training, the teaching forms are becoming more and more diversified. Most art vocational colleges due to the influence of traditional teaching, in the cello teaching is still in the form of a single teaching, the teaching organization can be targeted to solve the problems in playing, to improve the student's playing technology has a lot of help, but on the other hand, vocational colleges professional students need to have a more comprehensive professional quality. Therefore, it is necessary to adjust the form of teaching organization and improve it according to the training requirements of vocational education, so that each professional course can play a positive role in promoting the improvement of students' vocational ability in the future. Cello students in vocational colleges will face a variety of positions in the future, such as teacher positions, performer positions, etc. In the process of vocational education, it should be considered to make students have the opportunity to obtain more comprehensive professional ability. Only in this way can students have stronger competitive strength. In the reform of the teaching form, in order to comprehensively improve the students' comprehensive ability, the teaching can be carried out in the form of a combination of single teaching and group class. Single teaching can solve the problem of students' personality, and group class can solve more common problems, involve richer teaching content, and use more diverse teaching means, which is conducive to the cultivation of students' ability. For example, in group class, teachers can give collective lectures for the basic training part of cello learning, so as to improve students' competitive consciousness and learning enthusiasm, and also explain the common problems in the music performance. Students can learn and learn more performance requirements and teaching methods through mutual observation. The form of group class can provide students with more opportunities to show and learn. When organizing the teaching, you can also arrange the senior grades and lower grades together for group teaching. In class, students can use each performance as a performance to increase the chance to play in front of students and teachers. When teachers give lessons to individual students, students can learn different teaching methods and means by observing each other. In the group class, the senior students can also be arranged to teach the junior students, and the teacher can choose the basic training part or some teaching content that the senior students can be competent for. Students simulate the real teaching procedures, teachers to guide students' teaching, effectively improve students' teaching ability, to meet the practical needs in the future. Through the rich teaching forms, not only can fully improve the students' learning enthusiasm, but also can effectively improve the students' comprehensive ability.

5. The continuous improvement of the practical training courses

The so-called practical training is practice and training, is an important link in the process of vocational education, is to comprehensively improve students' professional quality for the purpose. Only through more practice and more comprehensive training can students in vocational colleges apply the skills and skills learned in the classroom to practical work, so as to better improve their application ability and personal comprehensive quality, so as to adapt to different social needs in the future and more fully reflect the advantages of vocational education. In the current cello teaching in vocational colleges, more emphasis is placed on the improvement of students' technical ability and performance level, and the practical training is mostly placed in the rehearsal and performance activities. For the future performers, such practical content is very important, but most professional colleges and universities pay great attention to the rehearsal and performance activities of the instrumental music professional students, and this practical teaching mode is only a feast of the traditional education mode. For students in vocational colleges, there are various working abilities in the future, including rehearsals, performances and teaching, etc. How to make students in vocational colleges have comprehensive ability and how to reflect the advantages of vocational education are the problems that every vocational educator needs to think about. In teaching, we should increase the proportion of students' practical training through various ways, increase the breadth of practical training courses, and start from cultivating students' application ability. For example, pre-job training can be added to the cello training courses to explain and train various problems encountered in the future player work or cello teaching work, so that students can have the opportunity to learn more knowledge related to job application before employment. We can also make more senior graduates through the change of teaching mode. Have the opportunity to assist professional teachers to carry out practical teaching work, so as to improve students' practical ability more effectively. Or through various hospital or department of activities, increase the opportunity for students to perform on stage. We should also pay attention to school-enterprise cooperation, expand the scope of cooperation, so that students can really go to work during the internship period, and effectively improve students' practical application ability. (Chang, 2019)

1) Cello teaching status and measures

Professional music colleges shoulder the mission of cultivating artistic talents. With the continuous development of the society, the pace of education reform in colleges and universities is also moving forward. However, the cello teaching in professional colleges and universities still needs to be improved. Cello is a stringed instrument that appeared in the early 17th century. Among many instruments, the cello quickly entered people's vision with its unique form of artistic expression. In recent years, due to the continuous improvement of the public's aesthetic ability, the appreciation level of cello performances has also been improved. Therefore, optimizing cello teaching, mobilizing students' interest in learning and improving their teaching quality is an important way to promote the long-term and healthy development of cello art in China. This paper takes the cello teaching in professional colleges as the starting point, analyzes the current principles of cello teaching, points out the teaching status of cello, and finally puts forward targeted improvement measures.

2) Scientific and artistic principles

Cello teaching needs to reflect both the two principles of science and artistry. It is well known that cello players need superb skills and a strong artistic appeal to bring the audience into the performance. Cello teaching also needs to master the playing skills to

cultivate students' musical appeal. From the perspective of science, playing the cello needs certain skills, the learning of skills is not unorganized, is in the teacher made scientific teaching plan, the implementation of scientific teaching, the students through

Learn to master. However, the current teaching methods used in cello teaching in professional colleges and universities are still too old. Teachers lack of innovative consciousness, and the teaching ability has some limitations, often take the previous teaching experience as the main basis of setting the teaching plan, the scientific nature of the teaching plan cannot be guaranteed. Therefore, in the process of making teaching plans and implementing teaching activities, teachers must improve their professional knowledge and technical level through various ways to ensure the scientific nature of teaching plans. From an artistic point of view, cello playing is both a performance and an art. If scientific nature is regarded as the inherent requirement of cello teaching, artistry is its external expression. At present, professional colleges and universities only pay attention to the training and improvement of cello skills in the cello course, but ignore the cultivation of students' artistic accomplishment. On the surface, although students' playing skills have been improved, it is often difficult to reach the expected state in the actual performance, and the music appeal is not strong. Based on this, teachers should start with the background of The Times, the connotation of music theory and many cultural aspects, and guide students to deeply perceive the creative connotation behind the works, let students learn to appreciate the works, and comprehensively improve students' playing skills and music appreciation ability.

3) Intervenes and abstraction

Cello teaching is both intuitive and abstract. It is reflected in the actual teaching of teachers, and the scales and fingering will be explained in detail, the action demonstration in class, or playing the classic cello teaching video for students to learn, students will intuitively understand the focus of cello learning in the process of seeing, hearing and brain thinking. When teachers play the famous cello songs, students will also feel the emotional color brought by the repertoire. In such an intuitive way, it cultivates and improves students' appreciation ability and artistic accomplishment, so that students can form a good aesthetic taste. In the specific cello teaching, Teachers should take full account of the students' learning conditions, Combining with the age characteristics of the students, Choosing the appropriate language of teaching, Let the students follow the class explanation and imagine the cello playing process, Exercise students' abstract thinking ability; next, In the cello demonstration teaching, The teacher should explain the playing skills and playing movements of the cello in detail, And then perform specific performances, In the course of the presentation, Let the students pay attention to the playing movement, When encountering actions with a higher difficulty coefficient, Can slow down the presentation speed, So that the students can better see and understand the essentials of the performance, To learn the cello movements and skills better. The abstraction of cello course is reflected in practice. Through modern teaching technology and means, the emotion of music is conveyed to students, and students are gradually guided to understand the thoughts and feelings contained in it. The cello course should be based on the teaching of playing skills, with the improvement of professional level and the cultivation of artistic appreciation ability as the core, so that students can bring the author's emotion into the process when playing the cello, so as to improve the teaching quality of the cello course.

4) Principle of combining theory and practice

Cello playing is a performing art, which cannot be mastered by simple theoretical knowledge learning, nor can it be directly practiced on the basis of practice without the theoretical knowledge. To learn it well, it is necessary to take theoretical knowledge as the fundamental basis, accumulate practical experience through continuous practice, and combine theoretical knowledge with practical operation. Based on this, teachers should first guide students to carry out scientific training on the basis of theoretical knowledge teaching, and achieve the further deepening of theoretical knowledge with the help of practical practice, and improve students' solid degree of learning. Teachers can teach basic knowledge from various teaching methods, including bow method, fingering method and intonation training, so that students can master the correct playing skills and playing methods. However, the wrong findings should be corrected in time to improve students' performance level. For example, some students will have the feeling of arm pain when playing, which is generally because they do not master the essentials of the movements, so the teacher should standardize the students' playing skills and movements, and urge them to correct the wrong playing movements. In addition, many students can keep calm in the piano room, but in the formal performance or exam, they will forget the playing skills and playing movements because of tension, resulting in the forced suspension of the performance. This is actually because students lack acting experience and lack the psychological literacy that they should have in important playing occasions. Therefore, teachers in the daily teaching to encourage students to practical activities, such as cello solo in class, or simulated performance, also can organize students to carry out the street playing, school games, etc., to provide students with more practical opportunities, let the students accumulate experience in practice, improve the ability to play.

6. Suggestions on strategic adjustment in the process of innovative development of cello teaching in colleges and universities

Build a team of teachers with development ability and innovation ability, The professional level and teaching ability of the teaching staff directly affect the quality and effect of cello teaching development. As an important medium for imparting knowledge and skills, educators must ensure that they adapt to the educational and teaching requirements of different periods and backgrounds. Ordinary colleges and universities should build a team of teachers with strong development ability and innovation ability, so as to innovatively design the teaching program, [2], according to the students' performance level and professional level. Only when the teachers are professional and innovative, can they cultivate excellent talents to adapt to the complex market environment and severe employment situation. Ordinary colleges and universities should consciously increase the investment of teachers, design high-standard and high-standard in-service training plans and programs, deeply penetrate the advanced teaching concepts at home and abroad into the training classroom, and arm teachers' minds with advanced theories and ideas. Ordinary colleges and universities must continue to deepen and broaden the training content, not only to deeply explore the cello playing methods and teaching skills, but also to organize teachers to deeply study pedagogy, psychology, sociology and other disciplines, to improve their modern teaching level with various means and measures. And participate in the cello teaching teachers, need to have a simple explanation theory knowledge and the ability of play technology, keen capture students in the process of learning mood swings and psychological problems and other related signals, truly become the

outstanding innovation ability and development ability of knowledge, eventually become an important driving force to promote the development of students comprehensive and high quality. Colleges and universities should expand financing channels, have sufficient funds to build intelligent education training and practice centers, provide modern field for the strengthening of educators' various abilities, and invite industry experts and scholars to give lectures or discussions. (Duan & Chen, 2022)

Conclusion

In conclusion, the integration and development of cello professional teaching in China necessitates a multifaceted approach that embraces both historical context and contemporary pedagogical practices. The rich history of the cello, coupled with the evolution of music appreciation in China since the 1950s, highlights the instrument's significance and its potential for cultural fusion. As outlined in "Cello Teaching Brief Talk," enhancing the quality of cello instruction involves not only the cultivation of essential teacher qualities—such as musical literacy and communication skills—but also the implementation of personalized teaching strategies that engage students and foster their musical growth. Furthermore, while there has been notable academic exploration into the technical aspects of cello performance within various musical contexts, there remains an urgent need for innovative research focused on the localization of cello teaching methods and the integration of Chinese musical elements. By addressing these gaps, educators can develop more relevant curricula that resonate with students' cultural backgrounds and artistic aspirations, ultimately enriching the educational experience and promoting a deeper appreciation for the cello as both a classical and a contemporary instrument in the dynamic landscape of Chinese music.

References

- Cai, J. (2023). Analysis of the teaching key points in the primary stage move cello playing. *Northern Music* (13), 150-151.
- Cai, Y. (2016). On the cello teaching in colleges and universities. *Examination Weekly* (44), 152.
- Chang, J. (2019). Thoughts on the Reform of cello teaching in Higher Art Vocational College. *Northern Music* (13), 150-151.
- Duan, Y& Chen, L. (2022). Thoughts on the development of cello teaching in ordinary colleges and universities. *Music life* (12), 66-68.
- Ning, Tao. (2023). Research on the teaching innovation of cello chamber music playing in a music school. *Art Education* (06), 56-59.
- Situ, B. (2024). Exploration of applied talents of cello professional in comprehensive universities. *Monthly drama report* (02), 121-123.
- Sun, X. (2019). Research on the cello teaching mode in colleges and universities. *Theatre House* (08), 158-159
- Wan, X. (2024). The integration and development of artistic expression in cello professional teaching. *Shaanxi Education (Higher education)* (03), 87-89
- Wu, H. (2014). Discussion on the cello teaching problems. *Science and Technology* (05), 374.
- Xing, G. (2018). Current situation and countermeasures of cello teaching in colleges and universities. *Times Agricultural Machinery* (11), 126.
- Xu, L. (2023). Promote the integration of Chinese string art into the world mainstream. *Music Weekly Report*, (03), 112-116.

- Yuan, B. (2015). Current analysis and countermeasures of cello teaching. *New West (theoretical edition)* (18), 129 -133.
- Yuan, Y. (2023). Thinking on improving the cello teaching quality. *China Education Journal* (07), 156.
- Zhao, J. (2019). Research on cello teaching based on music literacy cultivation. *The Voice of the Yellow River* (15), 86.
- Zhong, Q. (2023). To explore the effective integration path of cello and Chinese music culture. *China National Expo* (15), 124-126.