



Research on the Teaching Mode of Two-Line Blended Improvisation and Singing based on the Principle of Prime Teaching

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Abstract: With the further deepening of education informatisation, in view of the inefficient status quo of improvisation and singing teaching in colleges and universities, this paper introduces the principle of primary teaching into the two-line teaching of improvisation and singing in colleges and universities, and after theoretical demonstration and teaching design, constructs a whole set of two-line hybrid improvisation and singing teaching mode based on the principle of primary teaching, which is centred on the problem, advances in accordance with the nature of the teaching content in a graded way, and reasonably allocates the time in the on-line or offline, supporting the application and transfer of knowledge and skills. In order to verify the effectiveness of the teaching mode, the author launched the relevant teaching practice activities, students in the short-term learning uniformly said that the two-line hybrid improvisation singing learning time is flexible, cognitive difficulties are clear, the teacher explains thoroughly, the application of the repertoire is rich, the innovation ability has been improved, the overall learning effect is good, the learning motivation is strong.

Keywords: Primary pedagogical principles; Improvisation; Two-line blending; Teaching model.

1 Introduction

In 2019, the Ministry of Education issued the "Implementation Opinions on the Construction of First-class Undergraduate Programmes", which said that the document should deeply integrate modern information technology and education teaching, solve the problem of teaching mode innovation, and put an end to the phenomenon of unilateral output by teachers and passive reception by students. In the face of the new needs of the new era of music education personnel training, music education professional traditional teaching mode can not adapt to the requirements of the new era, the quality of its training is difficult to be guaranteed, the teaching mode needs to keep pace with the times to deepen the reform. At present, it is urgent for music education majors to strengthen the concept of talent cultivation, focus on highlighting the competence first, and shift the endogenous variable of education systematic change to education informatisation, in order to promote the change of teaching mode.

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Improvisation and singing, as a comprehensive professional ability of music education in colleges and universities with both theory and practice, is a higher-order ability that organically integrates the knowledge, ability and quality of music education students, and it is the fundamental ability to enhance the competitiveness of the society, and it is the most innovative ability of music education majors. Then, the teaching mode of improvisation and singing should keep pace with the times, break through the traditional teaching mode, upgrade the hybrid teaching mode to a double-line hybrid teaching mode, add effective teaching strategies, i.e., the primary teaching principle, to build a double-line hybrid improvisation and singing teaching mode based on the primary teaching principle, in order to provide strong support for the cultivation of excellent and top-notch music talents, and to form a new mode of music education teaching in colleges and universities in the new era.

2 The Current Situation of Blended Teaching of Improvisation and Singing

2.1 Teaching Mode is Formulaic

The existing improvisation singing teaching mode in colleges and universities is: traditional face-to-face teaching and mixed teaching. Improvisation has always been a "one-on-one" face-to-face teaching, although it can be done according to the individual's ability to teach, but often can not avoid the indoctrination of the knowledge production mode, students just get the accumulation of knowledge, and the value of knowledge production lies in the application. Specifically manifested as follows: students of the piano sight-reading level is low, the actual improvisation is to see the sheet music playing and singing, students off the sheet music playing and singing will have no place to start, in addition to the piano skills of the weaker reasons, other reasons lie in the students of the music of basic theoretical knowledge is weak[1], so that the piano improvisation ability to poor, playing the piano accompaniment application of the ability to be too weak, the practice of the theory of the disconnect[2]. With the further deepening of education information technology, the mixed teaching of improvisation and singing is just a state of "two lines" coexisting and "each line goes its own way", which does not reasonably allocate the teaching tasks to online or offline from the perspective of teaching objectives, so we have to avoid the "online" + "offline". Therefore, we should avoid the "online" + "offline" "addition thinking"[3], as far as possible, technology-enabled teaching, the use of network technology to build a dual-line symbiosis of improvisation singing teaching mode.

2.2 Customisation of Teaching Strategies

The teaching of improvisation and singing in music education majors in colleges and universities originated from the teaching of piano accompaniment, and the customisation of teaching will change the nature of this comprehensive course. The current situation is: improvisation and singing courses are usually taught by piano teachers[4], and

the teaching content only involves the knowledge field of piano accompaniment, while the knowledge chain related to sight-singing, harmony, voice, composition, and weaving is almost not involved, and this kind of linear development of the teaching paradigm leads to the students' uncertainty, and they don't know what to do, so the comprehensive ability of the students majoring in music education can't be balanced, and they can't talk about their application ability and innovation ability. Piano accompaniment and improvisation and singing are different in terms of talent cultivation goals. Piano accompaniment belongs to practical courses, while improvisation and singing are more comprehensive and interdisciplinary, and their corresponding teaching strategies are not the same. In this regard, the author will introduce the primary teaching principles into the college improvisation singing teaching, the teaching stage into the learning cycle, the knowledge learning and skills learning synchronous and consistent, the basic knowledge of music theory and piano singing practice skills development integration, in the theoretical knowledge of the articulation of playing and singing skills development, playing and singing skills in the reverse reinforcement of the basic theoretical knowledge in the process of strengthening the application of piano improvisation singing and the migration of theories. Ability. Therefore, this paper focuses on how the primary teaching principle can be integrated into the teaching of improvisation and singing in colleges and universities, and builds a high-performance double-line hybrid teaching mode based on the primary teaching principle.

3 The Construction of a Two-line Hybrid Improvisation and Singing Teaching Mode Based on the Principle of Primary Instruction

This article draws on the primacy of instruction principle proposed by M. David Merrill[5], the primary teaching principles for the first time into the two-line hybrid improvisation singing teaching mode, and used in colleges and universities improvisation singing teaching, based on two topics: First, improvisation singing teaching is based on the basic theory of music on top of the practice class teaching, this skill teaching procedures are around the playing and singing works, i.e., review the old piece of music teach the new repertoire → the student sight-reading → according to the teaching content, set up the This procedure is based on a repertoire of pieces to be played and sung. It can be seen that this procedure coincides with the primary teaching principle of teaching links (Figure 1); Secondly, the existing solidified improvisation and singing hybrid teaching fails to meet the special teaching situation of improvisation and singing, and cannot meet the practical and theoretical complementary teaching characteristics, then, we need to break the teaching deadlock of not understanding the line, and not being able to play offline, in accordance with the nature of knowledge transfer and practical skills of the teaching content. According to the nature of the teaching content of knowledge transfer and practical skills, it is necessary to reasonably arrange the teaching stage in online or offline, and create a tailor-made double-line hybrid teaching mode for improvisation playing and singing teaching in line with its teaching law (Figure 2).

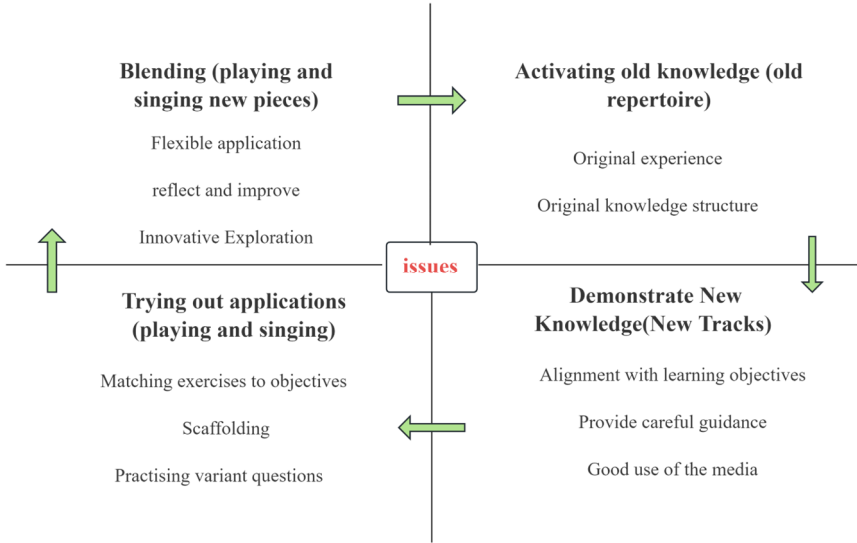


Fig. 1. Structure of the elements of the prime teaching principle

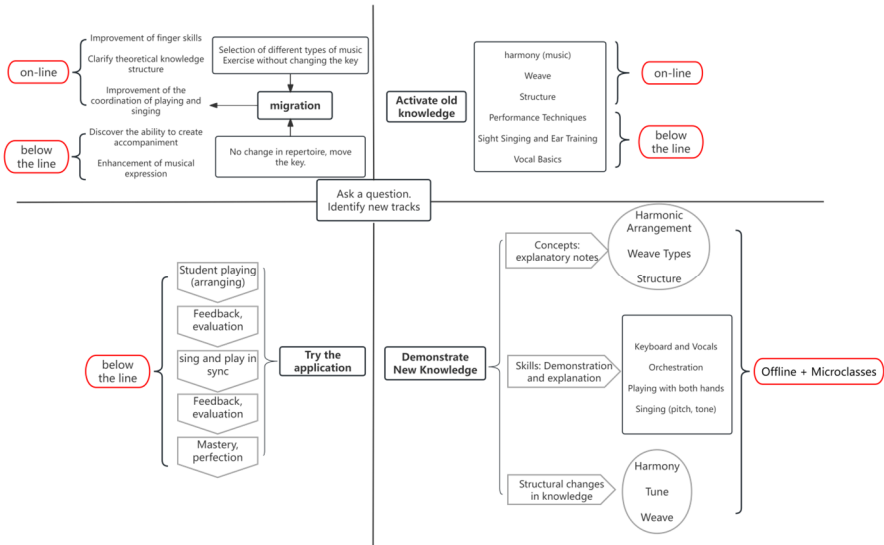


Fig. 2. Structure of the two-line hybrid improvisation and singing teaching model

3.1 Playing and Singing Tracks Is the Problem

The primary pedagogical principle suggests that the problem is the centre of learning [5], and therefore, high-performance teaching is also problem-centred, with the pop-up

repertoire being the core of pop-up teaching[6]. How to rationally and efficiently intertwine the problem-solving process online or offline is the purpose of this study. Playing a piece of music requires the support of a variety of related knowledge and skills, and at the same time, the related knowledge and skills will lead to a variety of problems, and according to the nature of the knowledge and skills, the teaching steps can be refined and changed into the best teaching situation. Therefore, analysing the demand for the practical application ability of playing and singing a piece of music, and subdividing the learning tasks of playing and singing skills and basic theoretical knowledge are the necessary paths to solve the core problem, and also the first task of preparing for two-line teaching. The questions of "what to play" and "why to play" reflect the structure of basic theoretical knowledge and related concepts, which teachers can usually explain through the online platform. On the other hand, "how to play" is a skill-based operational issue, which must be demonstrated through face-to-face teaching, i.e., demonstration + explanation. In addition, the primary pedagogical principle suggests that skill training and knowledge construction are purposeful, interdependent, and applied, which requires that the teaching tasks presented in the dual-line blended teaching mode are coherent, systematic, and unified, which depends on the systematic planning of the time sequence between the teaching tasks or sub-tasks, i.e., the sequence of questions, which also involves the teaching planning and teaching steps in the two-lane co-ordination. The principle of teaching remains progressive, with skill knowledge and theoretical knowledge synchronised and balanced in terms of difficulty, gradually expanding the relevant knowledge system from primary to advanced learning, and consolidating the theoretical and practical foundations of the practice of playing and singing skills.

3.2 Activate Old Knowledge

Given the nature of the content of improvisation teaching, the activation of old knowledge stage can be composed of both online and offline. The activation of old knowledge in improvisation singing is achieved through the interpretation of practical skills, that is to say, the judgement standard of activating old knowledge points to the degree of effective application of relevant theoretical knowledge (harmony, weaving, and compositional structure) in learning practice. This tacit knowledge can also be activated in a time-saving and efficient way by verifying whether the learner's previous experience or knowledge can be used as a basis for learning new knowledge through online quizzes. In addition, students' playing techniques, sight-singing and vocal fundamentals demonstrated through the practice of old repertoire are strengthened through offline face-to-face teaching, and the teacher confirms and guides the best effect in person, which is a prerequisite for the next step of effective learning. This is a prerequisite for effective learning in the next step, because, according to the theory of the "Advance Organizer"[7], the ability to play and sing that has already been formed is the basic ability for the next teaching session, while the theoretical knowledge involved in playing and singing is the theoretical foundation that supports the logic of the next playing and singing.

3.3 Demonstrating New Knowledge

The teaching demonstration phase is done offline and needs to be addressed in three ways.

Showcase. The full demonstration stage is that the teacher explains the singing content in detail, which is not simply told by the teacher, but refinement of the singing link, deconstruction of the knowledge system, which belongs to the logical argumentation process, therefore, face-to-face teaching is the best choice. As shown in Figure 2, the so-called refinement, deconstruction, that is, around the new playing and singing repertoire for the harmonic structure, song characteristics and weave types to give evidence of examples of analysis of playing and singing application of the law and principles, and then the teacher from the playing and singing song style characteristics, finger-based playing methods, harmonic distribution and other elements of the comprehensive explanation of the playing and singing repertoire, the student's singing and singing learning process is, gradually and independently to determine the style of the song, and clarify the principles of harmony, accurately with the appropriate accompaniment weave. Of course, this process (demonstration - explanation) is to be repeated, which is an all-round demonstration of teaching and learning, explanation to demonstration, understanding to practice, and is also a necessary teaching method for the teaching of skill-based courses.

Alignment of Knowledge and Skills Instruction with Types of Learning Objectives. Learning objectives and teaching objectives complement each other and are prerequisites for each other. Students' learning in theoretical knowledge is always inseparable from teachers' step-by-step explanations at different levels, but teachers are prone to ignore the learning objectives in the teaching process of presenting, instructing and explaining knowledge, which is expected to have a poor learning effect. Therefore, knowledge decomposition and learning objectives are related to promote learning, and here we need to make clear to students three key points: learning to use, where to use, and what to use. Improvisation singing learning belongs to the application of learning, all the relevant harmony, pattern, weave and other theoretical knowledge and skills learning effect will be presented in the song playing and singing, then, clarify the logical relationship between the knowledge structure and the application of genera is to deconstruct the new knowledge of the necessary path of teaching and learning, and the teacher is necessary to analyse each layer of the logical relationship to the students, only in the details of the role of the goal together to promote student learning! Only when details and goals work together can student learning be facilitated and final learning goals be achieved.

Micro-lessons Record Teaching Key Points. The primary teaching principle is that teaching can make use of media, and appropriate media use can promote teaching. The traditional piano improvisation singing teaching did not use the media or media utilisation rate is low, many of the key points of singing teaching are easy to be ignored and

forgotten. In view of the improvisation singing belongs to the skills of practical learning, the key to learning in singing skills, but also because of the operation of the technical difficulties can not be recorded in writing, teaching details fleeting, therefore, this paper argues that singing teaching can be used to make microclasses[8], teachers use mobile phones to teach the explanation of the key points of the process of demonstration recorded to consolidate the students' learning and memory, and to facilitate the students to learn at any time after class, in order to achieve the teaching of the reproduction of the effect. The effect of the teaching is reproduced.

3.4 Application Exercises

The overarching pedagogical principle holds that learning is facilitated when knowledge skills solve problems. The key to learning to improvise and sing is the problem of being able to apply the knowledge skills learnt to make up an accompaniment to a song and play it, therefore this paper argues for the continuation of the face-to-face form of teaching.

Firstly, the student's attempts to apply is the practice of playing and singing, whether it is classroom practice or after-school practice, and the manner and method should always be consistent with the teaching objectives. The prerequisite for repeated attempts at application is accurate and correct practice. In this process, it is necessary to control the speed, and it has been proved that slow speed practice is an effective way to practice, because slow speed is to provide reaction time for thinking about chords, changing chords, and continuing the weave, which can unify the tempo, and it is not easy to get "stuck" in the playing and singing. Secondly, the primary teaching principle introduces the "scaffolding" teaching theory[9], in which the teacher's guidance process is "from supporting to releasing" (as shown in Figure 2). Playing and singing teaching as the teaching of skills and techniques, students will inevitably be in every attempt to apply the exercise to the teacher to feedback the results of the exercise, at the same time, the teacher will be based on the application of the effect of the exercise for each student's feedback for instructive explanations and playing and singing demonstration of the application, and to correct the student's playing and singing problems, make up for the missing knowledge and skills, the process of teaching and learning of each guidance correction will be more optimistic than the previous playing and singing, then the more the students will play, the more the students will play, the more the students will play, the more the students will play. Then, the students will become more and more confident, and the teacher will teach less and less until the students can independently and accurately complete a song, and then the teacher can end the teaching content. It can be seen that in this process of singing teaching, the teacher's role is like a "scaffolding", which is essential at the beginning of the teaching process. With the in-depth development of the teaching and the gradual improvement of the students' singing ability, the overall application ability of the students tends to be stabilised, and therefore the teacher's subsequent guidance will be reduced accordingly. Thirdly, when the students have completed the learning stage of trying to apply, and the students can sing a song independently, the teacher can moderately change the accompaniment chords and accompaniment weave, which is the variable application of the teaching link. For

example, mild accompaniment chords can be changed into active skipping chords, sound form and playing form complement each other, at this time the character of the song is also a big change, the teaching purpose of this variant application exercise is to let the students feel the accompaniment method of the song style change and chord skipping playing technical essentials.

3.5 Learning Transfer

One of the learning tricks of improvisation is to repeatedly accompany and practice playing accompaniment for different types of songs, and the essence of this so-called trick is learning transfer, the stage of pedagogical integration in the primary pedagogical principle. This stage can be accomplished both online and offline (as shown in Figure 2). There are two ways of thinking about transfer-based playing and singing exercises, i.e., practising the same type of song without changing the key, or practising the same song with repeated transposition exercises, which leads to transpositional accompaniment for a wide range of songs. The above practice process is the integration, this process is under the condition of changing songs or changing the key to strengthen the knowledge and skills, students in the transfer of knowledge gradually have the ability to use different keys for different songs with accompaniment playing accompaniment. New learning based on trial and error can be integrated online, and this is followed by innovative improvisation, which is a higher level of learning and is best taught face-to-face. Students can vary rhythms, textures and chords to enrich the colours of the song, and they can also arrange appropriate simple introductions, "transitions" and endings to enhance the smoothness of the piano accompaniment and ultimately improve the effect of the accompaniment. Accordingly, students' ability to compose and play accompaniments can be increased indefinitely. To address the issue of whether students' innovative accompaniment arrangements are reasonable, teachers can demonstrate playing different types of accompaniment in the offline classroom, so that students can judge the effect of playing and singing by themselves, and then determine the best accompaniment arrangement plan after discussion between teachers and students, so that the teaching scene should be extremely comfortable.

The teaching model is a generic teaching principle based on constructivist theory. The principle is based on problem-oriented teaching, which is carried out on the basis of following the cognitive law, i.e., to presuppose a problem that links the old knowledge with the new knowledge, putting students at the centre of teaching and learning[10], so that everyone can acquire the new knowledge within his or her own cognitive scope, and then distribute the teaching procedure reasonably on and offline according to the nature of the teaching, which is more flexible, practicable, and time-saving than the blended mode of teaching.

4 Example of a Two-line Blended Teaching Model for Improvisation and Singing Based on the Principle of Primacy of Instruction

In order to better demonstrate the advantages in the two-line blended teaching of improvisation and singing based on the principle of primacy teaching, the author presents a case study of improvisation and singing teaching, i.e. Lullaby, in accordance with the aforementioned teaching design. The Specific programme is shown in table 1.

Table 1. Examples of teaching improvisation and singing

Name of teaching case		Lullaby.		
Basic Information	Affiliated professions	music education	Courses	Accompaniment and Playing
	Forms of instruction	Online and off-line	Applicable objects	Second year music teacher education students
Teaching front-end analysis or preparation	situational analysis	Second year Music Teacher Education majors are taking basic courses in piano, voice, sight-singing, and harmony, and have a certain level of playing ability, singing ability, and music analysis ability. Improvisation level: they are proficient in using C and F major column chords and semi-fractured chord accompaniment patterns to accompany songs.		
	teaching goal	1. Theoretical knowledge: review of the structural features of the one-part body; chord structure of the G major primary chord G and the genitive seventh chord D7. 2. Skill Objective: To switch between G-D7-G proficiently on the piano keyboard and to accompany and play Lullaby using columnar chordal weaves. 3. Application objectives: playing and singing songs in the same key (limited to G and D7 chords).		
	Teaching focus	1. Play G major column chords (G, D7) Connection formula: G-D7-G. 2. Strengthen the coordination of playing and singing when both hands are accompanied by the same accompaniment. 3. Singing: Intonation problems in the absence of melodic notes. 4. Listen: does the sung melody blend with the sound of the strummed chords.		
	Teaching Difficulties	1. Practice slow speed alone where the chords don't connect well. 2. Intonation: practice the melody as a sight-singing exercise and listen for recognition over and over again. 3. Fingers control chord voices and accentuate melodic sounds.		

Focusing on the issues		<p>1. Problems with strumming: playing chords neatly and gently; skill in switching between G-D7-G chords accurately.</p> <p>2. Theoretical knowledge, i.e. the question of "why do we play this way": the structure of the G and D7 chords; the rules of the functional changes of the G-D7-G dominant; the question of the applicability of the columnar chordal accompaniment to the weaving of the chord.</p> <p>3. Singing: Sight-singing is a matter of pitch when singing a melody; voice is a matter of voice control and breath adjustment in singing a song.</p>			
teaching process	teaching stage	teaching requirement	Teaching content	Teaching methods	Type of teaching
	Review tracks re-view old knowledge	Smooth playing and singing	"Boat Race" in F major	Feedback, evaluation	Online and offline
	Activate old knowledge	Strengthening and activating knowledge and skills	Key: F major Song structure: one-part body Playing and singing style: lively, vivid Accompaniment: Column chords Pillar chord playing method: jumping Harmony connection: F-C7-F	Emphasis on old knowledge, orientation to new knowledge	Tonality, structure, weave, harmony: online
					Playing and singing styles and methods: offline
	Demonstrate New Knowledge	Teachers explain and model new knowledge to students	The Lullaby in G major is different and relocatable from the Race for the Boat in terms of form, harmonic connections, and chord structure, while the tonality, meter, style, and columnar chord strumming patterns are all different.	Demonstration, explanation	Demonstrating new knowledge and explaining repertoire: offline
					Slow Play + Explanation: Micro Lessons
Try the application	Students apply new knowledge to playing and singing practice	Key: G major Song structure: one-part body Playing and singing style: soft Accompaniment: Column chords Column chord playing method: soft Harmony Connection: G-D7-G	Exercises, explanations	below the line	
Migrating applications	Integration of knowledge and skills	Transposition Exercise: Lullaby F Homophonic Exercise: "Boat Race" G	Practice, explore	below the line	

	migration and expansion	Application Development Skill Enhancement	Repertoire Expansion: "The Painter Tonal Expansion: D Weave extensions: semi-fractured chords	Demonstrate, practice, explore	Theoretical knowledge and skills: online Arranging accompaniment and musical expression: offline
	Classroom evaluation	Evaluating student skills practice	Instruction: Accompaniment techniques Analysis: Playing and singing effects Recommendations: Methods of Exercise	Explain, inspire, demonstrate	on-line

5 Teaching Practice of Improvisation and Singing Based on Primary Teaching Principles, Analysis of Questionnaire and Interview Results

After teaching short-term practice, the author distributed questionnaires and did in-depth interviews with thirty students of the class of 2022 with similar levels of playing and singing. The results of the questionnaire are shown in Tables 2 and 3.

Table 2. Acceptability and satisfaction of students in the class of 2022 with improvisation playing and singing two-line teaching.

acceptability	number of people	percent	job satisfaction	number of people	per cent
It's very much recognised.	16	53.3	extremely happy	15	50
relatively speaking	10	33.3	more satisfied	12	40
General recognition	4	13.3	Generally satisfactory	3	10
disapproval	0	0	unsatisfactory	0	0

Table 3. Perceptions of internalisation of theoretical knowledge and ability to apply improvisation to playing and singing

Problem solving skills enhancement	number of people	percent	Innovation and creativity enhancement	number of people	per cent
It's very clear.	13	43.3	It's very clear.	14	46.7
rather obvious	15	50	rather obvious	13	43.3
generally speaking	2	6.7	generally speaking	3	10
inconspicuous	0	0	inconspicuous	0	0

The interviews were conducted relying on the content of the questionnaire, and the acceptance and satisfaction reported by the sophomore students interviewed was reflected in the following areas.

(1) All students reflect that the steps of the teaching session of improvisation, playing and singing double line mixing are clear and the teaching mode is scientific and reasonable. Firstly, the teaching stage of reviewing old knowledge and the teaching stage of demonstrating new knowledge are closely connected, and the difficulty of the repertoire from the old knowledge to the new knowledge will be smoothly transitioned in the two teaching sessions in a gradual and orderly manner, so that the students can complete the transition between the old and the new knowledge. Students also said that the teacher combined theoretical knowledge with singing demonstration to fully demonstrate the knowledge of the new repertoire, and the combination of theoretical and practical explanations allowed students to thoroughly understand the new knowledge points, and also allowed students to see intuitively how the theoretical knowledge is related to the practice of playing and singing. Secondly, because students' playing and singing abilities are uneven and have certain differences, the teacher will determine the starting point of the new knowledge content according to the actual ability of each student, then the activation of the old knowledge has a diagnostic significance, which precisely follows the principle of teaching according to the ability of the students.

(2) The students felt that the four teaching phases significantly contributed to their learning effectiveness in improvisation. In the learning stage of transferring and applying, the teacher asked students to practice different repertoires in the same key, or to practice the same repertoire in different keys. Under the effect of this transferring learning, students expanded their repertoire, effectively accumulated the songs they played and sang, and repeatedly practised harmony, transposition and accompaniment weaving, as well as reinforcing new knowledge of the teaching of improvisation and singing.

(3) Based on the primary teaching principles of the teaching mode, combined with the formulaic accompaniment of the teaching method, so that students with zero foundation in piano learn improvisation and singing relatively easily, mainly in the theoretical knowledge is simple and clear, the theory guides the practice, practice confirms the theory, and the harmonic arrangement has a method, the fingering is fixed without panic, and the chords are convenient to switch.

(4) From the students' feedback on self-learning, it is found that the practice form of self-playing and singing can effectively improve the students' comprehensive quality, which refers not only to the improvement of the ability of playing and singing, but also includes the ability of ear training and sight-singing. On the basis of understanding the chord structure, students can perceive the chord sound, listen to the harmonic effect, rationality plays a dominant role, and perceptual refinement of the concept of tonality, and the combination of the two, students can identify the harmonic function very well. This refers to pitch discrimination. If the sung melody is not in harmony with the accompaniment, and there is no error in the accompaniment, then the problem of inaccurate sight-singing needs to be solved specifically before playing and singing. As can be seen from Figure 2, sight-singing is also a skill-based learning, and is an important aspect to be integrated into the learning of playing and singing, so the ability to sing

and practice ear singing needs to be addressed before reviewing old knowledge, and based on this, singing and playing practice can occur effectively in all four phases of teaching.

(5) Offline face-to-face instruction and independent practice after class can reflect students' independent learning ability. According to the teaching instruction, students can independently arrange harmonies, determine chords, locate them accurately and reasonably on the piano keyboard, match with reasonable accompaniment, and gradually become skilled in playing and singing the songs. If the above practice of applying theory and practical skills is done independently by the students, it shows the effectiveness, reasonableness and scientificity of the "scaffolding" teaching. This shows the effectiveness, rationality and scientificity of "scaffolding" teaching.

(6) As shown in Table 2, based on the two-line blended teaching mode, the students' playing and singing ability is significantly improved, which also indicates that the students' problem-solving ability is getting stronger and stronger. This is mainly reflected in the application of variation in this link, the teacher assisted students to play and sing, this auxiliary process can make students in the application of variation in playing and singing, and gradually form the ability to transfer learning. As in the case of this article, the same tuning can be played in different songs, and the same songs can be practised in different tunings, so that students will become skilled in repeated practice, benefit from the process of improving the application of playing and singing, and validate the theoretical knowledge in the practice of playing and singing.

(7) As most of the students are steadily improving in the previous learning sessions, skilled in playing and singing modes, and switching chords with ease, they will explore special accompaniment sound effects on their own, which is the sense of innovation. There will be surprises if they are brave enough to explore. Individual students accidentally touched the sub-triad (VI) by intuition, which should be exciting for students who have not long learnt how to improvise. Perhaps there is irrationality in the process of students changing the accompaniment weave and harmony, but trial and error is also a way of learning. Communication leads to improvement. Teachers guide students offline to play and sing diversely to enhance their interest in improvisation and confidence in playing and singing, and students will be more satisfied with such a learning atmosphere.

(8) No matter how fast or slow the progress of playing and singing is, students can deeply feel that "what they have learnt is what they use", even if it is to play and sing a simple children's song, students will feel satisfied. Playing and singing skills feedback theory of the degree of understanding of the basics and changes in the application of the learning effect of migration, teachers repeatedly in the theoretical explanations and singing practice to supplement students' knowledge of the blind spot, analysis of the relevant theories in the application of playing and singing skills in the direction of the gradual assistance to students to build their own knowledge system of playing and singing, and, therefore, learned to be able to use.

6 Conclusion

(1) Learn to play and sing efficiently. Based on the principle of primary teaching improvisation and singing double line mixed teaching mode to make up for the professional teaching process of theory and skills training development imbalance in the status quo, making improvisation and singing teaching procedures, systematic and efficient. Offline improvisation singing teaching is easy to ignore the role of theoretical knowledge of the pavement, the focus of teaching tends to skills teaching, and finger operation ability to determine "how to play", then the relevant theoretical basis to guide the "play what", "why This play", the two need to co-ordinate the development of the two, can not be neglected.

(2) Innovation in Learning Capacities. The dual-line blended teaching mode based on the principle of prime teaching helps to cultivate students' independent learning ability and creativity. The scaffolding of knowledge types interacting online or offline precisely gives students the space to systematise theories and apply them autonomously; students supplement theories in skill refinement, improve skills in theory refinement, create in proficient application, and improve students' independent learning ability and subjective creativity in migration, a high-performance teaching strategy that benefits from the convenience function of information technology.

(3) Efficient teaching models. The two-line blended teaching model based on the principle of primary teaching helps to improve the effectiveness of improvisation and singing teaching. The problem-based teaching strategy is to build new knowledge with old knowledge, step-by-step nature, spiral upward development in line with the law of improvisation singing teaching, this construction process is also the best way to learn singing. The teaching process of improvisation and singing from help to release is completed in the double line alternation, the teacher is responsible for online guidance, observation, offline help, so that students gradually learn to learn and independently complete the task is the maximum performance of teaching effectiveness.

(4) Application Enhancement. The improvisation and singing teaching based on the principle of primary teaching solves the predicament of students' music theory being detached from practical operation, and the teaching mode of double-line blending strengthens the effectiveness of teaching and learning, because the double-line mode optimises the allocation of educational resources, has the advantage of flexibility, randomly exchanges the knowledge lectures and skills application on and offline, gives full play to the advantages of the double-line mode of teaching, raises the rate of teacher-student interaction, and enhances the students' independent learning ability and practical operation ability. students' independent learning ability and practical operation ability. Therefore, the dual teaching mode of improvisation and singing based on the principle of primary teaching improves students' ability to apply new knowledge and transfer ability, and provides a new mode of teaching practice for teachers of music education majors to teach effectively.

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