

# Research Strategies of “Instrumental Music in the Classroom” in Secondary School Music Teaching

-- Taking the recorder as an example

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**Abstract:** Nowadays, the state vigorously develops aesthetic education, and secondary school music education, as a part of aesthetic education, has received more and more attention. With the provisions of the music curriculum standard and the promulgation of the new curriculum reform in 2022, the importance of instrumental music teaching is increasing. Starting from the current situation of instrumental music teaching in secondary schools, we analyze the problems of instrumental music teaching in secondary schools through the investigation of internship schools, interviews with teachers and the study of secondary school music textbooks, as a direction to explore the specific strategies of “instrumental music in the classroom”. Through literature review and interviews, we take the recorder as an example to provide relevant strategies, such as choosing suitable instruments, innovating recorder teaching methods and modes, cultivating teachers, compiling school-based teaching materials, standardizing recorder classroom behaviors, and perfecting the teaching evaluation mechanism, etc., so as to effectively implement instrumental music teaching in secondary school music classrooms.

**Keywords:** Secondary School Music; Instrumental Music Teaching; Strategy; Recorder.

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## 1. Introduction

“Instrumental music in the classroom” refers to the teaching of instrumental music in the music classroom, which is defined in this paper as a type of class, alongside singing class and appreciation class, rather than as an auxiliary tool in the classroom. Teachers need to develop a long-term training program, rational arrangement of music class hours, choose a musical instrument for teaching, from the introduction of the instrument, teaching fingering, pitch, playing posture, etc., while penetrating the learning of music theory knowledge, so that students from a zero base through the instrumental music class to really master the skills of a musical instrument, in the process of learning can also be helpful for the learning of other knowledge, such as knowledge of the score, sight-reading, singing, Appreciation, etc. The goal is to achieve complementarity and mutual influence between lesson types, and to enhance students' musical ability together.

There are many types of instrumental music, and it is impossible to radiate the teaching method of each instrument, so this paper is to provide the strategic direction under the overview of “instrumental music in the classroom”, and to select the recorder as a case study to tell the specific implementation method, so that the study can be more informative and targeted. The author will start from the current situation of instrumental music teaching in secondary schools, analyze the common problems existing in secondary school instrumental music teaching, and provide some suitable strategies for the recorder as an example, so that instrumental music teaching can be effectively implemented into practice.

## 2. The Current Situation of Instrumental Music Teaching in Secondary Schools

I found in the internship school (high school) internship

inspection process, the school has opened the recorder class, in a weekly music class in addition to the completion of the appreciation of the required content, but also arrange a special recorder teaching course, the teacher will be the recorder and the students are interested in the combination of popular songs, cultivate the interest of the students, so that the students have contact with the recorder and do the whole class to play a number of tunes. The survey found that because the school arranged a regular lesson time for music class is one lesson per week and only the first year of high school has recorder class, the teacher's time schedule for recorder teaching is very tight, resulting in the students only learning the skin or even just know a song taught in class rather than mastering the technique, making it difficult for students to learn songs other than those taught after they are detached from the teacher and the classroom.

Through interviews with some primary and secondary school teachers, it is found that many elementary school have carried out recorder teaching, but in secondary schools, under the influence of the pressure of further education, the music classes in some schools are mostly focused on singing and appreciation, and the learning of the recorder and other instrumental music is gradually diluted, and even some schools do not offer instrumental music classes. Comparatively speaking, the manpower, material and financial resources for instrumental music classes are more than those for other classes, so many schools choose to use appreciation or theoretical teaching to teach the recorder orally and demonstrate the recorder to carry out instrumental music teaching activities. Some schools choose to organize students to perform the recorder by opening clubs, the groups are some students who have the foundation of playing the recorder, the number of students is small, and it is not possible for everyone to have the opportunity to learn the recorder.

By analyzing the content of the Renyin edition of junior high school music textbooks and high school compulsory performance textbooks, the author found that although the

existing Renyin edition of junior high school music textbooks have parts involving the recorder, they are presented in the form of interspersed rather than specialized modules and appear at the end of the textbook pages, and the textbooks of the first year contain only a short introduction to the recorder and some basic knowledge, which is rough and fragmented and not too systematic, and lack of corresponding exercises. The second and third year textbooks basically have no recorder teaching content, and the proportion of instrumental music teaching is small and one-sided. The compulsory performance textbook for high school music mainly involves band rehearsal and guitar teaching, but there is a lack of actual demand and practical feasibility of forming a band in the classroom, because most of the students in ordinary middle schools do not have the foundation of instrumental music, which results in the status quo of having empty teaching materials but difficult to implement. In the process of reviewing the literature on the recorder, the author found that the current research on the recorder mainly focuses on the specific playing methods and playing techniques of the recorder, and in combination with classroom teaching, the research on the recorder is mainly on the specific playing methods and playing techniques of the recorder.

### **3. Problems in the Teaching of Instrumental Music in Secondary Schools**

#### **3.1. Insufficient Financial Investment and Attention from Schools**

The purchase of musical instruments, the construction of music classrooms, the supply of related teaching equipment, and the organization of instrumental music activities can not be separated from the school's financial support, which are the "hardware" factors to ensure that instrumental music can enter the classroom. The degree of importance refers to the potential concept of instrumental music lessons by school leaders and teachers, who treat instrumental music lessons and even music lessons equally with other subjects and do not neglect the importance of instrumental music teaching, which is the "software" factor to ensure that instrumental music can enter the classroom.

The level of education varies from place to place. Influenced by education concepts and policies, some schools still neglect the importance of the music subject, and make unreasonable arrangements for the investment of funds in instrumental music in education and teaching, and the infrastructure of music teaching still needs to be improved. If the school in order to reduce the cost of purchasing from unregulated manufacturers from the recorder will lead to irregularities in the teaching tools, students use irregular recorder to play will not only affect their physical and mental development will affect their learning results.

The teaching mode that emphasizes on knowledge education and light on art cultivation is not uncommon in many schools, and there will be more pressure to advance to higher education in secondary school compared with elementary school, but this is not a reason to suppress instrumental music teaching. Students need a healthy psychology to learn the recorder after the pressure of academics, to stimulate their interest and cultivate their ability to play the recorder, and the students will apply the skills and patience they learned from instrumental music learning to the

learning of other disciplines, so as to achieve the goal of "enlightenment through art" and "enlightenment through wisdom". Students will apply the skills and patience they have learned from instrumental music to other subjects, thus achieving the result of "enlightenment through art", which is also beneficial to the learning of other subjects.

#### **3.2. Different Attitudes and Acceptance of Students**

Some students have a biased understanding of music class, thinking that music class is an "entertainment class" and "relaxation class", so they don't study seriously and have a low sense of participation. In the learning of the recorder as a toy to play the recorder, do not listen to the teacher's command, the teaching order is chaotic, affecting the teaching progress, the students' subconscious attitude towards music class and the concept of incorrect, so that the students can not be fully committed to the classroom, the teaching effect is not ideal, the teacher should seek appropriate teaching methods to stimulate the students' interest in learning the recorder.

The instrumental music class in school adopts the teaching mode of class lecture system, in school education, because of the different levels of students, acceptance ability leads to different learning effect of each student. For example, in the classroom teaching, when students play the recorder, if they exhale too fast and too strong, the sound will become harsh and short, and if they exhale too slowly, the sound will be too weak and unstable, and there will be the problem of not being able to make a sound. Some students think that it is difficult to learn the recorder because their fingers are not flexible and they cannot press the notes quickly and accurately, especially where the little finger and ring finger are used, thus leading to unstable rhythm and speed. At the same time, the cooperation between the left and right hands is not high. For most students, the left hand is relatively less used and less flexible, and often the left hand panics and does not know which tone hole to press. The learning of the recorder requires the eyes, hands, ears and mouth to work together, and students are often unskilled in pitch and fingering, which leads to the misalignment of the eyes and hands when observing the movement of the hands.

#### **3.3. Teachers' Different Teaching Levels and Attitudes**

Teachers' teaching level varies. The subject of music has its own professional specificity, and university training will be targeted to major in a certain field, such as vocal music, instrumental music, dance and so on. Schools should improve the entry threshold of music teachers, while music teachers need to continue to learn professional knowledge during their service, broaden their knowledge learning, and participate in more professional training, basic skills competitions, etc. to improve their basic skills and core qualities.

Teachers' teaching attitudes are different. At present, singing and appreciation classes are the mainstay of secondary schools, with a single teaching mode and teaching method, unclear teaching objectives, and some teachers do not understand the music level of secondary school students or are too detached from the textbooks to achieve the learning objectives of the music classroom. In the selection of musical instruments, teachers do not choose the learning tools that are easy to learn and interesting to students, which leads to the lack of students' interest, the lack of students' knowledge of musical instruments, and the lack of practical activities. Over

time, students' interest in instrumental music is not great, and students' comprehensive literacy is not well developed. Or the instrumental music class will be turned into an oral description of the tone of certain instruments, the way of playing and other knowledge, ignoring the operational needs of the students, the students will feel boring and abstract, naturally not interested in the instrumental music class.

### **3.4. Inadequate Instrumental Music Learning Materials**

The human tone version of the first book of the first year of music textbook with a graphic method to introduce the name of the various parts of the recorder, marked the C major scale eight-hole alto recorder in situ fingering table, in the form of a graphic image of the division of labor between the left and right hand and the position of the fingers of each note, but all in the form of a small box, respectively, listed a scale exercises, long exercises and short exercises, in the last pages of the textbook explains the form of performance and the recorder parts of the In the last pages of the textbook, the playing form and the diagrams of the parts of the recorder are explained. In the textbook of the second book of the first year, the multi-part exercises for recorder appear directly, and there is only one melody. Although there are relevant contents of recorder in the textbook, but it is just a point to the end without providing in-depth targeted exercises, the contents are more scattered and generalized, and the phenomenon of having empty textbooks without practice often occurs in the actual music teaching.

### **3.5. Instrumental Music Classroom Order is Chaotic and Noisy**

The recorder has loud and clear sound characteristics, if the teaching of the beginning of the classroom order is not well managed easy to make noise, resulting in chaotic and noisy scene, the human voice than the sound of the instrument, a musical instrument is enough to make a big sound, if a class of all the students have no rules and regulations will lead to instrumental classroom uncontrolled, chaotic order affects the development of the teaching, which is also instrumental music class compared to the other types of classes for the more difficult This is also one of the difficulties of instrumental music class compared with other types of classes.

## **4. Strategies of “Instrumental Music in the Classroom” in Secondary School Music**

### **4.1. Choosing Suitable Instruments in the Classroom**

Instrumental music teaching in secondary schools is a quality education for all students, which aims at cultivating students' aesthetic ability and practical ability. Due to the non-professional characteristics of the general secondary school students, combined with the problems of instrumental music in the classroom, the instrumental music teaching should be oriented to popularize the mastery of the instrument for the purpose. In order to adapt to the secondary school music classroom learning, should choose both musical requirements and suitable for all students to learn together the characteristics of the instrument for teaching. The simplicity and allness of classroom musical instruments determine the particularity of the choice of musical instruments, so it is

necessary to choose instruments that are simple to learn, easy to carry, moderately priced, and have fixed pitches. In addition can not ignore the quality of musical instruments, do a good job of choosing and protecting musical instruments in order to teach more effectively, the choice of musical instruments is a prerequisite for instrumental music into the classroom.

Schools and music teachers can first seek advice from students, understand the students' instrumental music learning foundation and other forms of selection of musical instruments, combined with the actual situation of the school to arrange the curriculum, to give enough hours and instrumental music learning environment, so that the campus is full of instrumental music learning atmosphere, the popularization of instrumental music and characteristics of the combination of education, the musical instrument will be created for the campus characteristics and vigorously develop. At the same time, the school should often carry out conceptual influence education, encourage students to participate in instrumental music teaching activities, the school organizes relevant instrumental music competitions, attaches importance to the development of instrumental music teaching, and creates a good atmosphere for instrumental music teaching.

The following will provide several different categories of musical instruments. Plucked instruments such as the ukulele, which is more convenient and portable than the guitar and easier to learn, can play some simple pop songs after learning the basic fingering and intonation, which is in line with the aesthetic preferences of young people nowadays. Percussion instruments such as African drums, play some rhythmic music and sing, the learning process can also be added to other simple percussion instruments such as wooden fish, clanging bells, triangles and other simple percussion instruments, and arrange them together in an ensemble, to cultivate the students' sense of rhythm and sense of rhythm, and to enliven the atmosphere of the classroom. Blowing instruments such as the recorder, not many pitches, simple fingering, octaves can basically use the same fingering. Another example is the hulusi and harmonica, which are small in shape, inexpensive, easy to carry, simple to learn and suitable for focused playing.

Take the recorder as an example, first of all, the recorder is a woodwind instrument with a long history in Europe, it can be divided into two categories: six-hole recorder and eight-hole recorder, eight-hole recorder is close to the human voice because of the range and the fingering is relatively more simple, it is easier for the beginners to master, therefore, you can choose the eight-hole recorder to learn in the teaching. Secondly, the recorder has a fixed pitch, beautiful tone, easy to play simple melodies, easy to carry, affordable, quick to start, easy to clean, easy to maintain, and more opportunities for application after mastery, etc. The short pitch of the finger holes is suitable for small hands, and it is suitable for young people to learn. At the same time, playing the recorder can mobilize the whole body senses of the students, cultivate the flexibility of the fingers, the degree of cooperation between the right and left hands, the method of joint breathing in the chest and abdomen, the cooperation between the hands and eyes, and the sensitivity of the sense of hearing. From the manufacture of the recorder, supervision and inspection, after-sales service to update, all need a complete production line to do the standardization of appliances to bring protection to students learning. The state needs to increase financial support to promote the improvement of instrumental music

and other related facilities, schools should continue to pay attention to music teaching equipment renewal and fully cooperate and create a good instrumental music teaching environment.

## 4.2. Innovative Teaching Methods and Modes of Teaching the Recorder

Innovative teaching methods and teaching mode is to stimulate students' interest in learning instrumental music, teachers can use vivid and interesting language, through the basic skills practice, stimulate interest method of teaching, teacher demonstration, student demonstration, cooperation, and the combination of other types of classes and other forms of teaching.

Musical instrument learning is a long period of training, solid basic skills is the way to learn a good musical instrument. Teachers should not be too hasty in teaching, should first arrange the scale training rather than directly take the repertoire for teaching, from the simple scale training to familiarize students with the position of each tone, the formation of a kind of muscle memory, and at the same time can not be ignored tone and pitch. Wind instruments emphasize the naturalness of the sound and the smoothness of the fingerings, so they need to pay attention to the breath and fingering exercises. Breath training, teachers can ask students to play the same tone with the recorder at the beginning of the teaching, deep inhalation and slow spitting, slow spitting, the longer the breath, the better, to develop the stability of the breath, and then fast inhalation and fast spitting, but to avoid too much force and the sound of the ear. And so on and so forth, alternating between short and long tones so that the breath can be controlled in a stable zone, to find the most natural and comfortable way to pronounce. When the monotone is stabilized, scale training can be combined with rhythmic exercises, incorporating syncopation, appoggiaturas and other difficult rhythmic patterns. In terms of fingering training, starting from learning only one pitch in each lesson, no matter which pitch is being studied, the teacher should let the students practice single spit, double spit and triple spit, pursuing the proficiency and naturalness of the transition between tones, and making sure that the volume and strength of each tone is balanced. A large number of basic exercises can make the students' breath stable, master the basic rhythm, strength, fingering, and do "heart to hand", and gradually form the musical feeling of playing. A large number of basic exercises can prepare students to play a complete piece of music, which naturally makes learning easier.

In the process of teaching, teachers can utilize the method of stimulating interest, combining knowledge transfer with games, and avoiding the boring training of pure skills as much as possible. Can be set through the mode of competition points system, "cultivate pitch" class, "techniques to improve" class, "music theory knowledge" type of game, students through classroom learning to participate in each lesson targeted Students can earn points through classroom learning by participating in each lesson's targeted competition, and the points will be used as extra points in the course assessment. Teachers can add percussion instruments and vocal rhythms in the teaching process, learning from Orff's music teaching method, and Colvin's gestures in Kodai's method to assist in the teaching of pitch and rhythm of the recorder. For students, the teacher's demonstration performance will stimulate students' interest in learning the instrument, more intuitive and powerful to leave a good impression on students, in the

process of teaching the teacher can be complete blowing learning content shown to students, so that students leave a preliminary impression. After a stage of learning, to simulate the form of the concert to encourage students to perform on stage, the stage set "small judges" scoring, find students playing worthy of learning, find each other on the flash point.

Adopt progressive teaching methods, the development of instrumental music teaching stage method, teachers in the beginning of the recorder teaching to develop a good three-year teaching plan, clear recorder teaching direction, such as the first year to solid basic skills, training a large number of practice pieces; the second year students are required to learn to play the basic sight-reading sheet music to improve the ability to read music, mobilize the whole body of all the senses; in the third year, the slow transition from unison performance to ensemble, from single voice to diatonic cooperation, from single voice to diatonic cooperation. In the third year, students will slowly transition from playing in unison to playing in an ensemble, and from playing in a single voice to playing in two voices, cultivating students' sense of cooperation. The teaching process also needs to pay attention to the interaction between teachers and students, with students as the main body, so that the students' practicability to play to the maximum, allowing students to practice freely rather than the mechanical indoctrination of a sentence. When learning a new melody, the teacher can first play it on the piano, then the students play the melody on the recorder, and finally sing the melody, which not only lets the students learn to play the recorder but also improves the students' pitch ability. After a few rounds of practice, the teacher and students can cooperate in interpretation, and the teacher accompanies the students with the piano, so as to experience a complete and interesting atmosphere of recorder learning.

Instrumental music class as a type of class, in addition to focusing on the organic combination of teaching practice, at the same time also need to make clear its connection with other music classes, such as singing class, appreciation class, creation class, etc., to put instrumental music class on an equal footing with other types of classes, and to give enough class time. In music reading and singing, pitch is a difficult problem for many students to solve, while the recorder has a fixed pitch, which can play the role of "prompting pitch, experience and harmony", and students can naturally cultivate a sense of pitch after receiving pitch training in playing, so the recorder playing is of great help to music reading and singing. At the same time, the recorder can also be used to play the new music learned in the singing class, singing and playing, the division of labor and cooperation, the combination of the two types of classes to deepen the students' familiarity with the work. In the appreciation class, the recorder can be used to play the musical theme to enhance students' impression and understanding of the theme. It can also be divided into small groups for multi-voice ensemble cooperation, to feel the effect of multi-voice ensemble works. In order to mobilize students' enthusiasm, teachers can also use the instrument to make secondary compositions. For example, when teaching students the basic scales, students are first asked to play the same scale with the same pitch recorder, and the whole class has the same sound, then the teacher will play a change of rhythm on the basis of the newly taught scales, and the students will imitate it, and then let the students improvise the melody, and the other students will imitate it. Through the teacher-student solitaire, student-student solitaire, students gradually learn to use the

instrument for simple improvisation, not only let the students experience the fun of playing the instrument but also stimulate their creative thinking.

### **4.3. Accelerating the Training of Instrumental Music Teachers in Secondary Schools**

In terms of teachers, the education administration department can carry out various levels of instrumental music competitions, extracurricular exhibition activities, scientific research papers and instrumental music excellent class selection, foreign instrumental music cultural exchanges, etc., and link the end-of-year assessment and promotion of secondary school music teachers with their instrumental music basic skills, so as to motivate them to pay attention to instrumental music classes and practical teaching. Music teachers need to deepen their knowledge and study of instrumental music, read the literature of related musical instruments, observe quality instrumental music lessons, participate in educational seminars, etc., to get acquainted with various types of musical instruments, increase their insights, expand their horizons, and make sure that they have a good understanding of what they are doing.

### **4.4. Compilation of School-based Teaching Materials**

The content of the textbook should include a basic introduction to the instrument being studied, such as its structure, playing posture, fingering, and intonation. Introductory teaching is the prerequisite and foundation of instrumental music in the classroom. Teachers can make students memorize the boring theoretical knowledge by making up mnemonics, taking the soprano eight-hole recorder as an example, it is a kind of small flute played from the top, divided into three parts, namely, head, body and tail. For the posture, the following mnemonics can be used to help memorize the playing posture: “Head upright, body straight and shoulders open, two feet eight and shoulder width apart, thumb and little finger hold the flute well. Thumb and little finger hold the flute well, both hands are relaxed and bent over, fingers are aligned with each pitch, and be careful not to let the air run wild”.

Schools can compile school-based teaching materials under the principle of textbook compilation. The teaching materials should gradually deepen the difficulty according to the students' learning process, and arrange the basic skills and repertoire according to the instruments themselves, teaching objectives, and the teaching plan, so as to arrange learning in a targeted manner. The ultimate goal of teaching is for students to learn how to play the recorder and be able to play two-part ensembles, and to improve their performance, composition and appreciation.

The teaching materials should be written in a progressive process, providing easy to difficult scale training, targeted exercises such as playing long and short notes, natural connection of fingerings, etc., and some simple songs and fragments of songs that students have learned to sing as exercises, and then some popular songs and folk songs that are popular among secondary school students today can be added to the scores. In addition to single-part solo music, the textbook can also arrange multi-part ensemble exercises to enhance students' aural sensitivity and cooperation ability. In addition, the fusion of recorder and percussion instruments can be arranged to increase the richness of instrumental music teaching. Instrumental music teaching materials in addition to

the teaching content of the instrument itself also need to have the penetration of music theory knowledge, practice can not be separated from the support of theoretical knowledge, consolidate the knowledge of music theory to help better understand the music, feel the music.

### **4.5. Standardize Classroom Behavior and Improve the Teaching Evaluation Mechanism**

Classroom discipline is the guarantee of “instrumental music in the classroom”. Standardizing the classroom behavior of instrumental music teaching helps students develop good learning habits. The most important thing for practical courses is to cultivate students' habit of listening and watching before the operation, and to be clear about the precautions and operation essentials. Only after the completion of the link of listening, watching and acting, the next step is to let the students practice more purposefully and independently, so that they can devote themselves to music practice and integrate themselves into the musical performance of instrumental music. Teachers can carry out silent practice method, for example, in teaching students to play a new piece of music, first let the students listen to the teacher to play the piano melody, the students sing along and familiar with the melody, then, the teacher played the melody again, the students against the teacher's pre-marked fingering, listening to the sound of the piano, singing the melody in their hearts, at the same time in the instrument for the silent fingering practice, and to be several rounds of the students to familiarize with the sound and fingering, and then make a sound, practice! Blowing. This not only standardizes the order of the classroom, but also allows students to familiarize themselves with the fingering of the performance and improve the efficiency of teaching.

Improve the evaluation mechanism of instrumental music teaching is an important part of the “instrumental music in the classroom”, but also the final link of teaching, teachers through teaching evaluation to reflect the students' learning status and results, the most intuitive way is to judge the students' learning results through the instrument playing situation, so as to achieve an encouraging, targeted, instructive-based evaluation, thus stimulating the students' interest in continuing their studies. The most intuitive way is to judge the students' learning results through the performance of the instrument, so as to encourage, target and guide the evaluation. The overall goal of instrumental music teaching is to require students to learn and master the basic elements of music, to learn the preliminary skills of playing, and to cultivate the ability to read music and the ability to cooperate. Teaching evaluation is divided into different standards according to different levels of schooling. Through solo and ensemble playing, students can complete the sight-reading of the music score, and are graded according to the difficulty of the piece, proficiency, and musical expression.

## **5. Conclusion**

“Instrumental music in the classroom” is not only to let the instrument appear in the music class but also to define it as a type of class, so as to enrich the music teaching mode, let the students have the ability to learn instrumental music independently, and really do one piece in hand, play it independently, and improve the aesthetic and practical ability. By analyzing the current situation and problems of

instrumental music teaching, we propose a specific strategy of “instrumental music in the classroom” by taking the recorder as an example, exploring the significance of “instrumental music in the classroom”, so that instrumental music teaching can be truly implemented in the secondary school music classroom.

Starting from choosing suitable musical instruments, using vivid and interesting language, innovating instrumental music teaching methods and modes of teaching through some initiatives, the education administrative departments, schools and teachers themselves reasonably adopt certain methods to accelerate the cultivation of instrumental music teachers in secondary schools and improve the level of instrumental music teaching of the teachers, and designing textbooks or school-based teaching materials specially for classroom use in terms of the choice of instrumental music teaching materials and the compilation of the textbooks. In the classroom, we should use corresponding methods to standardize the teaching behavior and improve the teaching evaluation mechanism, so that the process of instrumental music teaching can be standardized and systematized. Instrumental music teaching is a long way to go, and it requires the cooperation of the state, government, schools, teachers, parents and students. Instrumental music learning has its necessity of existence, it can bring more possibilities of contacting musical instruments in the classroom for children who have no opportunity to learn instrumental music, promote the overall development of students to have the ability to learn instrumental music independently, “add bricks and mortar” for the future development of the students, broaden students' horizons, enrich students' emotional experience and practical ability, and improve the aesthetic Aesthetic interest. For students, classroom instrumental music not only allows them to master a musical instrument but also to acquire the ability to learn music through musical instruments, which helps students to exercise their practical ability and cultivate their independent learning ability and team consciousness; for teachers, it is not only a teaching tool but also a kind of education, i.e., it is equally important as other teaching fields and is complementary to music education.

Finally, it is hoped that secondary schools can pay attention to the teaching of instrumental music lessons, invest appropriate funds to give instrumental music teaching platforms, and teachers can reasonably plan the design and teaching forms of instrumental music teaching to enhance students' interest in learning, so that instrumental music lessons can be deeply embedded in secondary school music teaching and promote the all-round development of students!

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