

Analysis on the Influence of Breathing Perception on Performance Tension in Pipa Adagio Teaching

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ABSTRACT

This article focuses on the problem of "lack of playing tension" in the teaching of pipa adagio, and puts forward that "breathing perception" as an intervention variable has independent and core teaching value. The article emphasizes that breathing not only bears the function of maintaining the tension of the playing body, but also serves as the internal structure of music rhythm organization and emotional progression, which has a key impact on the quality of performance. In the practice of pipa teaching, technical training is often separated from respiratory rhythm, resulting in students' rigid movements, unbalanced phrases, and weak timbre in adagio performance. Based on the theoretical perspective of rhythm-action-emotion linkage, this paper constructs a five-dimensional respiratory teaching path of "cognition-perception-control-fusion-evaluation", and combines student cases to carry out process intervention and reflection, showing the systematic effect of respiratory training in the construction of performance tension, technical coordination and expression performance. The research points out that the introduction of systematic training of body perception and respiratory structure in pipa teaching not only improves students' performance and emotional authenticity, but also provides the possibility of cross-disciplinary reference for instrumental music teaching reform. The article advocates that breathing perception should be used as the basic element of adagio teaching, and the core means of transforming passive physiological response into positive performance strategy.

Keywords: *Pipa teaching, Adagio performance, Breathing perception, Playing tension, Body rhythm.*

1. INTRODUCTION

Pipa, the head plucked string instrument. It is made of wood or bamboo, and its speaker is semi-pear-shaped and equipped with four strings. It was originally made of silk thread, and now it is mostly made of steel wire, steel rope and nylon. There are "phase" and "pin" on the neck and panel to determine the phoneme. It is an important national instrument that can be played solo, accompaniment, and ensemble. It is played vertically, with the left hand pressing the string and the right hand playing with five fingers.

When playing, the performer is breathing. If the performer's own physiological breathing can be used to assist the music breathing during the performance of the music, and the performer's physiological breathing and the music breathing in the performance can be more perfectly integrated. It is beneficial to adjust the psychological state of the

performer when performing, and it is also beneficial to the more incisive performance of the music played. Breathing not only reflects the physiological rhythm, but also is the carrier of music emotion surge and body relaxation transformation. Especially in the stage of adagio performance, if the performer can not form a clear understanding of the rhythm of breathing, it will make the sentence expression loose and disorderly, the timbre has no obvious level, and the emotion can not be naturally progressive. This paper focuses on exploring the way of breathing perception participating in the process of tension construction in pipa adagio teaching, and gives a practical training path by means of theoretical combing, teaching observation and case analysis. It is expected to provide a teaching paradigm with comprehensiveness, delicacy and body perception basis for pipa teaching.

2. THEORETICAL CORRELATION BETWEEN BREATHING PERCEPTION AND PERFORMANCE TENSION

2.1 *Breathing Perception as an Internal Bridge Between Body Rhythm and Music Rhythm*

Breathing is not only the basic rhythm to maintain life, but also acts as the internal driving force to lead the rhythm circulation and emotional fluctuation in music performance.[1] In the stage of Pipa adagio performance, the stretching, pause and gradual progress of the phrase are often consistent with the ups and downs of the player's breath. The player establishes the breathing perception, and then forms the body rhythm synchronized with the music rhythm, so as to prevent the mechanical presentation of the stiff and broken rhythm. It is just like that in the performance of vocal music and blowing instruments, breath directly becomes the foundation of sound production. In Pipa and other non-blowing instruments, breath relies on to guide body movements. It indirectly shapes the rhythm fluctuation and music tension of the performance, lacks the awareness of the rhythm of breathing, and often makes the adagio performance appear "sound wireless" and "skill without potential" performance problems.[2]

2.2 *The Regulation Mechanism of Respiratory Regulation on Body Tension and Movement Coordination*

The formation of playing tension is not only dependent on the distribution of power between the finger and the wrist, but also comes from the coordination of the whole body relaxation state. It is precisely breathing that becomes the core mechanism to regulate this relaxation state. Deep and stable breathing can activate the abdominal core muscles, which is conducive to the relaxation of the upper body and the flexibility of finger movement [3]; tension, suffocation or unconscious shallow breathing often cause shoulder and neck stiffness and slow movement, which indirectly damages the coherence and continuity of timbre quality and music lines. In the teaching work of pipa adagio, if students can be guided to act in the order of 'inspiration-concentration-breathing-release', it is more conducive to the simultaneous presentation of physical force and emotional

expression, so as to enhance the internal toughness and performance level of performance.

2.3 *The Role of Breathing Perception in Music Emotion Mobilization and Expression Generation*

The presentation of music is not only the presentation of technology, but also the burst and spread of emotion. Breathing and emotion have a high degree of consistency: shortness of breath is often accompanied by tension, deep and slow breathing reflects the inner feelings of peace [4], Pipa adagio's overlord unloading "Yangchun Baixue" reflects the lament, tenderness, thoughts and other complex emotions. The depth of its interpretation is often related to whether the performer can use breathing to build internal emotional clues. The clearer and more sensible the breathing perception is, the smoother the emotional infiltration is, the more naturally the tension of the music flows. Breathing is not only the technical support for performance. It is also the core of the emotional motivation of the performer to understand the emotion and arrange the performance. Integrating the breathing perception into the adagio teaching is essentially a deep awakening of the students' emotional driving mechanism.

2.4 *Breathing Perception Promoting the Dynamic Change and Emotional Level of Performance*

Breathing not only maintains the stable level of timbre and rhythm, but also promotes the dynamic change and emotional level progression of the performance. During the adagio performance, the presentation of music tension is not only controlled by rhythm, but more importantly, the progression and expression of emotion. The player uses the perception of breathing to implement regulation, finely depicts the climax and depression in the music, and conveys the ups and downs of emotion. When expressing sadness, pleasure or melancholy, the depth and shallowness of breathing, slowness and urgency, as well as the pause and continuation of notes are directly related to emotional expression. If the performer can adjust the rhythm of breathing according to emotional needs, the music performance can be closely linked to emotional changes, reflecting the life rhythm of music. Especially in the performance of pipa adagio, the performer breaks through the technical limitations by breathing perception, and effectively makes the

emotion realize flexible flow and deep disclosure, so that the audience can realize the emotional power behind the music.

2.5 The Effect of Respiratory Rhythm on Physical and Psychological Self-regulation

When playing the pipa adagio, the performer not only has to adjust the strength of the body, but also needs to regulate the psychological state to ensure the smooth progress of emotional input. Breathing is of great significance for the advancement of this process. Deep breathing can effectively regulate heart rate and blood pressure, and help the performer maintain psychological stability in a tense situation. When playing the adagio paragraph, the performer is easy to breed tension due to excessive concentration. At this moment, breathing is extremely critical. Relying on deep breathing and slow rhythm to make adjustments, players can reduce anxiety, adjust psychological rhythm, and help them enter the best situation. Breathing perception training assists students to achieve balance in emotional expression, avoid excessive impulses or negative emotions, and ensure that performance details and emotions are carried out simultaneously to achieve psychological and physiological harmony and unity, making performance smoother and more stable.

3. ANALYSIS OF THE PROBLEM OF BREATHING DISLOCATION IN PIPA ADAGIO PERFORMANCE

3.1 Blurred or Missing Respiratory Positioning

Strong rhythm extensibility and large sentence span are the characteristics of adagio performance. It is necessary for the performer to consciously grasp the “breath” of the music rhythm. Most students do not carry out the training of breathing structure, and use the mode of continuous performance when playing, resulting in the lack of natural sentences in the rhythm advancement, resulting in the situation of coherent sound flow but internal breathing disconnection. The result is the lack of tension aggregation and emotional transition between sentences, so that the whole music gives the audience “procrastination” and the lack of center of gravity. The auditory experience, more importantly, this situation of disconnection between rhythm and breathing will gradually become a

wrong playing habit, even if the technology is improved. Emotional presentation is still thin [6].

3.2 The Disconnection Between Playing Body State and Breathing Movement

Fingers, wrists, shoulders, back and even lower limbs should form a coordinated support system. Some students' respiratory rhythms and body movements show inconsistencies, especially in the adagio part. The problem is more prominent. In the dense paragraphs of the ring fingers, the body lifts up with the action, and the breathing stagnates [7]; the delicate passage of chanting does not fit with the timbre rhythm. The disconnection of this breath-action directly reduces the body's support for the performance tension, resulting in a lack of performance power and suppressed dynamic ups and downs. Students are in danger of falling into the state of “power sense idling”, that is, the performance action is complete from the formal level, but the tension structure is loose, and the penetration effect of sound transmission is not good.

3.3 Over-reliance on Local Force in Technical Control

If there is no basic premise of breathing support, students often strengthen their hands to make up for the lack of tension during the performance of adagio strong sounds or remake. This “force generation” method seems to take the sound density to a higher level. In fact, it covers up the problem of systemic insufficiency in performance. Local force not only causes fatigue in performance, but also destroys the flexible effect of timbre and the controllable performance of dynamics. The normal playing tension should be produced from the coordinated output of the whole body guided by breathing, not just the simple accumulation of force, the root cause of tension deformity, and often the dislocation of breathing. It is necessary to be alert to the fact that many students do not realize this deviation. On the contrary, they mistake “playing the strong sound” as the ideal situation of music performance, which leads to the misleading of the aesthetic dimension of performance. [9]

3.4 Emotional Control and Breathing Rhythm Dislocation

Most of them are pipa adagio works with lyric or sentimental tracks. The rhythm of breathing plays a highly supporting role in the steady advancement of emotions. However, after

observation, it is found that when many students play the climax or closing paragraphs expressing emotions, their breathing presents an unconscious state of impatience or a breath holding. The mismatch between these emotions and breathing not only weakens the natural sense of emotional progression, but also makes the performer lose control of the highest peak of musical tension.[10] The result is that in the emotional “cohesion” or “expansion” of the critical paragraph, the tension of the performance will appear ‘leakage’ or ‘collapse’ type of performance, affecting the overall tension of the music layout, the deeper problem is that the respiratory rhythm is inconsistent with the psychological rhythm, it will also interfere with the player’s attention distribution, so that it is difficult to maintain psychological stability and emotional self-discipline when dealing with long sentences or free rhythm paragraphs.[11]

3.5 Teaching Strategies Lacking Guidance on the Perception of Breathing

Most of the pipa teaching still regards the technique training as the main line, and rarely includes breathing into the teaching content to implement systematic guidance. When teachers explain the adagio phrase processing, they often use more fuzzy instructions such as “slower”, “heavier” and “longer”, rather than guiding students to do specific perceptual activities such as “take a breath here” and “exhale from this sentence”. Students lack the internal reference model of breathing, and can only adjust the performance tension by subjective intuition. What’s worse, this kind of absent teaching mode hinders students from forming the cognition of the integrated control mechanism of “breath-emotion-action”, resulting in the separation of skills and performance. The lack of clear breathing guidance at the time of performance training also makes teachers unable to establish an effective teaching feedback mechanism, so that students can be in the technical lost path of ‘playing sound but not good at music expression’ for a long time.

4. THE TEACHING PATH DESIGN OF BREATHING PERCEPTION TRAINING

4.1 Cognitive Construction: Teaching Enlightenment of Clarifying the Relationship between Breath and Tension

At the beginning of teaching, the traditional cognition that “pipa performance has nothing to do with breathing” should be abandoned. Teachers can help students understand the core role of breathing in performance through diversified teaching methods. In the classroom, combined with the relationship between breathing and playing tension, teachers should guide students to think through theoretical explanation and practical demonstration: the control of breathing rhythm directly determines the rhythm flow and emotional tension in playing.[12] For example, through demonstration, students can realize the tension changes between “breath” and “no breath” in phrases, and perceive how breathing affects the fluency and emotional expression of performance. At the same time, with the help of video data comparison, observing the differences in music performance of different performers when the breathing coordination is sufficient or not can help students clearly recognize the connection between the lack of breathing control and the weak emotional expression. In order to further deepen students’ understanding, the three-stage structure of “pre-playing - in-playing - post-playing” can be used to allow students to reflect on whether their breathing perception is integrated in the performance process. Through this structured feedback, teaching is not only the teaching of knowledge, but also the process of reconstructing students’ performance concept. It guides students to realize that breathing is not only a physiological phenomenon, but also a body rhythm that can be shaped and controlled. It is the potential power source of music expression and the planner of emotional context.

4.2 Perceptual Awakening: Establishing Body Breathing Awareness through Multimodal Means

The awakening of body consciousness is the basis for the formation of breathing perception. At this stage, teaching should guide students to deeply experience and perceive the relationship between their breathing path and body rhythm through

multimodal training methods. Teachers can help students observe and observe the dynamic changes of breathing through pre-mirror training, video playback, and limb relaxation movements. At the same time, they can combine rhythm and breathing perception to improve students' overall perception ability. Each class should be arranged for short static breathing exercises, such as five minutes of abdominal breathing exercises, or combined with metronome for extended breathing synchronization training, to cultivate students' perception of internal rhythm. Through these static exercises, students can enhance their perception of their physical reactions and prepare for the next performance.[14] At the same time, supplemented by physical guidance exercises, such as placing the hand on the abdomen to observe the fluctuation of the breath, or carrying out the swing training of the shoulder and back, to help students form a relaxed physical state in the performance, so that the performance process is more natural and smoother. Especially before the start of the performance, you can set the "breathing positioning" task, such as allowing students to take three deep breaths, or through a full-body relaxation scan to help them transition from static perception to active performance. This process can improve students' understanding of "from the inside out" performance preparation, so that they can naturally integrate internalized rhythm and emotion into the performance action when playing, so as to lay a solid body power foundation for music performance.

4.3 Control Training: the Breathing Rhythm and Playing Action Precise Docking

In order to accurately build a linkage framework for breathing and playing movements, it is the core of transforming breathing training into tension expression. In teaching, a training module with "action-breath" binding can be set up, just as the element of "breathing prompt password" is added to a specific combination of wiping and picking, such as "breathing action - chord-breathing action - reflexive action", guiding students to experience the correspondence between the start of action and the rhythm of breath in the process of practice. The subtle techniques such as chanting, skiing and pause control that often appear in the adagio performance of the pipa should support the delicate and emotional trajectory of its tension by virtue of the adjustment of exhalation rhythm and depth. This kind of training is not only to be implemented in the fragments of specific skills, but also to

integrate the continuity of respiratory rhythm and emotional progress in a whole paragraph of music. Like playing a long sentence, students should think about how to find out the breathing nodes of "continuation" or "accumulation" in the sentence, so as to maintain the music tension does not fade.[15] Complete each group of technical training, guide students to summarize "this part of the breath control mode", use oral and written records, and then compare with the action presentation process to build a systematic cognitive framework for performance. In teaching, students can also be guided to use body coordination to strengthen the realization of respiratory rhythm, which is like the synchronization of body swing and respiratory rhythm, shoulder lifting release with strong sound placement, etc., slowly forming a complete implementation approach of "shape-breath-sound" integration.

4.4 Integration and Expansion: Internalizing Respiratory Training into the Whole Teaching Process

Breathing perception training is not an isolated link, but should be connected in the whole process of teaching, and become a key link to connect technical practice, music understanding and emotional expression. When entering the selection stage, it is necessary to judge whether there is a high logic and cut-in aspect in the breathing rhythm of the music, and design the practice arrangement and guidance points according to the situation. When carrying out the work of sentence processing and explanation, it is no longer focused on "slower" and "deeper", but leads students to consider carefully: "How many beats does this sentence need to inhale? Do you want to breathe or slow release? In the teaching practice, the "breathing-led" track adaptation related exercises can be implemented to simplify the complex paragraphs of the adagio into a breath and action combination unit, clearly mark the position of the breathing node, the emotional conversion point and the tension peak value, and assist students to establish a practical application of the playing breath model. In the collective class and the demonstration class, the "breathing interpretation multi-version" link is constructed to lead the students to use different breathing strategies for the same track to make a comparative performance, and to cultivate their strategy control ability and performance decision-making ability, so as to complete the role change from "breathing trainer" to "breath expresser".

4.5 Multidimensional Assessment: Establishing a Process-oriented and Performance-oriented Feedback Mechanism

In the process of evaluation, it is necessary to observe, summarize and strengthen the effect of breathing perception training, and create a special “breathing-tension performance observation table”. Teachers should observe the specific indicators of students' rhythm control, emotional progression, timbre tension and so on in the classroom performance link, and carry out the “breathing control comparison demonstration” activity in the stage result display, that is, students are required to play the “breathing participation version” and “breathing loss version” of the same paragraph, and reflect on the influence of breathing strategy intervention on music performance in the form of group evaluation and oral self-report. In the student's practice log, a 'breathing control point bar' is added to record the node of breath application, rhythm experience and action coordination effect in each practice. Students are encouraged to incorporate breath management into the scope of autonomous control of performance. The evaluation approach should cover four dimensions: cognition, skill, performance and reflection, and guide students to gradually change their breathing perception from external prompt to internal driving force, so that they can achieve the active construction and dynamic control of performance tension in actual performance.

5. CASE ANALYSIS

5.1 Case Background

The third grade of Li's undergraduate study in the Pipa major of the Conservatory of Music has a solid and solid technical foundation, a high degree of pitch and rhythm stability, and shows skillful performance skills. When playing the adagio work “Yangchun Baixue”, it shows the disadvantages of music line separation, emotional display insipidity, lack of tension and so on. Even if there are no obvious defects at the technical level, the overall performance is lack of internal tension and emotional depth. After observation and conversation, it is found that Li's breathing rhythm is unstable during performance, and frequent breath holding and shortness of breath lead to physical tension, which weakens the fluidity and performance effect of music.

5.2 Implementation Process

In order to improve the performance of Li, breathing perception training is introduced in teaching. The following are the specific steps:

5.2.1 Breathing Awareness Training

Through meditation and abdominal breathing training, teachers help Li to establish the awareness of breathing, learn to take a deep breath before playing, so as to achieve the focus of attention. At the beginning of the training, two five-minute static breathing exercises were arranged twice a day, combined with mindfulness meditation to guide them to focus on the flow and direction of the breath, and gradually enhance their perception of thoracic and abdominal expansion. At the same time, through meditation practice, it helps Li to adjust his mental state and create a relaxed and focused atmosphere for the next performance.

5.2.2 Combination of Breathing and Sentences

When analyzing the sentence structure of “Yangchun Baixue”, teachers lead Li to inhale at the beginning of the sentence, exhale at the end of the sentence, create a breathing paradigm coordinated with the rhythm of the music, and increase the fluency, coherence and tension of the music. Teachers especially emphasize that the breath has “continuity”, that is, to maintain a weak and coherent breathing rhythm between long sentences, to prevent the tension from collapsing due to the interruption of the sentence.

5.2.3 Movement and Breathing Coordination

In the practice of playing, strengthen the coordination of fingers, wrists and breathing, to avoid movement stiffness due to poor breathing. By setting up the imitation practice of “air hand movement”, it helps Li to realize the smooth combination of movement and breathing, such as inhaling before sliding sound and slowly exhaling during the process of chanting and kneading. This training not only reduces the dependence of local force on movement, but also allows breathing to guide the coordinated action of the wholebody muscles to achieve the unity of force and performance.

5.2.4 Emotional Expression Training

Relying on respiratory inhibition of emotional fluctuations, when guiding Li to express music emotions, relying on the adjustment of breathing depth and rhythm, to enhance the performance tension and infectious charm of music, like paragraphs entering the moment of sadness, guiding them to strengthen the sense of extensibility of timbre with slow and deep exhalation; at the key node of emotional transformation, the cohesion of performance is grasped by short inspiratory and light vomiting, highlighting the natural ups and downs of emotional level.

5.3 Case Reflection

After a period of breathing perception training, when Li started to play “Yangchun Baixue”, the lines of music became smoother, the emotional expression became more natural and smoother, and the enhancement of tension in performance was very significant. The introduction of breathing not only optimized the presentation at the technical level, but also improved the overall performance level of music. This case highlights that breathing perception plays a key role in the teaching of Pipa adagio, which can significantly improve the quality and artistic performance level of students' performance. In the process of deepening Pipa teaching, we must pay attention to the cultivation of breathing perception and regard it as an effective way to strengthen the tension of performance.

6. CONCLUSION

Pipa adagio teaching is not only a one-way training of skill movements, but also a comprehensive shaping process of players' body perception, rhythm understanding and emotional communication ability. As a bridge between internal rhythm and psychological driving force, in adagio performance, breathing not only undertakes the basic function of continuous flow of rhythm, but also intervenes in the construction of performance tension, the control of action coordination and the cultivation of music emotion in a deeper way. By means of the intervention of breathing perception, with stable technology, players can more sensitively capture the beginning and ending of phrases, and create a dynamic rhythm of body and music synchronization during performance. Thus, the overall coordination level is improved, and the authenticity of emotional

expression and the elasticity and hierarchy of timbre tension are enhanced.

With the help of theoretical interpretation, teaching path arrangement and case practice, this study highlights the key significance of breathing training to improve the tension of pipa adagio performance. In the process of performance, breathing is no longer a passive physiological background (Note: here is replaced by “yes”), but a core strategic measure to actively build performance tension and dredge expression path. In the future, pipa teaching should turn breathing perception training into normalization and structure, incorporate it into the teaching process, and carry out systematic design and guidance in all stages from track analysis, performance preparation to on-site performance. Teachers should innovate the teaching perspective, from the “surface training” with technology as the core to the teaching form of “breath-body-emotion” system expression. This transformation can significantly improve the overall performance ability of students, and at the same time open up a more three-dimensional, scientific and humanistic development path for the pipa teaching concept, and promote the pipa education to move towards a higher quality and deeper development stage.

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