

Development of Piano Teaching in Diversified Music Education Major

Sun Lai

Shandong Management University, Jinan, Shandong, China

Keywords: Piano Teaching; Diversification; Teaching Content

Abstract: Piano is a compulsory course for music education majors. The scientificity of piano teaching curriculum system and the pertinence of teaching content are important skills of music education specialty, as well as the key content of music education reform. In this paper, the development of piano teaching in the diversified music education specialty is studied. On the basis of a brief analysis of the background of piano teaching, the shortcomings of professional piano teaching and the strategy of reconciliation are put forward.

1. Introduction

In the tide of basic education reform, higher normal music education reform is in a very important position. At present, China's modern higher education shows three trends: first, from elite education to popular education; second, from traditional education to modern education; third, education is in line with the market economy, these trends have a great impact on music education major in art colleges[1]. Facing the continuous development of education, the current curriculum system of music education in China's art colleges and universities can no longer meet the requirements of the development of general and specialized education in the new era, the unifying of the particularity of music art and the universality of music education laws, the unifying of diversified music education and Chinese music education, the unifying of music education in art colleges and universities and music education in primary and secondary schools, etc. Many problems need to be solved urgently[2]. Under the impetus of the new curriculum reform, diversified education system has attracted much attention. To realize the diversification of educational ideas and methods, enable students to absorb knowledge from all directions and angles, cultivate students' autonomous initiative, enhance their practical and innovative abilities, and cultivate new talents for social development have become the fundamental purpose of modern education. Therefore, this paper will analyze and discuss the development and application of piano teaching mode under the pluralistic system[3].

2. Research on the Idea of Diversified Education

Qian Xuesen, a well-known scientist in China, pointed out that talent training in the 21st century focuses on specialization and versatility, and combines specialization and versatility organically to achieve the effect of dialectical unity[4]. As an art aesthetic education, piano education has its unique artistic connotation. Tongduo carries out professional piano education to students, so that students have professional piano playing skills. With the development of the times, the piano art has higher requirements and standards for students' piano playing skills. In order to enable students to meet the standards and conform to the trend of the times, it is necessary to train students in all-round and multi-level ways, infiltrate moral education, sports, aesthetic education and labor education into piano teaching activities, and make students learn[5]. Students can develop in an all-round way, cultivate students' aesthetic consciousness of music, improve students' humanistic quality and enhance students' music creativity[6].

With the deepening of social reform and the gradual implementation of the concept of educational reform, as early as 1995, the relevant education reform documents of the Ministry of Education clearly pointed out that the reform of teaching methods makes modern teaching content and curriculum structure comprehensive and practical[7]. Under the guidance of the new curriculum

reform concept, modern piano teaching can be divided into three teaching directions: piano skill teaching; piano theory teaching; piano art practice. Among them, “piano skill teaching” is mainly to cultivate students'piano performance and piano improvisation ability; “piano theory teaching” is mainly to improve students' piano technology theory knowledge, piano teaching method basic knowledge, piano art development history knowledge, piano thesis writing knowledge, piano literature knowledge, etc.;”piano art” Skills practice mainly refers to the flexible application of students'piano skills and Piano theory under the treatment of personal cognitive ability. In order to ensure the effective implementation of the content and teaching objectives of the piano teaching reform in the new curriculum, we need to implement a diversified teaching system to promote the integration of students'personal knowledge system and enable students to develop in an all-round way[8].

3. Piano Teaching in Diversified Music Education Major

3.1. Current situation of piano teaching

Almost all schools use collective lessons to teach. Teachers explain the key points of knowledge in piano teaching and perform demonstration performances. See Figure 1. 83.93% of the students said that teachers would make use of the convenience of multimedia teaching to actively carry out situational teaching for students. 14.29% of the students thought that the short video demonstration playing technique used in teaching was very vivid and could activate the development of piano teaching. 42.86% of the students said that the teacher would conduct group discussion in piano teaching, so as to guide the students to find problems and solve problems together. 10.71% of the students chose the other option[9].

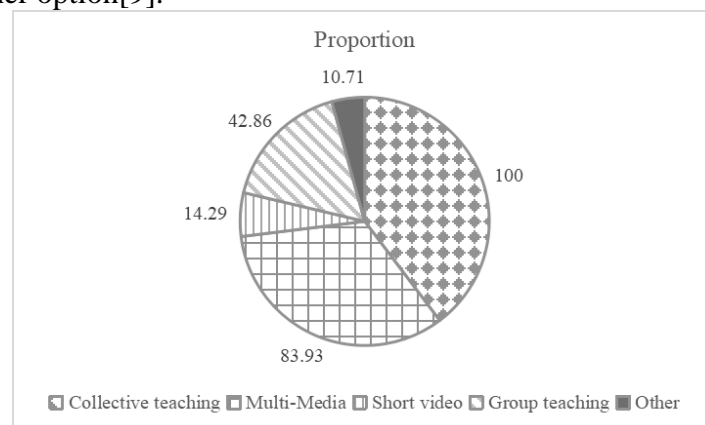


Fig.1. Piano music teaching method

The adaptation of piano teaching can be seen in Figure 2. Most students think that they are generally adapted to the piano teaching methods used by teachers, accounting for half of the students of this option. Only 19.64% of the students thought that piano teachers had advanced methods in teaching practice, and they could adapt themselves well and acquire knowledge. Another 25% of the students think that the piano teaching methods of teachers need to be innovated, and they feel that they need to adjust appropriately in piano learning. 5.36% of the students directly put forward the hope that teachers can adjust the teaching methods, change the current teaching methods, and improve the teaching effect.

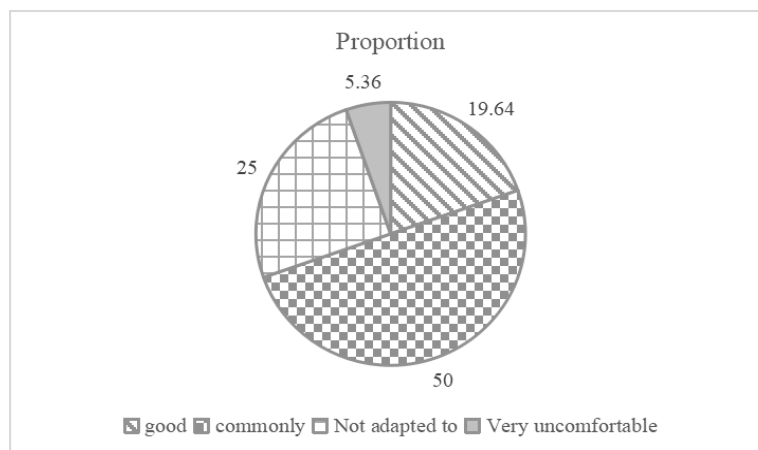


Fig.2. The Adaptability of Piano Teaching

In the process of piano teaching, music education has been carried out for students. Some of them have merged art teaching with technical courses[10]. It is no longer one-to-one teaching, but a piano teacher who guides more than two students. Even piano teaching has become technical teaching, and students have little chance to practice. It is precisely because the piano teaching resources are limited that the education of music specialty is difficult to develop quickly and to cultivate high-quality piano talents.

3.2. Diversified piano teaching

In order to implement the diversified piano teaching mode in music education in art colleges, we must first change the educational concept. Young piano teachers should constantly sum up teaching experience, constantly improve their teaching level and strengthen teaching training. Piano teachers should accept more new things and constantly improve their piano teaching ability through learning. At the same time, schools should increase the number of students, increase the number of music education teachers, increase piano teaching resources, so that students have more opportunities to participate in piano practice training. As a piano teacher, we should also recognize the importance of encouragement, guide students to participate in piano practice courses independently, and guide students to master piano playing skills. For example, teachers can hold piano teaching competitions in classes, let students play piano music for everyone, see who can talk better, or invite students to teach, using this way to improve students' piano skills, but also to cultivate students' piano teaching awareness. Students participating in piano teaching activities can also let students find their own drawbacks in piano learning. They can also find advantages. Student-to-student learning helps to stimulate students' autonomous learning and better engage in piano learning.

Piano teaching is an important part of music education in art colleges. In piano teaching, teachers should pay attention to the teaching of theoretical knowledge of music courses, so that students have a high musical literacy and can actively cooperate with teachers in class. In the process of piano classroom teaching, teachers should guide students not only to the piano itself, but also to establish a relationship with other disciplines, to penetrate music knowledge into it and find the commonness in art. Teachers should cultivate students' reasoning ability, gradually form a complete theoretical knowledge structure in learning, have a clearer understanding of piano knowledge, and have a comprehensive grasp of piano knowledge. If students want to master the changes of chords, tones, tones and so on, they can not grasp them purely through technical exercises, but also need students to find answers in the analysis of music ontology. It can be seen that in the piano teaching of music education, theoretical courses are indispensable to help students accurately understand and master music playing techniques.

In the piano teaching of music major education in art colleges and universities, it is very important to select the teaching materials pertinently, which is related to the quality of piano teaching. At present, the content of piano teaching mainly comes from textbooks. However, in order to adapt to the diversified music teaching, piano teaching in art colleges should be obtained from

textbooks, but also higher than the content of textbooks. We should also pay attention to the practicality, standardization and artistry of piano teaching. However, at present, the selection of piano teaching materials for music professional education is not purposeful, and the teaching materials used by teachers are not the same. This makes students' mastery of music knowledge and understanding of piano playing skills have greater limitations. Therefore, the selection of piano teaching materials should be scientific and targeted. When students enter the school, teachers can understand each student's mastery of basic piano knowledge through examinations, so that they can carry out targeted teaching, so that students gradually clear learning objectives in learning, learning piano will be more confident, and gradually in-depth learning.

In the piano classroom teaching process of music education in art colleges and universities, teachers should constantly improve their knowledge quality and improve their teaching ability. The choice of piano teaching content is no longer limited to teaching materials, but extended to extracurricular. Teachers in music education should be based on textbooks, but teaching should take into account the comprehensiveness and applicability, we must pay attention to the creativity of teaching mode, play their own role in guiding students' music. In the content of the piano examination, we should pay more attention to the cultivation of students' comprehensive qualities, and evaluate students' music qualities comprehensively. We should also pay attention to the consideration of students' theoretical knowledge understanding ability and piano playing technology, so as to guide students to develop in an all-round way.

The development of piano teaching content and curriculum system is an important part of the reform of piano teaching in China. Its development is a systematic project involving a wide range of aspects. It is a more comprehensive requirement for teaching level, teaching ability and comprehensive professional quality of piano teachers. Mr. Chu Wanghua once talked about the concept of "omni-directional" piano teaching in his article "omni-directional" piano teaching", which is closely related to the diversified expansion of the piano curriculum system. "Omni-directional teaching" is a concept and method, and is a part of the pluralistic piano teaching thinking. In the complicated and complicated piano education mode, the characteristic of "omni-directional" piano teaching is to pay attention to the diversification of teaching system. Therefore, under the current conditions, the piano course construction of music education specialty in higher education should establish the concept of student-oriented development and establish flexible and diversified curriculum evaluation modes to adapt to it, including its educational concept, training objectives, curriculum setting, teaching mode, teaching content, quality standards, teacher construction and examiners. It is necessary to carry out all-round review and reform so as to form a piano curriculum construction standard for music education specialty, which is really different from professional piano education, conforms to the trend of popularization and modernization of higher education and meets the requirements of quality-oriented teacher training.

In the aspect of curriculum evaluation, the content of evaluation should be diversified, the subject of evaluation should be interactive, the methods of evaluation should be diversified and the methods of evaluation should be scientific. In today's piano teaching in normal universities, there are obvious individual differences among students. Therefore, the focus of student evaluation should be on the vertical comparison of self-development. The starting point of developmental evaluation of piano teaching is that evaluation and guidance are interdependent and mutually reinforcing. This is based on Vicotz's theory of "adjacent development zone", emphasizing the dynamic evaluation viewpoint of the interrelationship among teachers, students, textbooks and evaluation. Whether it is the presentation of evaluation results or the analysis of evaluation results, it is conducive to the development of students. To advocate innovative piano education for music education majors in Colleges and universities, a multi-dimensional curriculum evaluation system is indispensable. Only by not sticking to a single evaluation model, can we change the existing teaching situation and adopt formative and final evaluation, on-site and written evaluation, teaching and students' self-evaluation and mutual evaluation. And the combination of other evaluation forms to carry out curriculum evaluation.

4. Conclusion

At present, in the piano teaching of music education specialty, if the teaching methods of music teachers are single and the students have no self-orientation for their piano learning, various problems will arise in the piano learning. To set up the idea of multi-element music education is to improve the problems arising from the current piano teaching of music specialty and realize the diversification of piano teaching. In order to realize the diversification of music education, it is very important to change the concept of education. It is also necessary to strengthen the students' learning of theoretical knowledge and to select piano teaching materials with pertinence, so as to make Piano Teaching Innovate in music education, so as to train innovative music talents.

References

- [1] Pike P D. The Differences between Novice and Expert Group-Piano Teaching Strategies: A Case Study and Comparison of Beginning Group Piano Classes.. *International Journal of Music Education*, 2014, 32(2):213-227.
- [2] Ying L F, Evens G I, Hashim M N. Tension Release in Piano Playing: Teaching Alexander Technique to Undergraduate Piano Majors ☆. *Procedia - Social and Behavioral Sciences*, 2015, 174:2413-2417.
- [3] Manaris B, Stevens B, Brown A R. JythonMusic: An environment for teaching algorithmic music composition, dynamic coding and musical performativity. *Journal of Music*, 2016, 9(1):33-56.
- [4] Bjøntegaard B J. A Combination of One-to-One Teaching and Small Group Teaching in Higher Music Education in Norway--A Good Model for Teaching?.. *British Journal of Music Education*, 2015, 32(1):23-36.
- [5] Yang Y, Welch G. Contemporary challenges in learning and teaching folk music in a higher education context: a case study of Hua'er music. *Music Education Research*, 2014, 16(2):193-219.
- [6] Otchere E D. Music teaching and the process of enculturation: A cultural dilemma. *British Journal of Music Education*, 2015, 32(3):291-297.
- [7] Crawford R. A multidimensional/non-linear teaching and learning model: teaching and learning music in an authentic and holistic context. *Music Education Research*, 2014, 16(1):50-69.
- [8] Borges J A, Tomé D. Teaching Music to Blind Children: New Strategies for Teaching through Interactive Use of Musibaille Software ☆. *Procedia Computer Science*, 2014, 27(27):19-27.
- [9] Pellegrino K. Examining the Intersections of Music Making and Teaching for Four String Teachers.. *Journal of Research in Music Education*, 2014, 62(2):128-147.
- [10] Zhao Y. Research on the Diversified Evaluation Index System and Evaluation Model of Physical Education Teaching in Colleges and Universities. *Journal of Computational & Theoretical Nanoscience*, 2017, 14(1):99-103.