

Exploration and Research on Collective Piano Course for Music Education Major

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Abstract: The collective piano class is a new teaching measure to improve the comprehensive music quality of music education majors in Conservatory of Music in an all-round way and make their knowledge structure meet the needs of society. In order to promote the development and perfection of this teaching mode, it is necessary to constantly strive to improve teaching efficiency and classroom quality. Based on this, the advantages and disadvantages of traditional piano teaching and collective piano teaching were analyzed in this study, and then the classroom model of collective piano teaching was constructed in view of its limitations, so as to complete the collective piano teaching of music education specialty in Conservatory of Music, and improve the teaching efficiency and classroom quality.

1. Introduction

Music education aims at delivering qualified teachers to the society, so it is common for music education majors to learn how to play keyboard instruments. Piano playing has become a compulsory course for music education majors in normal universities. In addition to the traditional one-to-one teaching, it is urgent to explore effective methods, study the teaching methods of collective piano courses and find a practical and easy-to-operate method. With the continuous improvement of the manufacturing technology of digital piano in China, the sound and feel of its playing are close to the traditional piano, and its rich timbre, sensitive rhythm and distinct strength play an important role in setting off the music atmosphere, which provides favorable conditions for the teaching of collective lessons. The projector is used to point at the keyboard of the teacher's demonstration performance, so that the students can see the teacher's actual performance on the screen, and quickly understand and master the actual playing skills. Digital collective piano teaching is no longer a new topic in piano teaching in music colleges and universities nowadays, but how to organize teaching well and make this piano teaching form which is full of new period characteristics truly not only save teachers' resources, reduce teaching costs, but also make full use of time, reduce duplicate work, expand students' benefits, improve teaching efficiency and ensure teaching quality has not attracted enough attention.

2. Traditional Piano Teaching and Collective Piano Teaching

2.1 Advantages of traditional teaching method

The basic mode of traditional piano teaching is that a piano teacher teaches only one student, and this teaching mode has many advantages. Firstly, in the one-to-one teaching process, teacher can easily find the problems of student in piano playing, point out the problems and guide student to play the correct way, which is intuitive and accurate; secondly, there is no other interference in the one-to-one teaching process, which is very helpful to cultivate students' ability of timbre, strength, rhythm and pedal control in piano performance [1].

2.2 Defects of traditional teaching methods

Because of the absolute dominant position of piano teachers in teaching, it causes excessive emphasis on teachers' individual level and practical experience, while ignoring the theoretical basis

[2]. One-to-one teaching method will inevitably lead to uncertainty, improvisation and subjective arbitrariness in repetitive teaching due to excessive repetition, and relatively lack of systematic standardization. In addition, the one-to-one single teaching environment can easily lead to teaching laziness and fatigue of piano teachers, forming a habit of teaching in accordance with the rules and without seeking innovation, and reducing teaching efficiency [3]. The contradiction between the dramatic increase of piano students and the shortage of piano teachers is becoming increasingly acute.

2.3 Advantages of collective piano course

Collective piano course is a new keyboard teaching course which combines traditional piano teaching with modern electronic music, its emergence has solved the pressing problem of the increasing enrollment of art colleges and the relative shortage of professional piano teachers over the years [4]. Compared with the traditional one-to-one teaching method, the collective piano class teaching has such novel teaching methods as multi-person simultaneous teaching, interactive teaching process and more colorful teaching content, and has the following advantages:

The first is the advantage of equipment. Digital piano is generally used as a teaching tool in collective lessons. Compared with ordinary piano, it has the characteristics of small size, light weight and easy to carry, so that the collective teaching of multiple pianos can be realized. In addition, digital piano also adds headphones, digital controllers and other devices, students can wear headphones to practice in class, so as not to interfere with each other [5].

The second is the advantage of teaching cost. The teaching mode of collective piano class saves the cost of hardware equipment in schools, and alleviates the shortage of teachers.

The third is the advantage of collective classroom. Compared with one-to-one teaching, collective teaching has better classroom atmosphere, more creativity and interaction, and the teaching process is more lively, which is more conducive to the interaction between teachers and students, and the formation of healthy competition among students [6].

2.4 Limitations of collective piano course

In addition to the above advantages, the digital collective piano teaching also shows some limitations, which can be summarized into two categories: the limitation of the software nature and the limitation of the hardware nature.

The limitation of the software nature: this kind of limitation is essentially caused by the number of teaching objects and the change of the corresponding form of subject and object in teaching, which can be divided into students' limitations and classroom limitations [7]. On the one hand, students' playing level, basic level and own conditions are quite different, which causes that the teaching progress is difficult to unify; on the other hand, due to the limitation of teaching form and class hours, it is difficult for teachers to listen to students' homework one by one in class.

The limitation of hardware nature: the reason for this kind of limitation comes directly from the equipment, that is, it is inseparable from the use of digital piano in piano performance teaching, no matter how the subject and object change in teaching, as long as they have the experience background of learning traditional piano, they will almost inevitably be more or less limited [8]. On the one hand, the ability of fingers is limited, the digital piano keyboard is shallower than the piano keyboard, the keys will ring when the fingers touch slightly. As a result, students are apt to be lazy and their fingers are not active enough to touch keys; on the other hand, due to the limitation of music control, digital piano can't sense different ways of finger touch keys, so that students can't change the timbre through their own playing skills.

How to overcome these limitations and give full play to the advantage of the collective lessons is an important research direction for teachers engaged in the field of digital collective piano course education in the future.

3. Classroom Model of Collective Piano Course Teaching

3.1 Basic practice mode

Scientific and practical teaching materials, flexible and diverse teaching forms, rich and colorful teaching content, and harmonious classroom atmosphere are the guarantee to achieve teaching objectives [9]. In view of the tendency that many students are bored and unwilling to practice, teachers can take advantage of the advantages of collective classes and practise in the way of playing together or linking up one by one, and students are familiar with keyboard by changing speed, intensity, mode and tonality, so as to exercise the flexibility and control of fingers. This method can avoid the phenomenon that students are satisfied with playing notes on digital piano without paying attention to music performance[10]. At the same time, teachers can inspect and supervise each student's exercises and enhance the benign interaction between students.

3.2 Practice forms of four-handed joint playing and double piano

Teachers can use the practice form of four-handed joint playing and double piano to introduce the contents of the ensemble or part ensemble, so that students can learn from each other and enhance the sense of cooperation and collective honor, which can not only activate the classroom atmosphere and enhance interest in learning, but also make students pay more attention. At the same time, teachers should consciously train students' hearing ability, inspire students to distinguish whether the speed is uniform, whether the voice level control is clear and coordinated, and whether the force control is balanced and reasonable.

3.3 Training model of sight-reading and modulation

Sight-reading is an extremely important technical link in the practice of piano performance, sight-reading practice is an indispensable and important part of piano learning, and good sight-reading is the basic guarantee to improve performance ability. The strength of sight-reading ability is not entirely restricted by the length of learning time and the level of playing skills, and the training can be from easy to difficult, step by step, so that students' thinking, attention, observation, finger positioning accuracy and reflective ability can be improved in all directions, thus speeding up the speed of sight-reading. In class, the teacher can ask the students to complete the sight-reading repertoire smoothly in front of the public, including grasping the rhythm, controlling the speed and strength, and paying attention to facial signs. By challenging psychological endurance, students can form good self-regulation ability, which not only tests the students with deep degree, but also promotes the students with shallow degree or insufficient practice.

3.4 Combination mode of accompaniment and singing

In order to better adapt to work in the future, students should not only have a strong sight-reading ability, but also have the ability of accompaniment. In the collective teaching, the method of combining self-playing and self-singing with the alternating accompaniment of students in groups can be used. Self-playing and self-singing are also the basic qualities and abilities of qualified music students. The study of self-playing and self-singing can train students' ability of coordination of listening, playing and singing. Piano accompaniment, as an art guide, has the function of foiling, rendering and supplementing the musical image, as well as the function of guiding and mobilizing the singer's passion, which is an indispensable and important component of the art of singing. Teachers should vigorously develop students' accompaniment and self-playing skills to improve students' artistic accomplishment and comprehensive quality.

3.5 Etude training model

In the collective classroom, students can be randomly selected to play individually or in groups, and the way teachers play melody and students play accompaniment is also an effective way to test the learning situation, which can create more opportunities for students to play in public, and also cultivate students' musical hearing and appreciation. Moreover, students can learn from each other,

learn to improve themselves, and enhance their sense of competition. In view of some difficult points or special techniques, the method of discussion can be used to let the students tell the true feelings of playing and enhance the positive interaction between teaching and learning. Because each class and each student may have the opportunity to play in front of other students, this not only corrects the students' stage fright psychology, obtains the good psychological quality, but also stimulates the students' learning desire, and then improves the performance ability.

4. Practical Investigation

In order to test the feasibility and effectiveness of collective piano course teaching, 20 students of music education major in a music college in Chengdu were randomly selected as the subject of investigation, and the collective piano course teaching was carried out for two semesters, then their entrance test achievements, first semester final achievements and second semester final achievements were recorded respectively. Due to space constraints, the table below shows only 9 students' scores, and the real names are hidden in the table to protect students' privacy. The following table visually reflects students' achievements and progress through one year of study.

Table 1 Contrast of students' achievements under the application of collective piano course teaching

Students	Years of playing the piano	Entrance test achievements	Final achievements of the first semester	Final achievements of the second semester
Student 1	8	80	82	88
Student 2	9	82	84	94
Student 3	3	77	82	90
Student 4	6	89	86	92
Student 5	5	80	88	95
Student 6	7	86	90	94
Student 7	6	85	91	93
Student 8	2	78	87	94
Student 9	9	84	89	96

5. Conclusion

The collective piano course is not the same as the traditional piano lesson, this new teaching mode is based on the traditional piano teaching mode, and is a natural extension of it. Collective piano course is a new educational activity that absorbs all correct and effective educational ideas, teaching principles, teaching methods and teaching means in the traditional piano music education, and combines the achievements of modern science and technology. The emergence of this form of teaching conforms to the trend and development of modern educational reform. In particular, the use of this form of teaching has more obvious advantages than individual teaching. Teachers should constantly learn and improve, renew their knowledge reserves, dare to break the rules, so that students can fully mobilize their enthusiasm in limited learning time, and better grasp piano theoretical knowledge and piano playing skills.

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