



The Development of Activity plans for learning Piano Practise Skill for Large Classrooms in  
Tongren Preschool education college, China

Yang Wen

A Thesis Submitted in Partial Fulfillment of Requirements for

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The examining committee has unanimously approved this Thesis, submitted by Ms. Yang Wen , as a partial fulfillment of the requirements for the Master of Music Master of Music at Maharakham University

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### ABSTRACT

In universities, large-class group piano lessons are the mainstream teaching mode. This teaching mode effectively avoids the embarrassment of too many students and fewer teachers, and saves time and cost to a certain extent. In the past, the traditional teaching mode of piano lessons was one-to-one. One-to-one is of course very good, but in colleges and universities, a teacher matches a student to teach is a fantasy, and it is almost inoperable. Therefore, considering the reality, our top priority is to formulate new teaching methods in this special environment. At present, in most large classes, the teacher's teaching method has not changed much, but the one-to-one teaching method has been changed to another occasion. The teaching method is still relatively old. For example, give a demonstration, let students practice, and then check the effect of the exercise in the next class. If you are tutoring alone, this teaching method will not bring too many disadvantages, but in large-class classes and in large-class classes with relatively large numbers of people, copying the old teaching methods will lead to uneven student levels. Students will get better and better, but poor students will gradually become tired of studying, causing some students to fall behind, and this kind of falling behind will become bigger and bigger with time, and teachers' teaching will also become deadlocked. Imagine that the teacher is faced with a class with uneven piano proficiency, and the difficulty of teaching is conceivable. The large class has a large number of people. We should not only have the mind of a preacher, but also the mind of a manager. The large class needs to maximize the art of teaching and management so that students with different abilities and characteristics can play their different functions. To achieve the best results. We must also add new methods to the classroom, have new thinking, stimulate students' initiative, and let them actively participate. The purpose of

this thesis is to discover the existing problems of Tongren Preschool education College and to develop teaching plans for guiding large piano classrooms. And finally got corresponding improvement.

Keyword : large-class, piano lessons, teaching plans

## ACKNOWLEDGEMENTS

Time flies. In the past two years, I have not only gained knowledge, but also understood and loved Thailand, this beautiful country. In the past two years, the teacher's selfless help from the school has helped me improve my studies and made me feel warm in a foreign country.

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Finally, I would like to thank all the teachers who participated in the review and defense of my thesis. Their evaluation and help allowed me to truly examine my own learning achievements and let me move on.

Yang Wen

## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I INTRODUCTION.....	1
1.1 Statement of the Problem.....	1
1.2 Research Objectives.....	8
1.3 Research Questions.....	8
1.4 Importance of research.....	8
1.5 Definition of terms.....	9
1.6 Conceptual Framework.....	10
1.7 Results of the research.....	11
CHAPTER II Literature Reviews.....	12
2.1 Current status of college pianos.....	12
2.2 Topic Review.....	13
2.3 Objective 1 Review.....	16
2.4 Objective 2 Review.....	23
2.5 Research site Review.....	25
2.6 Theoretical Review.....	26
CHAPTER III RESEARCH METHODOLOGY.....	27



3.1 Research Scope .....	27
3.2 Research Process .....	33
CHAPTER IV The Status and problems of Piano Teaching in Tongren Preschool Education	
College. ....	35
4.1 image description .....	35
4.2 Related questions.....	36
4.3 questionnaire .....	39
CHAPTER V To give guidance for the teaching plan of large piano classroom .....	
5.1 image description .....	41
5.2 Teaching plan of large piano classroom.....	42
CHAPTER VI Conclusion Discussion and Suggestion.....	
6.1 data analysis .....	47
REFERENCES .....	51
Appendix I Interview and analysis.....	52
Appendix II Questionnaire.....	63
BIOGRAPHY .....	68

## LIST OF TABLES

	<b>Page</b>
Table 1 First grade .....	39
Table 2 second grade.....	40
Table 3 Third grade.....	40



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## LIST OF FIGURES

	<b>Page</b>
Figure 1 Fanjingshan Guizhou Map.....	28
Figure 2 Tongren University Map .....	29
Figure 3 TianDahe .....	30
Figure 4 Tian Jie .....	31
Figure 5 Gaohui .....	32
Figure 6 onTongren Preschool Education College Digital piano classroom .....	35
Figure 7 Tongren Preschool Education College Piano Practice Classroom .....	38
Figure 8 Inside the piano practice classroom.....	39
Figure 9 Teacher GaoHui filming in outdoor class .....	41
Figure 10 YangQin .....	60

# CHAPTER I

## INTRODUCTION

### 1.1 Statement of the Problem

With the improvement of the national quality, as well as parents' emphasis on the development of the next generation's omnipotence. The development of artistic expertise is becoming more and more popular in China, and the instrumental piano is still the most popular choice, not only because the piano has a wide range and can perform a variety of genres, but it is also an excellent solo and accompaniment instrument. I chose Tongren Junior College as the research site because it is a teacher-training school and has a certain representativeness. And because I have always found in the work of Tongren Junior College that there are many imperfections in the current large-class teaching model, and it is urgent to improve teaching. In large-class classrooms, only some students in the class can absorb all the knowledge in the classroom because they cannot be taught according to their aptitude. Other students cannot fully absorb the knowledge in the classroom. Come bigger. In the two normal universities in Tongren City, piano has become a compulsory course for students majoring in art. But the teaching methods in universities are different from the occasions faced by ordinary training institutions. Training institutions usually teach students one-on-one. In universities, there are many students and teachers have no conditions to go to one-on-one classes, so they can only gather the students and have piano lessons in the big classroom. Therefore, should we find some existing problems and take corresponding measures for such special occasions? And develop a new teaching plan, or combine some new good methods. Develop a special and better plan for piano education in large classes. Students in normal universities will also become teachers in the future, so we set a good example and formulate a good teaching method to benefit students. They will continue to spread this good result in the future and form a virtuous circle.

In recent years , a new form of piano teaching has been increasingly adopted . This is the collective piano lesson.

Teaching collective lesson , in fact, by means of high-tech means , the implementation of collective teaching and individual teaching a combination of modes. Since manner Piano

Collective Teaching in China to promote , has played a considerable advantage , as a new teaching model exists , and in the practice of continuous exploration , from teaching to teaching hardware facilities maturing Piano Group Class teaching model , is to enable students to learn in a group environment , learn to develop thinking skills , learn to develop themselves and improve their own personality , so that students have a learning activity initiative, enthusiasm and creativity irreplaceable body. As a feasible teaching mode , piano teaching is increasingly accepted by ordinary universities. Long-term teaching practice has proved , colleges and universities in the piano universal education in addition to the popularity of playing piano , as well as its mental exercise, open intelligent, strive to cultivate good psychological quality music and to explore the potential and expand their knowledge in all aspects of play Great effect. (CaiShuang, 2007) . in the preservation of traditional piano digital piano while the main function , through digital processing , and modern electronic technology integration . The range of a digital piano is the same as that of a piano, and the keyboard touch is similar to the piano sensitivity. And can realistically imitate the sound of many instruments . Students are placed in a group teaching environment , which is convenient for mutual observation , promotion and discussion . Through close learning , learning from each other 's strengths and healthy competition , the technical ability can be rapidly improved . Because a teacher faces multiple students , the basic knowledge can be explained centrally , which saves teaching time , avoids repeated labor , and improves teaching efficiency . In group lessons , it is beneficial to carry out ensemble and ensemble training , and to find gaps in comparison , so as to enhance the tacit understanding and collective honor among students . All this , to be teaching digital piano collective class different from the traditional " one to one " advantage where the teaching mode . However , removing these advantages , digital piano collective teaching people to see more of it 's limitations . Through summary analysis , the author summarizes the limitations of digital piano group teaching as follows

#### 1.1.1 Classroom limitations

By teaching the form of restrictions and class , the teacher is difficult to hear one by one in the curricular complete Students should complete the job . The teaching of individual courses in the specialty is based on the characteristics of a single student . If at 90 the minute collective lesson , follow the " one to one " of the traditional teaching model , average teaching time is less

than 5 minutes , the inevitable will not work . So , with effective classroom teaching , rapidly improve students' comprehensive ability and keyboard playing skills is especially important (Huang YiNa, 2011)

#### 1.1.2 students of varying levels

Since the birth of classroom teaching system, teaching has been faced with the level of students is not balanced problem, which is the most important issue teaching. In the digital piano group course, the student levels of all grades are relatively uniform, but the individual differences are absolute. Since Confucius, educators have followed the principle of " teaching students according to their aptitude " , but in the teaching of digital piano group lessons, even if they teach the same piano works, the level of students is not the same, and even the gap is too large. But for the students themselves, the difficulties are indeed different, and the teachers have more difficulties in their homework. In order to take care of more students, teachers also need to spend a lot of energy to arrange layered assignments, personal assignments, optional assignments, etc., which increases the workload of teachers. After gradual accumulation, the workload of teachers is very large, which will also affect the teaching status of teachers. In addition, many students who have taken a digital piano group course in a normal university are not piano students, such as elementary and pre-school education. Most of them find it difficult to learn piano, practice for a long time, and are interested in piano. Relatively low, and consider piano learning to be insignificant, which has also caused a huge gap in student level and difficulty in teaching teachers. (JiYi, 2015)

#### 1.1.3 piano teacher did not understand all students' progress

In essence, group lessons are actually a new form of piano teaching. Compared with the traditional " single phase compared to ketone " teaching, this teaching can greatly optimize the learning environment for students. However, from another perspective, this form of teaching will be limited by class time. Due to the limited class time, the teacher could not listen to every student in the classroom. In this way, teachers cannot fully grasp the student's learning progress. Even if there are too many students, some students may not have the opportunity to play at all, let alone listen to the teacher's comments. At the same time, the knowledge or questions taught by the teacher in the classroom also target the overall situation of the students. It is impossible to

answer questions about students' personal circumstances, so it is difficult to teach them based on their ability.

1.1.4 does not fully take into account differences among students

In piano group teaching, teachers usually need to control the progress of the lesson and the content of the lecture. Moreover, in the teaching process, each student can obtain the same content of knowledge. This, in turn, creates conflict between individual differences among students. In group teaching, for some students who have a good foundation in piano, if the teacher teaches less content or the course progress is too slow, their professional level cannot be improved. Over time, their interests will be destroyed. For other students with a weak foundation, if the teacher teaches content that is too difficult or too fast, they will not be able to keep up with the teaching progress and get tired of learning.

1.1.5 can not guarantee a good piano teaching effectiveness.

From the actual situation, due to the large number of students in piano collective teaching, teachers can not give students one-to-one guidance in the teaching process, and their performance is not good. In this respect, collective teaching is indeed not as good as individual teaching. Moreover, in the collective teaching of piano, teachers face more students, and they will face more challenges in teaching organization and classroom management. Therefore, in this case, the teaching effect of piano lessons cannot be guaranteed. (WangWen,2019)

The piano collective lesson does solve the problem of having a large number of students to a certain extent, resulting in teachers being unable to teach one-on-one. However, the new teaching environment has changed, and teachers still use the traditional one-to-one model to copy into the one-to-many classroom environment, which is obviously out of place. And as for the references of college collective lessons, we must think of practicality when we study different teaching methods. Can we really use them in large classes? In a large class, all the teacher needs to do is to get as many students as possible to absorb and digest knowledge. I take the urban preschool college where I work as an example. Tongren Preschool Education Conservatory of Music has five-year universities, three-year universities and three- year special schools. Among them, music education and preschool education have basic piano courses. This requires research on piano teaching methods in large classrooms.

But in the large classroom teaching mode, the method of collective teaching must be developed. It is difficult to pay attention to the individual development needs of each student in the teaching process. In the group teaching mode, teachers seem to have to deal with general teaching problems and ignore the problems that individual students may encounter. Moreover, it seems that more attention is focused on knowledge, which is a way to achieve the goals of large-scale classroom teaching. As a result, the student's personal skills are ignored. In college piano music, it is difficult to acquire good practical skills and musical literacy. In the process of learning piano, students will also encounter various problems. But the fact is that in large classrooms, piano music education can hardly attract personal attention. Improving teaching methods in large classrooms has become a top priority.

In this research, I will research and propose piano collective lessons from various scholars.

#### Group teaching

Digital piano group lessons can be used in individual teaching, group teaching, cooperative teaching, simulation teaching, Teaching styles. Among these teaching styles, you can use solo, unison, ensemble, legato, ensemble, accompaniment. And other forms of playing. Combining different teaching styles with different playing styles can better stimulate students to learn. Subjective initiative, such as individual teaching, often used solo playing, teachers can find students playing in time. Problems in the teaching, targeted teaching; group teaching, can use uniforms, ensembles, legatos and other forms of playing. The group members exchange and cooperate with each other, learn from each other, and encourage each other. Improve the efficiency of practice; cooperative teaching often uses forms such as ensemble, ensemble and accompaniment, like four-handed. The practice of self-singing and singing, through cooperative training with others, students can improve their playing ability, build self-confidence. Develop expressiveness. In short, the diversity of teaching formats can create a relaxed and joyful learning atmosphere and make learning. Students' minds are fully relaxed, their motivation for learning is enhanced, and their subjective initiative is stimulated. The implementation of project teaching is the main link of digital piano collective teaching, including reasonable grouping and formulating plans.



For example

### 1. Reasonable grouping

Reasonable grouping is an important part of the project teaching method used in digital piano collective teaching. Grouping is a teaching community for students to learn piano, and to explore and construct knowledge together to achieve common goals. Organizational forms and learning styles. The advantage of group learning is to strengthen the cooperative ability of students during the project implementation process. Work together with team awareness and members to learn and progress together. Project teaching method to discuss exercises, collaborative learning. As the main form, if there is no grouping, all students will not play well when discussing and practicing. The subjective initiative of each student also brings difficulties to the use of project teaching methods, so it is best to divide students into several groups according to the number of students in the class, the number of piano determine the number of teams, usually kindergarten class class 40-60 people, so it can be divided into 4-6 groups, each group is about 10 people.

#### 1) Grouping method and application

At present, there are several groups of digital piano group lessons:

##### 1 temporary group

There is no special division, and it is formed temporarily when needed. Generally, it is performed by the ensemble nearby. After the discussion, return to the original seat.

##### 2. Homogeneity between groups, heterogeneity within groups

Grouped according to the student's piano performance. Each group has high-, middle-, and low-grade students. Master to make the piano level basically balanced between the groups.

##### 3. Heterogeneity between groups, homogeneity within groups

Group students according to their piano scores. Put them in a group with good abilities, such as good ones, medium ones, and poor ones. Let the students of the same piano group sit together and The seat is fixed.

#### 4. Capability grouping

According to the students' various abilities, such as: learning ability, playing ability, sense of rhythm, personality, coordination ability, learning attitude, piano performance, etc., strive to achieve "ability balance", not just "balanced performance", so that students It is important to know that you are in this piano group. Everyone's abilities have room to play, give students a positive psychological hint, lay a good psychological foundation for cooperative learning in activities, and improve students' enthusiasm for piano learning. (Zhang HongNa, 2016)

2) Use the second classroom to increase students' interest in learning. Carrying out the second class in a group lesson mode that breaks through the traditional model can play a role in increasing students' interest in piano learning. Of course, the use of free time for group teaching in various ways here is not a traditional group teaching. Here we can sublimate the meaning of "group teaching". At present, some universities focus on group lessons in piano teaching, or intersperse group lessons in individual lessons. Although this traditional one-to-many piano lesson cannot effectively solve the individual and individual differences of each student, but this group lessons but also has its own unique advantages: has a relatively open space for lectures, students can observe between each other and communicate with each other in learning, corporate communication, from easier to stimulate their enthusiasm and interest in learning and piano. Therefore, referring to the characteristics of this traditional group lesson, Incorporating new teaching elements on this basis, it is inevitable that based on the characteristics of collective lessons, it can also reflect the value of the second classroom, thereby guiding students to carry out autonomous learning with colorful and unique teaching content, reflecting their Subjective initiative.

3) Combining the characteristics of majors, showing students' learning results.

Combining professional characteristics, the second classroom provides students with more professional practice opportunities by displaying the staged learning results as a basic way. Of course, students can also enrich their piano amateur activities, launch piano competitions, and set up corresponding awards. Organize students to hold some concerts so that students who want to show their piano talents to teachers and students have a stage to express themselves, and stimulate their interest in piano accompaniment. The piano is a performing art, to limit the scope

of teaching in the classroom is not consistent with the characteristics of this course, only arrested in a small classroom lessons and daily exam mode of learning can not fully reflect their professional characteristics, so that teachers can Take a variety of ways to achieve the goal of improving students' piano performance, so that the teaching effect of the second classroom can be reflected to the greatest extent, and at the same time, the highly personalized and personalized piano lesson teaching model can be effectively supplemented and improved to achieve more Good teaching effect, optimize piano teaching structure, provide students with more effective piano teaching services, and completely solve the problem of insufficient subjective initiative of students. (Li Jing, 2019)

## **1.2 Research Objectives**

- 1.2.1. To study the problem of piano teaching in Tongren preschool Education college
- 1.2.2. To give guidance for the teaching plan of large piano classroom

## **1.3 Research Questions**

- 1.3.1 Factors affecting piano teaching and learning in Tongren City Preschool Education
- 1.3.2 Factors that influence the development of teaching and learning management The creation of teaching and learning media. And the promotion of the quality of inner piano training for Tongren City Preschool Education.

## **1.4 Importance of research**

1.4.1 In the eyes of most people, large class teaching is just a helpless action when there are too many students and teachers are in short supply. But we can look at the problem from a different angle. For example, in a group classroom, students can use this to increase their own collaboration and cooperation capabilities.

1.4.2 The piano is not only an excellent solo instrument, but also an excellent accompaniment instrument. It is essential in teaching singing and chorus accompaniment. The improvement of piano teaching quality has greatly affected the improvement of China's overall music quality.

1.4.3 In fact, the piano large class teaching can also be transplanted to the large class teaching of other musical instruments. learn by analogy. Wide range of practical use .

1.4.4 Setting up a group in a large class and arranging a group leader can improve students' ability to "teach". Shorten an inadequate stage for teaching in the internship period. Helps them adapt to work faster.

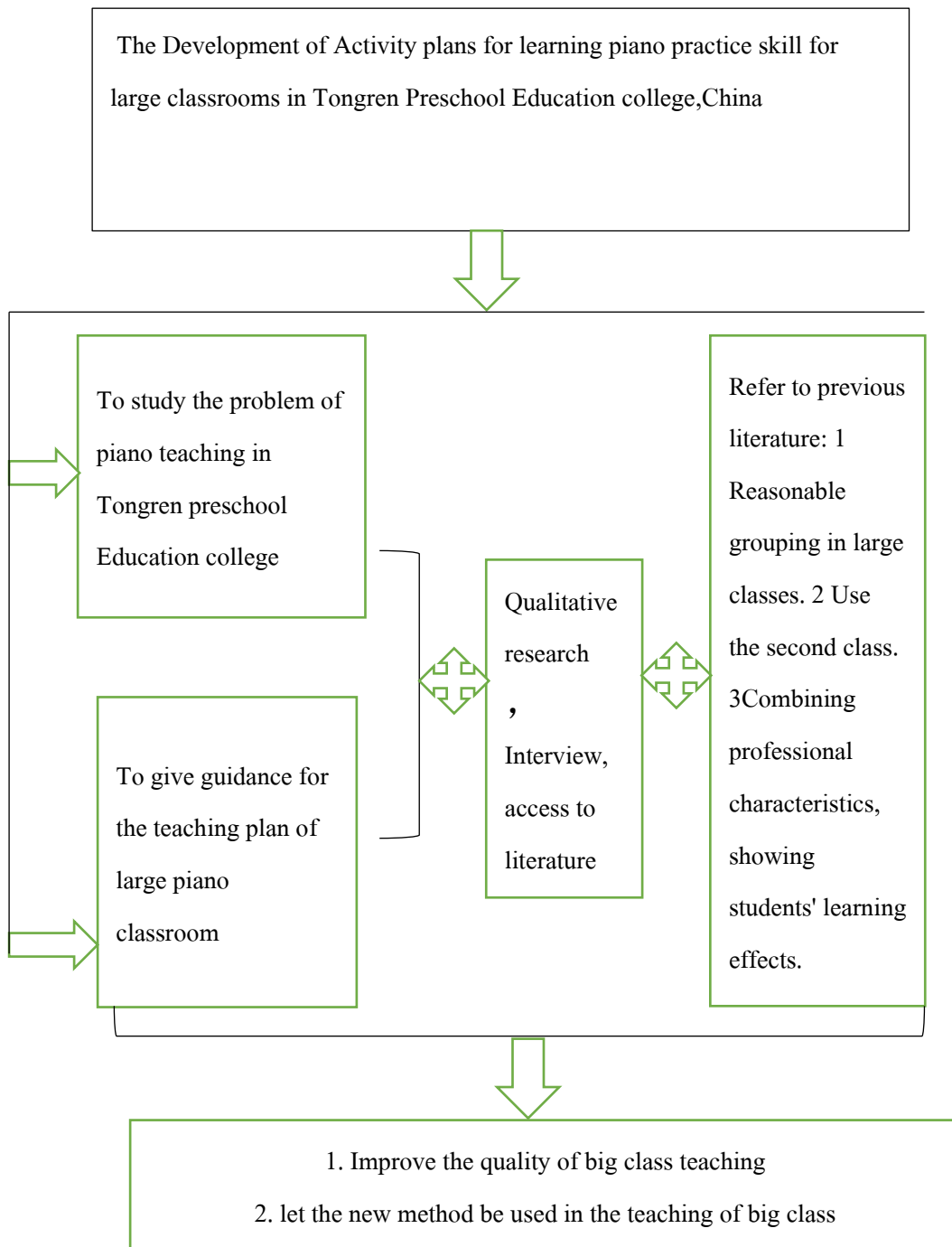
## 1.5 Definition of terms

1.5.1 largeclass teaching: A group of piano groups with a larger number of people (about 50 or so) compared to the one-to-one teaching mode. The average student uses the digital piano, and the headphones can be plugged in to isolate the external sound. The teacher teaches on the podium and uses the projector to assist in the demonstration.

1.5.2 Teaching Method: A stable teaching method and mode used by teachers in the process of imparting knowledge. In the long-term use, form their own inherent teaching habits and styles.

1.5.3 Problem Study: Research on the characteristics of group teaching. For example, the advantages of group lessons can reduce the time cost of teaching and make most students have access to piano teaching. Defects with group lessons, such as the difficulty of balancing each student, and so on.

### 1.6 Conceptual Framework



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1.6.1 In the existing group classes in colleges and universities, group classes are more like one-to-one teaching, which only changes the location. However, the teaching methods have not been updated much, so it is necessary to study teaching methods suitable for multi-person classrooms.

1.6.2 We need to interview some experienced teachers, discuss the problems, adopt their valuable teaching methods, and use them in the classroom.

1.6.3 Qualitative research , Interview, access to literature

1.6.4 Please refer to previous literature:

1.6.5 How to collaborate with each other in large classes and how to group.

1.6.6 In the process of interviewing the teacher, the new method of the teacher is adopted, and students can learn outside the classroom through the Internet.

1.6.7 In order to increase students' interest, not only teach piano, but also let students feel the rhythm of music and let them perform corresponding body movements.

## **1.7 Results of the research**

1.7.1 In large classes, ensure that every student can participate and be willing to take the initiative to learn.

1.7.2 Integrating the new method into the classroom can make the classroom atmosphere more attractive.

## CHAPTER II

### Literature Reviews

#### 2.1 Current status of college pianos

In the traditional skill lesson, the piano teacher in the classroom faces only 1 to 2 students. The students' learning situation and personality differences are easy for the teacher to grasp, so that they can "prescribe the right medicine", teach in accordance with their aptitude, and assign them to the students in the piano lesson. There is more time for practice, correction, and improvement, which is convenient for students to master the knowledge and skills. Group piano lessons are different from small skill lessons. Teachers generally face about 20 students. Students have different piano performance foundations, different learning abilities and personalities, and the teacher allocates less time to each student for specific guidance. Realizing the individual development of students is one of the main problems in the current piano collective teaching. Group piano lessons require teachers to face all students, systematically and meticulously explain piano theory knowledge and skill movements, precise language description, and proper movement decomposition. At the same time, the effective development of teaching activities in collective piano classes requires teachers to have good organizational and coordination skills, the ability to use teaching methods flexibly and comprehensive music literacy. This puts forward new and higher requirements for the teaching of piano teachers. Therefore, the difficulty in meeting the teacher requirements of the piano group class is the second major problem. In order to meet the needs of the expansion of the scale of university music, the organization form of piano collective class teaching is generally adopted, but many universities still use the teaching materials of piano skill small lessons, which cannot achieve the perfect unity of theory and practice, and cannot adapt to the piano collective class teaching. The new situation cannot keep up with the needs of development, leading to the lag in the construction of corresponding supporting teaching materials. This is the third problem. In addition, the lack of an effective teaching evaluation system is the fourth problem. Some assessment mechanisms are not sound, and some simply apply the assessment and evaluation methods of piano skill small lessons, which makes the students' learning enthusiasm not mobilized and affects the teaching.

Improve the quality of learning. In summary, how to solve the above problems, deepen the reform of piano collective teaching, learn from the successful experience of China and foreign countries, build a platform for students' comprehensive music ability training, and create a new model of innovative talent training. New topic. (Xuan Lihua)

## 2.2 Topic Review

XuGuimin's "Research on New Ideas of Piano Teaching Reform in Colleges" explores the impact of information technology on piano education in colleges and universities, and the collective lesson teaching is already an inevitable trend. Development of piano education in universities. (Xu GuiMin, 2017)

In the process, although the traditional education model has strong pertinence and effectiveness and can provide professional guidance for students, with the implementation of the education expansion policy, the traditional piano teaching model has been unable to meet the specific needs of piano education. It is also difficult to achieve the collective training of most students. Therefore, if we want to ensure that piano teaching is in line with the development trend of the times and contribute some force to the development of piano art, we must deepen the emphasis on piano education reform, and explore more efficient and more comprehensive coverage. The broad teaching mode ensures that students can receive systematic teaching guidance and promotes the comprehensive strengthening of teaching effects. It can be seen that under the current educational background, exploring the reform of piano teaching in colleges and universities has certain practical significance. It is an inevitable requirement for the popularization of higher education, and it is also a practical need for students to deeply study piano professional knowledge. The teaching reform practice of the organic combination of digital piano collective lessons and traditional piano lessons can be seen from the analysis above.

Practical significance, so combining the actual situation of piano education and teaching and the inevitable requirements of reform and development, you can try to combine digital piano collective lessons with traditional piano lessons to effectively highlight the practical application effect of piano education reform and provide piano professional quality for students Lay the foundation for the cultivation and strengthening of playing ability. Selectively conduct one-on-one piano professional education in the small class mode . In the process of exploring the organic



combination of digital collective lessons and traditional small classes, teachers should combine piano teaching knowledge on the basis of a comprehensive analysis of the main content of piano education. The characteristics of the point, selectively targeted to relevant teaching content, organize students to participate in small class training, implement one-to-one education guidance for students, ensure that teachers can timely identify problems in the learning process of students and guide students to correct, and effectively enhance teaching effect. Drawing on the advantages of traditional education, and enhancing the educational integration of digital collective lessons In the process of comprehensively introducing digital collective lessons and traditional small lessons , teachers should also realize that although new digital collective lessons can improve teaching efficiency and strengthen teaching effects, However, teaching activities cannot reflect the principle of teaching students based on their aptitude. Teachers cannot systematically grasp the overall learning situation and learning needs of students. Therefore, it is difficult to adjust teaching activities in accordance with the specific circumstances of students, and the pertinence of teaching is weakened. At this time, in order to ensure the effectiveness of digital collective lessons, teachers should learn from the successful experience of traditional small class teaching, organize students to participate in preview activities before the class, and let students target the content of what they will learn on the online teaching platform.

Content to discuss and analyze, ask questions and find solutions to the problems. Finally, after the group discussion of the students still can not solve the problem, you can feedback to the teacher in the teaching feedback column. The teacher summarizes the results of the student's preview before class, and adjusts the teaching focus appropriately according to the difficulties encountered by the student in the learning process.

Make reasonable planning for the teaching organization form, highlight the pertinence and applicability of teaching, highlight the principle of teaching according to aptitude, and ensure the teaching effect. It can be seen that in the process of promoting the organic combination of digital collective lessons and traditional small lessons, we can appropriately learn from each other's successful experience to adjust the teaching activities and promote the further improvement of piano teaching quality.

Yang Xi and Liang Zhao mentioned in the "Implementation and Prospects of the Piano Teaching Method Course for Music Education Majors in Colleges and Universities"<sup>[2]</sup> that the

music education majors in colleges and universities are not to train pianists, composers and singers, but to train ordinary music talents in basic education , Including general piano teachers in basic education. As we all know, students of music education majors have a weaker or lesser piano foundation than students of piano performance. At the same time, most of the graduates 'training goals and development directions are piano teachers engaged in basic education. The quality of students' students and employment The source determines that both the level of performance and the teaching skills required for future employment must be improved during college. Therefore, the addition of the piano teaching method course can greatly help college music education students to consider both performance and teaching. Content in order to avoid this situation. And from the social development trend, it is mentioned that the demand for piano teaching market exceeds supply. And the method of implementing the piano teaching method course in the school

1. clarify the talent training goals

2. update the curriculum setting, experts agree that the piano teaching method should be incorporated into the curriculum system as an independent discipline , and students are allowed to attend the school through the opening of this course During this period, I learned theoretically the methods of piano performance and teaching. At the same time, learning from foreign piano simulation micro-classrooms, students are exposed to social piano teaching while they are at school, in order to change the current lack of social integration in the current domestic curriculum setting, leading to the problem that students are useless.

3. Development of textbooks. As our piano teachers do not have sufficient knowledge of the basics of modern piano introduction, their understanding of the importance of the selection of introductory tutorials is insufficient. Furthermore, they are not familiar with or use the new textbooks because of the limitations of education or the constraints of old. There is a lack of scientificity in the selection of teaching materials. However, the use of teaching materials not only reflects the teaching philosophy of teachers, but also the carrier of the implementation of teaching methods. Therefore, it is imminent to develop a set of cutting-edge, systematic, practical, and operable teaching materials.

In the two documents, there are ideas about the combination of large and traditional lessons, as well as clear talent training goals, such as whether the future employment of students

is a kindergarten teacher or a performer. Therefore, the teaching methods and curriculum settings must be combined with reality. Regarding teaching materials, I don't think it needs to be changed, but some teaching materials and teaching content can be added. For example four hands, double piano.

### 2.3 Objective 1 Review

Zhao Min explored the disadvantages of the piano class in the article "Thinking and Practice of the Expansion of Piano Teaching Methods in Colleges and Universities"

1) Bigclass teaching ignores the individuality of students. At present, with the reform of colleges and universities in China and the expansion of college enrollment, the number of students majoring in music in universities has increased. This has led to the development of piano teaching in universities from small classes to large classes. Under the large class teaching mode, teachers mostly adopt the group teaching method, and it is difficult to pay attention to the individual development needs of each student during the teaching process. Under the group teaching mode, the teacher will only focus on some problems that everyone may commit, and will not pay attention to the problems that a student is likely to make. Under the university piano large class teaching mode, college piano teaching teachers pay more attention to the explanation of intellectual content, and pay more attention to whether the teaching goals can be completed in the teaching process. In this way, it will lead to a sudden In view of the cultivation of students' skills, the efficiency of piano teaching in colleges and universities is ultimately not high, and it is difficult to achieve the positive effect of improving the actual ability and music literacy of college music majors.

2) Teachers lack practical experience. In the piano music teaching of colleges and universities, most teachers are teachers who have graduated from the teacher major or have been teaching in the school for a long time, which leads to the lack of practical experience of college piano teachers. The piano playing mode is not static. It can make subtle changes according to the corresponding environment and scene, and often has a good performance. The purpose of piano teaching in colleges and universities is also to improve the piano performance ability of college students, and it is not all the improvement of piano professional knowledge.

The lack of practical experience of teachers in college piano teaching has led to the fact that college piano teachers can only explain with textbooks or multimedia materials in the teaching process, and lack of problems that may be encountered during piano performance or public performance. Sufficient understanding can not accurately point out possible problems when teaching students, and it is difficult to help students avoid them. The lack of teachers' practical experience seriously affects the actual effect of college piano teaching and is not conducive to the improvement of students' piano performance.

3) Single teaching process, lack of cultivation of students' aesthetic appreciation of music  
 In the course of college piano teaching, the unity of the teaching process has always affected the promotion and development of college piano teaching. It can be found through investigation, At present, in the course of piano teaching in colleges and universities, teacher teaching, teacher demonstration, and students imitating practice are still used. Sometimes, the performances are also the same in multiple grades. Such a teaching method can easily cause students to get tired of the piano music teaching mode in colleges and universities, and lead to a lack of interest in the piano learning process, which seriously affects the efficiency of college piano teaching. In the course of college piano teaching, teachers only focus on the teaching content of college music teaching courses, neglecting the teaching of the musical background of the piano pieces taught, and lacking in the cultivation of students' musical aesthetics. For example, in the teaching process of "Cannon", college piano teachers did not explain and appreciate the creators of "Cannon" and its different performance versions. This led to a lack of understanding of the meaning and background of music by college students, leading to The lack of music soul in the piano playing process has seriously affected the piano music teaching in colleges and universities.

4) Ignore the cultivation of college students' innovative ability . Piano performance is different from exams, and its playing techniques can have many evolutions. However, in the current process of college piano performance, teachers have neglected the cultivation of students' innovative ability. The unified piano playing mode stifled the innovation consciousness of college students. In the process of piano students, they did not consciously add their own understanding of piano music, did not consciously innovate, and gradually lost their ability to innovate. This piano The current teaching situation is not conducive to the improvement of piano performance of

university music students, and also seriously violates the main purpose of piano teaching in China's universities.

It also mentioned the expansion strategies of college piano teaching methods , such as 1) establishing a teaching mode that combines large class teaching with group learning . I think this is worth adopting, because teaching management is a very important content in large class teaching. If you set up a group in the big class, it will help strengthen the mutual help and mutual assistance among students, and also integrate the unsolvable problems in time. Asking the teacher to focus on the lesson during class can improve the pertinence and efficiency of college piano teaching .

Others, such as point 5) encourage students to innovate and re-create piano works . Although this is worth encouraging, it is more aimed at those students who are better. The weaker students want to change the work as nonsense, but it affects the effect. So I will have a targeted adoption of this.

Zhang Lin in the "pre-professional college teaching piano collective class stratification research" referred to the collective university courses require some local improvements. He listed the following three points. (Zhang Lin, 2019)

1. There is no in-depth teaching content: the majority of preschool teachers need not only to have the ability of piano editing and performance, but also to master scientific and reasonable teaching methods in order to better adapt to preschool education. This requires that the collective piano teaching of preschool education majors in universities must pay attention to Improve the "breadth" of students' abilities and qualities, the "depth" of their knowledge and skills, and their comprehensive practical skills. However, the current contents of teaching piano lessons collective obvious "no depth," the problem that 36 within two hours, indiscriminately into the history, appreciation, theory, skills, and many other content, "GreatOn the one hand, the teaching activity of “ full ” keeps the teachers only at the shallow level and the introduction of clichéd content . It is impossible to increase the depth of the teaching content according to the characteristics of the students based on specific topics. In particular, it lacks the cultivation of students 'creative and performing skills. On the other hand, the lack of consideration of the students' professional background in preschool education has resulted in a lack of teaching methods and teaching skills. Without in-depth teaching, it is easy to cause the curriculum to be formal.

2. All the same teaching methods: piano knowledge has strong artistic, systematic, and practical characteristics. Some students have studied piano before entering school, and even passed the examination. Many students have no piano foundation before entering school, and even She is not interested in piano, she has rejection, resistance and fear. Piano teachers must face up to the objective differences in students' piano learning interests and learning abilities, and implement targeted teaching to improve the quality of piano collective lessons. However, the actual situation is that some piano teachers use the simplest "all the same" teaching method, using uniform teaching goals, content, methods, and plans to teach all students without discrimination, which not only ignores the differences in students' interests, but also Because students have different perceptions of knowledge points and difficulty levels, over time they have the consequences of not wanting to learn or unwilling to learn.

3. One-way transmission teaching mode: strengthen communication and exchanges with students, which can not only urge students to learn, but also grasp the progress and efficiency of students' learning in time, understand existing problems, and take targeted solutions. It is a commonly used method to improve teaching quality.

At present, the collective piano lesson in preschool education in colleges and universities still adopts the conventional one-way transmission teaching mode, that is, teacher-centered knowledge teaching, and students are in a state of passive acceptance and passive learning. The lack of communication between the two causes students to lack supervision Or grant.

The class method is not interested, and the existing problems cannot be solved in a timely and effective manner, and gradually lose interest in learning, but the teacher still speaks to himself and teaches the piano step by step. The entire teaching process seems to be more standardized, especially the lecturers seem to be more serious and dedicated, but it can't really stimulate the students' interest in learning, and it can't really improve the quality and efficiency of the course teaching. Work performed as a teaching task. The so-called layered teaching method is to divide students into different levels according to their basic knowledge, learning needs, acceptance ability, and interest characteristics , and form temporary classes to teach. Concentrating students of the same level in a class really makes the teacher more relaxed in the teaching process, and it is good to unify the teaching progress.

But in my opinion, it is still difficult to implement. But it is in line with the Chinese principle of "teaching students according to their aptitude." Teaching at different levels and forming temporary classes is a very novel concept, and it is worth trying.

In "A Comparative Analysis of French Piano School Teaching and Chinese Piano Teaching"[5]

#### 1. Focus on cultivating students' personal character

First of all, the teachers of the French school attach great importance to cultivating the personal character of students. In French music academies and institutions of higher learning that offer piano lessons, teachers usually teach in the form of discussion, and the characteristics of teacher-student interaction can be said to be obvious. The overall atmosphere is particularly active. Basically, the teacher only spends one-third of the time teaching, and the students are divided into groups for discussion and fully express their opinions during the rest of the time. Many French colleges and universities will arrange subject explanations in the first few lessons when their piano classes are opened, and arrange students to conduct independent study and discussion in the next subjects, and take turns to speak on stage at the end of the semester to explain their views. French teachers pay great attention to students' opinions and personal opinions, and respect students' personal feelings. In the actual assessment, the French school's settings are generally essay questions. Relevant teachers' requirements for students' answers are not only exactly the same as those in the books, but also to explain their own ideas. Many answers differ greatly from the contents of the books, but they have their own. It is very unique that French teachers will still approve of the viewpoints that meet the academic requirements of piano. Except in addition to essay writing, French school teachers encourage students to go to various places for research, rather than just practicing piano works, and especially discourage students from using a lot of time to practice those extremely difficult music.

#### 2. French teachers pay much attention to the version of the score

French teachers pay much attention to the version of the score. They not only recommend students to purchase the original version, but also recommend that students purchase a specific version. In the French school, they believe that the actual content and quality of the music embodied in the same score and different versions are completely different. Each teacher has its

own version that is highly respected. This is also the feature that fully reflects the personality of the French.

### 3. Comparison and enlightenment between French piano school and piano teaching in my country

The first is the difference in educational purposes. In China, many parents let their children learn piano. From the initial cultivating interest and improving the overall personal quality, it has gradually become a competition and follow suit in the examination, which has caused many children to learn piano very painfully. This is very unfavorable for piano learning, and also very unfavorable for the growth of children. In France, as mentioned above, this phenomenon will not happen, and many children rely on their own

I am interested in learning piano not only the efficiency of learning is very high, but also the ability of children to perform happily on stage will also increase very quickly. The second is the enlightenment from the teaching method. In our country, teachers basically practice imitation through learning over and over again. Let students master the way of playing piano music, but in France, as mentioned above, teachers will explain the theory and let the students study, discuss and communicate on their own. This will not only enhance students' personal interests, but also enhance their The degree of piano love will also greatly improve the efficiency of actual education. The transformation of teaching methods is also a task that Chinese piano educators must carry out in the new era. Repertoire selection is also one of the differences between Chinese and French piano teaching schools. In France, regardless of the difficulty of piano music, teachers will advise students to choose the corresponding piano music according to their own hobbies. In our country, if you participate in competition performances or take various exams, teachers will recommend students to choose those very difficult etudes for devilish training. This is not conducive to the development of students, and it will also cause great psychological constraints on students.

And in "Taking the United States as an Example, Interpretation of Western Advanced Piano Educational Concepts" [6]. In the 21st century, the horizons of piano educators have expanded horizontally, gradually involving philosophy, anthropology, musicology, ethnomusicology, cultural studies and other disciplines. With equal emphasis on knowledge of various disciplines and the role of different cultural backgrounds, contemporary American piano



education has officially embarked on a professional and scientific development path. The contemporary American piano education philosophy is roughly divided into four aspects: First, it promotes student-oriented piano teaching, which is embodied in stimulating students' learning motivation, considering students' possibilities, encouraging independent learning, advocating discussion-based learning, and emphasizing cooperation. Study, strengthen the teaching dialogue, carefully divide the teaching objects, classify piano teaching, and make piano teaching specialization; second, the guiding ideology of piano education professional courses emphasizes general education and emphasizes the overall view of knowledge; third, pays attention to the practice of piano music. Sexuality and creativity, encourage exploration and creation, emphasize performance and teaching practice, and emphasize the application of theory in practice; fourth, attach importance to the localization and diversification of piano music, broaden the cultural horizon of piano music, and take into account local culture and multiculturalism. The basic concepts advocated by contemporary American piano educators not only concern the music itself and playing skills, but also focus on the subject of music practice. "Student-oriented" is a particularly prominent piano education philosophy among many concepts. When setting up courses, special attention should be paid to the division of teaching objects, and corresponding teaching objects should be developed.

Applicable piano teaching activities, and basic, intermediate, and advanced piano teaching according to the teaching objects. At the same time, due to the influence of general education concepts, undergraduate piano education focuses on the content of natural sciences, social sciences, and humanities, and graduate piano education focuses on basic professional courses. In piano teaching, teachers guide students to deepen their understanding and experience of music through physical rhythms, encourage students to explore various timbres, encourage students to participate in music creation, and emphasize piano music performance practice. Since the 21st century, piano education in the United States has been full of vitality and vitality. In the form of education, American piano teaching methods mainly include one-to-one, group lessons or group lessons. There are also many piano learners participating in piano teaching workshops or piano teaching seminars.

class. In terms of acquiring music channels and resources, in addition to participating in concerts, students can also learn through TV programs, the Internet, and CDs. In terms of

academic exchanges, students can participate in online piano teaching forums, school seminars, and off-campus piano meetings. It can be seen that broadening the cultural horizon of piano music, taking into account the local culture of piano art and multicultural piano education will become the trend of the times.

I think that in contemporary piano education in China, in addition to cultivating students' interest, there is also to strengthen students' ability to think independently. Including the understanding of music is also part of independent thinking. There is also a lot of Chinese parents' motivation to learn piano in order to gain points in college entrance examinations, or to use piano as a capital for comparison between parents, which is not conducive to students' understanding and love of music. Chinese piano teaching materials are also relatively rigid. Everyone's learning materials are basically the same, and the repetition rate of the songs played is also very high. However, there will be some jazz music in the United States and modern music scores for teaching. The richness of the teaching content can greatly improve the quality of learning.

#### **2.4 Objective 2 Review**

Wu Na put forward the reform plan of college piano in "Research and Thinking on Several Issues of College Piano Teaching"

1) Understand the history of piano development: The piano is a magnificent crown among western musical instruments. To learn the piano, you must understand its history and the development process of the piano. It has experienced more than 500 years of history. The development of technology, like the history of western music, has experienced the baptism of time and the polishing of time, making today's pianos occupy an important position on the world stage. It has rich sound effects and strong expressiveness. The beautiful sound of the timbre and the wide range of sound are unmatched by other instruments. Different eras have different music styles, and different composers have brought different interpretation styles. The piano has made history in the long development. As a piano education student, you should learn more about the history of the piano, so that in the future In educational work, it can explain its history and be more familiar with the use of piano. This must be one of the problems that students should solve in piano teaching at this stage .

2) The textbook selection should be wide: the wide selection of materials is to allow students to involve a lot of works of different styles. The piano art history is so long. You can't just understand the classical or romantic school. Therefore, in our teaching, we must choose a wide range of materials, from baroque to modern, from technical practice to the twelve rhythms, and various sonatas and music, all styles must be involved, so that students can absorb more. Nutrition can open your eyes. Teachers are the prerequisites for successful students. Choosing good teaching materials is the focus of modern piano teaching and one of the standards for measuring teaching standards. This helps improve students' technology and master more playing styles.

3) Strengthen the cultivation of national music : National music is an important part of the Chinese national culture. Piano teaching in comprehensive arts colleges should strengthen the cultivation of students' national music education. However, most piano teachers are affected by Western music concepts. As a result, the popularization of Chinese traditional folk music to students is not in place. Therefore, we piano teachers must recognize the importance of learning folk music and cultivate the significance of patriotism in students. Therefore, we must increase Chinese piano works. Used in teaching. The creation and aesthetics of Chinese piano music works have their unique human significance. Since ancient times, China has attached importance to the harmony of nature and humanities. After western piano art entered China, it naturally received the influence of traditional culture. The piano works it created have Chinese characteristics. . For example, the "Plum Blossom Three Lanes" adapted by Wang Jianzhong made the rich Chinese-style tunes in the performance of western piano music, further inspired classical tunes to further change, and perfectly combined the Chinese humanistic spirit and music culture. There are also "Flucking Tea and Butterfly" adapted by Liu Fuan, and "Two Springs Reflecting on the Moon" adapted by Wang Jianzhong, which are based on the traditional tone of Chinese folk music and nationalize on the basis of national tone. Innovation, people's cultural ideas reached a new height. It can be seen that with the progress of China, China's piano music is also developing rapidly. At the same time, we must face our own status. At the same time as the development of the world's piano music, we must promote our national culture, because the nation is the world. Yes, let our own national characteristics stand in the music of the world. As piano teachers in comprehensive art colleges, we have a responsibility to expose students to Chinese piano music, make them feel

the charm of Chinese piano music, and strengthen the cultivation of national music is one of the problems to be solved today.

4) Cultivate students' unique playing style : In the piano teaching of comprehensive art colleges, students should be taught to think independently, and they must have their own judgment in doing things. Piano teachers should let students have their own initiative and play. When playing some piano works, you can use your imagination, you can express your own opinions, and communicate with the teacher to give play to your initiative. This will help improve the performance of piano works and allow students to master the basic principles. Give full play to your own characteristics and personality, so that your musical works can be more expressive, and your music is full of vitality and vitality. Therefore, allowing students to have unique insights, to give proper play to their imagination space, to allow students to express their personality and talents, to be bold and innovative in their works, so that they will have unique playing styles and will be used in future learning. Highlight yourself. Although there are some improved methods for piano lessons in the article, I feel that it is just a general framework of how to teach piano and how to teach. Not for the large class university courses this special teaching environment , in special circumstances, there should be a special kind of program. In the high number of class, the teaching how to do the adjustment, the article did not mention. Of course, some suggestions given by the author can be adopted. For example; 1) Students regularly observe piano education lectures . 2) Students participate in periodic performance reports . 3) Students practice teaching .

There are suggestions for improving piano lessons, such as: 1) Students regularly observe piano education lectures. 2) Students participate in periodic performance reports. 3) Students practice teaching. We will refer to her method and give innovations ourselves.

## 2.5 Research site Review

Tongren University. Tongren Preschool Education College is a representative teacher college

## 2.6 Theoretical Review

As a piano teacher in a comprehensive art school, improve the language and art in teaching and strengthen the training of students. The professional skills and teaching practice ability are of great significance for improving our teaching level. Improve. The level of piano teaching is to cultivate outstanding artistic talents, so that students can have excellent professional level and art. Self-cultivation, to lay the foundation for becoming a qualified music teacher in the future, therefore, by cultivating the overall quality of students, It is an important teaching goal of our teachers.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Research Scope

##### 3.1.1 Content

1) My research content is: analysis of the problems of college piano group classes. For example, college collective class has the following drawbacks: the level of students is uneven, which makes it difficult to implement “teaching students according to their aptitude”; the piano teacher does not understand the progress of all students. The class time is limited, and the number of students is large, the teacher can not check one by one; can not guarantee the teaching effect very well, because the group class is not only teaching, but also involves classroom management, but most teachers still use the one-on-one teaching mode. For a lot of teaching, this is Obviously unreasonable.

2) My research content is: to study the quality improvement plan of college piano classes, such as: the establishment of a combination of large class teaching and group learning, in which the teaching mode can enhance the collaboration between students, and thus effectively Improve the piano performance of college students. Can not fully discriminate the content of the textbooks, can put a lot of piano music in non-college textbooks into the textbook, and increase the diversity of the songs. For example, in large class teaching, adding popular piano music and popular pop music as teaching content makes it easier for students to be more interested and learn independently. Appropriately adding the "four hands" piano music is conducive to increasing the fun of the classroom and the ability of students to collaborate. How to implement the big class reform on piano reform and effectively teach each student. Compare the teaching styles of different teachers. And find out the most effective teaching methods.

##### 3.1.2 Research site/Location

Tongren Preschool Education College is located in Tongren City, a famous tourist destination in the northeastern part of Guizhou Province. Formerly known as Sinan Normal School, it was founded in 1919. It has a long history of more than 100 years and is a provincial key normal school. It has an important influence and status in the preschool education field in

Guizhou Province. Approved by the Guizhou Provincial People's Government in December 2012, it was officially upgraded to Tongren Kindergarten Teachers College. These include the Preschool Education Institute, the School of Elementary Education, the School of Arts and Physical Education, the School of International Education, and the City Tourism School.

I chose Tongren Preschool Education College as the research site because it is a teacher-training school and has a certain representativeness. And because I have always found in the work of Tongren Junior College that there are many imperfections in the current large-class teaching model, and it is urgent to improve teaching.

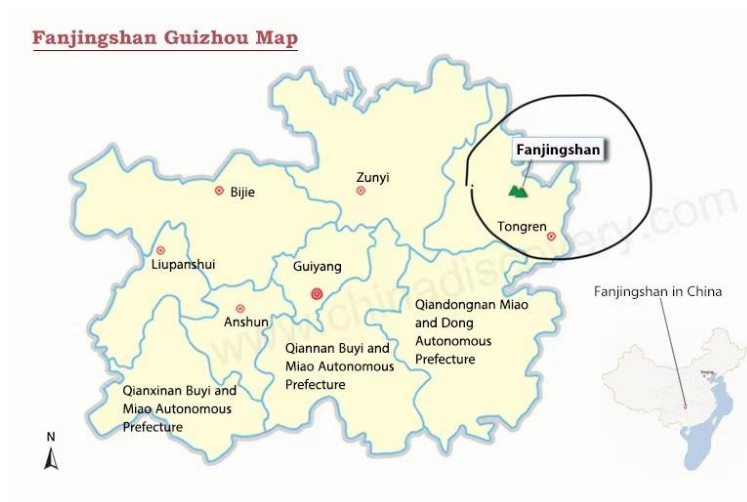


Figure 1 Fanjingshan Guizhou Map

<http://www.google.com>maps> DATE:November 6, 2020



Figure 2 Tongren University Map

<http://www.gaode.com> >maps DATE:November 6, 2020

Tongren University, located in Tongren City, Guizhou Province, is a provincial full-time undergraduate college and the first batch of national pilot schools for the reform of agricultural and forestry personnel education and training programs.

The school was formerly known as TongrenMingde Middle School established in 1920. In 1978, Tongren Teachers College was established. In 1993, the Tongren District College of Education was merged and renamed Tongren Teachers College. In 2006, the school was upgraded to a full-time undergraduate college. And changed its name to Tongren College.

Tongren College was chosen because it has the same attributes as Tongrenyou in many aspects. For example, it belongs to normal colleges and has better teachers in music. Therefore, some teaching methods of Tongren College will have great advantages. The reference meaning.

### 3.1.3 Methodology

Qualitative research such as access to relevant literature, college-based participatory lectures, university professor interviews, etc.: Qualitative research generally refers to "using natural experience, open interviews, participatory and non-participatory observations, literature analysis, case studies, etc. in the natural environment. The method conducts in-depth and meticulous research on social phenomena." Qualitative research is based on induction. At the time, local first-hand information was collected, and the meaning of their behavior and their



views on things were understood from the perspective of the parties. Then, based on this, hypotheses and theories were established. Methods and related tests are used to test the results. At the same time, since the researcher himself is the main research subject, the influence of his personal background and the relationship with the researcher on the research process and results must be considered. Moreover, the research process is an indispensable part of the research results and must be documented and reported in detail. The theory formed by qualitative research methods is derived from the interrelationship between many different pieces of evidence collected. This is a bottom-up process.

#### 3.1.4 Informants

I chose Tian Dahe, Tian Jie, and Gao Hui as my interview subjects. Teachers Tian Dahe and Tian Jie are old teachers of Tongren College and are quite famous piano teachers in Tongren City and Guizhou. In addition to teaching in classes at school, there are also quite a few piano students outside the school. They are familiar with one-on-one teaching and the teaching mode of large classes in colleges and universities, so they are the best choice. Teacher Gao Hui is the associate dean of Tongren Preschool Education College. In addition to her rich teaching experience, she is also an excellent leader and manager, and she is familiar with the Tongren Preschool Education College environment. And can accurately judge whether the new teaching method can be directly transplanted into such an environment.



Figure 3 TianDahe

DATE:December 27, 2019 Yang Wen filmed in piano training center

TianDahe, associate professor of Tongren College of Guizhou Province, vice chairman of Tongren City Music Association, vice president of Tongren Piano Society, editor-in-chief, three books, published more than ten professional papers, and successfully organized and planned Tongren City for many years. In the Children's Piano Competition, students trained in the Conservatory of Music, the Sichuan Conservatory of Music, and the music academies of many normal colleges and universities have made remarkable achievements in the piano education work in TongrenCity. From 1993 to 2011, he was responsible for the piano teaching and research department at Tongren College. He has worked in piano, accordion, vocal and ear training as well as acoustics, songwriting, piano accompaniment and other disciplines. He has accumulated rich teaching experience in piano and solfeggio teaching, and has written "Practice of Basic Piano Skills", "The Difference between Piano Teaching for Children and Adults" and "Singing and Training for Normal Students". For many years, he has actively participated in social music activities. He often undertakes the piano accompaniment task of the large chorus competition in Tongren area. He has organized and organized the Children's Piano Competition in Tongren District for many times, and built a platform for piano teaching exchange in the whole district. A large number of students are organized each year to take the piano exams of the Central Conservatory of Music, the China Conservatory of Music or the Provincial Music Association. Many students have been trained at various music schools. Many students have won awards in national and provincial piano competitions and have been well received by experts.



Figure 4 Tian Jie

DATE: January 1, 2020 Yang Wen filmed in his home

Teacher TianJie is very famous in Guizhou. He has many years of piano teaching experience and has taught students to win many awards in various piano competitions. He was admitted to the Conservatory of Music at the Sichuan Conservatory of Music and Normal Colleges. As a professional piano teacher, he can guide students from all aspects of piano music creation, emotional expression and performance skills. I chose these two teachers because they have many years of piano teaching experience. The students who have received training are also very good. As university teachers, they also have extensive experience in large-scale classroom teaching. Learn how different students solve different problems in different classes. I will take pictures, take notes.



Figure 5 Gaohui

DATE: December 24, 2019 Photo by Yang Wen in Tongren Preschool Education College

GaoHui(Adminirfor heads)Tongren Preschool Education College, Vice Dean of the School of Arts and Sports, Associate Professor of Music, has been engaged in music education and teaching for more than 30 years. He is currently the Vice Chairman of the Tongren Music Association, a member of the Tongren CPPCC, and the Vice Chairman of the Tongren Chorus Association. Provincial "May 4th" Youth Medal, Guizhou Province "Excellent Teacher", Tongren City "Wujiang Gardener" and other honors; won manyprovincial, city, county excellent tutoring

teacher awards; published articles, dissertations; edited textbooks for children "Song Arrangement and Singing" is published by Nankai University Press, and "Music Basics" edited by Luo Juan is the deputy editor, published by Fudan University Press, edited by "Singing and Ear Training" by Song Chenggui and published by Higher Education Press The results are still dedicated to the frontline teaching. As the Dean of the School of Arts and Sports, she not only has outstanding administrative and management skills, but also outstanding teaching skills.

### 3.1.5 Duration of time

1) Before the field investigation, from August to November 2019, I obtained relevant data by searching for information in the library.

2) I will go to Tongren Children's Teachers College from December 1st, 2019 to December 30th, 2019 to participate in lectures, observations, lectures, exchanges, and studies. Learn about their teaching. Conduct a field survey.

3) I will go to Tongren College to interview TianDahe and TianJie from December 1st, 2019 to December 30th, 2019. Their teaching experience is very rich and they have trained many outstanding students.

4) I will complete my graduation thesis between January and May 2020.

## 3.2 Research Process

### 3.2.1 Research tools

Interview form, and observation form, Interview outline

### 3.2.2. Data collecting

1) Through the online, library, and various literature materials. Collect teaching materials about big classes and piano lessons.

2) I use the participatory lectures of colleges and universities to observe the data collected by students and teachers.

3) Through the study of piano education literature, combined with the actual situation of higher vocational colleges in China, a more practical teaching method is extracted.

### 3.2.3 Data Management:

1) Collecting data on CNKI and various official websites, through my observations in colleges and universities, lectures, interviews with two professors at Tongren College, and field investigations.

2) By interviewing the information I received from the professor, I confirmed it with a questionnaire.

### 3.2.4 Data Analysis:

1) According to the actual situation of the pre-school education school, study different teaching methods and choose the most appropriate teaching method. I analyzed the shortcomings of the big class.

2) Compare the teaching styles and teaching methods of different teachers. Learning from their teaching experience, analyzed the class's teaching quality improvement plan.

## CHAPTER IV

### The Status and problems of Piano Teaching in Tongren Preschool Education College.

#### 4.1 image description



Figure 6 onTongren Preschool Education College Digital piano classroom

DATE:December 24, 2019

This photo was taken onTongren Preschool Education College  
Digital piano classroom

In the classroom, the teacher showed the piano keyboard structure, the name of the piano, and the interval structure to the students through the PPT. Because of the large number of students in the collective class, some students who are not confident may choose to sit in the back row for a long time and listen to the class with a perfunctory attitude. Over time, the gap will widen. How to mobilize their interest and increase class cohesion. It has become a topic that teachers care about most.

After learning new music, students usually put on headphones to practice first, in order to prevent interference with the students around them. After the students practiced for a certain

period of time, the teacher inspected and inspected. After the teacher determines the team leader, the team leader will also check and improve classroom efficiency.

## 4.2 Related questions

### 4.2.1 About the impact of seats

In the classroom, the teacher showed the piano keyboard structure, piano name and interval structure to students through PPT. Due to the large number of students in group courses, some students who are forced to sit in the back row or who choose to sit in the back row because they are not confident, for example, the teacher and the projection screen are far away, which will affect their hearing and vision. Leading to poor listening effects. Some students will attend the class with a perfunctory attitude. Over time, the gap will widen. How to mobilize their interest and improve class cohesion. It has become the most concerned issue of teachers.

### 4.2.2 About student's subjective initiative

It is not enough for students to practice the music they teach in class. The school has a special piano classroom for students to practice, but student practice is not mandatory. Therefore, not all students can guarantee the amount of practice. Just supervision in class is far from enough, and supervision after class is also needed. And to increase students' interest in the subject of piano. Let them voluntarily walk into the piano room to practice piano

### 4.2.3 About teaching materials;

There are currently two piano textbooks, one is "Piano Method Basics" and the other is "Children's Songs and Singing". The basis of piano method is some basic knowledge about piano, and nursery rhymes are simple song arrangement. Because current students prefer pop songs, especially the female students of Tongren Preschool education College. Some traditional songs and nursery rhymes can hardly arouse their interest. So when teaching, I think that teachers should not just limit the teaching content to teaching materials, they can find some simple and suitable songs for students to join on the Internet.

### 4.2.4 About students' teaching ability

After graduating from Tongren Junior College, most of the students will become kindergarten teachers. The piano is just an auxiliary tool for them in the future. I found that in class, students' expression skills are still very weak. They are afraid of performing on the podium.

They are not generous enough to communicate with teachers, and their language expression is not precise enough. This is not conducive to them becoming teachers in the future. Therefore, dividing groups into large classes and establishing a group leader is conducive to cultivating students' sense of responsibility and teaching ability.

#### 4.2.5 error demonstration

In traditional one-on-one classrooms, teachers usually make correct demonstrations and students listen and imitate. In the large class, in addition to the different equipment, there are more projectors and electronic pianos (one for each student). The teacher adopted almost the same model as the traditional one-on-one classroom. In the process of making a correct demonstration, the students patrolled and saw that the student made a mistake, so he hurriedly interrupted, and did not let him think about what was wrong. I think that the wrong demonstration is as important as the correct demonstration. Before the student's mistakes appear, the teacher should rely on previous teaching experience to think about the possible mistakes of the students (usually problems with hand shape and rhythm). And make mistakes in advance to allow students to avoid these minefields.

#### 4.2.6 use the Internet

Under the "Internet" vision, teaching resources have been further expanded and are no longer limited by the classroom. Fresher curriculum resources and music resources have been supplemented, which cleared the obstacles for students' piano learning. Network information technology has brought abundant curriculum resources. Under large classes, there is little communication between teachers and students, and the limited classroom teaching time only achieves "Master leads the door", but further learning afterwards requires students to make their own efforts. The current resource websites classified into categories, etc., can present the organized resources to students. As teachers, they can also use network media as the carrier to record teaching resources and expand resources for students to help students complete subsequent learning. It is simple and convenient. A new choice for learning. Under the "Internet" vision, the expanded resources also include some resources such as music history and music appreciation courses that can be read and supplemented by themselves. Through the network environment, students continue to get updates and supplements of music knowledge, which can greatly expand



their horizons. Realize the supplement of music learning and the overall improvement of own artistic quality.

#### 4.2.7 About teaching progress

After the teacher teaches, the students practice on their own, because each student's talent and understanding are different, it is not very conducive to teaching students in accordance with their aptitude. Although the teacher can make inspections, it is still impossible to cover everything. The longer the time, the greater the gap between the students, it is also very difficult for teachers to plan the teaching progress. If the progress is too fast, the students who learn slowly will get tired of learning and gradually give up themselves. If the progress is too slow, students who learn fast will gradually lose motivation and feel that they do not need to go all out to complete the task.



Figure 7 Tongren Preschool Education College Piano Practice Classroom

DATE: December 30 2019

Tongren Preschool Education College Piano Practice Classroom



Figure 8 Inside the piano practice classroom

DATE: December 30 2019 Inside the piano practice classroom

This is where students practice after class, one piano room and one piano. Students usually come here to practice when there is no class or at night. The teacher will occasionally give lessons here. The teacher is in one of the small piano rooms. The students are in groups of eight, listen to the teacher's class, and then go back to the piano room to practice. Then use the megaphone to call the next group of members to come to class. But the small piano room is still used as a practice place most of the time.

**4.3 questionnaire**

Music class questionnaire survey (5 students for each grade)

About the problems encountered in piano lessons

First grade

Table 1 First grade

1. Reading music is slow
2. Uncoordinated left and right hands
3. Inaccurate rhythm
4. It is easy to feel inferior when seeing other students progress fast
5. fingers are not flexible

Table 2 second grade

1.Audition has a certain degree of difficulty
2.It is impossible to count when encountering a slightly complicated rhythm
3.Can play, but the fingers are stiff
4.Can not fully integrate into the class
5.Left and right hands are not coordinate

Table 3 Third grade

1.It is difficult to read music and lyrics.
2.There is a fear of playing piano in class.
3.If you don't go to the piano room for too long, you will forget everything.
4.If the rhythm is complicated, it is difficult to cooperate with the left and right hands.
5.Able to play, but cannot accurately express the mood of the song.

## CHAPTER V

### To give guidance for the teaching plan of large piano classroom

#### 5.1 image description



Figure 9 Teacher GaoHui filming in outdoor class

DATE: December 3, 2019

This photo was taken on Tongren Preschool Education College

Teacher GaoHui filming in outdoor class

This is the outdoor practice scene of the piano collective class. The background music is the swan of Saint-Saens. The swan is the thirteenth song in the animal carnival. It is also regarded as the representative work of Saint Sang. In the classroom, students play the scene of swans dancing, and temporarily use the grass in the grass as props to increase the appreciation. The students master the sense of rhythm physically and then return to the piano classroom, the interest in learning will be greatly stimulated.

The Chinese personality is relatively subtle and introverted. Performing outdoors is a great exercise for students. It can improve their psychological quality and make them dare to express themselves without being timid or afraid. Let inner emotions be expressed through external forms.

## 5.2 Teaching plan of large piano classroom

In large classrooms, there is no need to fix student seats. But there must be a regular cycle so that every student has the opportunity to sit in the front row. And with each vertical row as a group, there is a relatively fixed group leader, and auxiliary group teachers to guide students. In the group class, the management mode is a very important issue, and one must not lose sight of the other.

Rhythm practice is an important part of the teaching process. We will find that many people can sing the pitch of the melody, but the rhythm is always biased. We can use rhythmic reading aloud to slowly substitute in the lyrics, and then add the melody. We can use "Sound Gestur"

"Sound Gesture" uses the rhythm of the body to enhance the sense of rhythm. At the same time, it is also the most direct and primitive form of expressing emotions. The scientific and reasonable integration of "Sound Gesture" teaching into the large-scale collective class can improve classroom efficiency. Students can cultivate and improve their sense of rhythm by actively participating in relevant music practice activities, audition discrimination, memory, reaction, innovation, and aesthetics And many other capabilities. "Sound Gesture" hopes to experience and cultivate one's sense of rhythm through body movements, so that the concentration and memory of music can be strengthened, so that students' creative motivation can be improved. Starting with "Sound Gesture" can stimulate students' interest in music learning, help and guide students to associate music images and understand connotations from a deeper level. So as to produce pleasure and beautiful enjoyment in active participation and practice. Human actions have the power of rhythm. From the simplest walking, running and jumping, to the actions themselves in daily life and labor, all of them provide corresponding materials for action rhythm teaching. The most important goal of rhythm training It uses the body as the most basic musical instrument to tap people's natural rhythm through human movements. The increased sense of rhythm is also beneficial to the fluency of the music in piano practice.

For example, replace the rhythm played by Bass clef with your left hand, replace the rhythm played by Treble clef with your right hand, and pat with your feet. After the body's mastery of the rhythm has been intensively trained, it is much easier to transfer to finger exercises.

In terms of teaching content, teachers should be inclusive, not just confined to the content in the textbook. In traditional concepts, it is always believed that piano teaching in large classes is in the special environment of higher vocational colleges. A choice forced by helplessness. It is undeniable that one-to-one piano teaching has its inherent advantages, but the teaching in large classes can make piano teaching more popular and more conducive to student communication. First of all, as a teacher, you can't stick to a certain textbook, you can integrate many piano music from non-college textbooks into the textbook, increasing the variety of repertoire. For example, in large-class teaching, adding current popular piano music and popular singing and singing songs as teaching content can easily make students more interested and learn independently. Appropriate addition of "four hands" piano music will help increase the interest in the classroom and the ability of students to collaborate with each other. "Four-hands play" has a certain degree of difficulty. Students in the class can take turns to practice privately and perform on stage, which can stimulate their enthusiasm. And in class, other students are allowed to make videos to record the results of their hard work.

In terms of playing, the teacher must first make a good demonstration for the students, patrol the students during the practice, and let the group leader report the progress of each group member. After the students have finished their practice, students in different groups can be assigned to play the left hand and the right hand to cooperate. Or different groups of students are responsible for playing, and another group is responsible for singing. Develop their diverse skills.

We also have to let students play the role of teachers to cultivate the ability to teach. Teaching can touch individual learning, and it can also improve students' self-esteem and collective sense of honor. Because our school is a normal university, most of the students will become teachers after graduation. But in the course of teaching, teachers in our school only thought about how to improve students' performance ability, and they rarely thought about how we should teach students to teach and teach. First of all, we shouldn't just start with the students' performance level, the teaching ability is equally important. In addition to teaching piano repertoire in the classroom, teachers should also incorporate new teaching methods into the classroom, such as Orff's teaching method. And in the classroom and after-class assessment, let students play the role of teacher (you need to find other students to play students), simulate the

classroom, and teach another student piano. This will help them improve their holistic thinking ability and self-learning ability.

The next thing to do is Strengthen management thinking and construct "large class, group guidance, individual tutoring and individual independent training "

In the process of piano teaching in colleges and universities, due to the impact of the expansion of college admissions, a collective piano teaching model in colleges and universities emerged. Under such a teaching background, college piano teachers can group students in the teaching process, usually a group of 8 people, among which there must be a relatively good student in piano learning. Ask them to learn piano together. In this way, a combination of large-class teaching and group learning can be realized. Group learning can not only strengthen mutual help among students, but also integrate unsolvable problems in time, and focus on asking teachers for advice during class, which can improve piano teaching in colleges and universities. Pertinence and efficiency. For example, in the learning process of "Byer Etude", students may be inaccurate in the performance of a certain rhythm. They can first ask for help from the same group of students, and then in class if the same group of students cannot solve the problem. Ask the teacher on. In this teaching mode, it can enhance the collaboration between students, and effectively improve the piano performance of college students . The group leader is divided according to the students' piano performance foundation and learning ability. According to the teaching content of the large class , combined with the actual situation of the students, we will carry out targeted discussions, training and guidance , digest and consolidate what we have learned in time , and assign corresponding homework. Third , after targeted group guidance , independent training will be carried out separately . During this period, the group instructor will conduct tour guidance , answer students' questions at any time , correct problems in time , and have a better understanding of students based on their personality differences . poor, weak base of piano students in individual counseling , so that through the efforts of some students to master knowledge and skills learned , to complete the job , did not lag behind ; to understand the ability, piano students a good foundation , in complete While prescribing homework , arrange a certain amount of supplementary exercises to give full play to its main role and promote individual development. This teaching model , not only conducive to give full play to the leading role of the classroom teacher and the main role of students , as well as helping to train the majority of students'

knowledge and ability , meet the needs of individual students development ; conducive to imparting theoretical knowledge of the system , also It is conducive to the full training of students' skills , and it is also conducive to "teaching and helping young teachers."

Improve teaching evaluation and optimize piano collective class teaching. In the piano group lesson teaching, teachers must not only pay attention to the imparting of knowledge and skill training, but also to the evaluation of teaching and respect the subjective cognition and feelings of students in order to understand the development of each student. The teacher of the piano group lesson in colleges must The teaching evaluation system must be improved as soon as possible to promote student development. For example, the use of individual difference evaluation. This approach is based on individual differences between students with different needs, through science students this time with the last performance, specific evaluation of every student. The student's own ability, learning the basics such as a direct impact on student learning outcomes, if the evaluation of students too will absolutely blow them to learn steel piano confidence, affect students' future, even life-long development. The law of personality differences is for all students on the basis of respecting student differences, so that every student can actively participate in classroom teaching. Therefore, teachers of collective piano lessons in colleges should continue to reform and improve the content of classroom teaching evaluation, optimize the teaching process, and promote the development of classroom teaching models in the direction of quality.



## CHAPTER VI

### Conclusion Discussion and Suggestion

At present, in most of the literature, the teaching reform of collective courses starts with the sub-groups of large classes. In my opinion, the sub-groups of large classes tend to be a management model rather than a teaching model. Of course, this is a good method. But beyond that, we can do more. The reason why many people do not achieve good results in group piano lessons is because they have not taken into account the particularity of piano, nor the particularity of group lessons. Piano requires hands-on practice, so even if a student understands it, it doesn't mean he has learned it. Maybe he knows what's going on very well, and when it comes to playing, he finds that he can't do anything. Another particularity is that the large class is a collective class. Each student has different problems and cannot prescribe the right medicine. However, we can classify the symptoms and try to be as comprehensive as possible. Many people have a very narrow perspective on group piano lessons. They can only think about finger training, and don't think about it in a big way. We must know that piano lessons are not only piano lessons, but also music lessons. Music lessons cannot only develop fingers, ears, and mouth. If the whole body can cooperate with each other, it will better develop students' potential, increase interest, and make them willing to participate. We have to keep up with the times, make good use of multimedia and the Internet, understand current trends, have a common language with students, and know that current popular songs can better attract students in class.

Result conclodtion In my opinion, teacher Gao Hui's "dance drama" teaching method is a way of overcoming students' inferiority complex and opening themselves up. It is also a way to learn about music and stimulate interest in another form. Physical coordination helps to understand music. Sense of rhythm. Teacher Tian da he "Sound Gesture" easily reminds us of childhood games, clapping hands, stomping feet, and beats with the body. This method is simple and easy to learn, and has a good role in promoting in the classroom. It is not only like a game, but also allows everyone to participate, so that the group class is no longer scattered, but truly integrated. It is as beautiful and rich as the harmony of a choir.

The group class of a large class should include management, music games, and practice of skills, which is a full and interesting piano group class. Constantly adding new elements, but letting piano learning always be the main body and letting every student participate is the perfect class.

### 6.1 data analysis

In large classrooms, the most taboo is to directly transfer the one-to-one teaching model to large classes. The situation nowadays is that the efficiency of teaching in large classrooms is not high, and the teaching methods are relatively monotonous. We need to use some novel teaching methods to avoid this situation. It is a good practice to take outdoor classes like the teacher GaoHui mentioned before, and combine dance-like body movements. TianGehe's Sound Gesture is also a teaching method with full participation. As the main content of higher music education teaching, piano in teachers colleges should not only train students to play piano. Playing techniques and other technical aspects, it is more important to guide students to explore in the piano teaching method. The characteristics of piano teaching. In the piano teaching activities, the teaching of teachers colleges has its dual nature: teachers should teach the piano. Skills also need to teach piano teaching; students must learn both piano playing skills and piano teaching methods. Teacher. What to teach, how to teach and what students learn and how to learn must embody this duality. Therefore, teacher piano. The teaching goal should be a dual goal composed of piano playing skills and piano teaching skills, so as to be prominent. It reflects the characteristics of piano teaching in teachers colleges, that is, it not only has the artistic characteristics of piano itself, but also reflects the teacher's normality.

Whether it is basic piano teaching or piano teaching in higher teachers, you must first understand the piano performance techniques and piano table. The relationship between performing arts. The combination of art and technology does not mean art plus technology, technology cannot replace art. The combination of art and technology not only reflects the combination of theory and practice, but also a higher pursuit of art. Technology is Art performance services, while learning art theory and cultivating art literacy, you need to master and understand art. Feel and express it in an appropriate way, the technical courses are to help students shape this performance. At the same time, art is the purpose of technology application, no

matter what kind of technology is learned, the purpose of teaching will eventually return to the ontology of art and pursue a more perfect state of art, rather than technology for "technology". Students of normal colleges should learn to play piano as a tool to improve their aesthetic performance. The study of music requires the ability to express beauty and appreciate beauty. The process of learning piano can not only be satisfied with mastering the skills and practicing hard all day long, it is more necessary to mobilize all the limbs to understand the music. Learn music. Use posture "external movements" to stimulate your inner emotional touch, to better understand music, Express music. Posture rhythm is a good teaching method in music teaching. Many students report "We are happy I like music, but I don't like to take music lessons." The children's other homework is already sitting properly and listening to the teacher. If the music lesson just turns reading and writing into singing, it is still very boring for children. the traditional model of limbs tied the children, but also tied their inner desire for music. as for future music teachers thought necessary to learn the rhythm of the body at the university level, teaching experience body rhythm. American musician Susan . Van Dyke once said: Tell me, I'll forget; show me and I may remember. Live; let me participate in, I fully understand. Posture rhythm teaching requires starting with music, letting you learn first. Live to listen to music, guide students to touch the various elements of music through body movement, and experience the body. Transform into feelings and cognition. Body Rhythm purpose of teaching is to train students of intuition instinct for rhythm and Expressiveness to music. The rhythmic movement of combining music with the body evokes students' musical instincts, stimulates students' rich imagination to music and trains the body's agile reaction, and then gains the ability to experience and express music. "Through this educational method, students can establish a free transition and close connection between the physiological movement organs and thinking to achieve the harmonious development of body and mind. Piano lessons are more than just teacher play, students imitate. This way the students will never really understand. Music originates from the expression of emotions, and emotions are indispensable in the elements of music. The speed, strength and important factors of expressing emotions in music processing in music, so in the design of posture rhythm, the action is connected with the characteristics of emotion. Different actions express different musical emotions, and different musical emotions get different physical responses.

For example, speed is the most intuitive and efficient way to feel, learn and express speed through posture rhythm. The teaching of posture rhythm can be designed through the brain and body's understanding of the speed of music. When the music is fast, it is expressed by the high-frequency movement of the body in the space. When the music is a rigid board, it is expressed with a stable pace or body movement. Another example is the strength of music, which can be expressed by different tensions of body muscles in posture rhythm. The intensity of music usually reflects the mood of the music. When the intensity of the music is strong, the mood of the music may be intense and tense, and the muscles in the body's movements will also remain tense, making music of corresponding intensity; when the intensity of the music is weak, the mood of the music may be Calm or negative. At this time, the body muscles are in a relaxed state, and the movement design of the posture is also gentle. All the design features allow the body to move or move in music, change in space, combine with the length of action, combine the contraction and relaxation of body muscles, and finally balance the body's conversion to musical elements and musical emotions Experience and expression.

The purpose of piano teaching in teachers colleges is to train compound music educators. Students are required to first achieve a certain level of piano performance and complete some technical learning to be able to use the piano in future teaching. But piano learning is not just theoretical and technical exercises, but more importantly, the experience and expression of artistic and musical emotions. Especially for music education students, piano performance is only a tool. As a music educator, it is more important to communicate through piano Music beauty and music experience. In terms of learning the piano courses of music education students, the current piano lessons basically continue to use traditional piano teaching methods. Regardless of one-to-one, one-to-two or one-to-many piano lessons, the teaching methods and teaching methods are relatively old and boring, and most students only imitate the teacher's playing. On the basis of playing, the rhythm and beat cannot be accurately played, and the speed cannot be well controlled. In terms of the processing of the track, the students have less of their own understanding, and it is very difficult to properly express the understanding and processing of music. . Introducing posture rhythm teaching can help students of normal colleges to solve problems in piano learning more easily and improve students' piano playing ability. Most students of piano education in teachers colleges have taken basic music education courses after graduation,

so the teaching method is also an important course for piano students in teachers colleges during the learning process. Posture rhythm teaching is the learning content of the teaching method. However, at present, most of the music education in teachers' colleges in China only use the teaching method as a theoretical course, and the teacher is only an abstract explanation in the teaching. Many students who are involved in the music education system are only can understand the fur and cannot really apply it to practice. On the contrary, the practice of posture and rhythm is more concentrated in primary and secondary schools or social training institutions. The teaching objects are the majority of teenagers and children who receive basic music education. Therefore, a single theoretical study and abstract understanding make it impossible for normal college students to integrate with the teaching of employment. The students of piano teaching in teachers colleges not only solve the problem of piano playing, but also make up for the gaps in the teaching practice of students by learning postures in piano courses. Introducing posture rhythm teaching method can enrich students' teaching methods, provide more choices for students' teaching methods after graduation, and increase the richness and diversity of students' teaching. This is also a problem that my country's current music education majors need to solve. From the perspective of the piano course model in higher education in China, one-to-two and one-to-many collective classes account for a large proportion due to the high enrollment of music education in teachers' colleges. This is very feasible for the introduction of posture and rhythm teaching methods.

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## Appendix I

### Interview and analysis

#### 1) Gao Hui questionnaire

GaoHui(Adminirfor heads) Tongren Preschool Education College, Vice Dean of the School of Arts and Sports, Associate Professor of Music, has been engaged in music education and teaching for more than 30 years. He is currently the Vice Chairman of the Tongren Music Association, a member of the Tongren CPPCC, and the Vice Chairman of the Tongren Chorus Association. Provincial "May 4th" Youth Medal, Guizhou Province "Excellent Teacher", Tongren City "Wujiang Gardener" and other honors; won many provincial, city, county excellent tutoring teacher awards; published articles, dissertations; edited textbooks for children "Song Arrangement and Singing" is published by Nankai University Press, and "Music Basics" edited by Luo Juan is the deputy editor, published by Fudan University Press, edited by "Singing and Ear Training" by Song Chenggui and published by Higher Education Press The results are still dedicated to the frontline teaching. As the Dean of the School of Arts and Sports, she not only has outstanding administrative and management skills, but also outstanding teaching skills.

Question 1: In college piano collective lessons, the basic level of students is different, and there are many problems. Compared to one-on-one, the medicine-style teaching mode. How can collective lessons make up for its shortcomings and make collective lessons more efficient?

Answer: In view of the uneven level of students, the best method for students' collective piano teaching is to divide students into three groups (high, middle, and low) to teach students according to their aptitude, and perform assignment requirements and training methods for students. And through some indoor or outdoor music games, let students develop the habit of mutual assistance.It is both correct and effective to complete teaching goals and tasks.

Question 2: In group lessons, how to stimulate students' enthusiasm for learning, so that they have confidence in learning piano instead of fearful attitude?

Answer: Stimulate students' interest in learning. Let students have a sense of achievement or accomplishment. Start with the groups that students are divided into. The group leader of each group gradually enters the higher group as a teaching assistant, so that students can

see themselves Progressive process. In addition, piano lessons do not have to be restricted to being completed in the classroom, but can also have a certain outdoor content. Combine background music with rhythm. Let students feel with the whole body. It's like rehearsing a musical. This will be very fun.

Question 3: In group lessons, how to properly guide students to make them willing to communicate, learn and progress together?

Answer: For the teaching of different groups of high school, low school, when the teacher teaches the high school group, the middle and low school teams put on headsets to practice the assignments by themselves. After completing the teaching tasks, the high school group puts on headphones to practice, and then the middle and lower school teams in turn Conduct teaching task explanations and exercises. After the explanations are completed, students are grouped to check the completion of the classroom. The role of the team leader can also be fully mobilized! Each group can have 1 to 5 group leaders, which can reduce the pressure on teachers. Multi-organization and music-related games make students feel that learning music is pleasant and enjoyable.

Question 4: If some students are unable to fully absorb the knowledge taught by the teacher in the classroom, how can we make up for this deficiency so as not to disconnect this class of students from most of the class?

Answer: Some students in each group did not master the classroom assignments. The teacher will send the recorded videos to the students separately, and let the group leader be responsible for helping the classmates after class Grades. Teachers can also record some teaching videos to share with students.

Question 5: In the group teaching mode, if you do not adopt the class teaching system, but instead organize students with equivalent levels into a temporary class to teach, do you think it is not feasible?

Answer: If the school's academic affairs can arrange the class in this way, it is also feasible to let the good students learn faster and more, and the poor students will not humble themselves if they are slow together.



Question 6: Is it the only task for students to learn relevant theoretical knowledge and performance in a collective classroom? What other requirements should students have?

Answer: It is not the only task. The group lesson also learns to coordinate and cooperate. Cooperation is also an important task. Each group is divided into two different groups, left and right, and vice versa. The most important thing is to feel the beauty of music. And express the beauty of music. And let the people around you be infiltrated by this beautiful feeling unconsciously.

Teacher GaoHui once learned and taught dance, and has many years of teaching and administrative experience. She values a group, everyone plans and collaborates on tasks, and she seems to emphasize this team spirit. She believes that the piano is not just for finger training or ear training. She likes to incorporate dance rhythm into music. Therefore, her piano lessons may also appear outdoors. Students show stretched body movements according to the music background. Some plants, grass and the like are also used as temporary props. So her piano class is a piano class like no other.

She is very good at controlling the overall situation, and let students lead students to grow together. This virtually relieves the teacher's task, avoids the embarrassment of the teacher from facing so many students' lack of skills, and also strengthens the organization and teaching ability of some students.

In my opinion, the teaching of GaoHui is full of dance and management. She is used to starting from the overall situation, let everyone be in the right place, and promote the progress of the whole class.

Her class is very contagious, students can penetrate the understanding of the entire music from body language, storytelling. In her class, the students are fingers, ears, hearts, perception, thinking, and physical cooperation. So as to visualize the abstract things.

## 2) Tian Jie questionnaire

Teacher Tian Jie is very famous in Guizhou. He has many years of piano teaching experience and has taught students to win many awards in various piano competitions. He was admitted to the Conservatory of Music at the Sichuan Conservatory of Music and Normal Colleges. As a professional piano teacher, he can guide students from all aspects of piano music creation, emotional expression and performance skills.

### TianJieteacherQuestionnaire

Question 1: How to stimulate the interest of each student in the group class and make them willing to learn this class?

Answer: In group lessons, due to time constraints and the large number of students, each student has different questions, so it is easy to lose sight of each other in teaching. After individual gifted or basic students learn, other students may not have absorbed the knowledge at all. Easy to become tired of learning. I think group lessons can be treated flexibly. While teaching skills, the first thing to consider is how to stimulate students' interest. In the traditional concept, the general piano teaching is considered to be in the special environment of higher vocational colleges. Forced by a choice. It is undeniable that one-to-one piano teaching has its inherent advantages, but large class teaching can make piano teaching more popular and facilitate student communication. First of all, as a teacher, you can't stick to a certain textbook. You can incorporate piano songs from many non-college textbooks into the textbook, increasing the variety of the repertoire. For example, in the large class teaching, the current popular piano music and popular singing and singing songs are added as teaching content, which makes it easy for students to be more interested and learn independently. Appropriate addition of "four-handed" piano music is conducive to increasing the fun in the classroom and the ability of students to collaborate with each other. For example, Chinese students like to play "TikTok". In the classroom, we can consider teaching to play some small pieces of "TikTok" popular tracks to increase the closeness with students.

Question 2: During the learning process, students will make different mistakes, some on the hand type, some on the rhythm, some on the pitch, and some on the right and left hand alignment. How to correct errors one by one for students.

Answer: In traditional one-to-one classrooms, teachers usually make correct demonstrations, and students listen and imitate. In the large class, in addition to different equipment, a projector and an electronic piano were added (one for each student). The teacher adopted almost the same model as the traditional one-to-one class. In making the correct demonstration and students' practice, they patrolled and saw that the student had made a mistake, and hurriedly interrupted, without letting him think about what was wrong. I think wrong demonstration is just as important as correct demonstration. Even before each lesson, the teacher

should rely on past teaching experience to predict what mistakes students may have (usually problems with hand shape and rhythm). And make wrong demonstrations in advance to let students avoid these minefields. It has the effect of vaccinating. Of course, predicting or demonstrating possible errors in advance cannot completely prevent them. But it can greatly reduce the chance of errors.

Question 3: How to make up for the problem that students cannot fully digest knowledge in class.

Answer: Use the network. Under the "Internet" perspective, teaching resources have been further expanded and are no longer

It is limited by the classroom, and fresher curriculum resources and music resources are supplemented, which clears the obstacles for students' piano learning. Network information technology has brought a wealth of curriculum resources. Under large classes, there is less communication between teachers and students, and limited classroom teaching time has only been achieved by "Master Leading the Door." However, further study afterwards requires students to make independent efforts. The current classified resource websites can present the organized resources in front of students. As teachers, they can also use network media as a carrier to record teaching resources and expand resources for students to help students complete subsequent learning. It is simple and convenient to provide New options for learning. Under the "Internet" perspective, the expanded resources also include some resources that can independently read and supplement music history, music appreciation courses and other resources. Through the network environment, students are constantly updated and supplemented with music knowledge, which can greatly expand their perspective Realize the supplement of music learning and the overall improvement of your artistic literacy.

Question 4: How to enhance the interactivity of students in large classes and take advantage of large classes.

Answer: Establish a teaching mode that combines large class teaching with group learning. In the process of college piano teaching, due to the influence of college enrollment expansion, the collective piano teaching model of colleges and universities has emerged. In such a teaching background, college piano teachers can group students in the teaching process, usually a group of 3-5 people, of which there must be a relatively good student in piano learning. Ask them

to learn piano together. In this way, the combination of large class teaching and group learning can be realized. Group learning can not only strengthen the mutual help and mutual assistance between students, but also integrate the unsolvable problems in time. Asking teachers for advice in class can improve college piano teaching Targeted and efficient. For example, during the study of "Ferdinand Beyer", students may not be sure about the performance of a certain rhythm. They can first seek help from students in the same group. Ask the teacher for advice. In this teaching mode, the collaboration between students can be enhanced, and then the piano performance of college students can be effectively improved.

Question 5: Is it the only task for students to learn theoretical knowledge and play?

Answer: Because Tongren Preschool Education College is a normal college, most students will become teachers after graduation. However, in the course of teaching, our teachers only thought about how to improve the students' performance, and they rarely thought about how we should teach students to teach and teach. First of all, we should not only start with the students' performance level, but also the teaching ability. In addition to the piano teaching in the classroom, teachers should also integrate new teaching methods into the classroom, such as the Orff teaching method. And in the classroom and after-school assessment, let the student play the role of teacher (you must find other students to play as students), simulate the classroom, and teach another student the piano. This will help them improve their ability to think in all directions and their ability to learn on their own.

In my opinion, Teacher TianJie is a very fashionable teacher. He understands the current fashion and the hobbies of young people.

He is not completely obsessed with teaching materials, so that students feel that his interests and hobbies are consistent with the current youth. Choosing songs from TikTok and joining the classroom is a very clever way to stimulate students' interest and bring teachers and students closer. Because in China, many people over the age of 40 do not playTikTok, his approach will make students feel close, and feel that the teacher is one of the students.

And he likes to make students think about his mistakes. Leave enough time for students to think, and then induce students to discover their own mistakes. For example, the problem of the student's hand shape, he will not simply let the student imitate it. He will bring some molds in the

classroom, such as a mold similar to a "bowl", let the student hold the bowl with his hand, feel Palm joint support. Use the finger trainer to let the students feel the force of the finger.

After class, he is also happy to share relevant music knowledge with students through the Internet, so that the class is not limited to the end of the get out of class, and the transfer of knowledge is over. In modern society, because of the development of information technology, students are exposed to many new things, the number is large, and the entertainment psychology is extremely heavy. Teacher TianJie is good at grasping the psychological state of students, keeping up with the rhythm of students, and enhancing students' interest.

### 3) Tian da he questionnaire

TianDahe, associate professor, vice chairman of Tongren College of Guizhou, Tongren City Music Association, Tongren Piano Society, editor, editor-in-chief, three books, published more than ten professional papers, and successfully organized planning for Tongren City for many years. In the children's piano competition, students who received training at the Conservatory of Music, Sichuan Conservatory of Music, and many teachers' colleges have made remarkable achievements in piano education in Tongren City. From 1993 to 2011, he was responsible for the piano teaching and research department of Tongren College. He has worked in piano, accordion, vocal and ear training as well as acoustics, songwriting, piano accompaniment and other disciplines. He has organized and organized the children's piano competition in Tongren District for many times, and established a platform for piano teaching exchanges in the entire district. Each year, a large number of students are organized to take piano exams at the Central Conservatory of Music, the China Conservatory of Music, or the Provincial Music Association. Many students have been trained in various music schools. Many students have won awards in national and provincial piano competitions and have been well received by experts.

Question 1 How to stimulate the interest of each student in the group class and make them willing to learn this class?

Answer: The big category belongs to a larger environment, so the learning atmosphere is very important. First, let them appreciate the beauty of the piano. In all musical instruments, regardless of tone or harmony, other instruments are irreplaceable. You can choose to incorporate some "Sound Gesture" exercises into the classroom. When students use their bodies as musical instruments, they are more interactive. It is beneficial to build students' sense of cooperation. And

the teaching situation is more substitutable. When everyone is involved in the "Sound Gesture" exercise, no one can just be an audience. Instead, they participate as players.

Question 2 During the learning process, students will make different mistakes, some on the hand shape, some on the rhythm, some on the pitch, and some on the right and left hand alignment. How to correct errors one by one for students.

Answer: In each class, select some excellent students for careful training, and arrange to become the team leader. The team leader must earn additional points as a reward in the final exam. Another task of the team leader is to check where the errors of the team members occurred and report them to the teacher. Student teachers struggling in individual learning environments will personally coach them. And before teaching new songs, be sure to add rhythm practice. For example, it is divided into two groups, one group tapping the left-hand rhythm, and one group tapping the right-hand rhythm.

Question3 How to make up for the problem that students cannot fully digest knowledge in class.

If the knowledge cannot be fully digested, students should ask the teacher for help, for example, ask the teacher after class, or tell the teacher their questions through social software, and record the video they play. In addition, you must communicate with classmates frequently. For example, several students are experiencing the same difficulties. The same problems encountered by several students can be fed back to the teacher at the same time. Teachers must set up a piano group on QQ or WeChat at any time to answer students' confusion. Students can do rhythm exercises through their bodies when they do not have a piano in the bedroom. For example, tapping with the foot represents the left-hand rhythm pattern, and tapping with the palm represents the right-hand rhythm pattern. Let the training of music sense can be carried out at any time.

Answer:

Question 4: How to enhance the interactivity of students in large classes and take advantage of large classes.

Answer: We can imagine the big class as a choir, solo has the fun of solo. The chorus is great. Even we can use the chorus conductor's thinking to find some simple voices. Let different groups practice separately and then ensemble to make them realize that they are an indispensable

role of the choir, making them more responsible and active in collaborative communication. In fact, the group class has many unique flexibility that cannot be replaced by small classes. Listening, reading, singing, and playing at the same time, such a class atmosphere will be more vital.

TianDahe's piano playing skills are very strong, and he also has experience as a choir conductor, so he is good at applying some experience in the classroom. The traditional group class seems to be just an extension of the "one-to-one" class. There is often the embarrassment of "one person attending a class and everyone watching". Students who are not very self-disciplined may be fooled in the classroom. Over time, the gap between them and everyone will become larger and larger, resulting in boredom. And the gap in the level of students in the group class is too large, it will also bring difficulty in teaching, leading to a vicious circle. So that the teacher can not arrange the teaching schedule impartially.

"Sound Gesture" practiced a unified rhythm, which prevented students from getting confused in the classroom, because everyone must concentrate on the rhythm to be successful in order to succeed. Individuals who cannot keep up with the rhythm are easily noticed.

When mistakes are exposed to everyone, students usually take the initiative to correct their mistakes and do not lose points for the collective.

#### 4) Yang qin questionnaire



Figure 10 YangQin

DATE: December 26, 2019 Photographed by Yang Wen

Yang Qin, student of music class, monitor, representative of piano class. Usually, he is happy to help his classmates, correct their mistakes, and communicate the class situation and classmates' learning situation to the teacher in time.

YangQin student uestionnaire

Question 1: Do you think the one-to-one teaching method and the one-to-many (group lesson) teaching method you prefer? What do you think are the advantages of different teaching methods (one-to-one and one-to-many)?

Answer: One-to-one is better. The advantage of one-to-one is that because piano is a special subject, teaching should be based on the characteristics of different students, and the teacher is well-targeted. The advantage of group lessons is that group teaching is more competitive and can find its own shortcomings.

Question 2: In a group lesson, how much knowledge can you learn from a piano teacher. How to make up if not completely absorbed after class?

Answer: I can absorb about 70% of my energy, and I usually continue to practice after class. When I can't overcome it, ask the teacher for help.

Question 3 In the group classroom, will the interest in learning be affected by the morale of the entire class. For example, most of the students in the class are eager to learn or tired of learning in a certain period of time. Will it affect your motivation to learn?

Answer: Yes, the learning atmosphere is really important

Question 4: In the piano collective class, the theoretical knowledge is more difficult or the actual operation (playing part) is more difficult?

Answer: My personal point of view is theoretical knowledge and does not represent the views of other classmates. The actual operation is continuous practice.

Question 5: In the process of learning a new song, can I detect the wrong place quickly, or do I need a teacher to remind me?

Answer: The teacher needs to be reminded that when learning a new tune, it is unfamiliar and it is difficult to detect that you have played wrong.

Question 6. Any thoughts on the development of this profession. Are you satisfied with the setting and arrangement of piano lessons?



Answer: I think piano lessons are more difficult than other lessons. Theory, practical operation, playing of stave, accompaniment of children's songs. However, once you learn well, you will benefit a lot from your future life and employment. I think schools can set up major courses in piano. That is to select at least five or more outstanding students in each class and provide individual tutoring, which can improve the competitiveness among students. Students who become majors can also be helpful teachers in the class.

In group piano lessons, we should look at it from a macro perspective. It can't just be used as a piano lesson to complete finger training. We should not only focus on the piano, but also focus on music. Treating it as a comprehensive course helps to inspire our thinking.

For example, in a group piano class, it is divided into groups, who is the group leader and tutors other students. This is a kind of managerial thinking that maximizes efficiency. And because of her dance teaching experience, Gao Hui would occasionally move the piano group lessons outside, which is also a very novel thinking. Because students will find the classroom more lively and interesting in the role-playing and imitation of body movements.

Of course, some people may think that adding dance elements to piano lessons is a bit of an upside-down. But if the piano lessons are only used as a single exercise, listening and finger exercises, most students find it difficult to maintain interest. And expressing yourself with body language can greatly improve students' self-confidence and expressive ability.

Teacher Tian Jie agrees with the diversification of playing styles and the increase of popular songs. It seems trivial to play with four hands, but like the condiments in food, it adds, the whole flavor and the whole atmosphere are different. Moreover, he not only confines the learning knowledge to the classroom, he believes that in the current era of advanced information, students should learn to use the Internet to supplement their knowledge. He will often share some related videos of piano learning and appreciation with students after class.

Teacher Tian Dahe's "Sound Gesture" exercises are helpful for students' rhythm training and participation of all members. And it makes the body and mind more lively, and the class is more interesting.

## Appendix II

### Questionnaire

Interviewer: Yang Wen

Dissertation Topic: The Development of Activity plans for learning piano practice skill for large classrooms in Tongren Preschool Education College,China

Explanation:

This interview form is used as a tool for interviewing key information. There is one2 part as follows :

Part one: The personal information of the interviewee.

Part two: Interviewee's views and suggestions on group piano lessons

Part one

Name

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Age

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Gender

---

Telephone number

---

Email

---

Address

---

Place of interview

---

Highest education

---

Part two

Question 1: In college piano collective lessons, the basic level of students is different, and there are many problems. Compared to one-on-one, the medicine-style teaching mode. How can collective lessons make up for its shortcomings and make collective lessons more efficient?

Question 2: In group lessons, how to stimulate students' enthusiasm for learning, so that they have confidence in learning piano instead of fearful attitude?

Question 3: In group lessons, how to properly guide students to make them willing to communicate, learn and progress together?

Question 4: If some students are unable to fully absorb the knowledge taught by the teacher in the classroom, how can we make up for this deficiency so as not to disconnect this class of students from most of the class?

Question 5: In the group teaching mode, if you do not adopt the class teaching system, but instead organize students with equivalent levels into a temporary class to teach, do you think it is not feasible?

Question 6: Is it the only task for students to learn relevant theoretical knowledge and performance in a collective classroom? What other requirements should students have?

Question 7: How to stimulate the interest of each student in the group class and make them willing to learn this class?

Question 8: During the learning process, students will make different mistakes, some on the hand type, some on the rhythm, some on the pitch, and some on the right and left hand alignment. How to correct errors one by one for students.

Question 9: How to make up for the problem that students cannot fully digest knowledge in class.

Question 10: How to enhance the interactivity of students in large classes and take advantage of large classes.

Question 11: Is it the only task for students to learn theoretical knowledge and play?

Question 12: Do you think the one-to-one teaching method and the one-to-many (group lesson) teaching method you prefer? What do you think are the advantages of different teaching methods (one-to-one and one-to-many)?

Question 13: In a group lesson, how much knowledge can you learn from a piano teacher. How to make up if not completely absorbed after class?

Question 14 : In the group classroom, will the interest in learning be affected by the morale of the entire class. For example, most of the students in the class are eager to learn or tired of learning in a certain period of time. Will it affect your motivation to learn?

Question 15: In the piano collective class, the theoretical knowledge is more difficult or the actual operation (playing part) is more difficult?

Question 16: In the process of learning a new song, can I detect the wrong place quickly, or do I need a teacher to remind me?

Question 17 : Any thoughts on the development of this profession. Are you satisfied with the setting and arrangement of piano lessons?

Interview checklist    Interview questionnaire

I have read the Notes for Interview sheet

This items will be retained for reference after the

Interview



Signed

Date

Thank you for your cooperation!

## BIOGRAPHY

<b>NAME</b>	Yang Wen
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<b>PLACE OF BIRTH</b>	Tongren, guizhou province(China)
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