

# THE DEVELOPMENT OF XINDI PIANO TEACHING METHOD IN TEACHING COLLECTIVE PIANO BEGINNERS IN CHINA

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## Abstract

In recent years, there has been a gradual increase in research on the teaching method of the Xindi Piano. Many scholars have conducted in-depth discussions on the teaching philosophy and performance techniques of Xindi from different perspectives. These studies not only involve details of performance techniques, but also provide a comprehensive analysis of Cindy's teaching practice. Through research, we can gain a deeper understanding of the teaching methods and concepts of Sindi, providing theoretical support for further promoting and applying Sindi piano techniques among piano beginners. Teacher Xin Di's piano technique research not only has high artistic value, but also has a profound impact on the entire music education industry. This article presented (1) piano beginner talent cultivation; (2) Xindi piano teaching method; and (3) the development of Xindi piano teaching method in teaching collective piano beginners.

**Keywords:** Development; Xindi Piano Teaching Method; Collective Piano Beginners

## Introduction

In the new century, with the progress of the economy and society, China is still on the path of development in education and citizenship. The expectation for high-quality education is gradually increasing, and the development trend of art education is also getting better and better. Affected by this environment, as part of the quality of education, preschool piano teaching has been greatly promoted and rapidly popularized in China. With the vigorous development of music education, educational concepts are becoming increasingly advanced and teaching methods are becoming more diverse. So, in practical teaching, especially in collective piano teaching in many vocational colleges today, correct teaching methods should be used to ensure course quality. Then the "Xindi Piano Teaching Method" is to break the old teaching system and provide piano beginners with a new perspective to understand the piano subject and master piano teaching methods, so that students have better practical teaching abilities and can better learn the piano.

Xin Di, Dean and Professor of the School of Music Education at Xinghai Conservatory of Music, Deputy Director of the Academic Committee of Electronic Keyboard Instruments at Chinese Teachers College, American Lansen Music Master, Chinese and Australian Musician, Chinese Australian and Sino American Music Ambassador, and Doctoral Supervisor at the School of Music at the University of São Paulo in the Philippines. He is an outstanding music educator, whose skills and teaching philosophy deeply influenced many later piano students. In the field of education, many excellent pianists have been cultivated with unique perspectives and simple teaching methods.

## Piano Beginners Talent Cultivation

In the current teaching mode of vocational art colleges, when the piano collaborates with vocal, instrumental, and even dance, the role of playing the piano is often considered an accessory and referred to as "playing accompaniment". This is an objective and unreasonable phenomenon, and it can also be a blow to students majoring in piano. The relationship between piano and instrumental or vocal music in collaborative performance should be complementary. For students majoring in piano, by learning repertoire together

with instrumental or vocal students, they can realize the true essence of collaborative piano - collaboration. In cooperation, establish a united, cooperative, and intimate relationship with each other. For instrumental or vocal students, by learning repertoire together with collaborative piano students, firstly, they can have a detailed understanding of the score of the piano part and understand the difficulties faced by the piano part. Secondly, they can learn how collaborative piano synchronizes with partners and gain a deeper understanding of the importance of collaborative piano. Especially when they need to guide their students to collaborate with the piano in their work after graduation, these knowledge and skills will be very useful. A good collaborative pianist should not only know how to play the piano, but more importantly, understand the coordination of various piano parts and how to cooperate. And these efforts often require a solid foundation in artistic theory, excellent piano playing skills, and countless collaborative practices on stage as support. Therefore, the collaborative piano project is aimed at educating the entire music academy, and all students will benefit from it. Meanwhile, the tacit understanding they have established in their cooperation is invaluable (Wu, 2023).

In the basic level of teaching, teachers should focus on cultivating student's correct sitting posture and finger movements, and strengthen the training of basic skills according to the characteristics of beginners. Firstly, teachers should help students understand the basic elements of music, such as rhythm, melody, chords, etc., so that students can start to understand music from the basics. Secondly, piano performance skills training is also a key focus of foundational teaching. For example, teaching students correct finger posture, practicing finger independence and flexibility, and training finger strength control. At this stage, teachers need to focus on cultivating students' basic skills, as well as cultivating their musical literacy and expressive abilities. For example, for students who are new to piano. Teachers should first introduce the correct hand shape and posture, so that they can correctly place their fingers, palms, and arms, ensuring comfort and accuracy in performance.

At the same time, introduce basic music and music theory knowledge to students, such as notes, beats, intervals, etc., so that students can understand the basic elements and structure of music. Then, based on the student's learning situation and ability level, the teacher selects suitable pieces of music for performance, so that the student can proficiently master the rhythm, pitch, and

expressive power of the pieces. The teaching methods that teachers need to use in this process include demonstration and demonstration, teaching and practical teaching. Through their own performance and demonstration, teachers can help students better understand the correct hand shape, posture, and performance skills. During the teaching process, teachers can also interact and discuss with students, raise questions and answer their doubts, deepening their understanding and memory of music theory knowledge. After the guidance is completed, supervise and guide students to practice and repeatedly train, helping them gradually master the correct performance skills and performance abilities, and improve their performance level. In basic teaching, teachers need to focus on cultivating basic knowledge and skills, so that students can master the correct basic skills and lay a solid foundation. At the same time, teachers also need to adopt different teaching methods and means based on individual differences among students, so that students can better understand and master knowledge. In addition, teachers also need to regularly conduct student evaluations and reflect on the teaching process, continuously improving and enhancing teaching effectiveness (Fan, 2023).

During the learning process, teachers need to provide targeted guidance on students' skills and performance. Help students overcome difficulties and improve their performance level. Skill training: Teachers can provide targeted training on students' performance skills to help them master higher-level performance skills. For example, teachers can provide training in finger flexibility, speed, and strength. Creative expression: Teachers can guide students to express themselves creatively, encouraging them to integrate their musical ideas and feelings into the performance, making it more vivid and interesting. Teachers can encourage students to engage in creative expression, such as allowing them to create their own piece of music or having them adapt existing tracks. In this process, teachers need to give students enough freedom and provide appropriate guidance to ensure that their creative expression does not affect the overall feeling and atmosphere of the song. Music theory teaching: Teachers can use music theory teaching to help students better understand the connotation and expression of music, and improve their music aesthetic ability. For example, teachers can explain knowledge about rhythm, harmony, tone, and other aspects of music, allowing students to better understand the structure and expressive techniques of music. Advanced teaching not only requires students to master higher-level performance skills, but also requires them to have strong

musical expression and creative expression abilities. Teachers need to help students overcome difficulties and improve their music literacy and skill levels through targeted teaching and personalized guidance (Cui, 2019).

Expansion level teaching is the highest level of piano teaching in vocational colleges. At this stage, students have mastered most of the piano playing skills and performance abilities, as well as strong musical literacy and creative expression ability. Therefore, the expansion level teaching places more emphasis on students' self-directed learning and creative expression, as well as their comprehensive and innovative abilities. Here are some teaching methods for the expansion layer. Self-directed learning: Teachers can encourage students to engage in self-directed learning, such as allowing them to choose their own songs for learning, or allowing them to develop their own learning plans. In this process, teachers need to give students sufficient freedom and provide appropriate guidance to ensure that their learning plans and content are targeted and feasible. Innovative expression: Teachers can encourage students to engage in innovative expression, such as having them improvise or creating a piece of music themselves. In this process, teachers need to give students enough freedom, while also providing appropriate guidance to ensure that their innovative expression can conform to the connotation and expression form of music. Teamwork: Teachers can encourage students to engage in teamwork, such as organizing a band or performing ensemble performances. In this process, students need to cooperate and help each other to achieve better performance results. Teachers need to provide appropriate guidance to ensure that student teamwork can achieve the expected results. Competitions and performances: Teachers can encourage students to participate in various competitions and performance activities, such as school music competitions or community cultural performances. During this process, students can improve their performance and expressive abilities by comparing and communicating with other students. Teachers need to provide appropriate support and guidance for students to ensure that their competitions and performances can achieve good results and feedback. At the same time, in the expansion level teaching, teachers also need to pay attention to cultivating students' artistic cultivation and aesthetic ability, so that they can better understand and express the connotation and style of music works. At the same time, they also need to pay attention to cultivating students' professional and cultural literacy, so that they can better understand and express the content and style of music works.

Adapt to the needs of society and the market. These are important contents of the expansion level teaching and also one of the important goals of piano teaching in vocational colleges. For example, in the expansion level teaching, teachers can guide students to learn some more complex and advanced pieces, such as Chopin's Nocturne and Debussy's Moonlight, so that students can further improve their piano playing skills. At the same time, teachers can also allow students to create their own pieces of music, such as writing their own piano sonata or piano piece, in order to cultivate students' creative expression and music creation abilities. In addition, teachers can also organize students to participate in high-level piano competitions or performance activities, such as the National Vocational College Music Competition, the China Piano Open Competition, etc., so that students can improve their performance level and competition experience in practice (Wang, 2019).

## **Xindi Piano Teaching Method**

There is a lot of research on the teaching method of Xindi Piano, and many scholars have analyzed various aspects of Xindi Piano teaching method. Cao Ling believes that the Xindi piano teaching method is of great significance for the sustainable development of students. It breaks through the elite teaching mode, promotes the popularization of piano education, and has pioneering value for the development of applied piano education in China (Cao, 2019). Li Ce has enhanced his confidence in the teaching practice of the Xindi Piano teaching method and deeply engraved the aesthetic value of music in students' feelings and thinking (Li, 2017).

In addition, the use of the Xindi piano teaching method can effectively enhance students' ability to improvise piano accompaniment, broaden their thinking, and cultivate their learning and thinking abilities. Wang Jiaona proposed that the Xindi piano teaching method can stimulate students' interest in learning. Through fixed scene teaching, students can have a sense of immersion, truly enter the role, and effectively improve learning effectiveness (Wang, 2019).

The curriculum system of "Xindi Applied Piano Teaching Method" has four teaching characteristics in the teaching process: "happiness, interest, quick success, and creation", abbreviated as "four learning". It is reflected in all 12 modules of the teaching method. In traditional piano teaching, piano skills and music theory teaching are disconnected from actual learning. Students only know how to play the staff, not the simple notation, only the piano, not the application, and have no improvisation ability. The "Four Studies" in "The Teaching Method of Xindi Applied Piano" emphasizes the horizontal connection between music disciplines, combining piano playing, piano singing, harmony with basic music theory and composition theory, cleverly applying the teaching method of applied piano. While learning the basic piano, it also learns the basic knowledge of composition, strengthening students' music cognition and coordinated development of piano skills, Ultimately, enhance students' comprehensive music quality and application ability, and enjoy the fun brought by learning piano. For example, when studying the course of "Piano Improvisation Accompaniment", everyone knows that it requires a certain foundation in harmony theory. Harmonies that are well learned and arranged are even more abundant. However, based on the situation of our school's students learning harmony, almost few truly understand what harmony is. Therefore, the textbook we choose is Professor Xin Di's "Piano Improvisation Accompaniment Quick Course", The biggest feature of this book is its simplicity, lack of theory, strong practicality, depth of content, emphasis on practicality and fun. Even students who are not good at acoustics can proficiently master the most basic triads and various accompaniment patterns belonging to the seventh chord. When you become proficient in these basic knowledges, you will feel a lack of harmony vocabulary for each piece of music and want to match it more richly, when re studying harmony theory at this point, one will feel that their eyes are much broader. They have now fully understood all the theoretical knowledge that they had not previously understood. With the enrichment of harmony knowledge, your improvisation accompaniment ability will also improve, which realizes the horizontal connection between disciplines and also reflects the characteristics of "joyful learning, interest learning, accelerated learning, and creative learning" in the "Xindi Applied Piano Teaching Method" (Xin, 2010).

The Xindi piano teaching method can break the constraints of mechanical learning on students, liberate their nature, and thus stimulate their primitive psychological motivation to play. Lai Shupeng believes in his literature that the Xindi piano teaching method can enhance students' comprehensive abilities through effective piano teaching activities. The concept of this teaching method fully aligns with the core literacy of music, and at the same time, it is more humane and creative in teaching methods, which is conducive to cultivating students' core music literacy (Lai, 2020).

Huang Yongmei also believes that the full application of the Sindi Piano teaching method in the music subject teaching process can achieve the goal of cultivating students' core literacy and better achieve educational effectiveness (Huang, 2020). Lei Li, taking into full consideration the current situation of music education, effectively utilizes the Sindi Piano teaching method to carry out music teaching activities, including performance technology teaching and piano singing teaching (Lei, 2020).

Piano composition teaching and piano improvisation accompaniment teaching, through specific teaching activities, it has been found that the Sindi teaching method needs to be combined with the actual course, so that this method can adapt to actual teaching activities. By conducting practical piano teaching, Yu Ping has applied the Xindi piano teaching method to specific teaching activities, effectively enhancing students' improvisational accompaniment and keyboard application abilities. At the same time, it has also greatly promoted students' comprehensive creativity (Yu, 2014).

## **The Development of Xindi Piano Teaching Method in Teaching Collective Piano Beginners**

Nowadays, in early childhood education, the cultivation of piano is also increasingly valued. Since the introduction of digital piano teaching, various vocational colleges have established electronic piano studios for early childhood education majors. The piano course in vocational colleges is mainly taught in the form of collective teaching due to issues with venue personnel and teachers. So, as friends who have learned piano, we all know that piano classes are usually taught one-on-one, so that we can fully understand and master the

characteristics of students, and carry out targeted education. So, in the collective teaching of universities, the progress and development of teaching are particularly important.

To deepen the reform of digital piano courses in vocational colleges, we must start from the purpose of talent cultivation in vocational colleges, otherwise the reform of collective class is just empty talk. The purpose of cultivating high-level piano performers in teacher training colleges is to cultivate high-level educators in primary and secondary schools, who have the ability to apply digital accompaniment, play digital singing, digital performance, and prompt transposition. Traditional one-on-one teaching overly emphasizes the importance of music knowledge and skill training, neglecting their application skills, which is powerless for music educators in primary and secondary schools. Therefore, to deepen the formation of digital piano collective courses in ordinary vocational colleges, it is necessary to be guided by social needs, adjust the piano teaching structure and knowledge structure, and thus guide the development of piano collective courses (Deng, 2019).

In the past decade, with the continuous advancement of educational informatization, micro courses have experienced rapid development and played an unprecedented role. They can be applied to various types of curriculum teaching without being limited by time and space. In today's rapidly advancing teaching reform, the flipped classroom teaching model has become the preferred choice for many higher education institutions. The author chose the piano digital accompaniment course, and in the specific open teaching process, in addition to conventional classroom teaching, attention should also be paid to the research of extracurricular open teaching. At present, educational technology has been continuously developed, and we can achieve extracurricular education. Under the influence of modern educational information technology, these rich educational resources can be integrated again, allowing students to engage in extracurricular online learning through learning platforms or websites. This open teaching approach not only allows teachers to expand their teaching beyond the classroom, but also facilitates students to learn anytime and anywhere, continuously improving their professional skills (Xie, 2020).

The digital piano group lesson is not suitable for traditional concise and difficult course teaching, as individual differences greatly affect the teaching process. When students are beginners in piano, their differences in performance are not significant (Liu, 2019).

But after a period of learning, the changes in their receptive and practical abilities have led to their different levels of performance. At that time, using electronic piano group classes with over 20 students was obviously unscientific, and digital piano group classes could not effectively solve the problems of students' finger skills. The keys of a digital piano are shallow because it is electronic and shares a common type with other electronic phones. It is difficult to change wood with the power of fingers. Students cannot feel the changes in piano wood caused by key touch. Special procedures in teaching can easily make students lose their learning ability and lower their requirements for academic performance.

The biggest difference between Xindi's piano teaching method and traditional teaching method is the emphasis on quick completion. In the traditional teaching method system, we start with hand movements, and then for a long period of time, we learn several playing methods such as non-legato, jumping, and legato. The practice is also boring and boring, and even the simplest piece of music may be difficult to play after a semester. However, Xindi's application of piano teaching method breaks the basic mode of traditional piano teaching and starts with harmony for a student who has never learned piano before (Li, 2019).

The Xindi Applied Piano Teaching Method is suitable for everyone. It has a series of 12 modules, covering different groups of people such as young children, children, and adults. Whether it is students from the piano department of the music academy or piano enthusiasts from all walks of life in society, they can easily get started. It has strong fun and makes it easier for students to actively learn (Wang, 2017).

For example, Professor Xindi demonstrated in a lecture how to teach a person who cannot play the piano how to learn "Fisherman's Light" within 45 minutes. In the teaching, he required students to play the melody with only one finger on their right hand, emphasizing relaxation, hand shape, and finger

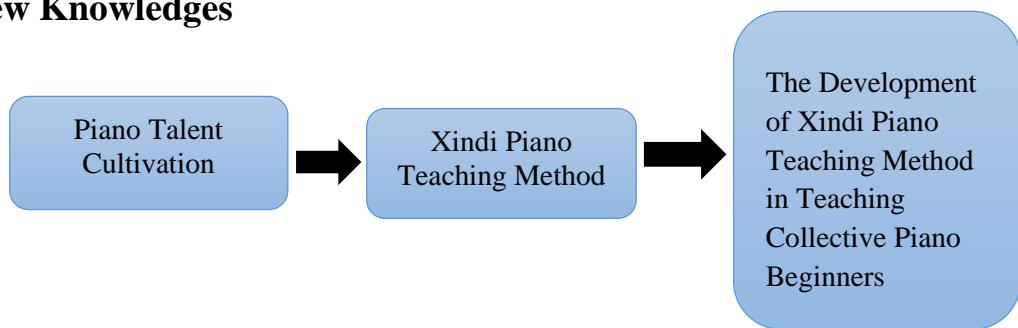
movements without any requirements. As long as the focus is on the left hand, simple accompaniment textures were also arranged, combined with the most basic harmony of I-IV-V7, in Professor Xin Di's easy to understand demonstration and explanation, students quickly understood the general playing method of the entire piece of music, and many students were eager to try it, which stimulated their interest in learning. The biggest feature of the Xindi Applied Piano Teaching Method series of textbooks in terms of writing is the use of a single line sheet with chord markings, and the use of a large number of regular and patterned notes in the left hand.

After type training, this notation method allows students to quickly recognize scores in the first time. Students only need to focus on their right hand. Through repeated practice, students can improve their piano application skills in a short period of time, enhance their confidence, and stimulate their enthusiasm for learning. This teaching method emphasizes the development of comprehensive qualities, which is precisely what society needs and adapts to the needs of social development. It enables students to play the piano even when they are away from the sheet music, as well as to play the staff and notation, and to arrange piano accompaniment for songs of How many students trained by vocational colleges can become piano performers like Lang Lang (Cao, 2019).

In the first class, students are asked to practice the chord connections of I-V7-I in C major. Once they can proficiently master the chord connections of I-V7-I, they will then practice the accompaniment patterns of semi decomposed chords and repeatedly practice with the single notes of their right hand. The homework after class is also to use the semi decomposed chords of I-V7-I with the melody single notes of their right hand and combine them with the second, fourth, and third beats for practice. After a week of practice, the students have become very proficient in mastering the accompaniment texture of the semi decomposed chords of I-V7-I. The harmony used in the following lessons has always been I-V7-I, with different accompaniment textures added and different beats changed. After a period of teaching, students have become very familiar with the harmony of I-V7-I. At this point, we will add another set of harmony I-IV-V-V-7 and connect them using the accompaniment texture we learned earlier, combined with some exercises after class. After a few weeks, students will basically master the harmony and accompaniment sound patterns in C major, and be able to coordinate and use different accompaniment textures for

some simple pieces themselves. This is what Professor Xin Di mentioned in the textbook that quantitative accumulation is necessary for quantitative change to form qualitative change. The interest of students in learning has increased, the quality of returning classes has also improved, and they can quickly absorb the content taught in the classroom. Even students who have not learned the teaching method of using the Xindi piano before, after observing a new teaching method class, said "it's fun" and "I also want to learn", which achieved our teaching goal of turning students' "passive learning" into "active learning" and turning "the teacher asked me to play like this" "I think it's better to play here. Fully mobilized the learning enthusiasm and subjective initiative of students (Zhou, 2023).

## New Knowledges



**Figure 1:** The Development of Xindi Piano Teaching Method in Teaching Collective Piano Beginners in China

## Conclusions

The Xindi piano teaching method plays an important role in improving the quality and effectiveness of piano education. Through in-depth exploration of the concept of teaching methods and analysis of classification levels, as well as analysis of core elements and case studies, this article provides useful guidance for improving the quality of piano education. The future development trend will pay more attention to personalization and diversification, and modern technological means and interdisciplinary teaching methods will bring more opportunities and challenges to piano education. Therefore, understanding and applying relevant concepts correctly is of great significance for long-term development and quality improvement. In practice, teaching methods should be

continuously explored and innovated to meet the needs of the times and the individual development needs of students, and to promote the sustainable development of piano education.

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