

Studying the Heinrich Gustavovich Neuhaus Method for Improving Piano Playing Ability of Teaching Student in First-Year Students at Binzhou College, Shandong Province, the People's Republic of China

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Abstracts

The research has the following purpose: (1) to study the Heinrich Gustavovich Neuhaus method, (2) to create piano exercise book on the Heinrich Gustavovich Neuhaus method, (3) to teach piano for 1st year student at Art College of Binzhou University, and (4) to evaluate the use of the piano exercise book on the Heinrich Gustavovich Neuhaus method at Art College of Binzhou University.

This research is a mixed method: the qualitative, studied relevant documents and interviewed 3 keys information, to knowledge the Heinrich Gustavovich Neuhaus method. To create piano exercise book 8 chapters, to invited three other experts to check the quality and improve as recommended. By using pre-experimental research according to the one group pretest-posttest design, the piano exercise book for 1st year for a specific sample of 8 people in semester 2/2022 and evaluating the use of the piano exercise book. The researcher conducted during September 2022-February 2023.

Keywords: Heinrich Gustavovich Neuhaus; Piano Performance; First-Year Students; Binzhou College

Introduction

Normal colleges offer a concentration in music education that prepares students to teach music in schools. Piano playing aptitude is a requirement for music teachers. It is predominantly used for educational purposes, such as song instruction and vocal accompaniment. In accordance with this training objective, the piano teaching curriculum is divided into two sections: piano performance and piano improvised accompaniment. The foundation of piano instruction was performing the piano. It teaches students the fundamentals of piano performance while preparing them for improvised accompaniment in second grade. How to complete teaching tasks in a reasonable amount of time and achieve positive teaching effects has emerged as the most pressing issue in piano teaching at regular colleges and universities, as students majoring in music education typically have a low level of piano performance and some have never been exposed to piano performance (Wan and Li, 2019). The piano course is a professional requirement for music majors and a prerequisite for learning the fundamentals of instructing. The vast majority of advanced vocational preschools Prior to enrolling in college, education majors lack piano experience. How can students with no prior piano experience create a solid foundation so that they can learn the piano quickly? This necessitates that piano teachers educate their students effectively in four areas: the habit of reading music, the development of cadence, the enhancement of playing form, and the

* Received: June 19, 2023; Revised: June 27, 2023; Accepted: June 28, 2023

cultivation of music (Xiong, 2016 : 143-146). First-Year New students who are majoring in music should be equipped with comparable fundamental knowledge and skills. deciding on methods for teaching piano that will assist students in modifying and advancing their skills, particularly in cadence. Every student is familiar with the concept of rhythm, but it is necessary to employ rhythm-based training techniques to attain a steady, correct speed. As Mr. Zhao (2004) mentions in his article, due to the complexity of piano playing skills, we place skill training at the forefront of piano instruction while neglecting rhythm training. In fact, rhythm training is closely related not only to the development of pupils' musical sensibility, but also to the training of piano skills. Many piano educators in the 20th century incorporated rhythm awareness into the skills training; a representative in this regard is the female piano educator Abby Wright; her piano playing and teaching concept is the heart of rhythm; "whether playing vibrato, continuous octave and dual tone, or play arpeggios and scales, will set off from the rhythmic of the heart rhythm" (Tian, 2006).

The fundamental element of musical structure is rhythm, also known as the initial element. Two of the most fundamental aspects of music education are fostering a rhythmic sensibility and imparting a thorough musical understanding to students. Rhythm is taught in every aspect of music education, including solfeggio training aural classes, instrumental music lessons, vocal music lessons, and percussion lessons (Chaun, 2014). Improving your musical acuity requires that you develop your sense of cadence. Rhythm is the core of music, the basis of music, the lifeblood of music, and the basis for how songs progress. Not only can pitch produce music without cadence, but so can cadence. In order to comprehend music, we must begin with the rhythmic of the rhythm, and children are more likely to embrace the rhythmic of the rhythm than the pitch (Li, 1998). Outstanding Russian pianist and teacher Heinrich Gustavovich Neuhaus. (1888–1964) The development of the Russian piano school was significantly aided by a renowned Russian pianist and instructor. Both of Neuhaus' parents are proficient musicians, and he grew up in an artistically supportive environment. Neuhaus began performing in front of an audience at the age of nine and eventually toured the entire Soviet Union. His lessons from the "mystery master of technique," the Polish pianist Godowski, have served him well throughout his life. Neuhaus began as vice president of the Moscow Conservatory of Music in 1934 before ascending to president three years later. He taught until he decided to resign due to his illness. During his decades as a professor at the Moscow Conservatory of Music, Neuhaus has coached a number of distinguished pianists, among them.

Wan Shuliang and Li Doudou's (2019) review article on the Art of Piano Performance was published in the Chinese Journal of Education. This piano methodology book was published in 1960 in response to the proliferation of piano performance and performance approaches. Even though the book "On the Art of Piano Performance" lacked a systematic approach and was deemed insufficiently "fashionable" from the perspective of performance science, the author was free to express his own opinions on piano art, including those that were "annoying." Here, inquiries will be answered with an abundance of precise and even pointed insights. Some claim that this is a "heart method" for developing creative skills rather than a text that could be used for genuine classroom instruction. 1) Neuhaus' view on piano education. Neuhaus had dual careers in music and education. His educational philosophy focuses predominantly on the two aspects of piano instruction and training. He believes that the piano should only be used as a vehicle when teaching piano, since the objective is to foster students' inherent qualities. According to specialists, the ideal sequence for learning music is

to become a pianist of intermediate skill, a good musician, a good artist, and a perfect human. 2) The illuminating perspective of Neuhaus on piano instruction. The majority of research on Neuhaus' piano education concept is scattered, and the author rarely classifies as comprehensive, but it can be characterized as insightful in light of the current methods of piano instruction.

Early in their studies, they were "ashamed" of their piano skills, but they persisted in their studies with the mantra "perseverance is victory." It was incomprehensible and fruitless. We must read a book and engage in some introspection, but if we are only able to reflect without altering our behavior, our "province" will not be as good as it could be. What type of piano instruction would therefore be appropriate and rational? To further develop Neuhaus' position, the author believes that studying piano and literature should be given equal importance. Neuhaus discusses with students the imaginative image that was intended to create a visible link for them, enabling them to more easily observe piano skills, acquire subconscious playing techniques, and then impart them using their fingertips. This will increase the emotional resonance of more individuals. This determines the degree to which piano students can discern a "landscape" as they advance in their studies.

Thus, from the problem of first-year students with varying abilities, the problem of exercising rhythm, and the piano method according to Heinrich Gustavovich Neuhaus, he was both a pianist and a teacher whose work was internationally recognized. Therefore, would like to research and implement Heinrich Gustavovich Neuhaus's teaching method in order to develop piano exercises for Art College students at Binzhou University. Highly appropriate for instructors to continue instructing their students.

Research Objectives

- 1) To study the Heinrich Gustavovich Neuhaus method.
- 2) To create piano exercise book on the Heinrich Gustavovich Neuhaus method.
- 3) To teach piano for 1st year student at Art College of Binzhou University.
- 4) To evaluate the use of the piano exercise book on the Heinrich Gustavovich Neuhaus method at Art College of Binzhou University.

Research Methodology

This research is a quantitative and qualitative combined method study for research and development.

Qualitative: to study and review piano teaching, to interview the problems of piano teachers, clearly identifying teaching problems, and to review papers and research to find reports on solving various types of piano teaching both domestically and internationally, focusing on the Heinrich Gustavovich Neuhaus method.

Quantitative: to construct a piano exercise book based on the Heinrich Gustavovich Neuhaus method, with expert advice and review, and to test the piano exercise book with first-year students at BinZhou College.

Population and Samples

Population: There are 80 first-year students in BinZhou College

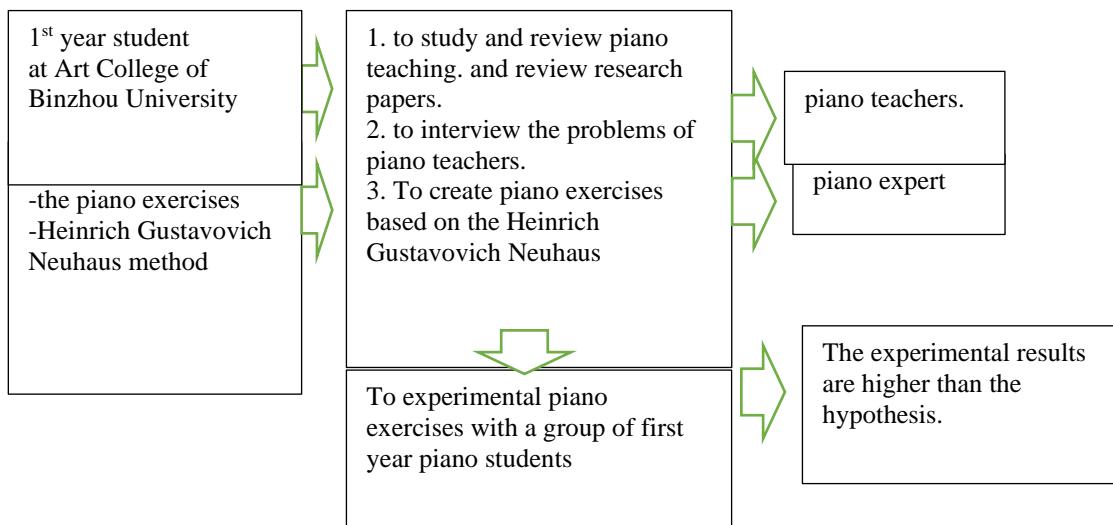
Samples: There are 10 student piano majors purposive sampling in BinZhou College.

Key informant: 3 piano experts.

Research Scope

- 1) Data collection in semester 1/2022; during the month 10-12, 2022
- 2) Assessment 3-time; formative evaluation after the end of parts 3, 6. summative evaluation after the end of part 8.

Research Conceptual Framework



Research Findings

1. The Heinrich Gustavovich Neuhaus method

Heinrich Gustavovich Neuhaus. The renowned polish composer Karol Szymanowski nicknamed Neuhaus "Heinrich the Great." Heinrich Gustavovich Neuhaus was a talented pianist, educator, author of books, articles, and reviews, and scholar of poetry, painting, and philosophy. He was fluent in six languages, and his musical abilities were exceptional. Neuhaus' concerts were witnessed by both aficionados who had heard Rachmaninoff and Horowitz and the general public. Neuhaus meticulously plotted each interpretation of the works he performed, yet his piano sound was passionate and impulsive.

Topic: the methodology of piano performance

Zhou Jia (2023) Niegauz's an extraordinary pianist and representative of the five principal Russian piano schools. His performances and teaching theories have had a significant impact on the piano education in my country. Negauz's music theory was introduced at the beginning of my country's piano art, played a crucial role in the development of associated disciplines, and had a profound impact on my country's piano education via the first generation of piano teachers. On the basis of categorizing Negauz's musical concepts, this paper analyzes the dissemination and adoption of his ideas in contemporary China and attempts to assess the benefits and drawbacks of my nation's current piano education.

Wan Shuliang and Li Doudou (2019) published an article on the Art of Piano Performance in the journal Chinese Journal of Education in the 1960s, which included the methodology of piano performance. He was one of the most renowned piano teachers of the 20th century, and the majority of his recordings date back to the late 1940s and early 1950s.

This book was not "fashionable" enough from the standpoint of performance science, but the author expressed his own opinions on piano art, particularly the "annoying" ones.

Heinrich Neuhaus (1888–1964) contributed significantly to the development of the Russian piano school. Given that both of Neuhaus's parents are accomplished musicians, a musically supportive environment was essential to his growth. Neuhaus began performing in front of an audience at the age of nine and eventually toured the entire Soviet Union. He studied under the renowned "mysterious master of technique" Godowski, a Polish pianist, and benefited from the master's instruction throughout his entire existence. Neuhaus became vice president of the Moscow Conservatory of Music in 1934 and was promoted to president three years later. Until his resignation due to illness, he continued to teach. Throughout his many years of teaching at the Moscow Conservatory of Music, Neuhaus has produced a number of notable musicians. (Wan Shuliang and Li Doudou, 2019) He was a teacher in Tbilisi between 1916 and 1918, a professor at the Kiev Conservatory of Music between 1918 and 1922, and a dean at the Moscow Conservatory of Music between 1922 and 1964.

Neuhaus concentrates on two aspects of piano education: piano instruction and piano training. Qin Chuan (February, 5, 2022, interview) His view was that the piano was merely a vehicle, and that the goal of music education should be to inspire students' individuality. He elevated learning the piano to the level of shaping people and suggested that novices practice with more folk melodies and develop a rich musical image from the start. He also placed a high value on the inspiration of his students, believing that the performer's understanding of music is even more essential than technical training. Neuhaus devised techniques such as commanding gestures and gradual practice to help students develop an appreciation for art, increase self-assurance, and acquire piano skills naturally.

Wei Danwen (February, 12, 2022, interview) His belief was that the talent of students was crucial, and that uncritically pursuing works with high technical difficulty would torture students with mediocre talent. Neuhaus suggested that students should become the "chief conductor" of the score, study the rhythm of the work from beginning to end, and find a method to approach it with a more objective, calm, and prudent eye. This has far-reaching implications for the spread of domestic piano education. Tian Xia. (February, 19, 2022, interview) Neuhaus's perspective on piano education and learning is that people are first and foremost in piano education and learning, and that piano learning is not an end in and of itself, but rather a means by which individuals can develop a sounder character and acquire a more advanced "joy of life." In addition, he believes that teaching students according to their aptitude has nearly become the consensus among educational disciplines, and that domestic piano education generally begins with "Thompson" and "Hanon" in order to cultivate a sense of music and build a firm foundation. This method is viewed as a significant reminder of the general condition of domestic grading examinations, as it requires individuals with solid personalities rather than musicians. According to Li Jinjing (2011), piano instruction at advanced-level standard schools should be enhanced by employing advanced education and teaching strategies from abroad. This essay analyzes the Russian piano school and the Neuhaus piano teaching method in depth and compares them to the standard piano curricula of the nation's colleges and universities. To improve piano instruction at the nation's traditional colleges and universities, this project identifies a suitable piano teaching methodology.

Topic: the piano teaching method

Xiaojie Xu Ming (2021) Early in the 20th century, a large number of influential composers and piano teachers emerged in Russia and established a distinct Russian piano school. This dissertation focuses primarily on Heinrich Gustavovich Neuhaus's (1888-1964) Niegauz piano instruction method. Neuhaus initially studied piano with his parents and later with the renowned Dutch pianist Godowski (1870-1938). In 1916, he launched his teaching career at the St. Petersburg Conservatory, where he was admitted in 1915. During his teaching career, Neuhaus combined his many years of educational experience to establish the 1958-published Neuhaus piano teaching method. The characteristics of the Neuhaus piano teaching method include the artistic representation of musical works, the training of fundamental skills, the mastery of timbre, and performance skills.

The Neuhaus piano teaching method is a model of piano instruction in Russia that is applicable to the instruction of piano majors at conventional institutions. It requires strict requirements for various techniques, including legato, staccato, and the use of pedals, and emphasizes fundamental training, such as fingertip standing and high finger training. It also pursues musical expressiveness, such as by providing students with a preliminary understanding of the melody and style of the piece by looking up performance videos or audios of various performers, and by gaining an understanding of the piece's context, composer's performance style, and theme. These teaching techniques assist students in gaining a deeper comprehension of the music, incorporating their own emotions into the performance process, and focusing on singing so that the performance is expressive. To develop students' potential and highlight their strengths as pianists, schools should employ an individualized approach to instruction.

Qin Chuan (February 5, 2022, interview) Students with low professional levels, for instance, should receive a unified teaching plan, while those with higher professional levels require individualized plans. Concerts, professional sexual seminars, and participation in professional competitions should also be used to encourage practical education. Wei Danwen (February 12, 2022, interview) In addition, music appreciation and appreciation abilities can be developed by attending additional concert and chamber music performances, that piano accompaniment is another essential skill for college and university students, requiring the performer to comprehend the creative background of piano work and convey musical emotions in advance. The prelude is essential for establishing the mood of the music and guiding the vocalist to cultivate emotions.

Tian Xia (February 19, 2022, interview) Neuhaus was a renowned pianist and piano instructor in the former Soviet Union and Russia. During his time teaching at the Moscow Conservatory of Music, he created his own distinct piano teaching theory. His artistic processing techniques are natural and proficient, and his piano performance art is unrestrained and enthusiastic. His teaching philosophy emphasizes the principle of integrating music aesthetics and instruction, precise performance skills, and distinctive musical qualities. It emphasizes the artistic image of music works in teaching and learning, the training of timbre for learners, the systematic and scientific training of performance skills for learners, and the importance of rigor and precision in piano performance in artistic performances. Xiaojie Xu Ming (2021) Neuhaus believes that the technical level of pianists and composers has a direct effect on the expressiveness of their piano art, and that piano instruction must organically integrate works and performance techniques to accomplish the established goals of piano music education.

Topic: piano education

Wan Shuliang (2013) Analysis of the Influence of Neuhaus Piano School on Chinese Piano. Neuhaus' piano teaching theory has practical value in college teaching practice. It helps to improve the artistic accomplishment of learners by focusing on two aspects: the artistic cultivation of thought and the artistic cultivation of singing. Neuhaus believes that piano music players should have certain ideological or emotional artistic accomplishments, as well as strengthen their training of singing artistic accomplishments. In practice, Neuhaus' piano teaching theory plays an important role in improving learners' artistic accomplishment level, helping to stimulate their artistic inspiration, improve the aesthetic standards of piano music, and perceive the "beauty" brought by the objective world. Additionally, it helps to integrate their own emotions when learning and playing piano music works.

Qin Chuan (5 February, 2022, interview) Neuhaus places a strong emphasis on the utilization of cultural accomplishment to advance music literacy. In his piano education, Neuhaus sets very high standards for cultural achievement. Russian piano instruction is the finest in the world because it focuses on how to convey imaginative imagery, and Chinese piano instruction has been influenced by this concept. The business' rapid expansion. Neuhaus's ability to play the piano at such a high level and with such exquisite piano tone is inextricably linked to the breadth of his knowledge. According to their distinctive characteristics and the current status of China, Chinese pianists can expand on the theme of fostering cultural achievement. With the appearance of numerous remarkable Chinese works of art. This necessitates that exceptional artists possess exceptional performance skills and wide cultural knowledge. While learning to play the piano for the first time, it is essential to comprehend the parallel development of musical and cultural accomplishments. Neuhaus advised his pupils to increase their cultural competence by reading a great deal of Pushkin's poetry. As a Chinese pianist, reading the allure of Tang and Song poetry, which are distinctive to China, can help you advance culturally. These poems contribute to how you perceive and comprehend the timbre and emotional hue of piano compositions.

Wei Danwen (February, 12, 2022, interview) Neuhaus places a significant emphasis on the logical treatment of musical compositions. Neuhaus excels at incorporating multiple excellent performance philosophies into a single furnace and assimilating outstanding piano performance knowledge. He is not limited by a specific form. While playing the piano, he highlights the superiority of music and reason. All forms of art must comprehend the logic of works of art, including music art, which must comprehend the logic of musical compositions. For instance, literary works allow individuals to express their emotions and ideas. Writing requires the application of logic. Typically, we emphasize the importance of seamless transitions between paragraphs and a logical writing style.

Tian Xia (February 19, 2022, interview) Neuhaus emphasized the importance of patriotism. Neuhaus appreciates both music and his native country. It is evident from his published writings that he places a high value on his country's music and sense of identity. Neuhaus's emphasis on national pride was also transmitted to his pupils, who continue this practice to this day. This is why Russian piano performance has rapidly surpassed the Italian school, the Polish school, and the French school to become the global leader. Every one of us Chinese has a strong sense of national identity, inspired by the Neuhaus piano school, and every pianist should value the musical culture of his or her own country.

Topic: Technical of piano performance

Wan Shuliang and Li Doudou's (2019) The viewpoint of Neuhaus on piano instruction. Neuhaus was both an educator and a musician. His educational philosophy is predominately focused on two aspects of piano instruction and piano training. Regarding piano instruction, he believes that the instrument solely served as a means to inspire students' individuality. Therefore, the appropriate order of music education should be "to be a middle-level pianist - to be a good musician - to be a good artist - to be a perfect person" Neuhaus' "magnificence" consisted of this. He elevated piano learning to the level of shaping people and eliminated low-level "craftsmen"; as a result, people's perspectives will be broadened. Not only does he maintain this perspective, but he also employs it in his teaching. He advised that novices practice with more ethnic melodies and develop a complex musical image from the very beginning. Even modern society is guided by this concept, which is vastly preferable to mere technical training.

Qin Chuan (February 5, 2022, interview) Neuhaus believed that the aptitude of students was essential for piano instruction. He suggested that pupils become consciously the "chief conductor" of the score, study the rhythm of the work from beginning to end, and find a more objective, calm, and prudent method to deal with the rhythm. His views have implications for the historical context of domestic piano education becoming the norm, as most performers have their own comprehension of how to successfully perform a piece.

Wei Danwen (interview, February 12, 2022) Neuhaus places a premium on the concept of synchronized technological and musical development. According to Neuhaus, when a pianist performs a piece of music, the meaning of the piece should not be sacrificed for technical skill; rather, the musical work should aim to transmit the piece's mood. Whether we are practicing finger flexibility or interpreting art, we should strive for the most natural condition and sound. The vast majority of performers in our country, however, are readily constrained by their performance abilities and can only perform at that level. When their fingertips are barely moving, the majority of practitioners are no longer willing to practice slowly.

Tian Xia (February 19, 2022, interview) The Niegolz method of piano instruction. Be aware of the "artistic image" of a piano performance; acquire piano skills such as melody, key, scale, timbre, and auditory expressiveness; hone essential abilities such as the power of the fingers and arms, dramatic expression, the desired sound, sound impact, emotions, louder, slowing down, and increasingly accelerating pace; study music theory, philosophy, the humanities, sculpting, and other fine arts; and study music theory, philosophy, the humanities, sculpting, and other fine.

Topic: piano music performance skills

Guo Cong (2015) Niegauz's views on artistic cultivation in piano theory teaching are mainly reflected in two aspects: the artistic cultivation of thought and the artistic cultivation of singing. He believes that piano music players should not only have certain ideological or emotional artistic accomplishments, but also strengthen the training of singing artistic accomplishments. Niegauz's piano teaching theory plays an important role in improving learners' artistic accomplishment level, stimulating their artistic inspiration, improving the aesthetic standards of piano music, and integrating their own emotions when learning and playing piano music works.

Feng Jingling (2014) Niegauz's piano teaching theory pays special attention to the balance between piano music performance skills and the player's emotion and rationality. He believes that the timbre processing of piano music and the effect of music interpretation are

closely related to the performer's "inner emotions, thoughts, and skills". This is in contrast to Gordon Weitzer's strict piano teaching theory, which pays more attention to showing the artistic beauty of piano music works with plain and simple playing skills.

Qin Chuan (5 February, 2022, interview) Niegauz's piano music teaching theory advocates the supremacy of music and pays attention to the logic of piano music itself and performance. Learners must be able to use their own thinking logic to analyze the connotation, thought, and performance techniques of the work. Niegauz has a rigorous attitude towards each piano music work, requiring learners to handle each note well. To play a perfect "timbre" in music performance, the player's fingers must be relaxed and they must be able to control their emotions. Niegauz's rigorous and pragmatic attitude towards piano music works will help guide learners to correct their learning attitudes and improve learning effects.

Wei Danwen (interview, February 12, 2022) Niegauz is a world-class piano music creator, performer, and professional piano music educator. His natural and simple style of pursuing teaching and performance is a distinctive feature. His performances of Bach's twelve well-tempered, Beethoven sonatas, and Scriabin's symphonies show his uniqueness in interpretation of piano music and timbre processing. His piano teaching theory explains what is real piano music and what is the focus of piano music teaching. His "unified style" of piano music teaching and performance has reference significance for improving the quality of piano music classroom teaching in colleges and universities and promoting the reform of piano music classroom teaching.

Tian Xia (February 19, 2022, interview) Niegauz believes that confidence and relaxation are essential for learning piano music well. To achieve this goal, a relaxed and good piano music teaching environment is necessary. This environment guides learners to break through psychological barriers, enhance self-confidence, achieve moderate relaxation, ensure fingers are flexible and stand firmly, improve coordination of various parts of the body, and transmit the strength of various parts to the fingertips through the arms.

Niegauz's piano teaching theory particularly emphasizes the principle of integration of music aesthetics and teaching, with accurate performance skills and distinctive music characteristics, which have extremely high practical application value in piano music classroom teaching in colleges and universities. The piano teaching theory advocated by Niegauz is more pragmatic and pays more attention to understanding the creator's emotions, which is of great significance for changing the teaching misunderstanding of "emphasizing form rather than spirit" in current piano music teaching.

2. Creating the piano exercise book on the Heinrich Gustavovich Neuhaus method

The focus of the study was on the influence of the piano exercise book on the Neuhaus method. Each semester is held fourteen times per hour, with all eight segments. Therefore, the researcher devised a tool comprising eight elements or the full-time content: The piano exercises comprise the content of effective piano practice, including sub-training exercises with explanations and songs related to the practice, in a total of eight parts ranging in difficulty from easy to difficult as described below.

- 1) Finger exercises
- 2) Scales and arpeggios
- 3) Etudes for right-handed exercises
- 4) Etudes for left-handed exercises
- 5) Exercises for polyphony

- 6) Exercises for lyrical music
- 7) Chinese piano
- 8) Foreign piano

The consistent validation of the piano exercise's contents

After studying relevant documents and experts, the researcher prepared the piano exercises contents to present to experts for validation before use as, as a result of the consistent validation of the piano exercises contents.

A result of the consistent validation of the piano exercise contents was evaluated at 0.75, which exceeded the applicable quality criterion and after the experiment the authors continued to improve it.

The results of this assessment are preliminary, during and posttest. Researchers have refined the tools to make them more effective.

Contents of Assessment piano skills

The researcher chose to assess scoring because there is a three-time formative evaluation of piano performance skills following completion of the third and sixth songs, and a summative evaluation following completion of the eighth song. rubrics and inviting external piano experts as assessors, with skill assessments created as follows.

After studying relevant documents and experts, the researcher prepared the contents of assessment piano skills to present to experts for validation before use as, as a result of the consistent validation of contents of assessment piano skills.

The results of this assessment are preliminary, during and posttest. Researchers have refined the tools to make them more effective.

A result of the consistent validation of the contents of assessment piano skills was evaluated at 0.80.

The results of this assessment are preliminary, during and posttest. Researchers have refined the tools to make them more effective.

From the formulation of assessment piano skills content, the results were evaluated at 0.75; after eight lessons, the assessment piano skills content was evaluated at 0.80. According to the results of the experts' evaluations, the research tools exceed the criteria, making them appropriate for further testing.

3. Teaching the piano exercise book for 1st year students

Using pre-experimental research evaluation of the use of the piano exercise book, there is a three-time piano assessment of skills, with formative and summative examinations in weeks 5 and 10. The formative evaluation following completion of the third and sixth songs, followed by a summative evaluation following completion of the eighth song, for teaching first-year students in February 2022.

Table 1 Contents of piano exercise book of teaching plan

	The contents	Song	Evaluation
1	Finger exercises	Song 1	
2	Finger exercises	Song 2	
3	Scales and arpeggios	Song 3	
4	Scales and arpeggios	End of 3rd song	
5	Etudes for right-handed exercises		formative test 1
6	Etudes for right-handed exercises	Song 4	
7	Etudes for left-handed exercises	Song 5	
8	Etudes for left-handed exercises	Song 6	
9	Exercises for polyphony	End of 6th song	
10	Exercises for polyphony		formative test 2
11	Exercises for lyrical music	Song 7	
12.	Exercises for lyrical music	Song 7	
13	Chinese piano	Song 8	
14	Chinese piano	Song 8	
15	Foreign piano	End of song 8	
16	Foreign piano		Summative test 3

Since it is a practical, specialized course with only 8 students, students need to spend time practicing easy and moderate songs at the beginning of the semester, while at the middle and at the end of the semester the exercises and songs become more difficult. Therefore, studying in the class is only the main guideline, additional self-practice is a way to enhance the learner's skills.

4. Evaluation of the use of the piano exercise book on the Heinrich Gustavovich Neuhaus method at Art College of Binzhou University.

Table 2 the comparison between the formative and summative scores test.

Students ID	Formative scores (100) (Sum of intermediate test)	Summative scores (100) (Final exam)
S1	75.00	93.33
S2	66.67	86.67
S3	66.67	76.67

S4	71.67	80.00
S5	75.00	83.33
S6	71.67	90.00
S7	76.67	86.67
S8	78.33	83.33
sum	581.67	680.00
\bar{X}	73.33	85.00
SD	4.36	5.35
%	72.71	85.00

From the comparison table of intra-learning and post-learning assessment results, it was determined that the average post-learning score was 85.00, while the average intra-learning score was 72.71. The results of the evaluation of learning effectiveness were therefore founded on a hypothesis of 75/75. In other words, the score was higher after learning than during learning.

Discussion

Learners interested in improving their musical aptitude on the piano should familiarize themselves with the following concepts: 1) Finger exercises, 2) Scales and arpeggios, 3) Etudes for right-handed exercises, 4) Etudes for left-handed exercises, 5) Exercises for polyphony, 6) Exercises for lyrical music, 7) Chinese piano, and 8) Foreign piano. The eight lessons in the piano teaching handbook the researcher have compiled. There is agreement between this study's findings and the quality of the musical performance and the quality of the instruction that choral music instructors deliver their students are two aims that teachers work toward concurrently but may clash with one another, as pointed out by Ren Xiaolin (2014 : 183-185) the construction of piano teaching innovation model in colleges and universities. The young children's piano enlightenment teaching materials involve the cultivation of children's basic practice, playing skills and music theory knowledge, which has a strong foundation and largely determines students' ability of follow-up learning and development. the external piano teaching materials have become increasingly mature in their teaching concept, teaching methods, interesting training and systematic training, which is worth learning. As well as Mei Han (2005 : 75-78) Analysis of Key Piano Course Teaching of Senior Teachers. Journal of Xi'an Conservatory of Music. This articles generally for a single or more teaching materials for content, structural introduction, analysis, choose a piano teaching material analysis are: Han yu "little Thompson" textbook " which corresponds to Li Bing (2005 : 119-110.) the expansion of teaching content and curriculum system of piano teachers, and Li Jiawen (2020 : 95-97) Piano Practice Teaching Reform in College Musicology Major.

Conclusion

The Niegolz piano instruction technique is the Heinrich Gustavovich Neuhaus method. Be aware of the "artistic image" of a piano performance; acquire piano skills such as melody, key, scale, timbre, and auditory expressiveness; hone essential abilities such as the power of the fingers and arms, dramatic expression, the desired sound, sound impact, emotions, louder, slowing down, and increasingly accelerating pace; study music theory, philosophy, the humanities, sculpting, and other fine arts; and study music theory, philosophy, the humanities, sculpting, and other fine.

Creating the piano exercise book: the construction of contents of assessment piano skills was evaluated at 0.75, 8 lessons, and the contents were evaluated at 0.80. According to the results of the experts' evaluations, the research tools exceed the criteria, making them appropriate for further testing.

Teaching the piano exercise book to a student in their first year: Using pre-experimental research evaluation of the use of the piano exercise book, there is a three-time piano assessment of skills, with formative and summative examinations in weeks 5 and 10. The formative evaluation following the completion of the third and sixth songs, and the summative evaluation following the conclusion of the eighth song, for teaching first-year students in February 2022.

Evaluation of the use of the piano exercise book:

It was found that most students had relatively low scores with an average of only 66.67, the 8th student had the highest score of 76.67. Students number 2 and 6 had low scores.

It was found that most students had relatively high scores with an average of only 79.17, the 5th student had the highest score of 86.67. Students number 3 had low scores.

It was found that most students had relatively high scores with an average of only 85.00, the 1st student had the highest score of 93.33. Students number 3 had low scores.

Comparing intra-learning and post-learning assessment results, it was determined that the average score after learning was 85,00, whereas the average score during learning was 72,71. The results of the evaluation of learning effectiveness were therefore founded on a hypothesis of 75/75. In other words, the score was higher after learning than during learning.

Recommendation

Theoretical Recommendation

The primary goal of this support is to facilitate the production of piano teaching materials and exercise books as well as to encourage piano teachers to engage in teaching research. The education system should prioritize the spread of the piano-playing vocation by providing popular education on the singer for all age groups.

We will be putting in extra effort to provide lecture and master classes given by renowned pianists in order to provide new venues for professional development and interaction between educators and their students. Teachers can implement some of these strategies in the classroom; students' progress can be monitored through tests; and reflective practice and classroom discourse help instructors zero in on effective activities and approaches to instruction. Some of the activities in this research can be used by piano teachers to help their students work through fundamental playing issues and develop individualized lesson plans.

Practical Recommendations

The authors of a new practice book for the piano are putting an emphasis on getting pupils to master the fundamentals. The piano teaching community might benefit from more teachers creating specialized lesson plans and practice books for their students' specific needs and skill levels. To increase the likelihood of the new piano practice book becoming a marketable textbook, it would be beneficial to solicit more feedback from experts, piano teachers, and students. There are already 6-8 units of content in the developing a new piano practice book, and there is room to grow to incorporate as much material as possible. New approaches to teaching the piano can benefit from the use of cutting-edge high-tech teaching strategies developed around the world. The current study only analyzes longitudinally from a single content section, and problem identification is limited to a single perspective. The current study did not explore and analyse the candidates' perspective. This study did not investigate and analyze the candidates' viewpoint.

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