

The current situation of piano collective classes in primary schools in China

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Abstracts

This article proposes guidelines for writing an academic article. The academic article needs to provide knowledge or an understanding with specific details. To compose this article, the author compiled and gathered information, documents, and evidence, and contents of the academic articles from various sources. This article consists of piano collective teaching which refers to the teaching of piano music theory, improvisational accompaniment, solfeggio, and suggested composition to students through collective teaching, thereby promoting the comprehensive improvement of students' music literacy and abilities. The development history of piano collective teaching is early. In 1913, American elementary schools took the lead in starting piano collective teaching, with the aim of providing piano teaching to as many students as possible. The development of piano collective teaching in China originated from the "American Collective Keyboard Teaching Method Seminar" held by the Music of China Association. At the seminar, an American professor introduced the characteristics and advantages of keyboard teaching method to pianists. It was concluded that Chinese colleges and universities have started the reform of piano teaching, and collective teaching has since started.

Keywords: Current Situation; Piano Collective Class; Primary School; China

Introduction

Collective class refers to the characteristic teaching mode where teachers use demonstrations, lectures, or conversations, blackboard writing, and the use of multimedia to transmit teaching information to a certain number of teaching groups in a fixed space. This teaching method is popular in many countries and is loved by a large group of teachers, but its effectiveness varies.

Most piano teaching methods to group teaching, mainly because group classes have multiple advantages. For example, in the face of a large number of students and a shortage of teaching equipment, collective classes can greatly alleviate the problem of insufficient teaching equipment and teachers. Moreover, collective classes can also solve the problem of students' unified existence, avoiding individual explanations, and greatly improving teaching efficiency. In addition, the advantage of collective classes lies in the fact that in addition to teacher-student communication, they can also facilitate student communication, such as group mutual assistance and collaborative inquiry learning. By listening to others' performances, students can empathize and propose their own opinions on existing problems, enabling them to transition from "playing on their own" to "teaching on their own", and better integrate the basic knowledge of piano learning with future practical teaching. From this, it can be seen

that compared to individual courses, piano collective teaching has many advantages (Huang, 2023: 170-172).

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The traditional one-on-one teaching mode in piano group classes, achieving one-on-one teaching and gradually developing into the mainstream teaching mode. Piano collective teaching adopts a collective teaching method, incorporating modern teaching equipment, and is a new teaching mode (Xiong, 2023: 44-47).

Piano Group Course is a group learning course that integrates and derives from the unified one-on-one piano class and small class piano class. Piano group lessons were popularized earlier in Western countries and have been widely applied, while piano group lesson teaching in China gradually gained application and promotion in recent years when digital pianos were introduced into piano teaching in China. Piano collective courses can meet the requirements of universal music education, effectively enhance the music literacy of students, and promote their comprehensive development, which is conducive to the implementation of "aesthetic education". At the same time, piano collective courses can provide supplements to traditional piano teaching courses, achieving educational results that traditional piano teaching cannot achieve (Guo, 2022: 124-126.).

The necessity of piano collective teaching combines the advantages of "traditional piano teaching" and "collective teaching". Applying it to piano teaching in universities can effectively improve students' professional knowledge and skills. 1. It is beneficial to reduce the cost of course teaching. In traditional piano teaching models, teachers only teach one student during a certain period of time, which results in higher teaching efficiency. However, teachers need to spend a lot of time teaching the same content, resulting in higher teaching costs. Piano collective teaching emphasizes that one teacher can teach the same knowledge content to multiple students simultaneously, which changes the teaching method of repeated teaching by teachers. While improving teaching efficiency, it also saves manpower and time costs, and thus adapts to the requirements of teaching system reform in universities. 2. It is beneficial to stimulate learning interest. "Interest is the driving force for human potential." In piano collective teaching, students can learn, communicate, and explore each other's understanding of piano knowledge and skill acquisition in the same learning environment. The teaching atmosphere will be more relaxed and active, and this teaching method can dispel the tense teacher-student relationship between teachers and students under traditional teaching models, enable students to learn more efficiently. 3. It is conducive to improving the quality of teaching. In the traditional one-on-one piano teaching process, teachers need to explain the same knowledge repeatedly, which will greatly reduce the enthusiasm of teachers in teaching for a long time. At the same time, one-on-one teaching requires teachers to give jumping knowledge teaching according to the students' personal learning situation. The teaching is arbitrary and lacks certain systematizations and standardization, and piano collective teaching can effectively solve this problem. In teaching, there are a large number of students with varying personality traits and learning needs, which requires teachers to make standardized and systematic teaching preparations before class, improve teaching methods, and meet students' personalized needs as much as possible, thereby improving their piano learning ability.

Shao Yunyi (2022) is facing the rapid development of social productivity and the continuous enhancement of national economic strength in today's situation. Piano education has gradually been valued, promoted, and developed with historical changes; In addition, the implementation of the education system and piano grading policy further promotes the popularization of piano learning in families. The popularity of piano education has been on the rise, and there has even been a craze for piano learning. Nowadays, many primary and secondary schools in China have also established piano clubs and extracurricular interest classes, indicating that the popularization of piano learning has become a new trend.

The teaching philosophy of Song Xiaojun and Yu Jianan's (2022; 74-77.) piano group lesson allows children to no longer be confined to a "one-on-one" closed and tense piano room, but to coexist in a collective environment for mutual communication and learning. Being in an atmosphere of the same age can reduce children's unfamiliarity with the environment, and shared topics and interests among children can accelerate their integration into the new environment. At the same time, it is possible to enhance children's learning enthusiasm through music rhythm, rhythm games, and teamwork. However, relatively speaking, the teaching mode of group classes has greater advantages for children in the younger age group.

Primary school music education, as an important means of implementing aesthetic education, plays a very important role in the growth process of young students. With the reform of China's primary school teaching system, the development of quality education, and the implementation of the "double reduction" policy, the piano curriculum in primary schools is increasingly valued in the teaching process (Wang, 2022).

Collective class is an irreplaceable teaching mode in children's piano learning during the enlightenment stage. Its advantages are three: firstly, it has a collective advantage. Combining various teaching methods, group lessons can improve children's ability to feel and remember the piano, and enhance the fun of practicing. Especially in the early stages of children's enlightenment, based on their developmental psychology, group classes use teaching methods such as combining movement and stillness, taking turns playing, and playing together to showcase the advantages of their curriculum. Secondly, improve efficiency. Arranging piano children with the same level of learning in the same environment in group classes is conducive to improving teaching efficiency. For example, during initial exercises such as landing keys, staccato, breathing, and other movements, there may be small differences in problems that can be corrected together. Children in unfamiliar learning environments often achieve better results when they have peers to refer to each other. Thirdly, it is conducive to the popularization of piano teaching. For a considerable period of time, there is still an imbalance of resources in the field of piano education. In some underdeveloped areas, there is a severe shortage of professional piano teachers, and collective classes can provide learning opportunities for more children (Meng, 2021: 79-81.).

Liu Huaxing, Yang Chunping & Deng Zhiwei (2019: 47-48.) used the guiding ideology of French writer Hugo's "There are three keys to unlocking the treasure trove of human wisdom, one is numbers, one is astronomy, and the other is notes". They regarded piano education as the entry point for implementing quality education, and based on the educational philosophy of "focusing on creating piano art and culture, forming distinct educational characteristics", they broke the distinction between urban and rural schools, we have embarked on a path of art education that is suitable for our own development.

With the improvement of people's quality of life, some art teaching has received more attention, especially the teaching of piano in primary schools. Primary school piano teaching, as a widespread teaching method, has been widely carried out in primary school teaching. In the process of primary school piano teaching, the collective piano teaching method has gradually replaced traditional teaching and has been widely applied

Wang Liyu (2019: 155-156.) believes that in the new situation of piano classes for music majors, teachers should try collective teaching. This teaching method can effectively enhance students' interest in learning, facilitate communication between students, and have a positive impact on the popularization and dissemination of elegant music. Collective teaching is currently an important form of piano teaching in many music majors. Therefore, collective teaching has profound significance for piano teaching, and it is imperative to change the traditional piano teaching. Collective class teaching can effectively enhance students' interest in learning, facilitate communication between students to a greater extent, and have a positive impact on the popularization and dissemination of elegant music.

With the continuous reform of piano education, more and more children are learning piano, and piano collective classes have become a popular teaching mode at present. This teaching mode is a new teaching mode formed by integrating modern intelligent teaching equipment and adopting collective teaching methods on the basis of traditional piano teaching mode. Piano collective classes have emerged in China since the 1990s, and are also one of the major topics of piano education reform in China (Zhang, 2017).

1) In the early stage of piano collective classes, children can feel the joy of group learning through mutual communication. Firstly, the piano group class has an active atmosphere, and each child will have different reactions to the same work. Therefore, there will be more group communication between children in the group class. From an internal analysis, collective classes can help improve children's enthusiasm for learning in the early stages of learning, and teachers can easily organize various teaching methods for teaching. The advantage of collective teaching lies in its ability to expand the radiation of teaching information. The learning environment, atmosphere, heuristic methods, and discussion-based teaching methods created by collective teaching methods are beneficial for improving the participation and competitive awareness of younger children, cultivating observation, listening, comprehension, creativity, imagination, and memory.

2) Piano group lessons can enable children to acquire learning knowledge from multiple perspectives. Under the guidance of the teacher, young children can play the role of "little teachers" in the classroom, while also being in the process of learning; It can also serve as a role for a small audience, allowing oneself to appreciate others' performances and learn from each other's strengths and weaknesses while being the "audience"; In addition to being able to play small pieces on their own, they can also collaborate with other children in group classes to experience the joy of playing the piano together and have more opportunities to perform together. Perlman once said, "I suggest you perform as much as possible, to perform for anyone. The more you perform, the more you benefit the learning environment and atmosphere created by the collective class model are completely different from the traditional one-on-one teaching classroom atmosphere. Through the unique teaching methods of teachers in piano collective classes, children's various learning abilities can be improved in various ways. In summary, collective classes in the early stages of children's learning can also improve their comprehensive music literacy in the classroom.

3) Piano group lessons are beneficial for stimulating teachers' desire to give lectures. There are many factors that affect the success of a group lesson. Firstly, careful lesson preparation is the first step, and secondly, it also depends on the enthusiasm of the teacher's lecture. Especially in piano lessons, the teacher will play live at any time, and children's attention will be attracted by the performance. This also affects the quality of the teacher's class, and the enthusiasm of the lecture directly affects the quality of the class. Piano group lessons provide a teaching innovation platform for teachers, try to showcase your talents in the classroom as much as possible.

Collective piano course materials

Lu Fenjue (2022: 121-124) suggests that the first step in the compilation of elementary piano textbooks for children in China is to follow the principle of gradual teaching. Due to significant differences in the learning level and personality traits of each student, it is necessary to fully consider their psychological and physiological characteristics when selecting textbooks and scheduling. For example, children between the ages of three and five, who lack any musical foundation and have weak fingers, should choose interesting textbooks with slow progress in skills, vivid and vivid music images, and complete and clear knowledge of music theory; Children who have already acquired the ability to perform solfeggio and ear training before learning the piano should choose textbooks from a step-by-step perspective. It should be noted that when choosing textbooks, teachers should avoid two extremes: excessive adherence to the prescribed procedures, and excessive ambition. The most crucial thing is to accurately grasp children's learning characteristics, scientifically select textbooks, and fully stimulate children's learning potential. Secondly, follow the basic principle of learning from each other's strengths to make up for their weaknesses. In the innovation and development of modern piano education, professional teachers should make rational choices in the face of diversified basic textbooks. Among them, the most crucial principle is to learn from each other's strengths and make up for their weaknesses, which is reflected in two aspects: on the one hand, it is advisable to choose classic teaching materials from piano educators as much as possible, as the teaching value they contain has been verified and recognized through practical exploration; On the other hand, professional textbooks with scientific and innovative teaching concepts are widely used. Due to the certain emphasis on technical aspects in all textbooks, overemphasizing musical aspects will inevitably overlook technical aspects. Therefore, professional teachers should objectively understand the characteristics of each textbook and achieve the goal of learning from each other's strengths and complementing each other through integrated application. Thirdly, focus on cultivating and developing creative abilities. Nowadays, the textbooks, arrangement, and professional content of piano basic teaching in China do not provide children with space for independent innovation and creation, which is not in line with the creativity of the music discipline itself. Therefore, in the development of modern education reform, more attention should be paid to reflecting the creative ability in children's piano elementary textbooks and guiding children's comprehensive development.

Ji Jing (2022: 129-131.) conducted basic teaching from the preschool enlightenment stage to the primary school stage. Students at this stage are characterized by their young age, and their understanding, concentration, playing ability, and finger development are all uncertain stages. The teaching approach at this stage should revolve around the aspects of enlightenment and laying the foundation, and specifically develop teaching methods that are

suitable for this age group of students. At this stage, students have a strong thirst for knowledge and curiosity, cultivating interest in learning the piano is an important topic. It is well known that students' persistence and enthusiasm will decrease as the difficulty of learning increases. It is difficult for teachers and parents to cooperate to make students persist and maintain their interest in learning. Teachers should innovate teaching methods and concepts to adapt and improve according to the characteristics of different students. For example, adding many musical experiences to students can guide their musical imagination and sensitivity. Integrating the imagination of this kind of music into the actual teaching of playing, giving students space to unleash their creativity and innovation, and inspiring their enthusiasm for learning and participation. Listen to more music and tell more red music stories to students, using vivid historical stories one after another to help them establish a correct sense of patriotism from a young age and strive to become skilled pianists. The selection of textbooks should also pay more attention to fun and have a passion for compiling textbooks. Adding cute words or beautiful pictures to music is undoubtedly a teaching method that students like. When different composers appear, simple, interesting, and understandable language should be used to introduce the lives of different composers and the creative stories of this song. These methods can effectively enhance the fun and charm of classroom teaching. A reasonable reward system is also a driving force for promoting students' learning.

First of all, unlike other textbooks, most of the piano teaching materials are Étude textbooks composed of notes, or adaptations of classical music works at home and abroad, as well as some auxiliary materials such as records and videos. There are few written teaching contents. This problem has always restricted the development of piano teaching. Therefore, in order to accelerate the process of piano collective teaching, universities should combine teaching reality and piano teaching laws, write textbooks that pay more attention to improving keyboard application ability, and adhere to the principle of gradual improvement to further improve students' piano learning and playing skills. Secondly, unlike other learning courses, piano teaching aims to help students master the basic playing methods and skills of the piano, enabling them to proficiently play a certain number of pieces, thus possessing strong practicality. In teaching, teachers should strengthen practical training of students' basic piano skills, focus on song playing to carry out teaching activities, and guide students to master the basic piano playing skills through long-term playing practice. In addition, teachers should also attach importance to the cultivation of students' musical literacy in the teaching process. On the one hand, they should select music works of different styles from different periods in ancient, modern, and foreign countries to expand students' horizons and enable them to understand as much as possible music works of different periods and styles; On the other hand, it is necessary to choose as many music pieces with profound thoughts as possible, so that students can improve their musical literacy while mastering piano playing skills (Liu, 2022: 38-40).

Yan Ran (2019:200) Suggestions on the Writing of Children's Piano Enlightenment Textbooks In recent years, many excellent textbooks have flooded into the domestic market, such as "Bastian Piano Foundation Tutorial", "Happy Piano Enlightenment Tutorial", "Piano Practice Every Day", etc. There are also many excellent steel piano educators in China who independently write some excellent textbooks that closely follow the advanced concepts of world piano education, for example, "Children's Piano Fun Tutorial" and "Children's Piano Enlightenment Tutorial" have changed their traditional mechanized playing and started to focus on the cultivation of children's comprehensive abilities, emphasizing the musicality of

performance. However, many teachers are still using textbooks such as "Baie" and "Thompson Easy Piano Tutorial" as children's enlightenment materials with slightly outdated writing concepts. I hope to maximize the role of textbooks, and I propose some suggestions for the development of children's enlightenment textbooks in China.

1) Suggestions for the Compilation of Chinese Children's Piano Enlightenment Textbooks 1 Pay attention to the content and schedule of writing. In addition to its comprehensive and professional content, the progress of the development of children's piano enlightenment textbooks needs to be based on their physiological and psychological developmental characteristics. Children's Summary: Through the first three volumes of the "Thompson Easy Piano Tutorial" and "Faber Piano Basic Tutorial" textbooks, a detailed comparative study is conducted on the writing concepts and teaching methods of each editor from the aspects of piano playing techniques and music theory arrangement, in order to explore advanced concepts that are more suitable for the current children's piano enlightenment teaching. I hope to use these excellent concepts to help China adjust the current awkward situation of children's piano enlightenment education. In order to maximize the role of excellent textbooks and based on these advanced concepts, the author has proposed some suggestions for the compilation of piano textbooks for children's enlightenment in China. Many children can't control the strength of their hands at the beginning of playing, so they will go to two extremes, either soft or very stiff, which is unreasonable. It is necessary to grasp the degree between soft and hard, so the compilers need to spend some time to use accurate language with image pictures and appropriate exercises to help students practice.

2) Pay attention to the cultivation of comprehensive abilities. The compilation of piano textbooks for children's enlightenment should pay more attention to the cultivation of children's comprehensive abilities such as visual, auditory, creative, and cooperative abilities. Attention should be paid to cultivating children's ability to coordinate various organs, so that they can wholeheartedly serve piano playing, in order to improve the efficiency of children's piano learning. For example, through practice of playing and singing, children can naturally experience the division of phrases and the comparison of strengths and weaknesses in the music, and can quickly express themselves in playing. The human vocal cords are the best instruments that can freely express subtle emotions and connect with the soul. Kodaly, the founder of the Kodaly System, once said, "Children who start learning musical instruments without singing are destined to have no music in their lives. Therefore, cultivating the habit of playing and singing is particularly crucial. Editors can also create fun for children by writing interesting lyrics, allowing them to participate in playing and singing. In terms of the practicality of the piano, students should not only play solo, but also learn to assist singers in accompaniment or ensemble with other instruments. Collaborative exercises such as four handed playing are also particularly important in the writing of textbooks. The accompaniment cooperation between teachers and children, as well as the practice of four hand continuous playing, can effectively exercise children's sense of rhythm, listening ability, and ability to cooperate with others. In the cooperation with teachers, children should not only pay attention to their own playing parts, but also listen more to the teacher's playing parts, so that their ability to distinguish multiple voices is also well trained.

3) Pay attention to fun. The compilation of children's piano enlightenment textbooks should first pay attention to the psychological characteristics of children and reduce tedious language explanations. The difficulties encountered by children in learning new knowledge and daily practice can quickly cause them to lose motivation to learn after losing their

freshness. Editors can use methods such as stories, games, music, role-playing, etc. to increase the fun of teaching, ensure that the learning of every knowledge point is always closely related to fun.

Set collective digital piano course goals (1) Low year goals. Students should master the use method of Electric piano, understand the correct sitting posture, the natural science of hand shape, learn the correct support of fingers, play as accurately as possible, master the basic notation method, be able to play the melody in the textbook with one hand, and develop interest in piano performance. (2) Middle age goals. Students can quickly read music scores, sing music scores fluently, play simple music in textbooks with both hands, try to combine playing with singing, expand listening to music from some countries in the world through performing works, feel different music styles, learn to appreciate music works, and (3) High Year Goals. Students are able to play and sing songs from textbooks, accompanied by simple single or chord accompaniment, distinguish between different genres and forms of work, and improvise simple music clips. The collective digital piano curriculum plan should start from both overall and local aspects. The overall school level is the overall planning of the curriculum by the curriculum development team based on the characteristics of the curriculum and the development positioning of the school. The specific operation of the teacher level is the specific implementation of the plan in their own field within the overall framework of the school. (1) At the school level. Course description. According to the requirements of national curriculum management policies and music curriculum standards for instrument performance, as well as the concept of "instruments in the classroom" promoted locally, combined with the development positioning of our school and the needs of students' music learning, as well as the necessary material conditions for the development of curriculum, such as teacher conditions and hardware facilities, Briefly explain the development process of the collective digital piano course Explanation of course structure. Incorporate collective digital piano lessons into regular music teaching, how to allocate class hours, how to divide class hours, the theme content of each unit, and the conditions and requirements of the course. (2) At the teacher level. Course outline. The course outline includes: course objectives, course implementation instructions, and course evaluation Teaching plan. Analyze the teaching students, such as their learning foundation, level of interest, and conditions for practicing piano. At the same time, analyze the key and difficult points of the teaching content, and develop a teaching schedule and content (Long, 2020: 50-51).

Conclusion

The current situation of piano collective classes in primary schools in China presents both opportunities and challenges. On the one hand, the introduction of piano education at an early age is commendable as it fosters musical appreciation, enhances cognitive skills, and promotes discipline among students. Moreover, the collective class format allows for cost-effective instruction, making it accessible to a wider range of students. However, several challenges exist within this educational framework. Firstly, the lack of qualified teachers poses a significant obstacle. The demand for piano instructors surpasses the available supply, resulting in a compromise in teaching quality. Additionally, the large class sizes hinder personalized instruction and inhibit individual progress. The focus on group performance may inadvertently neglect the specific needs and talents of individual students. To address these challenges, it is crucial for education authorities and institutions to prioritize the recruitment

and training of qualified piano teachers. Investing in professional development programs and offering incentives for experienced instructors can significantly improve the quality of piano education in primary schools. Additionally, reducing class sizes and implementing individualized learning strategies will allow students to progress at their own pace and foster a deeper connection with the instrument. Furthermore, a more holistic approach to piano education should be adopted, integrating creative and improvisational elements alongside technical training. Encouraging students to explore different musical genres and participate in collaborative performances can nurture their artistic sensibilities and foster a lifelong love for music. In conclusion, while piano collective classes in primary schools in China offer valuable opportunities for students to develop musical skills and discipline, several challenges need to be addressed. By investing in teacher training, individualized instruction, and a more holistic curriculum, China can foster a generation of young musicians who not only possess technical prowess but also a genuine love for music and creative expression.

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