

Current Situation of Piano Course Teaching in Vocal Music Major in China

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Abstracts

Most vocal performance majors in professional art colleges, teacher training colleges, or comprehensive universities in China offer piano courses as a fundamental discipline for music majors. However, due to differences in the educational objectives, training objectives, and existing teaching conditions of various universities, there are still significant differences in the teaching of piano courses. The vocal and opera departments of the nine major traditional music colleges in China have all offered this course. For example, the vocal and opera department of the Central Conservatory of Music (five-year undergraduate program) has a two-year compulsory course in piano performance; Wuhan Conservatory of Music, Department of Songs (four-year undergraduate), has a compulsory course of piano playing in the first year of college, and an optional course of improvisational accompaniment in the second year of college; It was conclude that the Department of Sound and Song of Xinghai Conservatory of Music (four-year undergraduate) also has a compulsory piano course for freshmen and a compulsory course for improvisational accompaniment for sophomores. This academic article presented the current situation of piano course teaching in vocal music major in China.

Keywords: Current Situation; Piano Teaching; Vocal Music Major; China

Introduction

Traditional piano teaching focuses on theoretical learning and is relatively mechanical. Students only learn Study skills and master skills. They believe that they can understand music when they master piano playing skills. In fact, the relationship between vocal music and piano is not a mechanical theory, but rather a deeper level of relationship. For example, the cultivation and understanding of music. Secondly, teaching practice is singular. Traditional piano teaching for vocal music majors only involves singing and playing at the same time, lacking more interaction. Vocal music is a physiological sound, while piano is a physical sound. Traditional teaching does not provide an answer to how to combine the two. So, the students cultivated by this model are only products, not talents, lacking true music literacy. The current reform of piano compulsory courses for vocal music majors in China is very important. The Central Committee of the Communist Party of China and the State Council have released the "Modernization of Education in China by 2035"

The Modernization of China's Education in 2035 proposes to build a modern education system that serves the whole people's Lifelong learning, popularize quality preschool education, realize high-quality and balanced compulsory education, comprehensively popularize high school education, significantly improve the service ability of vocational education, significantly improve the competitiveness of higher education, enjoy suitable

education for music colleges, and form a new pattern of education governance in which the whole society participates.

Piano Compulsory Course is a compulsory course designed for students majoring in performance and theoretical creation in non-piano performance majors in professional music colleges. The learning purpose of this course is to cultivate students' ability to freely use the piano as a music learning tool, strengthen their ability to learn major subjects and basic professional courses, further understand the style and connotation of works through the music practice process of playing the piano, and improve students' music cultivation and comprehensive music quality. Especially for students majoring in vocal performance, its important role is not inferior to that of vocal music courses. It is not only an important basic course to improve students' ability to correctly read scores, grasp pitch, rhythm, etc., but also an art cultivation course to cultivate students' music understanding, expression, and comprehensive ability to cooperate with accompaniment. It can even enable students to have the ability to play, sing, and improvise piano applications. Therefore, piano learning is a major course for students majoring in vocal performance that focuses on improving their musical literacy and practical application abilities, which is completely different from the learning objectives of piano performance and normal piano majors. Given the special requirements of teaching objects and learning objectives, developing a reasonable teaching plan and progress, combined with rich teaching content, and teaching according to students' individual differences is an important issue that cannot be ignored in the teaching of piano compulsory courses.

Chinese Piano Teaching Method

The piano, as a Western musical instrument, has been introduced to China for over a hundred years and has been widely accepted by various sectors of society. Especially in the past 40 years of reform and opening up, with the substantial improvement of people's Material culture living standards, China's "piano fever" is in the ascendant; China has gradually become a major piano country in the world, with piano manufacturing, ownership, and the number of piano learners and practitioners ranking among the top in the world. Although the overall influence of Chinese piano art in the world is not yet significant, in the past twenty years, Chinese young pianists have won numerous awards in important international piano competitions, which indirectly reflects the continuous improvement of contemporary Chinese piano education level. Nowadays, exploring a teaching path that conforms to the development laws of piano art, reflects the spirit of Chinese aesthetics, and showcases the style of Chinese aesthetics, and actively constructing a piano teaching system (or piano school) with distinct Chinese aesthetic education characteristics has become an industry consensus. Many piano educators have been striving for it for a lifetime.

1) Danzhaoyi Piano Teaching Method

Professor Dan Zhaoyi enjoys a high reputation in the international and domestic piano industry - known as the "piano educator who cultivates world champions" by Mr. Zhou Guangren, a leading figure in the Chinese piano industry, and affectionately known as the "champion mentor" in the piano industry; After his students Li Yundi and Chen Sa won prizes in Chopin International Piano Competition and Leeds International Piano Competition, the famous pianist Fu Cong said excitedly for many times: "China has the best piano teacher! China's best piano teacher can train the best students in the world!" Deeply influenced by Chinese traditional philosophy and aesthetics, and drawing on the ideas in Western

philosophy, Professor Dan Zhaoyi has accumulated valuable teaching experience and theoretical achievements in his long-term teaching practice, cleverly integrating the values and methods of Chinese aesthetic education into the teaching process, exploring a unique set of piano teaching methods, and conducting dissemination and practice of Chinese piano works.

Piano and body, most piano teaching activities focus more on playing methods and analysis of works, generally neglecting the basic cognition and understanding of instruments and performers. However, Professor Zhaoyi meticulously and thoroughly analyzes the relationship between piano structure and the human body, especially the coordination between the body and the steel piano during performance. He believes that "understanding the physical pronunciation principles, sound production methods, and characteristics of the piano is a prerequisite for studying the sound techniques of piano performance"; Mastering the advantages and disadvantages of the five fingers and clarifying the division of labor and functions of different fingers is an important guarantee for studying playing skills; On this basis, adjust the relationship between the entire body and the instrument, including the elbows, arms, and even breathing. Professor Dan Zhaoyi has developed a set of universally meaningful and actionable sound techniques and action standards for the inherent relationship and potential correlation between piano pronunciation and changes, key touching methods, and playing movements. After years of exploration and dedicated research, he helped students find a harmonious relationship between humans and the piano and master the tricks involved (Liu, 2022:76-78).

Professor Dan Zhaoyi has always had his own unique view on the dialectical relationship between technology and art. He believes that "sound itself has duality, it is both technical and musical". However, in teaching, the professor attaches great importance to the complementarity of pronunciation technology and art. By examining the hardness, speed, direction, and gravity carrying capacity of the keyed fingers, he develops specific skills related to finger strength, keyed state, running speed, coordination and accuracy of movements, and extracts vocal techniques that are convenient for cognition and operation. Through standardized training, learners can form a conscious performance behavior, Enable performers to play ever-changing and layered sounds, bringing an auditory aesthetic experience to the audience.

The ancient saying goes, 'Heart' and 'Sound': Every sound originates from the human heart. The heart is the source of the sound. Professor Dan Zhaoyi often teaches students that every note and phrase should be 'crossed' in order to establish their artistic goals, understand and express artistic emotions, and create the artistic beauty of music. Piano playing is one of the most complex sports behaviors of human beings. Professor Dan Zhaoyi associates the physical attributes of playing technical actions and timbre with the psychological attributes of music perception, emotional expression, etc., and guides students to feel music with heart, strip away cocoons, find "key words", grasp the "core points", teach students according to their aptitude, and actively practice, from the singing, voice, dance, picture, narrative, lyric Dramatic and many other aspects, with steps, design, and attention to showcasing the musical soul of piano works.

Professor Dan Zhaoyi is good at organizing and sublimating many problems in classroom teaching into theoretical basis, which can drive teaching and help students move from "inevitability" to "freedom" - even if "technique" (specific technical operations, etc.) and "Dao" (theories, laws, etc.) are integrated and integrated. For example, the analysis of

technology and sound, with support, demonstration, methods, and results, enables many extremely abstract and emotional parts of piano performance to be implemented in effective concrete ways. For example, music is known as the art of sound. Without sound, there is no music, and without good sound, there is no good music. Therefore, professors attach great importance to sound and advocate for sound, so that music ultimately projects its essence through the penetrating, expressive, and infectious power of "sound".

Focusing on the study of the version and literature of the works, Professor Dan Zhaoyi repeatedly analyzes each performance work, repeatedly compares different versions of each work, takes the strengths of each school, and integrates them to deepen the understanding of the ideological connotation of piano works and form an accurate grasp of the music style. In 1996, Professor Dan led Chen Sa to participate in the 12th Leeds International Piano Competition. In his repertoire for the competition, there is a late Sonata of Beethoven, Op.110. This work was created after Beethoven suffered from both mental and physical suffering. It shows his unique deep and sad resentment in his later years, full of memories of his youth and longing for a better life, and hidden a special sense of sadness, despair and helplessness. In order for a 17-year-old girl without such life experience to express Beethoven's profound, profound, and mature musical style on the piano, Professor Dan Zhaoyi led Chen Sa to read all available literature and compare and study nearly ten different versions played by pianists. Starting from the musical essence of the works, he "read" and mastered the music structure, and delved into the ideological connotation of the works from the perspective of musical aesthetics, Analyze the speed of each key touch, the size of the finger contact surface, and the direction of force from the perspective of playing techniques; Combining Chen Sa's personal musical perception, spirituality, talent, ability, etc., he made every effort to explore the possibility of musical expression - thus, Chen Sa stepped closer to Beethoven's music, entered the world of Beethoven, found a unique musical expression way to play Beethoven's late works, won the fourth place in the Leeds International Piano Competition that year, and achieved a breakthrough of "zero" for the Chinese in this event (Chen, 2016: 37).

Emphasizing the pertinence and diversity of teaching methods, Professor Dan Zhaoyi proposes highly targeted teaching plans and diverse training measures based on the different characteristics of students, promoting the full potential and release of each student, and gradually achieving their own established goals. In 2000, Professor Dan led Li Yundi to prepare for the 14th Chopin International Piano Competition, adopting the "two pronged attack theory": on the one hand, he accompanied Li Yundi to read the written materials and listen to the performance versions of different pianists, and also made a special trip back to Sichuan Conservatory of Music to ask Professor Huang Huwei to teach "Chopin Works Analysis Class", and then returned to the classroom to analyze the playing essentials bit by bit, so as to lay a good foundation and accompany the competition throughout the whole process; On the one hand, we have climbed the art peak bravely - the number of tracks after the four rounds of competition is huge, and the works prepared by Professor Dan Zhaoyi for Li Yundi are extremely difficult. As a result, Li Yundi won the gold medal and the "Polonaise Best Performance Award" at the same time. Wu Zuqiang, honorary chairman of the Chinese Music Association, said in an interview: "The two Chinese players (Li Yundi and Chen Sa) in this Chopin Competition are amazing, and their common teacher Professor Dan Zhaoyi is even more amazing!" This marks that the overall level of Chinese piano art education has reached a new height (Xie, 2006).

2) Zhou Guangren's Piano Teaching Method

The development of piano art in China has only been going on for nearly a hundred years. During the nearly one hundred years of development, many piano performers, composers and educators have made continuous efforts to make it take root, sprout, blossom and bear fruit on this fertile land in China, and become a beautiful landscape in the field of Music of China in the 20th century, initially forming a piano music art system with Chinese characteristics.

Zhou Guangren (December 1928- March 2022), born in Hanover, Germany, is a Chinese pianist and educator. He is the first Chinese pianist to win an award in an international competition and is known as the "soul of Chinese piano education".

Mr. Zhou Guangren's dedication to students is selfless, not only meticulously cultivated in his profession, but also includes support in his career and assistance in daily life, which can be described as meticulous. Whether old students from the 1950s and 1960s or new students from the 1990s, their memories of her articles always show sincere respect and love. The most unforgettable thing for them is the love she gave. In addition to the professional knowledge and skills that have become students' own talents, this heartfelt love for music, education, and students spreads like a spark among students.

Her teaching not only teaches performance and teaching methods, but also teaches students attitudes towards music and life. Therefore, if we set aside our love for music, education in our country, and students to talk about her teaching art, it will become a water without a source and a tree without roots. The reason why she has a firm belief and achieved such impressive results comes from this heavy love, which is the source of her teaching art, and it is through the transmission of this love that she has achieved the noble realm of her teaching art. Many of the students she teaches serve as backbone teachers in art schools. As her students, their goal is to "be a teacher like Teacher Zhou", which should be the charm of her teaching art and her success - not only teaching students professional skills, but also influencing their outlook on life and career.

Mr. Zhou Guangren proposed that "unchanged" is the premise and foundation of "change", and "change" is the dynamic manifestation of "unchanged". 'Change' refers to the renewal of teaching concepts, expansion of teaching content, and changes in teaching methods; The 'unchanging' is her goal: to make performance and teaching more scientific. She has a keen and profound understanding of the development and changes of things, and views piano performance and teaching with a dynamic perspective. She always maintains a passion and habit for learning and research, which enables her to always be in line with the latest knowledge and concepts in the world. She is thinking about how to establish piano teaching from the early stage on a more scientific and effective basis, without allowing our students to follow our old path (Liu, 2020: 237-238.).

Mr. Zhou's teaching language is simple and easy to understand because she truly understands the essence of music and is able to use the most everyday expressions easily and naturally. For example, "Playing the piano should be natural, labor-saving, pleasant to listen to, and focus on your fingertips. She also likes to quote Chairman Mao's words, for example, when teaching fast running, in order to solve the problem of relaxation, she borrowed the viewpoint of "strategically disdaining it, tactically valuing it". She teaches students not to be afraid of speed in spirit and not to get into a rush because of it; At the same time, attention should be paid to training and technical support should be taken as the foundation.

Mr. Zhou Guangren is good at grasping the different characteristics of students and carving according to their own conditions. Just as a sculptor cleverly utilizes the natural shapes and colors of various jade stones to create various handicrafts with great imagination, she is often able to develop the potential of students and make them shine with extraordinary brilliance. Her teaching method has truly reached the realm of "teaching without fixed methods". She does not cultivate students according to the same standards, making them become like teachers. Instead, she fully explores students' potential, unleashes their strengths, and cultivates different types of students into talents. She is famous for not picking students, but many "problem" students (with technical defects and unfavorable conditions) can become successful in her hands.

While teaching students scientific performance techniques, she also carefully protects each student's creativity, takes care of their hearts, patiently guides them to discover and feel beauty, and ignites their enthusiasm for learning. For students with problems, in addition to reforming their performance methods, they also pay great attention to their ideological work, providing psychological guidance and "treatment". She believes that as a teacher, the most important thing is to grasp the students' minds, not their fingers. Some students do not learn well, and the problem lies in their incorrect learning attitude, lack of hard work, lack of practicality, and lack of practicality. It is often ideological and psychological issues that affect their progress. Therefore, as a teacher, we must focus on the ideological education of students, often placing ourselves in the position of students, experiencing and researching their psychology during the learning process. She does not impose her own views on students. While transforming their performance methods, she uses her understanding of music and the power of personality to infiltrate their hearts. Therefore, her image in the minds of students is both kind and majestic (Li, 2004).

3) Modern piano teaching in universities

Since entering the new era, with the rapid development of higher education, the influence of higher education institutions in society has gradually increased, and the annual enrollment of higher education institutions is also gradually increasing. At the same time, China's economy and culture have developed rapidly, and music has become an important form of entertainment and relaxation for the current society. Various types of music have appeared in front of people, greatly enriching their spiritual and cultural needs. Piano skills are one of the music skills that music majors must master, and they are also a key factor affecting students' overall quality.

At present, the reform of universities in China has further deepened, and higher requirements have been put forward for the teaching quality of piano major students. Teachers and school managers attach great importance to the issue of students' quality education. The reform of piano teaching style in universities should mainly be optimized from the perspectives of teaching methods and concepts. Teachers need to analyze the current piano teaching mode from the perspectives of theory, content, measures, and plans, and propose more effective and practical teaching plans for students, in order to promote the success of piano teaching reform in universities.

In the current stage of piano teaching in China, fixed teaching models such as "teacher demonstration student imitation" or "teacher imparting student acceptance" are commonly adopted. The piano professional courses in music colleges in China usually consist of weekly teacher to student professional lessons, with each lesson lasting from 45 minutes to one hour. This single and closed teaching mode seriously restricts students' subjective initiative during

piano learning, let alone their innovation from piano learning. At the same time, during piano teaching, many piano teachers may focus on "standards" and "norms", especially attaching great importance to the learning and training of piano performance techniques, requiring students to engage in in-depth imitation and practice.

In the current piano teaching in domestic colleges and universities, the piano teaching materials mainly involved include "Basic Course for Piano", "Cherney Étude", "Little Sonata", etc. In the selection of piano course tracks, it mainly includes the representative works of famous pianists such as Beethoven, Mozart, Chopin and Liszt. In terms of the types of piano works, there is a serious lack of modern and contemporary piano works as well as related piano works by contemporary European and American piano composers. In the actual piano teaching process, piano teachers require students to practice repeatedly in the piano room according to the designated piano repertoire, but lack the opportunity to play the piano on stage.

At present, piano majors in Chinese universities face many problems of insufficient professionalism, such as limited mastery of playing and singing skills, weak accompaniment ability, poor musical expression, and insufficient collaborative performance ability. These problems exist for a long time, with only a small number of students who have already received training before entering universities meeting the standards. Most other piano major students, even after several years of studying in universities, still have insufficient professional literacy. Through extensive research and analysis, summarizing students' learning problems and analyzing teachers' teaching models, we can find solutions to these shortcomings. University administrators should carefully examine the current shortage of piano professional teaching, starting from the actual problems of piano professional teaching, focus on the future development of students, focus on piano professional teaching methods, and focus on the future of China's art industry, and formulate an effective and applicable reform plan for both students and teachers (Wu, 2009).

To solve the problems in piano teaching in Chinese universities, it is far from enough to only focus on superficial content such as the professional titles of teachers, whether students have won competition awards, and in which piano performance halls piano majors have played. Piano teachers in universities need to examine the teaching content of piano majors from the perspective of artistic development, and measure the teaching quality based on the actual teaching level of teachers. Only by fully studying piano teaching cases both domestically and internationally, analyzing the actual level of piano major students in China, and investigating the teaching quality of piano major teachers in China, can we obtain a truly suitable plan for the teaching reform of piano major in China, and can we truly improve the teaching quality of piano major in China. In addition, the evaluation criteria for students' performance level by teachers are too single, with some students having relatively unique performance styles and some note processing methods being unique. Teachers should answer these detailed questions, allowing students to have more freedom to play, rather than being limited by rigid performance standards. Only by allowing piano professional students to fully demonstrate their individuality can such performances have vitality; only then can we truly demonstrate the true level of piano major students. Only when teachers, students, school administrators, and society provide sufficient tolerance to piano majors can piano teaching flourish in China.

The teaching methods adopted by teachers in classroom teaching will have a significant impact on students' learning outcomes. From the current situation of piano teaching in music majors of vocational colleges, teachers often adopt methods such as lectures, demonstrations, and exercises in teaching. At the same time, in classroom teaching, teachers are in the main position of classroom teaching, and students passively complete learning activities according to the teacher's arrangement, making it difficult for students to fully exert their initiative. From the perspective of modern educational theory, the subject status of students should be equal to the tutoring status of teachers, both of which are indispensable. Teachers place too much emphasis on their own dominant position in the classroom and neglect the subject status of students themselves, without considering their learning feelings and needs, which can lead to a dull classroom atmosphere and limit students' imagination.

Piano teachers in music majors in universities do not regularly guide students to conduct self-evaluation in their daily teaching, and students do not have a clear understanding of their own learning situation. Many students may have high expectations but low abilities. When they see piano pieces, they may feel very simple, but when playing, they may encounter various problems. This not only reduces students' learning initiative, but also frustrates their confidence in learning, Not conducive to the comprehensive development of students. Teaching feedback is one of the key links in teacher classroom teaching. Good teaching feedback can help teachers discover their own shortcomings in teaching, and also help students understand their own learning deficiencies, which can enable students to achieve targeted improvement. From the current situation of piano teaching in music major of higher vocational colleges, there is still a problem of untimely teaching feedback. First, the evaluation method adopted in teaching is relatively simple. In addition to the usual homework, teachers' evaluation of students is completed through the Final examination of each semester. In the exam, teachers will let students complete the theoretical exam first, and then ask students to play the exam tracks. The biggest problem with such evaluations is that the interval time is too long, making it difficult for teachers to fully control students' learning conditions, and teaching evaluations have certain one-sidedness and limitations (Tan, 2010).

Piano Curriculum in Chinese Universities

1) Piano Curriculum in Universities

The piano major currently offers courses including: piano main course, piano Chamber music, piano art history, accompaniment practice, vocal accompaniment, piano teaching method and teaching practice, piano band fragments, piano performance style research, piano individual course, piano group course, piano improvisation accompaniment, Accordion main course, Accordion ensemble and ensemble, electronic Pipe organ main course, electronic Pipe organ ensemble and ensemble, and Pipe organ main course.

2) Teaching mode

The current piano curriculum in Chinese universities generally adopts the traditional music teaching mode. Piano courses in ordinary universities are usually offered for two years, with 1-2 class hours per week, and some art schools offer four-year courses. However, piano ensemble, piano accompaniment, Chamber music ensemble and other important ensemble courses are only offered in a few professional conservatories of music, and most of them are auxiliary courses, which are limited by various conditions, and their teaching quality is not high. The course assessment adopts a semester assessment system, with 1-2 rounds per

semester. Usually, students perform several pieces of music, and the piano teacher evaluates them based on a percentage system. It is worth mentioning that in many universities in China, due to the large number of students, the playing time given to each student in piano exams is limited, and the exam repertoire prepared by students often cannot be fully performed. This not only reduces the difficulty of the exam, but also harms students' enthusiasm for playing the piano.

3) Course Selection Textbooks

China has not yet established an independent piano teaching material system, so piano teaching mostly uses mature and complete foreign piano tutorials. For example, Carl Czerny etude, Little sonata, Bach's Law of Twelve Averages, Beethoven and Mozart, Haydn's sonata, and Chopin's music in the romantic period; There is a lack of modern piano works, and in piano teaching in universities, the proportion of Chinese piano works that students practice and choose is very small, and Chinese piano works are often overlooked.

4) Learning Environment

Due to various factors such as the large number of students, there are many regulations and requirements in the management of music rooms in Chinese universities. Many schools have limited time for students to practice piano, either at fixed times or with several students sharing a piano room, so many hardworking students feel that their practice time will be far from enough. And except for a few special majors in professional colleges, most piano rooms are vertical pianos. Only a few music academies in China have piano rooms for the triangular piano.

5) The Current Teaching Situation of Piano Courses for Vocal Music Majors

Students studying vocal music cannot do without piano lessons. Piano lessons are a fundamental course in China and hold an important position. The length of time for vocal music students and piano majors to learn piano is different. The piano lessons for vocal music majors are two years, as most students do not have a piano foundation, which is extremely stressful for most vocal music majors. However, undergraduate freshmen are able to better understand society and surrounding things, and their independent thinking ability is also strong, so they will demonstrate more thinking and understanding in the piano course. Moreover, piano compulsory courses are not aimed at cultivating piano performers, but rather at enabling vocal music majors to have a certain understanding and practicality of the piano, in order to cultivate students' musical quality and comprehensive strength, enable vocal music majors to have more skills, and enhance their piano practical ability (Zhang & Ma, 2021: 161-169.).

The piano course for vocal performance majors consists of four semesters. Complete the first semester of the piano course syllabus, including works from the early stages of "Bayer" and "Czerny 599", as well as works of the same level; In the second semester, complete the first volume of "Czerny 599" and "Piano Basic Tutorial", as well as works of the same level; In the third semester, I completed the pre-production of "Czerny 849" and the second volume of "Piano Basic Tutorial"; In the fourth semester, I completed the mid-term works of "Czerny 849" and the third volume of "Piano Basic Tutorial". From the current teaching format, the teaching format mainly focuses on one-on-one piano lessons. The division of piano classes is based on the observation of admission, grading according to different levels of students, and grouping for piano teaching. There are about 90 students majoring in vocal performance in each grade, and about 180 students in two grades. They are

roughly divided into 10 groups and taught in different classes by 12 piano teachers, with each class consisting of approximately 10-14 students (Yao, 2003).

The teaching materials for piano lessons in vocal music majors are internal use materials collected and organized by teachers, similar to internal lecture materials, mainly aimed at the specific levels, abilities, and collection and organization of students majoring in vocal performance in the college. Compared to the teaching materials for vocal performance majors in some professional art colleges or teacher training colleges, it is simpler, easier to understand, and easily applied by most students with zero or shallow foundation. As a piano course for students majoring in vocal performance, how to handle the issue of playing vocal accompaniment scores is more practical for such students and can provide assistance for the improvement of their singing profession.

Conclusion

Piano course, as a fundamental course for vocal performance majors, makes it difficult for students to integrate with other basic music theory disciplines. The basic theory of music requires technical support from piano courses, clarifying the note markings on the score, and becoming familiar with the note texture in the score, in order to understand the teaching content and objectives of other basic disciplines. In the teaching process, teachers will have a certain degree of integration with other disciplines to guide teaching. However, due to the short class time, the guidance provided on the basis of completing piano teaching clearly reflects the shortcomings of subject integration teaching. There is no overall and systematic theoretical thinking concept for music foundation, which also lags behind the progress of piano teaching.

The standard for testing the degree of piano learning of vocal music major students is the Final examination of each semester. The Final examination is screened and assessed by the piano teacher before the end of the semester. The piano works learned by each vocal music major student this semester is checked and evaluated as the benchmark for piano assessment of this semester.

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