

Piano Curriculum of Early Childhood Education Major for Undergraduate Student in China

Feng Xue,
Thanyawat Sondhiratna and Warudh Samansap
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstract

In recent years, the piano teaching of preschool education major in higher vocational colleges has also been reformed and improved in the continuous teaching practice, which has played a positive role in promoting the ability improvement of students majoring in preschool education. At present, piano course is one of the main skills courses that constitute the preschool education system of normal colleges and universities in China, which is of great practical significance for students' future study, employment and development. Piano playing, children's songs, impromptu accompaniment ability, is a preschool education professional requires students to master the basic skills, skills level for students' future music teaching career development plays a decisive role, piano teaching as one of the core elements of preschool education professional, in preschool education professional system has an important position.

Keywords: Curriculum; Early Childhood Education; Major; Undergraduate Student; China

Introduction

As a state-controlled major is one of the important majors in vocational education. At present, there is a great demand for kindergarten teachers. The Teaching Standards of Preschool Education in Higher Vocational Colleges have clear provisions on the curriculum framework, curriculum setting and requirements. As an important vocational skill of preschool education students in higher vocational colleges, piano playing ability has a very important influence on their future teaching organization and teaching practice in kindergarten work practice. Therefore, as one of the important music skills courses for students majoring in preschool education, it is very key to the cultivation of piano ability for students majoring in preschool education. In recent years, the piano teaching of preschool education major in higher vocational colleges has also been reformed and improved in the continuous teaching practice, which has played a positive role in promoting the ability improvement of students majoring in preschool education

Piano Curriculum of Early Childhood Education Major for Undergraduate Student

Piano accompaniment Course

It refers to the teaching course for early childhood teachers and an efficient music teaching technique. Piano accompaniment is the creation of any accompaniment based on the main melody. This accompaniment exists in harmony and tone patterns and is combined with other instruments. The existence of accompaniment makes the song more complete and more artistic conception.

Piano education

It refers to the basic piano teaching courses for preschool education majors in higher vocational colleges, which are divided into piano performance lessons and piano accompaniment lessons. Game lessons are conducted according to the class. A class usually has four 45-minute classes per week. The main teaching materials include "Hanon fingering Exercises", "Bell Piano Basic Course", "Cherny piano Elementary Etude 599". Piano accompaniment classes, usually singing songs for children, also known as improvisational accompaniment classes, the form of class is taught in small groups, each group of 5-8 people. Four classes per week, 45 minutes, the main use of the "children's song performance and singing" and "Song singing collection" two textbooks.

Based on the analysis of the realistic background of early childhood professional competence and the reference to the existing professional competence structure. This study proposes that early childhood teachers' professional competence is the experience system and wisdom quality generated and continuously constructed by early childhood teachers in educational and teaching activities. In order to make early childhood teachers' professional ability more specific and measurable, the operability of early childhood teachers' professional ability is defined as the dynamic force formed and developed by early childhood teachers to complete the work of early childhood education based on certain physical and psychological quality, in the four dimensions of emotion, knowledge, skills, and ability. The operational definition of early childhood teachers' professional competence is conducive to making the core latitude of early childhood teachers' professional competence clear and evaluating early childhood teachers' professional competence.

Research shows that most early childhood teachers' self-perception of their professional ability is lower than their actual level, and the development of professional ability is not balanced. In terms of teaching age, the professional ability of early childhood teachers generally shows that the ability of those with higher teaching age is stronger than that of those with lower teaching age, especially in the organization and conservation of one-day life, encouragement, and evaluation, reflection, and development, which reflects the advantages of higher teaching age. Highly educated early childhood teachers are better than those with low education in support and guidance of game activities, planning and implementation of educational activities, communication and cooperation, reflection and development, and those with a junior college or lower education are better than those with bachelor's degree or higher education in playing, singing and painting. Kindergarten teachers of different natures only have significant differences in the planning and implementation of educational activities, while there are no significant differences in other abilities.

The professional ethics of early childhood teachers is an important part of the professional development of early childhood teachers and plays a core role in the professional constitution of early childhood teachers. The main direction of early childhood education major students' growth is early childhood teachers. The professional ethics construction of early childhood education major students' early childhood teachers is of great significance in improving the professional ethics level of early childhood teachers. The construction of professional ethics for students majoring in early childhood education can regulate the professional performance of students majoring in early childhood education and protect their rights and interests after working in kindergartens.

The construction of professional ethics of early childhood teachers for students majoring in early childhood education is not only the need for them to be engaged in the career of early childhood teachers in the future but also the need for their development as students in normal colleges and universities. Considering the current situation of the professional development of kindergarten and early childhood education in China, the author believes that the professional ethics construction of early childhood education students and early childhood teachers can be carried out from the system, curriculum, and environment aspects (Sun, 2020).

With the continuous development of today's society and economy, great changes are taking place in the educational circle. More and more people have begun to pay attention to children's education. Moreover, early childhood education, as the most basic of children's enlightenment education, plays a very important role in children's life. So early childhood teachers should also adapt to the trend of The Times and constantly improve their professional development. The development of early childhood teachers is a basic guarantee of the quality of kindergarten education and an important factor in the sustainable development of kindergarten. So under the current educational situation, early childhood teachers must re-examine themselves, constantly reflect on themselves and summarize, and have certain planning for their professional development and growth path to continuously improve their teaching level and professional skills and promote the comprehensive development of children in an all-round way (Hong, 2008).

In order to cultivate the professional development of early childhood teachers, teachers should first have a certain ideological understanding of modern education, be able to firm up the party's educational policies, and unswervingly follow the party's guiding line. Furthermore, it has a certain knowledge reserve and can provide different needs according to the different development of different children. At the same time, teachers should have a high degree of ethics and style cultivation to guide children in an all-around way, subtly affecting children (Wang, 2017).

With the transformation of the social economy, children have become the main social concern groups. They are the backbone of the country meters, so education needs not only to children's education to conduct a comprehensive system of knowledge but also need to carry on emotional education and culture quality education. These are the mission of early childhood educators, which is in the national requirements for talent cultivation based on wood. Along with the increase in early childhood teachers groups demand, early childhood education in higher vocational college's early childhood professional wood base of early childhood teachers' professional skill level requirement also gradually improved, as skilled vocational colleges need more active early childhood education professional children songs played on the course reform, improve the level of students' professional knowledge, song playing skills, To train

students majoring in early childhood education to be qualified and excellent early childhood teachers.

Under the impetus of education reform, higher vocational colleges adjust and optimize the professional knowledge education to pay more attention to students' cultural quality and emotional understanding. Therefore, in early childhood education, teachers also need to pay attention to the cultivation of students' music quality and cultural quality based on the consolidation of music knowledge.

In early childhood education, the ability to piano teaching is the basic teaching skill that students majoring in early childhood education must master, among which the ability to self-playing and self-singing is an important part of music teaching ability. Self-playing and self-singing can quickly close the relationship between teachers and children and stimulate children's interest and attention in learning. According to the investigation and analysis of the current early childhood education in China, it is found that most early childhood teachers' ability to sing while playing is insufficient. Therefore, in the professional teaching of early childhood teachers, we should strengthen the cultivation of student's ability to sing while playing and improve their comprehensive quality and ability (Ci, 2015).

Generally speaking, self-playing and self-singing reflect comprehensive ability rather than simple skills that can be mastered. Students must accumulate in daily learning and improve basic ability step by step to form comprehensive self-playing and self-singing abilities.

Piano teaching methods

The traditional performing method of the 18th century

Teaching theory of early keyboard instruments Early keyboard instruments appeared in Europe during the Middle Ages and Renaissance, mainly organ, harpsichord, harpsichord and so on. In the early Middle Ages, keyboard instruments were not valued, and were even regarded as noisy and disturbing pagan instruments by the church, but with the efforts of a group of musicians, these instruments were eventually recognized by the church. The teaching records of early keyboard instruments are not available today, but we can analyze music styles and music education in the Middle Ages and Renaissance. During the two periods of European music enlightenment, Organon, the predecessor of polyphony, was the mainstream of music, and keyboard music also came onto the stage with people's demand for multi-part music. Medieval priests (and often musicians themselves) put forth their own requirements for organ performance, "a solid, powerful and resonant sound, and a coherent and clear phrase." During the Renaissance, as people disregarded the church's "heavenly virtues" and focused more on "earthly enjoyment" (Roger Mican's "Listening to Music" in the chapter "Middle Ages"), music began to fall out of church control, and the harpsichord and harpsichord were invented to allow noble families to learn and play music. At that time, music had become a necessary skill for people, and aristocrats who were familiar with music and other skills were called "knobs." Renaissance teaching did not focus on the technique itself, but on the training of compositional techniques such as how to play the bass, how to provide accompaniment to other instruments or vocal music. This also represents the subordinate position of the keyboard instrument at that time (Wu, 2011).

This changed during the Baroque period, when the piano was invented by the Italian Bartolomeo Cristofori (1655-1731), due to the increase in the number of town musicians and court masters. We can think that the earliest practice of technique began from that period, such as Bach's "Anna Magdalena Piano Collection", "Little preludes and fugues" were created for his children to learn music. The techniques included in these pieces, such as fast running, staccato, legato, etc., were already quite rich and advanced at the time, and the organ techniques of Bach and Handel were quite praised. There have been teaching records of keyboard instruments in the classical period. The mainstream teaching at that time believed that arm strength and the motion of fingers were the keys to performance. This was also because keyboard instruments at that time had a shallow touch sense and did not need to impose too much weight to make them sound. The series of etudes by Carl Czerny (599,849,299,740, etc.), the masterworks of Muzio Clementi, and the piano etudes by Johann Cramer all reflect this characteristic. They worked on octaves, quick runs, chords, hops. It greatly improved the expression ability of keyboard music at that time (Jia, 2018).

The early playing method was born after 1750, as instrumental music broke away from the restrictions of accompaniment and officially became a mainstream solo instrument, people also had a greater demand for skilled players. At that time, the superb techniques of musicians such as Clementi and Mozart were mostly reflected in the lightness and clarity of running, and the finger playing method came from that era. Because the Broadwood piano invented in Britain at that time had thicker strings and heavy hand, which also made it easier to obtain stronger resonance and sing ability, Clementi invented the finger legato method. In other words, the legato effect is achieved through the uniform touch connection between each finger. This method allows the performer to control the tone color, tone quality and volume, which is still the main understanding of legato in the mainstream today. Later, the famous piano educator Kramer summarized and summarized Clementi's playing method, laying the foundation of finger playing method. This is a completely dependent on finger strength of the playing method, that is, raise the fingers to get full kinetic energy after the palm joint force to play, this method completely abandoned the use of the arm, in today's has been considered unscientific, but still can be used in some specific music. When Beethoven was active, everyone was often amazed by the huge sound contrast he created on the piano. It was precisely because he strengthened the contrast and width of the keyboard in composing, which made the modern piano begin to mature. Beethoven found that the strength of the finger muscles alone was not enough to cope with a wide range of skills (composers in the romantic period would even write some technical problems that were impossible at that time), he revolutionized the previous playing method, began to use the strength of the arm and body, in order to achieve a fuller sound and contrast. Later, his student Czerny also summarized and perfected this set of playing ideas, and created several sets of etudes, from easy to difficult to give solutions to various technical problems.

19th century doctrines

The finger school and the Weight school were both popular teaching methods in the 19th century. At that time, the two performing methods had completely different advantages: Players of the Finger school often possessed incredible speed and power, and often produced extremely dazzling sound on the piano, which was an advantage in the performance of some powerful works, and was quite popular in public concerts in the 19th century. The weight school, on the other hand, is easier to play multiple colors, and is obviously more dominant in

the expression of the connotation of music. Their legato is beyond the reach of the finger school, and these players are very popular in some aristocratic or cultured middle class court/family salons. At the time, advocates of the two schools were obsessed with attacking each other, through newspapers, magazines, music reviews, etc., such as the famous piano educator Federich Vik (Clara Schumann's father) often attacked the piano teachers of the finger school, in his book he wrote: "These teachers frantically pursued strong and manic sounds, frantically pulling their fingers to an impossible height, as if they were breaking the piano in two (Fu, 2017).

These two schools, which are completely different in direction, both began to develop their own schools vigorously in the struggle with each other, and finally fell into a bad extreme. The finger music school completely abandoned the importance of the arm and wrist in the performance, resulting in muscle tension and fascia wear, and many players suffered from tenosynovitis due to bad playing habits. The famous composer Robert Schumann also used some unscientific instruments under the influence of the finger school of thought, resulting in finger injury and later could not play the piano normally. The same was true of the later Russian composer Alexander Skryabin. The principle of weight performance is to regard the active action of all fingers and metacarpal joints as undesirable, and finally do not lift the finger at all, resulting in a vague sound played out and unable to express any running phrases. The contradiction between these two schools was balanced by the emergence of Theodor Leschetitsky, who, as a student of Czerny, both underwent rigorous finger training and studied the ideas of the weight school in the course of his self-teaching practice. In his opinion, the natural weight of the arm needs to be used as the fingers at the end to perform stably, so the training of the fingers is equally important to him. The movements of the fingers accompanied by the drive of the arms and wrists can produce exquisite and transparent sounds, and the combination of the two can help pianists play running phrases full of singing. This view of Leschetitsky was further confirmed by advances in human anatomy after the 20th century, and today's playing methods are basically improved in accordance with this idea. As one of the important instruments of Western classical music, piano is closely related to Western culture in both its playing skills and cultural connotation. By learning piano teaching method, students can understand and inherit the essence and characteristics of Western music culture, and at the same time, they can integrate traditional Chinese culture with Western music culture to promote cultural exchange and development. Piano teaching method is a subject that aims to study and explore the rules, principles and methods of piano teaching. It covers the basic theories of piano teaching, such as music theory, keyboard skills, playing skills, etc. These basic theories and skills are the basis of piano teaching, providing teachers and students with a clear teaching and learning direction.

The weight school was born in Beethoven, inherited from Czerny, and later Liszt boldly used the whole upper body to play, but at that time, the concept of weight playing had not yet formed a mature system, because people at that time lacked understanding of human physiology. Until the mid-19th century, German piano educators Bright and Depei took the lead in summarizing the teaching method of weight performance and formed a set of basic systems. They believe that the center of gravity of performance should come entirely from the muscle group of the upper arm, while the fingers, wrists, and forearms are only passive forces, (CAI Yenting's "Piano Playing Method - A Brief Description of Weight Playing Method"). The maturity of this view is closely related to the reflection and exploration of the beauty of sound in the 19th century, and the finger teaching school is also questioned because it pursues extreme

speed and strength, gives up the connotation of music and self-expression, and begins to cause injuries and injuries to people. Under such conditions, the concept of weight playing has become popular as soon as it is in the world. It has been welcomed by many piano educators.

3.3 The development process of piano teaching method in the 20th century

After the 20th century, the categories of music studies began to have a scientific division. From the Middle Ages to the early Romantic period, usually a musician would have several jobs, they could be pianist, conductor, composer, educator, music critic and so on. However, with the advancement of the technology of each discipline, a musician could no longer master so many disciplines at the same time, so people made scientific division of each discipline. Piano teaching method became an independent discipline with this concept at that time. Most of the educators who started this career were pianists who had a great love for piano teaching or had to leave the stage because of injuries, such as Vincenzo Scaramuzza, Margrethe Lang, Heinrich Gustavovich Negoz and so on. They carried out a more in-depth and systematic study on the piano teaching method, abandoned the drawbacks of the previous extreme finger school and weight school, and theorized and standardized a set of independent teaching systems based on the characteristics of their respective national music (for example, Negaz's teaching focused on the training of finger ability and the depth of musical performance). Margaret Lang developed the method of flat finger extension to obtain a soft and clear tone, both adapted to Russian folk music and French Impressionism, respectively). In North America, the ideas of some piano teachers have developed along with the progress of science. For example, Tauberman in the United States improved the teaching method of weight playing because of her understanding of the human body. At that time, she cured the diseases of countless pianists and became a generation of piano educators. Let the fingers move, the power and support come from the back, in a unique hunchback position to achieve an extremely clear and grainy tone. It was after the 20th century that the piano education method began to make great progress, and the independence of piano teaching method also helped pianists of various countries to become a group of excellent pianists with national characteristics (Gao, 2021).

Development of piano pedagogy in China

"Piano Teaching Method" specifically includes piano playing technology and training, piano enlightenment teaching, piano accompaniment teaching, psychological training in piano teaching, etc. The piano has a history of nearly 300 years since its birth. In the past, the "king of Musical Instruments", which can only be seen in the homes of princes and nobles, has now entered the homes of thousands of civilians, and even in our country, which has more than one billion people and is still a developing economy, the boom of learning piano is also rapidly throughout the country. On the one hand, the popularization of piano promotes the development of piano teaching, on the other hand, it also puts forward higher requirements for piano teachers.

As a piano teacher, in the face of such a situation, not only excited for it, but also deeply feel that there are too many things to do, as a teaching method it has a very important significance in music education. It is not only a method of teaching piano playing skills, but also a comprehensive educational method aimed at cultivating students' musical literacy and performance ability.

I strongly recommend two piano learning textbooks in the process of piano teaching

(1)"Practical piano basic course" This textbook can be divided into two parts: basic piano skills and skills and simple accompaniment for children's songs. The teaching content of the first part is 31 lessons in 14 units, including basic piano knowledge, basic points of playing, staccato method, legato method, etc. Each major and minor key is divided into two lessons according to the difficulty of the piece. The next part is the simple accompaniment arrangement of children's songs, which is divided into 9 units and 13 lessons. This part starts with the accompaniment pattern and chord arrangement, and arranges the major key, minor pillar accompaniment pattern, semi-decomposed accompaniment pattern, etc. Each lesson has chord connection, tone pattern practice and a lot of playing and singing practice. This book is especially suitable for pre-school education majors, primary education majors, college students at the junior college level, and aspiring people who want to learn piano skills.

(2)"Formula Piano Impromptu Accompaniment" This book is divided into 30 lessons. Lessons 1 to 11 explain the basic principles of piano playing and basic knowledge of music theory in detail, and provide practical training of songs. Lessons 12 to 17 explain intervals and chords, and expand the basics of sequential chord connection. Lessons 18 to 28 explain the formulaic accompaniment methods of broken chords and columnar chords. Each formulaic accompaniment method is followed by a song exercise for the reader to play. Lessons 29 to 30 provide a large number of song accompaniment exercises, so that everyone can consolidate the previous learning of the accompaniment method. This book is gradually from simple to deep, through the practice of different left and right hand chords in the book, so that readers gradually master the skills of piano improvisation accompaniment. This book is suitable for piano lovers to read, and also suitable for pre-school education students in vocational colleges to use as textbooks

Firstly, through systematic curriculum setting, piano teaching guides students to gradually master the basic skills and theoretical knowledge of piano performance, and at the same time helps students to understand the basic elements and expression techniques of music, which helps students to cultivate a good musical sense and music appreciation ability, so as to better understand and express music. In the process of training, playing requires the coordination and cooperation of multiple organs such as hands, eyes, ears and feet, and the coordination and cooperation of these organs also requires certain training and cultivation. Therefore, by learning piano teaching method, students can exercise their coordination ability, improve their reaction speed and flexibility, and at the same time, learning piano requires constant practice and hone. This requires patience and perseverance. When students master certain playing skills and performance ability through continuous practice, they will get a sense of accomplishment and self-confidence. This confidence can be transferred to other areas of study and life, contributing to the overall development and growth of students.

Secondly, for learners to develop good learning habits, the piano teaching method emphasizes students' independent learning and independent thinking ability, which helps students to develop good learning habits and learning ability. By learning the piano teaching method, students can gradually master how to independently analyze music, how to deal with details, how to conduct self-assessment and other methods, which are very important for students' future development. It also involves music history, music theory, music appreciation and other fields of knowledge. This helps students expand their musical horizons, learn more about musical styles and cultural backgrounds, and thus better understand and appreciate music.

Conclusion

To sum up, piano teaching method is a comprehensive subject, which covers all aspects of piano teaching. By mastering basic theories and skills, rationally selecting and evaluating teaching materials, paying attention to students' individual differences, using diversified teaching methods and means, comprehensively cultivating students' music literacy, establishing good teaching psychology and interactive relationship, implementing effective teaching evaluation and feedback, and maintaining an attitude of continuous learning and further study, Teachers can provide students with more scientific, systematic and efficient piano teaching services.

References

- Ci, Z. (2015). Present situation and Reform of piano impromptu accompaniment course teaching in college music education specialty. *Tibetan Art Studies*, (02), 86-91.
- Fu, D. R. (2017). *Piano teaching specialty in early childhood education in secondary vocational schools Analysis and Exploration A case study of Dalian Jinzhou Secondary Vocational School*. Liaoning Normal University Press, Inc.
- Gao, S. (2021). About the pre-school education major thinking on piano improvisational accompaniment teaching. *Happy Family*, 127-128.
- Hong, Y. (2008). *Feasibility study of hierarchical teaching of piano discipline in higher vocational colleges in China*. Hunan University.
- Jia, Y. (2018). Thinking on piano Impromptu accompaniment teaching for Early childhood education specialty. *Chinese literary artist*, 232.
- Wang, X. Y. (2017). On the teaching of playing and singing in early childhood education specialty. *Theory*, (08), 121-122.
- Wu, Z. K. (2011). On the infiltration of impromptu accompaniment in elementary piano teaching of early childhood education Specialty. *Popular literature and art*, 263.