

Exploring the Diversified Teaching of Piano Classes in Colleges and Universities*

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Abstract—With the rapid development of the Internet, the network has entered People's Daily life and become an indispensable part. In the field of education, modern teaching methods represented by MOOC and flipped classroom are gradually applied to classroom teaching in colleges and universities. Therefore piano teaching should also conform to the development of the times. It is necessary to utilize the combination of imparting knowledge and explaining puzzle with the resources of top teacher teachers and new media into the teaching of piano in a rational way, constantly reform the classroom mode of piano teaching, and realize diversified teaching of piano class. By analyzing the problems existing in traditional piano teaching in colleges and universities, this paper expounds the advantages of modern teaching methods in piano teaching, and explores the reform and practical innovation of piano teaching classroom mode that introduces masters into the classroom and puts the classroom on the stage.

Keywords—*piano classroom; diversification; inviting the master into the classroom; classroom on the stage*

I. INTRODUCTION

With the rapid change of technology, every field needs constant innovation and development. In the piano teaching in colleges and universities, there are many problems in the traditional teaching mode, such as obsolete teaching concept, single teaching method, low learning enthusiasm of students, dull classroom learning atmosphere and so on. So with the development of the times, the reform of piano classroom mode is imperative. Diversified piano teaching mode can mobilize students' learning enthusiasm, activate the classroom learning atmosphere, make the rigid and difficult piano skills interesting, and enable students to understand works more deeply.

II. EXISTING PROBLEMS IN TRADITIONAL PIANO TEACHING IN COLLEGES AND UNIVERSITIES

A. Teachers' Single Teaching Method and Students' Lack of Initiative in Learning

The major traditional teaching method of piano major in colleges and universities are that teachers teach students one-on-one in the piano room, assign homework to students to practice by themselves after class, and they meet again a

week later. In such mode the teacher is dominant in class, and the students are passive in learning. Students can only passively accept the knowledge from the teacher instead of aiming at the knowledge they want to learn and really lack. This kind of cramming method of teaching will reduce the learning initiative of students, and the creativity of students will not be stimulated. As time goes by, it is easy to for them to develop an emotion of slight and thus affect the learning efficiency.

B. Relatively Poor Communication and Lack of Second Creation of Their Own

In the process of teaching, the communication between teachers and students and between students themselves plays a vital role in mobilizing the learning atmosphere. However, in the traditional piano teaching in colleges and universities, teachers play a leading role as the teaching subject and students become the teaching object. In the process of classroom teaching, the communication between teachers and students is relatively deficient. Although the traditional one-to-one teaching method is beneficial for teachers to teach students in accordance with their aptitude, it lacks communication between students and cannot improve students' learning initiative and research ability.

The essence of piano teaching is to cultivate students' comprehensive playing ability and improve their music quality and artistic aesthetic ability. In addition to emphasizing the accuracy of students' playing speed, the rationality of playing techniques, and the control of the sense of music, the deep connotation of the piano works should be explored. In the traditional piano teaching in the past, although students can master the performance skills skillfully, there is little or no way to dig the deeper connotation of the performance works, and it is difficult for them to achieve a second creation performance of independent character.

C. One-sided Teaching Evaluation

Teaching evaluation is of great significance to both teachers' teaching and students' learning. However, most of the traditional piano teaching evaluation is only based on students' final examination scores, and the teaching evaluation is too one-sided and single, which cannot accurately and comprehensively reflect students' learning situation and teachers' teaching situation. Teachers and students may spend a semester teaching and practicing the

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exam repertoire in order to excel in the exam. As a result, the students only mastered a few pieces of the performance, and when leaving the teacher's guidance, the students cannot deal with other works independently, seriously affecting the students' learning initiative and learning independence.

III. ADVANTAGES OF MODERN TEACHING METHODS IN PIANO TEACHING

A. *With the Rapid Development of Science and Technology, the Internet Has Entered People's Work and Life*

In the field of education, MOOC and flipped classroom, as the representative of modern teaching methods, have appeared in primary and secondary school classrooms, with remarkable teaching effects. In recent years, they have also been gradually applied in classroom teaching in colleges and universities. Flipped classroom, also known as "inverted classroom", has changed the traditional teaching mode of teachers' infusions in class. In the modern teaching mode of flipped classroom, teachers provide short teaching video for students to learn by themselves before class. In class, students carry out exploratory learning with teachers on the knowledge points they do not understand in self-study, and master the key and difficult points of teaching content. After class, the teacher makes a comprehensive and objective evaluation of the students' learning situation, so that the students can see the problems in their learning and correct them in the exercise after class. In this way, teachers' teaching efficiency is improved and students' ability of independent learning is promoted.

B. *Teaching Is Not Limited by Time and Space*

Traditional piano teaching is greatly limited by time and space. In terms of time, the class is held in fixed periods every week; in terms of space, teacher conduct the teaching in a fixed piano room. So the class will be unavailable if it is not in a fixed time or in the fixed room. However, in the flipped classroom represented by modern teaching methods, teachers put video about teaching content into the WeChat group or QQ group of students, and students download the video and learn by watch themselves. In this way, students can study at home, library, classroom, dormitory and any other places at any time. Teaching is no longer limited by time and space. Students can arrange time and space reasonably in the learning process to improve learning efficiency.

C. *Teaching Is Student-centered and Has a Sound Communication System*

In traditional infusion piano teaching, the teacher-centered teaching structure greatly reduces students' learning initiative. In the piano teaching class with modern teaching methods, the students takes the initiative to discuss with the teacher the knowledge points that they have doubts in self-study, and are in the dominant position in the whole teaching process, thus the learning initiative is greatly improved. In this mode of teaching, the roles of teachers and students have changed. Teachers are transformed from knowledge imparters to guides of students' independent learning, and

students are transformed from passive recipients of knowledge to active learners of knowledge and become the subject of the whole teaching.

In traditional piano teaching in colleges and universities, students are accustomed to passive learning with excessive dependence on teachers, and are not good at independent thinking. The traditional one-to-one teaching method of piano teaching makes each student an independent learning individual, so there is a lack of cooperation among students. In the piano teaching of flipped classroom, students bring up the knowledge points they do not understand in independent learning before class and carry out exploratory learning with teachers, which provides a good communication link for teachers and students. At the same time, the use of modern teaching mode of piano teaching can increase the communication among students. In piano classroom teaching, teachers can divide students with the same level of performance into a group and assign ensemble tasks for them, divide the students who have the same performance problem into one group and arrange them to observe, guide and evaluate each other, so that they can cooperate, communicate and discuss with each other in study.

D. *The Key and Difficult Points in Teaching Is Repeated and the Teaching Evaluation Is Reasonable and Comprehensive*

Since traditional piano teaching in colleges and universities is completed at a fixed time and in a fixed piano room, it has certain timeliness. In modern piano class, teachers can make short video related to the teaching content, and students can use the Internet to repeat learning after class, so that they can review and consolidate at any time and many times.

Traditional piano teaching evaluation focuses on the result evaluation and takes students' final performance test scores as the evaluation criteria. Therefore the evaluation is too one-sided and single, which is not conducive to the cultivation of students' comprehensive music quality and comprehensive ability. Modern piano teaching evaluation focuses on process evaluation, which runs through the whole teaching process and involves students' ability evaluation. Specifically, it includes students' initiative learning ability before class, their ability to discuss and help each other with teachers and other students in class, and their ability to apply new knowledge and skills after class. Such a process evaluation system can better stimulate students' creativity and improve their comprehensive quality.

IV. DIVERSIFIED PRACTICE OF PIANO CLASSROOM TEACHING

A. *Introducing the Master into the Classroom*

In modern piano teaching, music master can be introduced into the classroom, so that students can listen to the master's explanation of the background of piano works, so that they can have a deeper understanding of the connotation of piano works. In order to let more students benefit from the master's presence in classroom and expand

teaching results, music master can record teaching activities and related concerts for more students to observe and learn in the future, and realize the perfect combination of online and offline teaching.

The following is an example of the piano teaching of Mr. Huang Huwei, a famous contemporary composer in China, to explore the reform of piano teaching classroom model:

1) *Students' independent study and practice before class:*

Before class, the teacher can send the 11 published piano works of Mr. Huang Huwei to the student group, and made a brief introduction. Students can download the concert video offline for self-study, refer to relevant works and composers, and choose their favorite piano works for practice. They should be encouraged to listen to the recording of the works, with interest as the guide, so that they can play more actively to understand the works they play.

2) *Inquiry-based learning in class:* In class, teachers and students carry out the researching study together by discussing the questions about students' independent learning. Students can be divided into small groups and discuss the key points in the study in small groups, after which the teacher will give a supplementary instruction. After the discussion learning, the teacher should give a one-on-one instruction of music skills and music style to each student's works.

3) *Students' visit for the composer Mr. Huang:* The teacher can bring students to visit Mr. Huang to listen to the creative process of Mr. Huang and his own vivid description and reproduction of each piano works of the creative background so that students can understand the profound national music emotion in Mr. Huang's works, and learn the pure heart of the older generation of musicians for music and the nation.

B. *Putting the Classroom on the Stage*

The classroom can be moved to the stage for a seminar-styled "face to face concert with the master". The combination of Mr. Huang Huwei's on-site explanation and concert performance can shorten the distance between music master and students, so that students can have a deeper understanding of Mr. Huang's piano works, strengthen the construction of stage practice psychology of students majoring in performance, and enhance the offline teaching practicality.

C. *Turning Offline Teaching Results into Online Materials to Maximize Teaching Effects*

The teaching concert in which the master enters the classroom and students communicate with the master face to face is an extremely precious teaching method. Therefore, each piece of teaching content is unique and cannot be duplicated, so it is particularly important to record and save such teaching activities. These valuable materials can also be transformed into online resources, so that more students can benefit from online teaching and maximize the radiation

width of the master's classroom teaching results. At the same time, it is convenient for students to deepen the teaching effect through repeated watching and learning.

D. *New Diversified Piano Teaching Mode*

- Completing the research work: Detailed and targeted research outline can be formulated and relevant data can be collected to form research report, propose research questions, and complete the establishment of scientific research group.
- Scientific research groups should be organized to have a series of discussions, systematically sort out all the piano works of master music, confirm the research entry point and angle of each student, and continue to organize discussions in the whole process of research.
- Guidance should be provided to the scientific research group through offline classroom teaching to lay a foundation for the teaching concert.
- The research team needs to sort out the background information of the concert program, and set up the teaching plan of "stage class" by visiting the composer, formulating the question and answer session.
- By holding a concert "face to face with the master", the traditional small class mode of piano teaching can be brought to the stage. The students will perform the works one by one, after which the composer will explain the works in person, and the teachers and students will interact with each other. Teachers and students can listen to the works on the spot and deeply feel the style of the works.

V. THE SIGNIFICANCE OF THE TEACHING MODE OF INVITING MASTER INTO THE CLASSROOM

A. *Providing Students with the Opportunity to Communicate and Interact with the Master Closely*

In the traditional teaching mode, teachers talk and students listen. Teachers rarely get feedback on students' mastery of knowledge, therefore students do not have close interaction with music masters, nor do they have many opportunities to practice on stage. The introduction of the master into the classroom, a new teaching mode, can not only effectively enhance the teacher-student interaction in teaching and the interaction between students, but also create a rare opportunity for students to communicate and interact with the master closely, so that students can have a deeper multi-dimensional understanding of the works and better performance works.

B. *Putting the Class on the Stage to Exercise Students' Stage Practice Ability and Improve the Learning Efficiency*

In the traditional piano teaching, the teaching site has certain limitations, in that the teaching is completed in a

fixed time and in a fixed piano room. Under the classroom reform of modern piano teaching mode, music masters can be introduced into the classroom, breaking the limitation of traditional piano teaching in space. Moving the classroom from the piano room to the stage will provide more opportunities for students to take the stage, which can not only exercise their stage practice ability, but also encourage students to proactively explore stage performance, stage practice, stage psychology and other related knowledge, and improve their learning initiative and efficiency.

C. The New Type of Concert Stimulates Students' Learning Enthusiasm and Initiative

Under the guidance of teachers, students participate in the preparation, performance and follow-up work of the concert. Students and teachers plan the concert together, which breaks the traditional teaching and learning relationship, improves the passive participation of students in classroom teaching, and improves the quality and interest of teaching. In the circumstance of the real-time playing of the music scores, the three-dimensional concert that combines students' performance, music master's on-site explanation and the teacher and master's seminar-typed Q & A is a brand-new experience for students both on stage and in the audience. Students can not only listen to music works, learn the love and memory of the older generation of musicians for music and their serious and strict work attitude, but also can interact closely with the master, gain in-depth understanding of the connotation of each piece of piano works, to lay the foundation for better learning piano works.

D. Transforming Offline Resources into Online Resources to Benefit More Students

The "face-to-face with master concert" should be recorded and saved in full HD, and the rare and valuable offline educational resources should be transformed into online educational resources, so as to make more students experience the charm of master class, stimulate students' learning enthusiasm, and form a virtuous cycle.

VI. CONCLUSION

The rapid development of the Internet has made it impossible for the classroom mode of piano teaching in colleges and universities to remain traditional and change in the classroom is inevitable. The diversified piano teaching mode of introducing masters into the classroom and putting classroom on the stage is a new piano teaching mode that combines flipped classroom with piano major yet different from flipped classroom. In this mode of teaching, students are motivated to learn independently before class and select their favorite piano works from a music master for practice. Then the music master will be introduced into the classroom, to create a precious opportunity for students to communicate and interact with the master closely, so that students can have a deeper understanding of the works in multiple dimensions and perform the works better. The teaching mode of moving the classroom to the stage breaks the limitation of traditional piano teaching in space through moving the classroom venue from the piano room to the stage. This

exercises students' stage practice ability, promotes students to proactively explore stage performance, stage practice, stage psychology and other related knowledge, and gives full play to students' potential drive and independent learning consciousness. Through the practice of music master's piano teaching mode in the classroom, a replicable new piano teaching mode and process can be formed. This will lay a foundation for the follow-up teaching and research, so that more masters can come to the campus and have close contact with students, so that students can broaden their horizons, increase their knowledge, and improve their professional knowledge and artistic accomplishment.

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