

Exploring some problems in piano teaching in preschool education

Jiao LIU

Northwest Normal University, Lanzhou 730070, China

Abstract: With the continuous development of society, higher requirements have been put forward for the quality of talents. As modern parents generally pay attention to their children's comprehensive quality and ability cultivation, they enable their children to fully develop in sports, art, music and other aspects from the preschool stage. In the face of the current changes and transformations in preschool education, students majoring in preschool education must master various artistic skills mentioned above in the daily learning process, so as to ensure that they can better adapt to the development needs of preschool education in the new era after graduation and be competent for modern preschool education work. However, in the process of piano teaching in preschool education, teachers often adopt the traditional mode, which makes students have poor learning enthusiasm and are not active in learning. In view of this situation, professional teachers need to change their teaching methods in time and constantly improve the piano playing ability of students majoring in preschool education. This paper is mainly based on the actual situation in the specific practice teaching process, and puts forward some relevant solutions for the listed and concretely analyzed problems. I hope that this study will be helpful to my peers.

Key words: preschool education major; music education; piano teaching

1 About the cultivation objectives

Piano teaching is an important course in normal universities, which is an important part of fully implementing the Party's education policy, and cultivating qualified preschool and primary school music teachers. Piano teaching is the foundation of music education. The piano teacher's important task and responsibility is to make the piano teaching better adapt to the needs of the training objectives, and ensure that the piano lecturing is not divorced from reality. For kindergartens and primary schools, it is necessary to dispatch both socialist-minded and professionally qualified teachers. These young-blood teachers should firmly love the Party, love the socialist motherland, support the leadership of the Party, be loyal to the Party's educational cause and in line with the requirements of the times. Also, the piano teacher should impart the necessary knowledge and skills to students engaged in early childhood and primary school music education work. To lay a solid foundation for the future work, these efforts are important tasks and responsibilities for a piano teacher. On the one hand, teachers are required not only to be a good "teacher" but also do a good job as a "teacher". On the other hand, to clarify the training objectives, everything should start from the goal of training and highlighting the teacher training. Everything in teaching should start and end with the creation of the special "product" of qualified teachers [1]. Piano teaching undoubtedly requires and cultivates students to learn piano playing skills from a professional piano

perspective, but it is never about producing professional piano players. At first, piano teachers should lay a good foundation for students' performance, that is to say, the teachers need to let students master the correct playing method, the scientific practice method, the habit of reading the music strictly and certain playing and expression abilities. Based on this foundation, students will learn the methods of arranging piano accompaniments, and especially develop the ability to improvise accompaniments. Some students play the piano quite well, but can not play the accompaniment, which doesn't make them qualified to teach either. Of course, if teachers neglect the basic education of piano and emphasize the practicality and pragmatism, students will not be able to play a more satisfactory accompaniment, even if they both make great efforts. Therefore, in the teaching of piano skills, piano teachers should start from the cultivation goal, highlight the teacher training. When students have a certain ability to play, on this basis, teachers need to turn timely to cultivate students' ability of impromptu accompaniment and the ability to sing while playing. The foundation of teaching should be based on all students, comprehensively improve the teaching quality, handle the relationship between facing the whole group and teaching according to students' aptitude, so as to cultivate more outstanding students. Therefore, our teaching steps are: mastering the basic method of playing in the first year; improving skills and gradually transitioning to learning accompaniment in the second year; consolidating and improving the level of piano as much as possible in the third year. Four parts are used in the teaching content: first, basic training; second, etude; third, music; fourth, playing and singing with impromptu accompaniment.

2 About laying a good foundation

In order to produce qualified teachers, it is crucial to lay a good foundation in piano teaching. In the first year of student admission, piano teachers must strengthen the teaching of piano playing theory and skills, that is, they must do everything possible to make students understand the basic concepts and playing methods. For example, master the "weight playing method", two-five tone succession, dance, scale, arpeggios, finger independent and flexible training, music segmentation, and so on. At the same time, students need to be interspersed with exercises and easy pieces of music, and initially master the march music type, dance music type, lyric music type and other music. Students also need to learn how to play the melody in different sentences, and master the basic ability of music rhythm and other musical performance. In addition to this, during the school year, students will be initially familiarized with the keyboard, in order to make the necessary preparations to be able to play the music correctly while reading it. Firstly, students have to be familiar with the scale, according to certain rule, break up in two octaves to browse 24 size scale, arpeggios, the main chord and its transposition, and fine play within three liters three drop scale, arpeggios chord. According to the above introduction of the first round teaching, teachers can lay a more comprehensive foundation for "white" students". To complete this basic step, the key is to do three things. Firstly, teach students the right way to play, such as staccato, legato, jump, scale, arpeggios, chord, sentence playing method, etc. Secondly, guide students to understand the essentials of playing, master the rules of fingering, and play from understanding to knowing to familiarity. Third, cultivate students to develop good study habits and scientific piano practice methods [2].

In short, in the special beginning stage of the first grade, teachers must consciously train students rigorously in playing movements and methods, thus laying a solid and correct foundation for students' future learning. If teachers begin their teaching with carelessness and even some misconceptions and practices, then not only is time and energy wasted, but learning opportunities of students are also missed. Once a student's bad habits are established and then corrected, this will have to go through a long and arduous process of correction and exponentially more labor, yet with little success. Three years is limited, therefore, we must be serious and responsible for the teaching work in the first year, and lay a good

foundation for the second year of study. Therefore, piano teaching should follow the "three strict, three quasi, three acquirements" teaching principles.

Three strict: 1. strict management; 2. strict training; 3. strict scoring standards.

Three quasi: 1. intonation; 2. accurate rhythm; 3. accurate method.

Three acquirements: 1. acquire accompaniment arrangement; 2. acquire fingering design; 3. acquire playing while singing (sound is greater than the piano).

3 About the issue of cultivating abilities

Piano teaching is multifaceted in cultivating students' ability, mainly including visual ability (lines, simplified score), self-study ability and accompaniment ability.

Cultivating students' visual playing ability has a direct impact on improving the piano level and completing the accompaniment task smoothly. In teaching, students often can't read music, play intermittent notes, and do not know the position of the music sheet. In order to resolve these problems, it is necessary to cultivate the ability of sight-reading. The students who begin to learn the piano are not required to recite the music. When a piece of music is basically played down, then the students should be asked to practice playing back, and consciously recite it, so as to keep their mind in command of their finger playing. And, in fact, after countless repetitions, students tend to automate their fingers from mechanical movements. Many students think that when they play it well, they have memorized it with their fingers, once they have a problem, they don't know where to pick it up, and some of them have to play it from the beginning. Therefore, in the beginning, when students can basically play it down, teachers can make them consciously memorize in sentences and segments, not only the pitch and value, but also the rests, structures, fingering, sentence breathing, expression terms, etc [3].

In the visual playing, students should concentrate and go slow. They need to achieve "four to", that is eye to, brain to, hand to, ear to, which can let the multiple senses work closely and achieve combined visual, auditory and motor memory. Students are also required to do the "five looks" that is look at the spectrum number, tone number, beat number, playing method, fingering, which cultivates students' self-study ability. The ultimate goal is for students to be able to learn on their own after graduation and improve their professional proficiency at a professional level. It is therefore important for students to realize that they cannot be satisfied with just playing a few pieces of music, and that they should pay close attention to the habit of reading music throughout the teaching process, the correct thinking and correct method of practicing the piano, and their independent problem-solving ability throughout the whole teaching process. Piano competitions, debriefings and concerts should also be held at appropriate times to allow students to play and sing their own compositions and develop their self-learning skills.

In training the ability to arrange accompaniment and sing while playing, teachers should help students analyze the structure of the piece and typical accompaniment, so that the students may know what they are doing and why they are doing it, and are not satisfied with playing the piece as it is written. In this way, students can better grasp the migration rules and deal with the problem of arranging the accompaniment. For example, when teaching the music *Bell Inspired*, the teacher not only requires students to master the main point, but also explain the structure of the music, the choice of structure, chord, chord type use and special harmony processing (nine chord, double function a performance theme). The above analysis not only allows students to understand what they are playing, but more importantly why they are playing it. After that, students can exercise themselves and lay a foundation for arranging the accompaniment. In addition, teachers should combine vocal class and after-school activities to exercise students' ability to sing while playing accompaniment [4].

4 About the issue of learning methods

Practice the piano is an important learning process for students. How to practice the piano in order to improve

efficiency and receive good results depends on the ability to promote the quality of teaching. First, the practice should have a purpose, followed by scientific practice. Teachers should tell students the purpose of practicing music and what problems should be resolved, so that they can grasp the main contradiction. Students should also combine their own reality, base on teacher's advice, to correct the problems in playing. In addition to guiding students to scientifically practice, the teacher should also carry out a study on learning method, summarizing students' learning methods as "one listening, two reading, three practicing, four thinking".

Listening: First of all, students should realize that piano is an auditory art. All music must be understood through "listening" rather than simply the spectrum and theory. Therefore, for this reason, students must listen carefully to teacher's modeling play and their own playing, listening and checking the correctness of the playing as well as tonal interest from beginning to end,

Reading: Read the sheet music and observe the rules of playing, such as the shape of hand and the strength of touching the keys. It is a prerequisite for students to carefully read the music and ensure the quality of the practicing, regard the music as a meaningful musical language, and play strictly according to the music.

Practicing: Slow playing and break down the exercises, focus on difficult points individually to open up ideas and explore regularities.

Thinking: Improve musical thinking, imagination, and practice assignments as if they were a work of art.

5 Conclusion

Cultivating children who meet the needs of the times is an important matter for education, and teachers should take on great responsibilities. In order to complete the task, teachers need to constantly strengthen and improve their political and professional qualities, and never forget the cultivation objectives. Teaching and educating people should start from the cultivation objectives and from the actual situation, which should not only lay a good foundation and cultivate abilities for students, but also focus on learning methods and promote teaching reform. Teachers should demand themselves to fulfill the teaching task with the highest standard, improve the quality of the piano teaching, and strive to cultivate qualified children and elementary school music teachers who are needed by the Party and the people and meet the requirements of the times!

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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About the author

Liu Jiao (1989.5), female, Han ethnicity, native place: Qingyang, Gansu, master's student, unit: Northwest Normal University, research direction: music education.