

# การพัฒนาแผนกิจกรรมเพื่อการเรียนรู้ทักษะการฝึกเปียโน สำหรับห้องเรียนขนาดใหญ่ในวิทยาลัยการศึกษาก่อนวัยเรียนถงเหริน

## The Development of Activity Plans for Learning Piano Practice Skill for Large Classrooms in Tongren Preschool Education College

หยาง เหวิน<sup>1</sup>, พีรพงศ์ เสนไสย<sup>2</sup>, วัชรานนท์ สังข์หมื่นนา<sup>3</sup>

Yang Wen<sup>1</sup>, Peerapong Sensai<sup>2</sup>, Watcharanon Sangmuenna<sup>3</sup>

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### บทคัดย่อ

ในอดีตไม่ว่าจะเป็นโรงเรียนหรือศูนย์ฝึกอบรม จะมีวิธีการสอนเปียโนแบบตัวต่อตัว ถึงอย่างไรก็ตามเนื่องด้วยจำนวนนักเรียนจีนที่เรียนเปียโนเพิ่มมากขึ้น ในวิทยาลัยและมหาวิทยาลัย จะมีชั้นเรียนกลุ่มเรียนเปียโนขนาดใหญ่ จึงเป็นวิธีการหลักของการสอนเปียโน แต่แม้ว่าสภาพแวดล้อมจะเปลี่ยนไป แต่วิธีการสอนก็ยังไม่ดีขึ้น จากการสำรวจการสอนของครู ยังคงใช้ในชั้นเรียนกลุ่มใหญ่ และนักเรียนเลียนแบบวิธีการสอนของครู ซึ่งเห็นได้ชัดว่า การสอนแบบนี้ไม่ทันสมัย วัตถุประสงค์การวิจัยของบทความนี้คือ 1) เรามีปัญหาในการสอนเปียโนในวิทยาลัยการศึกษาก่อนวัยเรียนถงเหริน 2) พัฒนาแผนการจัดกิจกรรมเพื่อการเรียนรู้ทักษะการฝึกเปียโนสำหรับห้องเรียนขนาดใหญ่ในวิทยาลัยการศึกษาก่อนวัยเรียนถงเหริน เป็นการวิจัยเชิงคุณภาพรวมถึงการวิจัยวรรณกรรมที่เกี่ยวข้องการสำรวจ การสังเกต และการสัมภาษณ์ ข้อมูลเหล่านี้รวบรวมผ่านการสัมภาษณ์จากอาจารย์มหาวิทยาลัย 3 คนและการสำรวจภาคสนามของ มหาวิทยาลัยถงเหริน และ วิทยาลัยการศึกษาก่อนวัยเรียนถงเหริน ผลของบทความนี้มีดังต่อไปนี้ 1. ขยายรูปแบบการสอนไม่จำกัดเฉพาะคีย์บอร์ด ตัวอย่างเช่นการเพิ่มท่าทาง ลีลาประกอบเสียง สามารถฝึกจังหวะของนักเรียนได้ดีขึ้น และช่วยให้นักเรียนสามารถสื่อสาร และโต้ตอบได้มากขึ้น 2. เพิ่มเนื้อหาการสอน เช่น จากเต็นรำการเล่นสี่มือ 3. ใช้อินเทอร์เน็ตเพื่อให้นักเรียนสามารถเรียนและรวมกลุ่มหลังเลิกเรียน เป็นต้น

**คำสำคัญ:** เรียนเปียโนเป็นกลุ่มในวิทยาลัยและมหาวิทยาลัย

<sup>1</sup> นักศึกษาระดับปริญญาโท สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหาสารคาม  
โทร. 095-6691127, อีเมล: 779020800@qq.com

<sup>2</sup> ผู้ช่วยศาสตราจารย์ อาจารย์ที่ปรึกษาวิทยานิพนธ์ อาจารย์ประจำคณะศิลปกรรมศาสตร์ มหาวิทยาลัยมหาสารคาม  
โทร. 098-6176441, อีเมล: Zucczez.7@gmail.com

<sup>3</sup> นักศึกษาระดับปริญญาโท สาขาดนตรีศึกษา วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหาสารคาม  
โทร. 092-9169530, อีเมล: Watcharanon.291088@gmail.com

<sup>1</sup> Master's degree Student, Major College of Music, Mahasarakham University,  
Tel. 095-6691127, Email : 779020800@qq.com

<sup>2</sup> Assistant Professor, Faculty of Liberal Arts, Mahasarakham University, Tel. 0986176441, Email:Zucczez.7@gmail.com

<sup>3</sup> Lecturer at the College of Music, Mahasarakham University, Tel. 092-916-9530, Email : Watcharanon.291088@gmail.com

## Abstract

In the past, whether it was a school or a training center, the piano teaching mode was one-to-one. However, due to the increase in the number of people studying piano in China, in colleges and universities, large-scale group classes have become the main mode in piano teaching. Although the environment has changed, the teaching methods have not improved. Teachers' demonstrations are still used in large-scale group classes, and students imitate teaching methods, which is obviously out of fashion.

The objectives of this research are: 1) to find out the problem about piano teaching technology in Tongren preschool education college, and 2) to develop activities plan for learning piano practice skills for large classrooms in Tongren preschool education college. It is a qualitative research, including related literature research, survey, observation and interview. These data are collected through interviews with three university professors and field surveys on Tongren universities and Tongren preschool education colleges.

The results are as follows: 1) to broaden the teaching style, not limited to keyboards. For example, adding sound gesture can better train the rhythm of students and allow students to communicate and interact more, 2) to increase teaching content, such as dancing scenes, four hands, and 3) to use the internet to allow students to study and consolidate after class.

**Keyword:** Group Piano Lessons in Colleges and Universities

## Introduction

Because of China's economic development and parents' emphasis on quality education, the enthusiasm for music education has become more and more grown. Among many instruments of music, the piano is the most popular. This is not only because the piano is the "king of music instrument", but also an excellent solo instrument and accompanied instrument with wide applicability. I chose Tongren preschool education college as the research location because it is a normal school with a certain degree of representativeness. And because I have always found in my work in Tongren preschool education college that there are many shortcomings in the current large-class

teaching model, there is an urgent need to improve teaching. The past one-to-one teaching model is usually teacher demonstration and then students imitating. However, in a large group class, this model is obviously no longer suitable. The absorptive capacity of individual students is different. If you learn the way it is, you will definitely not be able to learn it all.

In the two normal universities in Tongren City, piano has become a compulsory course for art students. Therefore, under such special circumstances, we should discover some existing problems and take corresponding measures and make a new teaching plan, or combine some new good methods.

Since the collective teaching method of piano was promoted in China, it has played a considerable role, as a new teaching mode. In the practice of continuous exploration, from teaching to the maturity of teaching hardware facilities, there is gradually no group teaching mode (Shuang, 2007). While retaining the main functions of the traditional piano and digital piano, it is integrated with modern electronic technology through digital processing. However, after removing these advantages, the digital piano collectively teaches people to see more of its limitations. Through summary analysis, the limitations of collective teaching of digital piano are summarized as follows.

#### 1. Classroom restrictions

Due to the limitations of teaching methods and class hours, it is difficult for teachers to audit students' assignments one by one in class. (Yina, 2001)

#### 2. Students of different levels

Since the birth of classroom teaching system, students' level of education we have been facing is not balanced problem, which is the teaching of the most important issues. In the digital piano group course, the level of students in all grades is relatively uniform, but the individual differences are absolute. (Yi, 2015)

3. The piano teacher does not know the progress of all students

In essence, group lessons are actually a new form of piano teaching. Compared with the traditional "teach students in accordance

with their aptitude" teaching, this teaching can greatly optimize the learning environment of students. However, from another point of view, this form of teaching will be limited by class time.

4. Did not fully consider the differences between students

In piano group teaching, teachers usually need to control the progress of the course and the content of the lecture. Moreover, in the teaching process, each student can obtain the same knowledge content. In turn, this creates conflicts between individual differences among students. (Wen, 2019)

Although it is the same piano class, the difficulty of one-to-one and large group class is different. In group classes, you must learn more about the level of each student and the ability to absorb knowledge. In order to make a reasonable study plan. If the goal is too high, the student will be unconfident, and if the goal is too low, it will not stimulate the student's potential. The more you learn about the differences between students, the better you can make a study plan, so you can teach students in accordance with their aptitude.

## Objectives

1. To find out the problem about piano technology in Tongren preschool education college

2. To develop activities plan for learning piano practice skills for large classrooms in Tongren preschool education college

## Research Methodology

This article uses qualitative research to obtain useful data from field investigations.

1. Collect relevant literature first, and accumulate materials related to the college piano group class.

2. I interviewed three people, they were Tian Dahe (Tongren University) Tian Jie (Tongren University) and Gao Hui (Tongren Preschool Education College)

3. Observe the teaching process of the three teachers, paying special attention to their teaching methods, teaching styles, relevant teaching materials, and teaching effects.

4. Discuss with relevant experts and summarize the teaching mode and method of the large-class piano class. Solve existing problems.

5. Improve the current teaching mode and combine multiple methods to improve teaching quality and learning effects

## Results

Through on-site inspection, related interviews and related data research, the following questions about large classrooms of Tongren Preschool Education College have been derived.

1. Student lacks motivation

In class, because students are not confident, they usually do what the teacher says, and students do exactly what they don't understand. They don't take the initiative to explore. muddle along.

2. Outdated classroom knowledge

Most of the teacher's teaching content revolves around some nursery rhymes, and the age of the students is about 18 years old. Although nursery rhymes are an indispensable part of teaching, the main content is too monotonous and some popular songs can be added.

3. Monotonous teaching content

Teachers usually start from the perspective of piano, not music. Believes students can bomb, but will not play, play well without good is difficult to eleven checks in the classroom. If you start from the perspective of music, teach singing first and do rhythm exercises. The effect will be more brilliant.

The teaching methods of the three interviewed teachers are also different. Teacher Gao Hui has been engaged in dance teaching before, so she likes to add some dance scene games to the piano class, so that students are more interested in feeling the beauty and rhythm of music. Teacher Tian Jie is concerned about current trends and students' interests. For example, TIK TOK will add some popular songs to the classroom. After class, music knowledge on the Internet will be actively shared with students. Teacher Tian Dahe pays attention to the training of rhythm. Rhythm is very important in music. The lack of rhythm can directly destroy the entire music. His Sound Gesture not only helps students train rhythm, but also has a strong game effect, making students happy to learn.

## Discussion and suggestions

Large-class physical classes, because they cannot take care of them all, will cause some students to be lazy and not active. What the teacher has to do is to involve every student and check their learning results via the Internet after class.

First of all, teachers and students should establish a group on the Internet to facilitate the communication between students and teachers. Teachers should also often share some music knowledge in the group. The communication between teachers and students must not be limited to the classroom, communication at any time Unimpeded.

Secondly, the focus of piano lessons is not the keyboard, but music. Any element related to musical rhythm can be added to the classroom. For example, the "Swan" about the piano, students can play a swan swimming on the lake, and about the New Year holiday piano music, students can also use improvised choreography with the festivals of dance associated with the scene dance the way into the classroom.

To learn a song on the keyboard, the most important thing is the proficiency of the practice and the grasp of the rhythm. It's best not to let students check themselves during practice. Many people can't tell whether the rhythm is right or wrong. Before practicing piano music, master the rhythm. Use our hands and our feet to slap and play rhythm games.

We will find that many people can sing the pitch of the melody, but the rhythm is always biased. We can use the rhythmic

reading function to slowly replace the lyrics, and then add the melody. We can use "voice gestures"

"Voice gestures" use the rhythm of the body to enhance the sense of rhythm. At the same time, it is also the most direct and primitive form of expressing emotions. Scientifically and reasonably integrating "voice and gesture" teaching into large-scale collective classrooms can improve classroom efficiency. By actively participating in relevant music practice activities, audition discrimination, memory, reaction, innovation and aesthetics, and many other functions, students can cultivate and improve their sense of rhythm. "Voice Gesture" hopes to experience and cultivate one's sense of rhythm through body movements, thereby enhancing the concentration and memory of music, thereby enhancing students' creativity.

The teaching content can also increase or decrease the "four hands", "double piano" and other performance forms to increase the interest of the classroom, and the ability to interact and cooperate with students. Because of the "four hands", the "double piano" must not only listen to one's own voice, but also to listen to the other's voice. "Listening" is an important part of comprehending music.

Teachers can also actively encourage students to also play the role of "teacher" to increase their sense of responsibility and give full play to their enthusiasm.

Let the students become the main body, is the perfect classroom.

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