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## RECOMMENDATIONS FOR INCREASING MOTIVATION IN PIANO TEACHING

### **Abstract:**

Motivation to play the instrument and interest in working on works should be consciously formed in students from the earliest stage of piano study. It is important to create conditions conducive to maintaining motivation to study, to keep faith in one's abilities. To this end, it is necessary to use all pedagogical means that ensure the success of the student's development.

**Keywords:** music education, music, fortepiano, training, performance, motivation, students.

In music education at Xianyang Vocational and Technical College, piano playing is not a compulsory discipline. The purpose of teaching piano in music education is to develop students' ability to play the piano.

The study of the experience of piano teaching at Xianyang Vocational and Technical College revealed a number of areas to develop recommendations to motivate students. However, we consider it necessary to conduct a questionnaire survey with the students and teachers of the college. The questionnaire was organized in the form of a survey. Two questionnaires were prepared: "Questionnaire for students" and "Questionnaire for teachers". The questions of the questionnaires were aimed at identifying problems of motivation for learning to play the piano. Ten students and ten teachers of Xianyang Vocational and Technical College participated in the survey.

Thus, the analysis of the answers reveals: students' musical level is divided into: amateur and professional. These two types are subdivided into beginner stage, intermediate stage and advanced stage; teachers use piano teaching methods, an individual learning style on the spot; to increase the effectiveness of the learning process it is necessary: to strengthen the basic theory of music learning, to play more etudes and polyphonic works, to actively participate in social practices such as concerts, competitions; recommended programmes for students: polyphonic works by J.S. Bach, etudes by K. Czerny, etudes by F. Chopin, sonatas by W.A. Mozart; there is a need to master certain knowledge in the field of music theory, the main problems of the students arise with rhythm and pitch.

Having analysed the students' answers, we identified: laying the piano is very interesting because the composer gives a different meaning to each piece; students face a problem in developing skills in creating and editing music, musical hearing, sense of rhythm; in assessing their ability to play the piano students note that their playing skills have improved, more practice arises as they are at the school stage in the programme; students study famous Western composers: W.A. Mozart, F. Chopin, S.V. Rachmaninoff, K. Czerny, M.I. Glinka; to improve your playing level, listen carefully

to your teacher, practice diligently every day and listen to more master concerts, listen to more piano music.

Piano is taught to students of different ages, so music education in China takes a proactive approach to learning, which relies on students' self - education. The age structure of music education students facilitates their understanding and analysis, but because college piano students are older, they miss the best period of piano learning and lack flexibility in playing skills, which is mainly due to students' lack of finger flexibility.

In order to increase the repertoire of piano music, we propose to use works of Belarusian composers in the educational process. Prepared musical material is presented in table 1.

Table 1 – List of works by Belarusian composers

1. E. Glebov	<ul style="list-style-type: none"> <li>– The Tale.</li> <li>– Four pieces (Introductions, Takata, Kochanka, Tarantella) for violin and piano.</li> <li>– "Fantastic Dances" for piano.</li> <li>– Dance from "Polesskaya Suite" for violin and piano.</li> <li>– "Merry Dance" for violin and piano.</li> </ul>
2. L.M. Abelievich	<ul style="list-style-type: none"> <li>– Piano cycle "Frescoes".</li> </ul>
3. N.N. Karetnikov	<ul style="list-style-type: none"> <li>– 10 pieces composed during the childhood. For Piano.</li> <li>– Lento - variation. For Piano.</li> <li>– Sonata for violin and piano.</li> </ul>

Therefore, teachers should pay attention to learning advantages of students mainly in terms of thinking and understanding, mobilize all effective means to guide students with technical means, develop students' awareness and active learning ability, and give great importance to nurturing, understanding and creativity of students (figure 1).

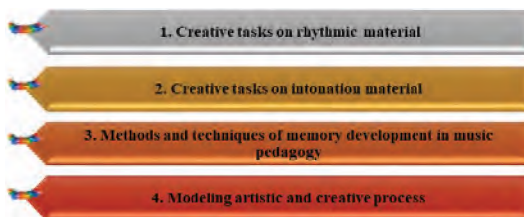


Figure 1 – Forms of work to develop students' motivation to play the piano.

The need for this organization of the educational process in music lessons also requires overcoming the traditional notion of types of musical activity [1]. It has already been written that the types of musical activities are usually understood as choral singing, listening to music, playing musical instruments, with choral singing as the leading type [2]. We are convinced that in this case we do not consider types of activity, but forms of exposure to music, many of which are only special cases in relation to performance as a category of a more general order (e.g., vocal, instrumental performance, performance of music by artistic movement). In our opinion, the types of musical activity should be understood as the activities of composer, performer, and listener, which in music classes are carried out by students in an inseparable trinity. The activities, united by

the perception of music (as a systemic relationship), reflect the three necessary conditions for the existence of music itself: everything else may change – sound conditions, instruments, genres, forms of music, means of expression – but the position of the trinity remains unchanged, for these activities are nothing other than a condition for the existence of music as a whole. In this trinity lies the logic of the deployment of musical and artistic activity as a holistic phenomenon in the unity of process and result.

Thus, based on the survey, conclusions are drawn about possible ways to improve students' motivation to play piano. The following recommendations can be achieved to increase motivation: to develop students' emotional perception of piano music, to expand musical - theoretical knowledge, to use music for four hands, works for two pianos, to enrich the repertoire of piano music, to include works of Chinese and Western modern composers in the study program of students.

Piano is taught to students of different ages, so music education at Xianyang Vocational and Technical College takes a proactive approach to learning, which relies on students' self - education. The content of the music education speciality must be expanded. For this purpose, works by Belarusian composers are selected and sheet music material is prepared to be used in the teaching process. An important part of the recommendations are the creative tasks developed on the basis of studying the experience of pedagogical activity of Belarusian music teachers, methods of development and a method of modelling the artistic and creative process. On the basis of all of the above I consider the purpose of the work as fulfilled.

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#### **FORMATION OF EMOTIONAL AND IMAGINATIVE PERCEPTION AT MUSIC LESSONS**

##### **Abstract:**

In order for junior high school students to be able to comprehend all the mysteries of musical art, it is important not only to familiarize them with the elements of musical literacy and the complex of means of musical expression, but also to give an idea of the work of outstanding composers. All