

**Секция 4**  
**MODERN MUSIC PEDAGOGY**  
**(СОВРЕМЕННАЯ МУЗЫКАЛЬНАЯ ПЕДАГОГИКА)**

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**EXPLORATION OF CHINESE PIANO  
TEACHING METHODS**

As a Western musical instrument, the piano has gradually occupied an important position in Chinese music education since it was introduced to China at the end of the 19th century. With the rapid development of China's economy and the improvement of people's living standards, more and more families have begun to attach importance to their children's music education, and piano learning has become the first choice of many families. However, the diversity and complexity of piano teaching methods make how to teach piano effectively an issue worth exploring in depth. The purpose of the article is to analyze the methods commonly used in teaching piano in China, as well as the application of these methods in group and individual classes [1].

**The main part.** Overview of Chinese piano teaching methods:

1. Traditional teaching methods

Traditional teaching methods mainly emphasize the training of basic skills, including finger skills, scales, arpeggio, chords, etc. This method is usually carried out in the form of individual classes, and teachers will formulate personalized teaching plans according to the individual differences of students. The advantage of traditional teaching methods is that they can provide in-depth guidance on students' specific problems, but the disadvantage is that they may ignore students' musical sensitivity and creativity.

2. Comprehensive teaching methods

The comprehensive teaching method combines the concepts of traditional teaching and modern teaching, not only focusing on the training of basic skills, but also emphasizing the cultivation of musical expression and creativity. This method is usually used in combination with group classes and individual classes. Group classes can help students improve their understanding of music through interaction and cooperation, while individual classes can provide in-depth guidance on students' specific problems.

3. Modern teaching methods

Modern teaching methods pay more attention to students' initiative and creativity, and emphasize stimulating students' interest in learning through diversified teaching methods.

This method is usually carried out in the form of group classes, and teachers will guide students to learn the piano through games, improvisation, music appreciation, etc. The advantage of modern teaching methods is that they can improve students' interest in learning and music sensitivity, but the disadvantage is that they may neglect the training of basic skills [2].

Course format:

**Individual classes**

Individual classes are the most common form of piano teaching, usually once a week, ranging from 30 minutes to 1 hour each time. In individual classes, teachers can formulate personalized teaching plans according to students' individual differences and provide in-depth guidance on students' specific problems. The advantage of individual lessons is that they can provide in-depth guidance on students' specific problems, but the disadvantage is that they may ignore student's musical sensitivity and creativity (Figure 1).



*Figure 1 – Individual classes*

Teaching methods for individual courses

- Basic skills training: In individual classes, teachers usually spend a lot of time on basic skills training, including finger skills, scales, arpeggio, chords, etc. These trainings are the foundation of piano learning and can help students build a solid technical foundation.
- Repertoire learning: Teachers will choose suitable repertoire for teaching according to students' level. In the process of repertoire learning, teachers will explain the structure, style, performance skills, etc. of the repertoire in detail to help students understand and master the repertoire.
- Cultivation of musical expression: In individual classes, teachers will help students improve their musical expression through demonstration, explanation and other means. Teachers will encourage students to integrate their emotions and understanding into the performance to make the performance more vivid and infectious [3].

#### **Group classes**

Group classes are a form of piano teaching that has gradually emerged in recent years, usually once a week, ranging from 1 hour to 2 hours each time. In group classes, teachers will guide students to learn piano through interaction and cooperation. The advantage of group classes is that they can improve students' interest in learning and musical sensitivity, but the disadvantage is that they may ignore the training of basic skills (Figure 2).

Teaching methods for group classes are [4]:

- Interaction and cooperation: In group classes, teachers will guide students to learn piano through interaction and cooperation. For example, teachers can organize students to engage in ensemble, improvisation and other activities to help students improve their understanding of music through interaction and cooperation.
- Music appreciation: In group classes, teachers will guide students to learn the piano through music appreciation. Teachers will choose some classic piano works to appreciate, help students understand music works of different styles and periods, and improve students' musical sense.
- Games and activities: In group classes, teachers will stimulate students' interest in learning through games and activities. For example, teachers can organize students to play music games, improvisation and other activities to help students learn piano in a relaxed and pleasant atmosphere (Figure 3).



*Figure 2 – Group class*



*Figure 3 – Preparatory lessons*

The application of teaching methods is carried out in specific directions (Table 1).

**Table 1 Directions for application of teaching methods**

No	Name	Entity
1.	Basic skills training	Whether it is a group class or an individual class, basic skills training is an important part of piano teaching. In individual classes, teachers will conduct personalized basic skills training according to the specific situation of students to help students build a solid technical foundation. In group classes, teachers will guide students to conduct basic skills training through collective practice and interaction to help students improve their technical level in interaction and cooperation
2.	Repertoire learning	Repertoire learning is one of the core contents of piano teaching. In individual classes, teachers will choose suitable repertoire for teaching according to students' level to help students understand and master repertoire. In group classes, teachers will choose some songs suitable for group learning to teach to help students improve their understanding of music through interaction and cooperation
3.	Cultivation of musical expression	Musical expression is an important aspect of piano performance. In individual classes, teachers will help students improve their musical expression through demonstration and explanation. In group classes, teachers will guide students to improve their musical expression through music appreciation and improvisation, and help students improve their musical sensitivity in interaction and cooperation
4.	Cultivation of creativity	Creativity is one of the important goals of music education. In individual classes, teachers will help students cultivate creativity through improvisation, music analysis, etc. In group classes, teachers will guide students to cultivate creativity through collective creation, music games, etc., and help students improve their creative ability in interaction and cooperation

In the process of learning to play the piano, one should take into account such psychological factors as learning motivation, learning anxiety, self-efficacy. Learning motivation is an important factor affecting the learning effect of piano. Teachers can stimulate students' learning motivation by setting reasonable learning goals and providing positive feedback. In addition, teachers can also enhance students' sense of accomplishment and self-confidence through music competitions, concerts and other forms.

In the process of learning piano, students may have learning anxiety, which will affect the learning effect. Teachers can help students relieve learning anxiety through psychological counseling, relaxation training and other ways. In addition, teachers can also reduce students' learning pressure by creating a relaxed and pleasant learning atmosphere.

Self-efficacy refers to students' belief in their ability to complete learning tasks. Teachers can enhance students' sense of self-efficacy by setting appropriate learning tasks and providing positive feedback. In addition, teachers can also enhance students' self-confidence and sense of accomplishment by encouraging them to participate in music activities [5].

**Conclusion.** As a Western musical instrument, the teaching of the piano inevitably involves the integration of Chinese and Western music cultures. Teachers can help students better understand and master piano music by explaining the cultural background of Western music and comparing Chinese and Western music styles. In piano teaching, teachers can try to integrate traditional Chinese music elements into teaching. For example, teachers can choose some piano repertoires with Chinese characteristics to teach to help students understand and appreciate traditional Chinese music.

Cross-cultural music education refers to integrating different cultural elements into music education to help students understand and appreciate music from different cultures. In piano teaching, teachers can cultivate students' cross-cultural music literacy by explaining different cultural music styles and organizing cross-cultural music activities.

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## **FORMING THE FOUNDATIONS OF STUDENT'S POLYPHONIC THINKING ON THE PIANO**

Polyphony is a compulsory attribute of the piano curriculum in all years of study. Teachers often include the easiest polyphonic pieces in a student's individual repertoire, avoiding complex polyphony and favouring pieces with other types of texture. And the pupils themselves are indifferent to work on polyphonic music, considering it boring and difficult. As a result, we hear dry and lifeless performance of polyphonic works.

However, the study of the methods of famous teachers (G. Neigauz, N. Lyubomudrova, N. Kalinina, V. Listova, B. Milich, A. Alekseev, I. Braudo, etc.) shows that one of the conditions for the harmonious development of a pianist student is his or her exposure to the world of polyphonic music.

The aim of the study is to try to identify the main pedagogical and methodological principles for the development of polyphonic thinking in the piano class.

**The main part.** The relationship between ‘polyphonic thinking’ and ‘polyphonic hearing’. In music pedagogy the term ‘polyphonic thinking’ denotes a type of thinking of the subject, necessary for him to master a special section of music – polyphony. Polyphonic thinking is the ability to differentiate and holistically imagine the simultaneous development of several melodic lines, musical themes, and, more broadly, the parallel development of several textural layers that form together a sound unity.

In order to develop a pianist's polyphonic thinking, the piano teacher must have a clear understanding of what polyphonic hearing is. Polyphonic hearing refers to the ability to hear the simultaneous movement of two or more individual voices in the overall sound fabric of a piece of music.

Polyphonic hearing is a complex of a number of different musical abilities:

- it is also melodic hearing, since polyphony consists of melodies or melodic lines;
- is also harmonic hearing, as melodies are arranged in harmony;
- is also timbral-dynamic hearing, as each voice is characterised by its own timbre and different dynamics;
- is also a sense of rhythm, as the voices are rhythmically different in the combined lines;
- is also a sense of musical logic and the ability to ‘embrace form’, as only they allow one to hear and realise the logic of horizontal progression and vertical combination of lines.

All these components of polyphonic hearing are in active internal interaction and appear as a whole.

The basis of polyphonic thinking is auditory perception. But hearing only extracts sound information, which is processed by musical thinking. The working capacity of the ear to a great extent depends on the inverse effect of thinking on it: the ear is finer, more differentiated if the thinking needs are highly developed, if the performer knows how to play and what to direct the auditory attention to. The performer can hear, perceive a polyphonic work only if he has a developed polyphonic thinking.

The development of polyphonic thinking and polyphonic hearing is a relatively slow process, and it is associated with certain difficulties. From childhood our ear is brought up on homophonic music. Polyphonic music, and especially imitation music, is not heard in our everyday life. Such music is unusual for children, is not connected with their everyday auditory impressions and is therefore difficult to perceive and even more so to perform.

Work on polyphony in the younger grades. Polyphony is difficult material for perception. Therefore, work on the simplest forms of polyphonic exposition should begin in the first year of study. By playing ensembles, the pupil makes the first step towards mastering the piano polyphonic style of performance - the ability to listen to two sound plans simultaneously. Further on, the pupil learns two voices in its simplest form and familiarises himself with the basic types of polyphony:

Of the many tasks on the way to studying polyphony, the main task is to work on the singing, intonational expressiveness and independence of each voice separately. Such work is especially thorough in