

Research on Piano Classroom Management of Teachers in Guangxi, China

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Abstract

Piano Classroom Management was a process whereby teachers provided procedural instruction using a combination of management and teaching to enable children to play to their fullest potential, including planning, organization, coordination, work, and control. In this way, they could work systematically and improved efficiency according to outcomes-based education (OBE) theory, learning organization theory, Maslow's hierarchical demand theory, constructivist theory, and PDCA cycle theory. This thesis examined the piano classroom management of current music undergraduate students in Guangxi, China. According to the teacher's teaching perspective through literature review and survey research, it was found that there was a management problem, thus exploring the root cause of the problem and finally finding a solution to increase the efficiency of the piano classroom. In this regard, guidelines were introduced to promote and improve the quality of teaching in piano classrooms for Bachelor of Music in Guangxi. The researchers hoped that theoretical and practical references would further enhance the efficiency of the piano classroom system in colleges and universities.

Keywords: Piano Classroom Management; Guangxi Universities; Undergraduate; Outcome-Based Education Theory; SPOC

Introduction

The core of university education management is teaching management. The main body of teaching management is classroom teaching management, whose central task is to improve the quality of teaching. Teaching is a talent training activity of teachers' teaching and students' learning. Through

classroom teaching, teachers can guide students to learn and master knowledge and skills purposefully, systematically, and promote the improvement of students' quality and ability.

Piano is a compulsory course for music majors in Chinese universities. It mainly trains students to have comprehensive piano playing skills, such as piano solo, accompaniment, playing and singing, and teaching ability, so as to lay a solid professional foundation for music teaching practice of primary and middle school students in the future. Effective piano classroom teaching mode management research can promote the quality of music undergraduate training.

In 1978, only one university in Guangxi set up a piano course for music undergraduates. At present 15 colleges and universities in Guangxi offer this course. Although it has a short development history of 41 years, it has helped to train nearly one hundred thousand piano music teachers for primary and secondary schools and social music training institutions.

Nowadays, there are three piano classroom teaching modes for music majors in universities: individual lessons, group lessons and collective lessons. Individual lessons and group lessons belong to the teaching mode of small lessons, which can effectively teach piano skills individually according to their aptitude. However, the disadvantage is that the number of students is small and teaching times are repeated. The collective lessons belong to the large-scale teaching mode, which is beneficial to the systematic teaching of piano theory, but students have less time to learn skills. The research of piano teaching mode which combines big and small lessons is helpful to make use of the advantages of big and small lessons and promote the piano teaching.

With the arrival of "big data" era, Internet technology has been widely used in college teaching. The combination of Internet high-tech and traditional teaching mode has created a hybrid online and offline teaching mode. Among them, the piano "micro lesson" and "flipped classroom" have become the hot topics in the research of piano teaching in China. The combination of online and offline, small and large classes is a new mixed piano classroom teaching mode, which is also the focus of this dissertation, with the hope of enhancing the overall piano teaching quality of music majors in Guangxi colleges and universities, and to narrow the gap with developed areas in piano teaching quality.

Problem Background

Nowadays, the Chinese Ministry of Education and music scholars continue to promote the research of music education and teaching reform in colleges and universities, which is of practical significance. Through years of observation of music undergraduates' piano competitions, piano exchange activities and piano teaching practice at various levels in and outside the province, the author has found that many music undergraduates in Guangxi universities have weak ability in basic piano playing, piano

sight-playing, and piano improvisation playing, which are related to the disadvantages of the traditional and single piano teaching mode. It can be seen that strengthening the management of piano classroom teaching mode by adopting the optimized piano teaching mode combining online and offline, small and large classes will hopefully improve students' piano playing skills.

Statement of the Problem

Due to historical reasons, the piano classroom teaching mode of music undergraduate students in colleges and universities in Guangxi has adopted the teaching mode of one to one, one to two, one to four for a long time, focusing on the training of students' piano solo performance skills, neglecting students' piano improvisational accompaniment's innovative ability, piano teaching ability and piano scientific research ability. Piano system theory teaching is emphasized, but because of the large number of students, teachers can't focus on each student's piano skills training in every class. The teaching mode of combining large and small classes can avoid the disadvantages of repetitive teaching in group classes and make full use of effective teaching time to impart more comprehensive knowledge to more students.

Research Objectives

1. To analyze the status quo of management of piano classroom teaching model for music undergraduates in Guangxi universities
2. To probe the problems of and reasons for the management of piano classroom teaching model for music undergraduates in Guangxi universities
3. To put forward an effective piano classroom teaching management model for music undergraduates in Guangxi universities

Scope of Research

Scope of Content: The purpose of this study is to carry out the theoretical and practical research on the management of piano classroom teaching mode for music undergraduates in Colleges and universities. Through the theory of stratified teaching, students from different classes with different piano playing levels are divided into primary, middle and senior classes from the first class of freshmen. Through the theory of social learning, the students in groups at all levels are managed in group cooperative learning. Teacher-student interaction and student-student mutual assistance are adopted to exert the effectiveness of group learning. Through constructivist learning theory, students' ability in basic piano playing, piano sight-seeing and piano improvisational playing are gradually integrated into

teaching. Management plan research is started with decision-making, and management practice is realized with teaching to evaluate and verify management results.

Scope of Variables: Independent Variables Through literature and practical research, researchers identified the following factors that affect the management of piano classroom teaching mode, including teachers' teaching objectives, teaching methods, teaching means, students' learning methods, learning attitudes, learning means.

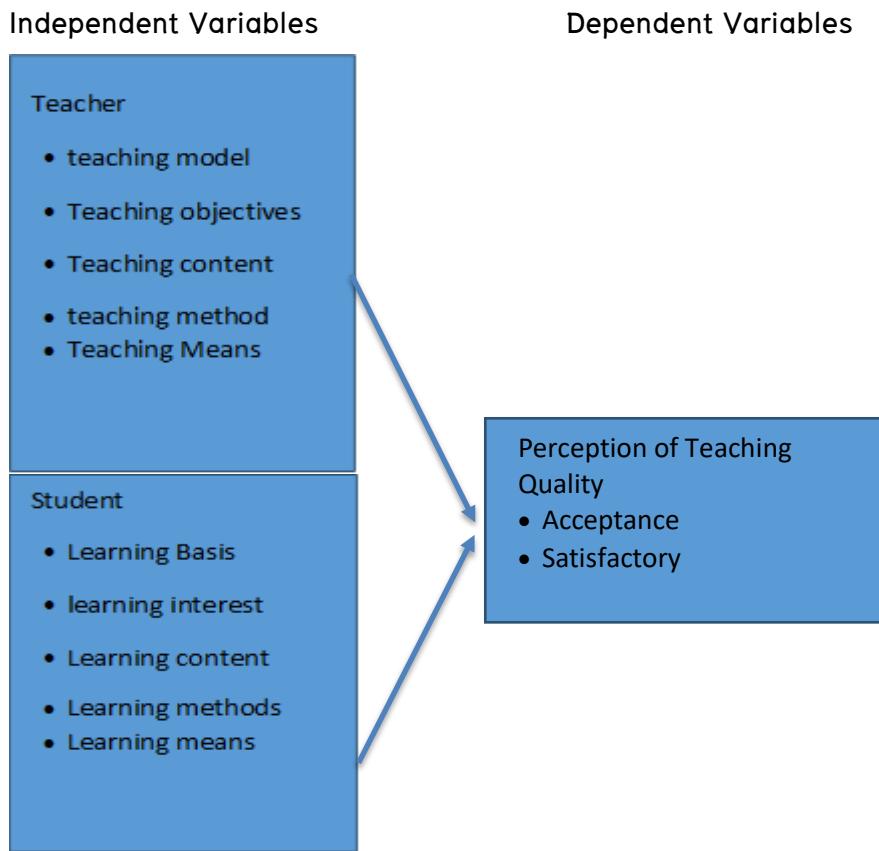
Dependent Variables: The dependent variables in this study include perception of piano classroom teaching quality, including acceptance and satisfaction.

Scope of Population: The samples in this study include 60 piano classroom teaching teachers, 2000 music undergraduates in the first, second, third and fourth year of study and 30 teaching administrators from 15 universities in Guangxi, such as Guangxi Art College, Guangxi Normal University, Guangxi University for Nationalities, Beibuwan University, Nanning Normal University, Liuzhou University of Science and Technology, Guangxi Normal University for Nationalities, Guangxi Education College, Yulin Normal College, Liuzhou Vocational and Technical College, Baise College, Hechi College, Wuzhou College and Hezhou College. About 60 teachers teach piano lessons for undergraduates.

Scope of Time: The current research plan for the completion of all the processes is from August 2019 to April 2020.

Conceptual Framework

The researcher develops the conceptual framework based on literature review and previous studies, analyzing and summarizing research framework by using independent and dependent variables relationships



Research Hypothesis

H_1 : The quality of piano learning is different for students who have different levels of piano playing skills.

H_2 : Teachers' teaching modal, teaching objectives, teaching content, teaching methods and teaching means have great influence on the quality of piano teaching for music undergraduates.

H_3 : Students' learning basis, interest in learning, learning content, learning methods and learning means have a positive effect on the quality of piano teaching in Guangxi's music majors.

Demographic Profiles of Respondents

the respondents were 300 women (75%) and 100 men (25%). The proportion of female students is large, which shows that female students are dominant in music basic training , and they are strong in patience and persistence. The difference may be related to the psychological reason that parents think learning music can improve women's cultivation temperament.

The results of the selecting respondents are 100 first-year undergraduates (25%), 100 are second-year undergraduates (25%), 100 are third-year undergraduate(25%) , and 100 fourth-grade undergraduates (25 %).

The results of the respondents were 80 (20%) piano professionals, 200 (50%) were vocal professional, 80 (20%) were instrumental music and 40 (10%) were dance professional. It shows that the proportion of vocal music source is the largest, and the vocal learning cycle is shorter than the piano learning period.

The results show that 100 (25%) respondents were in the eastern region, 200 (50%) in the southern region, 40 (10%) in the western region, and 60 (15%) in the northern region. The largest proportion is the source of the southern region. The southern population is more euphemistic than the northern population, more conservative than the eastern population, and more active than the western population.

The results show the students' piano playing level before going to college. Among them, 200(50%) respondents did not learn pianos before going to university, 60 (15%) respondents with primary piano playing level (1–3 grades), 40 (10%) respondents with intermediate level and 100 (25%) with advanced piano playing level. The largest proportion of them are students who have not studied piano before going to university, which is directly related to the reason that piano is not a required subject in college entrance examination in Guangxi.

The results show that the respondents' current piano solo playing level. There are 100(25%) respondents with primary level (1–3), 100 (25%) with intermediate (4–6), 80 (20%) with advanced level of the current piano solo. 120 (30%) with performance level (10+). The largest proportion of students with piano solo level of 10 or above shows that the quality of solo teaching in piano classroom teaching in higher education is higher.

The results show that 100 (25%) respondents did not play piano accompaniment, There are 120 (30%) respondents with primary level piano accompaniment, 80 (20%) respondents with intermediate level, and 100 (25%) respondents with advanced level. The students with primary level of piano accompaniment take up the the largest proportion, which show that the positive accompaniment learning in piano teaching in higher education is not enough and the quality is not high.

The results show the respondents' piano impromptu accompaniment level. Among them, 100 (25%) respondents did not play piano impromptu accompaniment before. There are 160 (40%) respondents with primary level of piano impromptu accompaniment, 100 (25%) respondents with intermediate level, and 40 (10%) respondents with advanced level. The students with primary level of piano impromptu accompaniment level take up the the largest proportion, which show that piano impromptu accompaniment in piano teaching in higher education is not enough and the quality is not high.

The results show the respondents' piano improvisation level. Among them, 120 (30%) respondents did not play piano improvisation before. There are 180 (45%) respondents with primary level of piano improvisation, 80 (45%) respondents with intermediate level, and 20(5%) respondents with advanced level. The students with primary level of piano improvisation level take up the largest proportion, which show that piano improvisation in piano teaching in higher education is not enough and the quality is not high.

The results show that the respondents' piano teaching level. Among them, 200 (50%) respondents did not teach piano before. There are 120 (30%) respondents with primary level, 80 (20%) respondents with intermediate level, and 0 (0%) respondents with advanced level. The students who have no practice in piano teaching practice take up the largest proportion, which shows that there is inadequate attention on the practice of piano teaching in colleges and universities and the quality is not high. Issues related to students' classroom learning model management

The results show that the respondents' the length of piano study per. Among them, 80 (20%) respondents spend less than an hour on piano every day, 80 (20%) respondents spend one hour, 120 (30%) respondents spend two hours, 80. (20%) respondents spend three hours, 40(10%) respondents spend more than three hours. The students who spend one hour per day on piano take up the largest proportion, which shows that college students pay less attention to piano learning and spend less time in learning piano.

The results show that the 160 (40%) respondents choose to practice playing piano, 80 (20%) respondents listen to recordings, 80 (20%) respondents search for documents, 40(10%) respondents do some research on related piano works and study online courses online respectively. The students who practice playing piano show take up the largest proportion, which shows that the piano learning ways of college students are relatively simple, and the learning methods are not various.

The results show that the 160 (40%) respondents don not cooperate with classmates before class on piano learning, 80 (20%) respondents have rare cooperation, 80 (20%) respondents have cooperation, 40 (10%) respondents are active and frequent in cooperation respectively. The students who have no cooperation with classmates take up the largest proportion, which shows that the college students' piano group have less cooperative learning and do not give full play to the effectiveness of the piano group learning.

The results show that 260 (65%) respondents did not learn online piano lessons before, 60 (15%) respondents rarely learn, 40 (10%) respondents do some online piano learning, and 20 (5%) respondents do a lot of and frequent learning respectively. The students who did not learn online piano

lessons take up the largest proportion, which indicates that college students have less online piano learning and do not give full play to the effectiveness of piano online learning.

The results show that the 40 (10%) respondents failed in the presentation of piano homework during piano lesson, 120 (30%) respondents barely pass and pass it respectively, 80 (20%) respondents are good and 40 (10%) are excellent. The students who failed in the presentation of piano homework during piano lesson take up the largest proportion, which indicates that the quality of the piano homework presentation by college students during piano lessons is poor, and the quality of after-class learning is not satisfying.

The results show that the 80 (20%) respondents did not pass the piano visual practice during piano lessons, 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass in the presentation of piano homework during piano lesson take up the largest proportion, which indicates the quality of piano sight-study practice for college students during piano lessons is poor, and the piano-visual training in the classroom is not enough.

The results show that the 80 (20%) respondents did not pass the piano ensemble practice during piano lessons, 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass in piano ensemble practice during piano lesson take up the largest proportion, which indicates the quality of piano ensemble practice for college students during piano lessons is poor, and the piano ensemble training in the classroom was not enough.

The results show that the 80 (20%) respondents did not pass the piano accompaniment practice during piano lessons, 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass piano ensemble practice during piano lesson take up the largest proportion, which indicates the quality of the piano accompaniment practice for college students during piano lessons is poor, and the piano accompaniment practice in the classroom is not enough.

The results show that the 80 (20%) respondents did not pass the piano accompaniment for music songs in primary and secondary schools 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass the piano accompaniment for primary and secondary school music songs take up the largest proportion, which indicates the quality of college students' piano accompaniment for music songs in

primary and secondary schools during piano lessons is poor, and the piano accompaniment practice for primary and secondary school music songs in the classroom is not enough.

The results show that the 80 (20%) respondents failed in the piano playing practice about music songs in primary and secondary schools, 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass piano playing practice about music songs in primary and secondary schools take up the largest proportion, which indicates the quality of college students' piano playing practice about music songs in primary and secondary schools during piano lessons is poor, and piano playing practice about music songs in primary and secondary schools in classroom is not enough.

The results show that the 80 (20%) respondents failed in piano teaching method, 120 (30%) respondents barely pass and pass it respectively, 40 (10%) respondents are good and excellent respectively. The students who barely pass and pass piano teaching method take up the largest proportion, which indicates the quality of college students' piano teaching method is poor, and the piano teaching method is not placed attention to.

The results show that 40 (10%) respondents have no discussion with classmates, 160 (40%) respondents have rare discussion, 120(30%) respondents do have some discussion, 40 (10%) respondents have a lot of and frequent discussion respectively. The students who have rare discussion take up the largest proportion, which indicates the quality of college students' discussion between classmates during piano lessons is poor, and the discussion between classmates during piano lessons is not placed attention to.

The results show that 40 (10%) respondents do not raise any questions during piano lessons, 160 (40%) respondents rarely raise some questions, 120(30%) respondents raise questions, 40 (10%) respondents often raise and frequent raise questions respectively. The students who rarely raise questions during piano lessons take up the largest proportion, which indicates college students raise few questions during piano lessons and they are lack of imitative and creative thinking.

The results show that 40 (10%) respondents do not make a summary of notes after taking the piano lesson, 160 (40%) respondents rarely make a summary of notes, 120(30%) respondents make a summary of notes, 40 (10%) respondents often and frequently make after-school summary of notes respectively. The students who rarely make a after-school summary of notes take up the largest proportion, which indicates college students have fewer summary notes after the piano class, and the summary and reflection are not enough.

The results show that 40 (10%) respondents do not have evaluation, 160 (40%) respondents have rare evaluation, 120(30%) respondents have some evaluation, 40 (10%) respondents have a lot of and frequent evaluation respectively. The students who have rare evaluation after piano lessons take up the largest proportion, which indicates college student have less evaluation after piano lessons, and critical thinking is not enough.

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