

# Development of Group Teaching Strategies to Promote Piano Learning Efficiency for Higher Education Level

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## ARTICLE INFO    ABSTRACT

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Received: 25 Nov 2024    This study aims to develop group teaching strategies for higher education levels to promote piano learning efficiency. This study employs a qualitative approach. The tool is in-depth interview form collecting data from 6 key informants who are the experts in group piano teaching. The researcher collects data from books, academic journal, and research related to piano teaching. The data were analyzed by content and thematic analysis. The findings reveal that group teaching strategies for higher education levels to promote piano learning efficiency consist of Principle and concepts of group piano teaching; Objectives; Content; Teaching design; Teaching methods; Teaching activities; Teaching resources; and Assessment and measurement.

Revised: 15 Jan 2025

Accepted: 27 Jan 2025

**Keywords:** Group Teaching Strategies, Piano Learning Efficiency, Higher Education Level

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## INTRODUCTION

Music education has always been an important part of the higher education system, and piano, as one of the key areas in music education, has attracted many students to devote themselves to piano learning. However, there are some potential problems with the traditional one-on-one piano teaching model in colleges and universities, where music education is to cultivate students' musical talents and improve their musical literacy and performance ability (Wan Liying and Shang Fangming, Contemporary Music, 2024). However, in traditional one-on-one piano instruction, students usually need a great deal of time and resources, including teachers, practice rooms, instruments, and tuition, in order to receive individualized instruction. This can be burdensome for students and families, and also makes the distribution of music education resources unequal (Liu, Fang-Yi, 2021). In addition, one-on-one instruction makes it difficult to provide opportunities for collective musical performance and collaboration, which are important components of music learning (Ying Wang, 2019). Therefore, the development of collective teaching mode to improve the learning effect of piano in colleges and

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universities has become a research area of great concern. The American Comprehensive Music Sense Pedagogy suggests that we should focus on the necessity of cultivating students' comprehensive music literacy, and the collective teaching mode, which enables multiple students to receive education together through the collective class teaching method, has a certain potential in improving college piano education. Through collective teaching, students can share resources, reduce the burden of tuition, gain opportunities for collective performance and cooperation, and improve musical literacy, while also helping teachers to utilize educational resources more effectively.

Digital piano group lessons update the traditional piano teaching ideas and concepts, break the traditional "one-on-one" closed teaching form, improve the teaching efficiency, realize the combination of science and technology and art, and enrich the teaching content and methods (Wu Yiqing, 2007). However, the implementation and benefits of this model need to be studied and analyzed in depth.

## **RESEARCH OBJECTIVES**

This study aims to develop group teaching strategies to promote piano learning efficiency for higher education level.

### **Piano Teaching Management.**

Wu Yi-Qing (2007,04, pp. 89-91) published an investigation on the teaching mode of digital piano group lessons. Huang Zhong (China. Journal of Wuhan Conservatory of Music), defines the connotation of digital piano group lesson teaching mode, analyzes the characteristics, difficulties and advantages of digital piano group lesson teaching, and puts forward the countermeasures of digital piano group lesson teaching reform. The article points out that the digital piano group lesson updates the traditional piano teaching ideas and concepts, breaks the traditional "1 to 1" closed teaching form, improves the teaching efficiency, realizes the combination of science and technology and art, and enriches the teaching content. Wang Dingchao (2008, 05, pp. 54-56) published What has the digital piano classroom brought us? --Reflections on Group Lesson Teaching. He pointed out that the majority of schools and teachers still regard digital piano classrooms as a way to "alleviate the lack of teachers and solve the problem of insufficient equipment". Some schools with digital piano classrooms for many years or the teaching methods and content of small classes using digital piano group lessons this "gorgeous" form of packaging, "disguised" as the so-called teaching innovation, teaching reform results. At present, the domestic art colleges and universities in the digital piano group lessons rarely have suitable specialized teaching materials, teaching mode is basically along the traditional small class mode. Teachers have a large number of tasks, and the problem of students' learning effect is not ideal is very prominent.

Lin Jiaxuan (2008, pp. 35-36). Published research on the teaching of digital piano group lessons for senior teachers. Shaanxi Education (Higher Education Edition), puts forward the heavy resistance faced by the promotion of digital piano classroom, such as many teachers, due to the lack of necessary understanding of digital piano, always feel that there is still a significant difference between digital piano and traditional piano in terms of sound quality and tactile sensation, and think that the practice of digital piano can not be a substitute for the practice of traditional piano. .... and so on, and points out that the digital piano It is also pointed out that digital piano classroom will bring a series of teaching effects, such as being conducive to the cultivation of students' comprehensive quality, and can greatly improve the teaching efficiency, etc. It is also mentioned that the introduction of digital piano classroom as a teaching mode is like sending charcoal in the snow, which opens up a new and effective way to reasonably solve the scarcity of the piano room and the resources of the piano equipment and the actual contradiction of the shortage of the piano teachers.

Wang Jun (2009, pp. 23-26) Digital Piano Classroom-An Essential Weapon for Improvisation and Accompaniment Teaching in Higher Teachers. The road to success, puts forward the current hot issue of improvisation accompaniment teaching, and discusses the advantages of the digital piano classroom in terms of "digital", teaching efficiency and input. At the same time, it puts forward the problems and solutions of using digital piano classroom. Thus, he argues that digital piano classrooms

play a great role in the teaching of improvisation accompaniment. He mentions the advantages of digital piano classroom, including the advantages of digital piano accompaniment group lessons can fully reflect the "digital" advantages, can adapt to the characteristics of piano teaching and students, greatly improve the teaching efficiency, and its hardware investment is obviously lower than that of traditional pianos, and points out the problems that are prone to occur in digital piano classroom, such as the problems of teachers, teaching materials, equipment maintenance, and the problems of the maintenance of the equipment, and the problems of the maintenance of the equipment. It also points out that digital piano classrooms are prone to problems, such as teachers' problems, teaching materials, equipment maintenance and safety problems, and puts forward corresponding solutions.

Zhu, Lianping (2010, pp. 157-162) On the Discipline Construction of Digital Piano Teaching--An Account of the Teaching Practices of the Piano Basic Teaching and Research Department of the Wuhan Conservatory of Music. Huang Zhong (China. Journal of Wuhan Conservatory of Music), pointed out that the current digital piano first-line teaching there is a shortage of professional teaching materials, to build the cornerstone of digital piano teaching, it is necessary to break through from the teaching materials, to start the selection of its teaching materials. And from the digital piano teaching objectives, teaching objects, teaching content, teaching materials construction and teaching methods, etc., carried out a lot of discussion work.

Yuan Yin (2011, pp. 274-275) published an article on the new highlights in piano teaching - the experience of teaching digital piano group lessons. The article points out that due to the late start of digital piano group lessons, there are still a lot of difficulties and problems in teaching practice, which need to be explored and overcome, so as to make joint efforts to realize the leapfrog development of piano teaching in colleges and universities. In the article, she discusses the issues that should be paid attention to in the digital piano group lessons, such as teaching plan, teaching content, teaching methods, etc., and points out the existing problems and measures to deal with them, for example, for the lagging behind of the syllabus, it should be formulated a new curriculum that meets the requirements of piano teaching. She also pointed out the existing problems and countermeasures, such as the lag of the syllabus should be formulated to meet the teaching mode of piano group lessons.

Liu Jie (2012, pp. 242-246) published the practice and exploration of the teaching mode of digital piano group lessons. The article analyzes the status quo and existing problems of the current digital piano collective piano teaching mode of the high school teachers, combines the teaching characteristics of the collective digital steel class, explores and analyzes the teaching mode of the digital piano collective class, points out that the digital piano collective teaching mode pays insufficient attention to the digital piano, the digital piano curriculum is not a perfect teaching mode, and there is no suitable classification of the teaching object, etc. and discusses the advantages of the digital piano collective class teaching mode. The advantages of digital piano collective teaching.

Wang Qiong (2014, pp. 100-101) published a paper on the new teaching mode of digital piano group lessons. The article analyzes the new mode of digital piano collective teaching, including the implementation of layered teaching in digital piano collective class, the reform of the content of digital piano collective class, and the reasonable selection of digital piano collective teaching materials, etc. It also points out that digital piano collective teaching creates more highlights in the mode of teaching while following the ordinary piano teaching institute, and the appearance of this mode lays the foundation for the change of the mode of other disciplines. This model has laid the foundation for the change of other disciplines.

Yan Yan Zhang (2015, pp.27-29) published a research on the extensive use of digital piano classroom in the piano collective class of high teachers-taking Zhoukou Normal College as an example. The voice of the Yellow River, asked Chop for the piano collective class contained in the piano basic course, piano improvisation accompaniment course, computer composition course in the digital piano classroom how to use, how to teach, respectively, made a detailed discussion, and put forward the thinking, the article mentioned that the school should open the computer composition class, the teacher can be in the digital piano classroom, the use of digital piano teaching of the multi-media demonstration

to the students, play popular songs, let the students identify and play down through the ear; give students some melodies and let them match play and compose by themselves, so that students can learn and experience the effect more intuitively, enhance students' sense of hearing and rhythm, and stimulate students' creative ability, etc.

Zhang Jingyi (2018, pp. 119-120) published a few thoughts on the teaching mode of digital piano collective class. Northern Music, the article elaborates on the connotation and advantages of digital piano teaching from the teaching status quo and mode of digital piano collective class, the quality and concept of piano teachers, and the reform and innovation of piano teaching methods, analyzes the status quo of the teaching mode of digital piano and the concept and quality of the digital piano classroom, and mentions the reform and innovation methods of the teaching methods of digital piano, such as the establishment of the modularized teaching system to be perfected, etc. The researchers also mentioned the reform and innovation methods of digital piano teaching methods, such as establishing the modularized teaching system perfectly.

Luo Gangqin (2020, pp. 36-39) was published in Reform and Research on Piano Teaching in Higher Teachers under the Concept of Applied Piano. The article points out that for a long time, due to the background and way of education received by piano teachers in higher teacher colleges, piano teaching has always habitually referred to the teaching mode of professional music colleges, while ignoring the cultivation goal of music majors in teacher training colleges and universities, which leads to a general lack of the students' ability to apply the piano, and the piano teaching of professional music colleges belongs to the "elite" teaching, which usually focuses on cultivating students with the ability to apply the piano. Piano teaching in professional music colleges is "elite" teaching, usually aiming at cultivating professional performance talents, so it is fundamentally different from the cultivation goal of music education in teacher training colleges. Professional colleges emphasize "professionalism" and "performativity", while teacher training colleges emphasize "application".

Ye Feng (2020, pp. 169-171) published "My Opinion on Teaching Digital Piano Group Classes in Colleges and Universities". Taking Changjiang University, a local comprehensive university in Hubei, as an example, the article describes the current situation of digital piano group lesson teaching from the aspects of digital piano group lesson setup and basic situation, teaching content and characteristics, classroom teaching design, etc. At the same time, it analyzes the existing problems from the aspect of teaching evaluation and points out the goal of reform, and puts forward the teaching requirements for piano teachers in the new era. At the same time, it analyzes the problems in teaching evaluation and points out the goal of reform.

Liu Fangyi (2021, pp. 23-26) published an analysis of digital piano teaching reform strategies in colleges and universities. Times report, pointed out that with the increasing number of enrollment in China's colleges and universities, the teachers and hardware power of colleges and universities have been unable to meet the real teaching needs. The use of digital piano piano teaching can break the traditional piano teaching one-to-one closed teaching mode, maximize the use of teaching resources, and therefore has been promoted in colleges and universities. However, the traditional piano teaching mode can not meet the requirements of digital piano teaching, and with the development of the times and technology, the requirements of digital piano teaching are getting higher and higher. In order to improve the teaching effect of digital piano teaching, it is necessary to conduct in-depth analysis and research on digital piano teaching and explore a series of practical reform strategies. Based on this, the paper puts forward the corresponding reform strategies from four aspects, namely, classroom teaching, teaching method, piano teacher and microcourse construction, in order to promote the development of digital piano teaching in colleges and universities in China.

Liu Jingjing (2022, pp. 87-89) published a research on the status quo and reform of digital piano group lessons in colleges and universities. Northern Music, the article takes the digital piano collective class of non-music majors in ordinary colleges and universities as the research object, discusses and researches the advantages and shortcomings in the teaching of digital piano collective

class in colleges and universities, and carries out the relevant thinking about the status quo and reform direction of digital piano collective class in college art education.

Zhou Ling (2018, pp. 56-65) Exploration of the reform of digital piano collective class teaching. Northern Music, pointed out that digital piano collective class is an innovative teaching mode, which is gradually established by the influence of relevant foreign educational experience and educational theory as well as inspiration, and can effectively break through the problem of insufficient teachers, improve the quality of teaching, and promote the comprehensive reform of traditional piano teaching. In order to further promote the development of digital piano group lesson teaching, enhance the effectiveness of reform and improve the quality of teaching, it is necessary to gradually improve and innovate the teaching strategy, effectively improve the comprehensive musical quality of students, and successfully achieve the goal of training musical talents.

He Ying (2018, pp. 10-13) published an analysis of the advantages and disadvantages of teaching digital piano group lessons. Contemporary Educational Practice and Teaching Research, the article analyzes the advantages and disadvantages of digital piano group lesson teaching, in order to give full play to the "advantages" of the teaching method and avoid the "disadvantages" of its existence.

Xinyun (2022, pp. 99-101) published an analytical study on the characteristics and application of digital piano teaching mode. Music Education and Composition, the article takes the digital piano teaching mode of multi-person group lessons and analyzes it in turn from the teaching concept, learning effect, teacher quality, independent learning and psychological quality. In order to better achieve the application effect, combined with the characteristics of the students' learning objectives, in how to combine the characteristics of the teaching strategies to the application of the curriculum, from the teaching object and content of the corresponding adjustments and suggestions, in order to achieve the quality of music education function of diversity, professionalism, practicality, is the focus of this paper research content.

Wang Han (2021, pp. 90-92) published the current situation of digital piano group lessons in colleges and universities and the thinking of reform. Art Review, the article focuses on the status quo of digital piano group lessons in colleges and universities at this stage, discusses the advantages and disadvantages of digital piano group lessons, and gives in-depth thoughts on the teaching reform of digital piano group lessons.

Wang Shiying (2021, pp. 23-25) published an article on the status quo and reform countermeasures of teaching digital piano group lessons in colleges and universities. The article discusses and researches the teaching content, teaching methods, students' own level and teachers' ability of digital piano group lessons in colleges and universities, and proposes effective reform programs, which can play a certain supporting role in music teaching in colleges and universities.

Tan Liqin (2012, pp. 136-138) published a paper on the thinking about the teaching of digital piano group lessons in higher education. The Journal of Hunan Institute of Humanities and Science points out that piano collective class teaching is a form of teaching based on modern education technology, which is a useful and successful attempt to reform the teaching of piano courses in higher education. As educators, we should correctly understand the advantages of digital piano collective class teaching, pay attention to the teaching of music theory knowledge in order to improve the students' comprehensive musical literacy, and adopt the method of collective return to the classroom, the method of learning by parts, the method of combining playing and singing, etc. to improve the classroom teaching. The teaching methods such as group return method, sub-part learning method, playing and singing combination method are adopted to improve the quality of classroom teaching, and the teaching contents are adjusted to adapt to the cultivation goal of digital piano teaching in higher teachers, so as to comprehensively improve the quality of digital piano group lesson teaching in higher teachers and promote the process of reforming the piano teaching in higher teacher.

Lu Yongling (2012, pp. 183-185) published the rethinking of quality education in colleges and universities - the conception of digital piano group lessons into the classroom. The article analyzes and



researches the public art curriculum of college students in general colleges and universities--"the conception of digital piano group lesson into classroom", explains the deficiencies of college students' relevant psychological qualities and the positive effects of digital piano group lesson on the overall improvement of college students' quality cultivation, and puts forward the implementation strategies.

Li Shuhong (2005, pp. 25-36) published a research on digital piano group lesson teaching in higher education, which explains the background and significance of the promotion of digital piano group lesson teaching in China, and the advantages and limitations of digital piano group lesson teaching; it also makes a detailed empirical analysis through questionnaires and seminars in several universities in China on the topic of "Digital Piano Group Lesson Teaching. Through the questionnaire-type and discussion-type empirical analysis of the "digital piano group lesson teaching" in several universities in China, a detailed analysis report is made; according to the analysis report of the research, the resistance to the promotion of the digital piano group lesson teaching, as well as the difficulties and countermeasures in the teaching are discussed.

Zou Bo (2006, pp. 12-25) published a study on digital piano group lesson teaching under the guidance of the new curriculum concept. On the basis of previous studies, the article takes digital piano group lesson teaching as an educational sub-system, and utilizes the new curriculum concept, which is a brand-new perspective to conduct a more comprehensive study on digital piano group lesson teaching. And sorted out the status quo of domestic digital piano group lesson teaching, explained the significance and function of digital piano group lesson teaching, discussed in detail the implementation of digital piano group lesson teaching under the guidance of the new curriculum concept should adhere to the unity of scientific and educational, the combination of theory and practice, the teacher as the leader, the students as the main body, and other principles; and introduced a reasonable grouping, systematic lecturing, collaborative training, open back to the class, It also introduces five teaching strategies, such as reasonable grouping, systematic teaching, collaborative training, open return, and collective evaluation.

Cheng Jie (2019, pp. 22-34) published a study on the teaching of digital piano collective class for senior teachers, through analyzing the problems of piano collective class teaching, put forward targeted measures, including making good preparations for lessons, effectively organizing classroom teaching, appraising the teaching effect, and other strategies, in order to enrich and adapt to the needs of the new era, and improve the effectiveness of digital piano collective class teaching.

Chen Dongying (2018, pp. 23-28) published the digital piano collective class teaching exploration, an article tells the number of code piano collective teaching history and domestic and foreign digital digital piano collective class teaching status; digital piano collective class teaching advantages and disadvantages; adult digital piano collective teaching, non-piano professional digital piano collective class teaching; digital piano collective teaching thinking and development prospects of the three parts of the contents of the content, has a certain reference significance. certain reference significance.

He Mu (2018, pp. 10-17) published a study on the teaching of secondary digital piano group lessons in the field of independent learning, with "independent learning" as the theoretical model, independent learning has the advantages of improving the efficiency of classroom teaching, stimulating the students' interest in learning, and fully mobilizing the students' initiative and motivation to learn the piano compared with traditional piano teaching. The combination of self-directed learning and traditional teaching "back to class" system can fulfill the teaching task while taking into account the differences in students' learning and checking the learning effect. The theory of "independent learning" is applicable to music teaching in secondary vocational colleges and universities, which can not only improve teaching efficiency, stimulate students' interest in learning, but also improve students' love for music learning.

Shi Zhaoran (2015, pp. 21-27) published the theory and practice of digital piano group lessons for higher teachers, which addresses the problem of "digital piano group lessons cannot solve the problem of personalized education" in the teaching process of digital piano group lessons in higher

teacher education. The teaching reform of "personalized teaching" and "hierarchical teaching" is proposed to address this reality. This differentiated teaching mode provides students with a diversified external teaching environment, in which students can actively choose and adapt according to their own situation and needs. This differentiated teaching allows students to have the opportunity to have in-depth discussions with the teacher, to express their own views, which not only can maximize the potential for student learning, but also enable students to get personalized development, so as to achieve the complementary education and practical skills training, centralized teaching and individual training combined. Because differentiated teaching is an open teaching system, it is challenging for teachers to teach, therefore, in the process of teaching, teachers should constantly learn new educational theories, absorb new teaching concepts, gradually improve and perfect their teaching methods, further improve the quality of teaching and learning, and put forward the construction of "open piano classroom" reform ideas. It also puts forward the reform idea of building an "open piano classroom".

Ji Yi (2016, pp. 25-29) published a survey and reflection on the digital piano collective class of high teachers in Shandong Province, an article introduces the origin and development of the digital piano to narrate, and selects three digital piano brands to do a detailed investigation, and introduces the background of the development of the digital piano collective class in China. Finally, it investigates and analyzes the teaching status of digital piano group lessons offered by three teacher training colleges in Shandong Province in the School of Music, and puts forward four fruitful suggestions.

Jingzhen (2013, pp. 10-15) published the study of effective teaching of public elective courses of piano in general colleges and universities, an article on the effective teaching of public elective courses of piano in general colleges and universities to carry out theoretical conceptualization. Firstly, according to the collected and organized data, the theoretical conception is made from the formulation of teaching objectives, the selection of teaching contents, and the implementation and evaluation of teaching activities. Secondly, the practical exploration of the teaching of piano elective course in general colleges and universities is carried out. Combined with the specific research methods, we explored the main problems existing in the practical teaching of the public piano course in School A, and analyzed the factors and reasons for the existing problems. Finally, in the preliminary exploration, program implementation and reflective summarization of the implementation of the public piano course in School A, specific teaching practices are carried out and corresponding suggestions and measures are put forward.

Yang Wenhan (2012, pp. 24-32) published a study on the teaching of piano group lessons in high schools. Through the overview of the teaching of piano group lessons in high schools and the investigation of the current situation of the teaching of piano group lessons in high schools in Chifeng College, she puts forward a four-point reflection on the teaching of piano group lessons in Chifeng College.

Su Chenqi (2010, pp. 15-21) published a study on the teaching problems of digital piano group lessons for high school teachers, dividing the article into three chapters, the first a brief introduction to the digital piano, the second a description of the teaching content and advantages of China's digital piano group lessons, and the third a description of the teaching problems of China's digital piano group lessons, utilizing the method of literature analysis, comparative method, and the method of summarizing experience to analyze and elaborate on the teaching content, the advantages of the teaching, and the teaching problems of the piano group lessons.

Huang Jun (Drama House, 2023 01) published a study on the teaching strategy of piano group lessons that piano teaching integrates practical skills and artistic appreciation, and occupies an important position in music teaching. Facing a large number of students, piano teaching can often only be carried out in a collective way, so how to improve the effectiveness of piano collective class teaching is a problem worthy of every piano educator's deep thought.

In addition, Ma Xiaou and Ji Yeye (2012, pp. 140-143) published a paper on the exploration of the teaching method of group piano lessons for higher education teachers. Yeh Hai and Yuan Yin. (2011, pp. 274-275) New Highlights in Piano Teaching -Experiences in Teaching Digital Piano Group Lessons.

Popular Literature and Art, Zhu Jia. (2011, pp. 103-104) Published Research on New Piano Teaching Mode in Colleges and Universities--Innovation and Practice of Digital Piano Teaching Methods in Our School. Journal of Qiongzhou College, Yuan Ke. (2011, pp. 93-95) Published a research on the problems and countermeasures in the teaching of digital piano group lessons in higher education. Music time and space and other journals, although published ten years ago still brings us a lot of thoughts and feelings.

### **Strategies for Digital Piano Teaching Management.**

The author searched major libraries across the country for a number of currently published and used tutorials related to the design of group instruction for digital piano. The following is the list: Baolide, Hou Tao (2013, pp. 101-195) edited by the digital piano primary teaching materials. Beijing Jiaotong University Press, Li Weiming and Zhang Xiaoqing (2004, pp. 12-98), Digital Piano Group Lessons. People's Music Publishing House, Wang Xiaolian (2014, pp. 23-101) Digital Piano Examination Tutorial. The New Digital Piano Group Lesson Tutorial by People's Music Publishing House and Li Meige (2004, pp. 56-101). People's Music Press, Li Weiming (2010, pp. 34-56) National Digital Piano Performance Exam Collection. People's Music Publishing House, Zhang Li-Hua, Zhang Hong-Na (2022, pp. 78-98), Digital Piano Group Lesson Tutorial - Simplified Line Comparison. Shanghai Education Publishing House, He Liu (2010, 45-65 pp.) Digital Piano Composition and Teaching. Yunnan Fine Arts Publishing House, etc. A collection of piano examples for examination, teaching, test questions and playing. Shanghai Conservatory of Music Press, Xin Di (2009, pp. 15-39) edited by Cindy Applied Piano Adult Tutorial. China Federation of Literature and Art Publishing House, Shen Peiwei Li Runsheng (2009, both volumes) ed. Comprehensive Training of Piano Technique: Tutorial for Group Piano Classes. Piano Group Lesson Tutorial, edited by Changjiang Literature and Art Publishing House, Lu Guanhua, Zhang Youyu, Zhu Lianping (2001). Leng Yan (2001) Piano Group Lessons for Early Childhood Enlightenment Teaching Method. Shanghai Music Publishing House, Li Xiaoping, Xu Fei, Han Linshen, Zhou Hejun (2003, four volumes), edited by the higher teacher training colleges and universities trial teaching materials, "Piano Basic Course". As well as relevant textbooks and manuals about teaching group piano lessons abroad. The following: The famous American music educator Irina Gorin (Irina Gorin) "wonderful music journey", the United States Alfred published by E.L. Lancaster, Cannon D. Blue Yulo edited "Group Piano For ADULTS, Teacher's Handbook for Books 1 & 2" "Group Piano For ADULTS, Student's Handbook for Books 1&2.

### **RESEARCH METHODOLOGY**

This is qualitative research. There are 6 key informants: Three experts in group piano teaching; Three experts in IOC inspection of group piano teaching formats; and Group piano teachers, 3 places, 1 person at each, total 3 people.

The research tool is an in-depth interview, the questions are created from the research objective and it was validated by three experts using the IOC method, the IOC value is 0.88 which is suitable to collect data. The researcher collects the data from the key informants by himself. After collecting the data, the researcher analyzes and synthesizes the data to create a piano teaching strategies by content and thematic analysis.

### **RESEARCH RESULTS**

#### **1.Principles and concepts of group piano teaching.**

The principles and concepts of group piano teaching cover a wide range of teaching concepts and methods, mainly including the following aspects:

(1) Interaction and cooperation: group piano teaching emphasises interaction and cooperation among students. Through group practice, group performance and discussion, students are able to learn and promote each other in co-operation. This kind of interaction not only enhances the learning effect, but also develops students' team consciousness and communication skills.



(2) Overall development: Teaching not only focuses on technical training, but also on the overall development of students. In addition to the improvement of piano skills, it also includes the cultivation of musical understanding, expression and artistic aesthetics. Through learning to play and analyse musical works, students are able to gain a deeper understanding of the connotations and styles of music, thus enhancing their overall musical literacy.

(3) Individualised instruction: Although it is group teaching, individualised instruction is equally important. Teachers need to tailor the teaching plan and instruction method according to the learning characteristics and level differences of each student. This kind of personalised instruction can more effectively meet students' learning needs and help them achieve better results in their studies.

(4) Musical expression and improvisation: The teaching stresses the importance of musical expression and improvisation. In addition to technical training and the study of musical pieces, students should develop their creativity and musical expression through improvisation and expression of their musical personality. This not only enriches the learning process, but also stimulates students' enthusiasm and self-confidence in music.

(5) Team spirit and stage performance: Group piano teaching also focuses on developing students' team spirit and stage performance ability. Through group performances and small-scale concert opportunities, students are able to hone their ability to perform in front of the public and their self-confidence. This experience is crucial to their future musical career and social development.

(6) Diversity of teaching methods: Teachers use a variety of teaching methods and activities in group piano teaching. In addition to traditional technical training and music performance, they also include activities such as group discussion, role-playing, and interpretation and application of music theory. These methods not only increase the fun of teaching, but also stimulate students' learning interest and participation.

## **2.Objectives**

The objectives of group piano teaching mainly include the following aspects, aiming to improve students' learning effect and music literacy in an all-round way:

(1) Improvement of technical level: The primary goal of piano teaching is to help students improve their technical level of piano playing. Through systematic technical training and practice, students will be able to master the correct playing techniques, improve the accuracy and expressiveness of their playing.

(2) Enhancement of musical understanding and expression: One of the teaching objectives is to deepen students' understanding of music and their ability to express themselves. In addition to technical training, students should improve their understanding of the connotation and style of musical works through the study of music theory, music analysis and performance practice, so that they can interpret the works more expressively.

(3) Cultivate the spirit of cooperation and teamwork: Group piano teaching focuses on cultivating the spirit of cooperation and teamwork among students. Through group performance and co-operative practice, students learn how to collaborate with others to create musical works, which is crucial for the development of their social skills and teamwork.

(4) Enhancement of Stage Performance and Self-confidence: The objectives of the programme also include helping students to enhance their stage performance and self-confidence. Through regular concert performances and public performance opportunities, students are able to hone their ability to express themselves in public and develop confidence and consistency in their performance.

(5) Promoting Creativity and Musical Expression: Group piano instruction is designed to

stimulate students' creativity and musical expression. Through improvisation and analysis of musical works, students not only experience the beauty of music, but also develop their own unique style and creativity in composition and expression.

(6) Full Development of Individual Potential: The objectives of the programme encompass the full development of the student's individual potential. In addition to the enhancement of musical skills, emphasis is also placed on the intellectual, emotional and social development of students, so as to promote students' growth and progress in various aspects through music learning.

### **3.Content**

The content of group piano teaching should cover a number of areas, both to ensure that the students' technical skills are improved and to enrich their musical understanding and expression. The following is a detailed description of the teaching content:

(1) Basic technical training: Technical exercises and manoeuvres: These include exercises on basic piano finger and wrist techniques, such as scales, arpeggios and triplets, as well as practice pieces in different styles and levels of difficulty. These exercises help students to build a solid foundation for playing and improve the precision and speed of their playing techniques.

(2) Music Theory and Analysis: Knowledge of Music Theory: Students will learn the basic theory of music, including the basic concepts of pitch, rhythm, harmony and tonality, to help them understand the structure and laws of music. By analysing the structure, style and performance techniques of classical music works, students will be able to deeply understand the musical connotation and expression of different works, thus improving the artistry and infectiousness of their musical performances.

(3) Repertoire study and performance practice: Solo and ensemble repertoire study: students will learn and perform solo piano repertoire of different levels of difficulty and styles, as well as ensemble works, so as to cultivate their musical expression and collaborative spirit. Arrangements are made for students to participate in regular concerts and public performances, providing opportunities for presentation and practice, and helping students to develop their stage performance skills and self-confidence.

(4) Music Appreciation and Improvisation: Students will learn to appreciate musical works of different genres and periods, understand their historical background and cultural connotations, and broaden their musical horizons and aesthetic abilities. Through improvisation and free composition, students develop their musical creativity and expression skills, and are encouraged to express their individuality and unique style in music.

(5) Individualised teaching and presentation of students works: To provide targeted and individualised guidance and counselling according to students' individual characteristics and learning progress, and to ensure that each student receives appropriate support and challenges in group teaching. Students are encouraged to display their work and progress on a regular basis, and through assessment and feedback, they are helped to recognise their own growth and progress, and are motivated to continue learning.

Through the above detailed content design, group piano teaching aims to comprehensively enhance students' musical skills, musical understanding and personal expression through systematic and diversified teaching contents and methods, as well as to cultivate their good musical literacy and lifelong learning awareness.

### **4.Teaching design**

For the teaching design of the piano group lesson teaching Strategies, the key lies in establishing clear course objectives and effective course arrangements to promote the overall

improvement of students' piano playing skills, musical expression and teamwork ability.

(1) The teaching Strategies sets clear curriculum objectives: to comprehensively improve students' piano playing skills, musical expressiveness and teamwork abilities through the arrangement of 15 lessons per term, each lasting 90 minutes. These objectives aim to develop not only students' musical skills, but also their collective spirit and collaborative abilities through team activities and co-operative exercises, so that they can understand and co-operate with each other in team playing.

(2) The program is arranged to closely match students learning time and pace, and is scheduled to take place in the afternoons of Monday to Friday each week, which is conducive to students' concentration and participation in classroom activities. Each lesson is divided into different modules: including theory lectures, practical performances, listening exercises and group discussions. This multi-module design aims to achieve a more holistic approach to teaching by diversifying teaching methods to meet the needs of students at different learning levels and learning styles.

The pedagogical design also includes a detailed schedule of course content and learning activities to ensure that each student receives adequate individual and group instruction in class, and that students develop independent learning and teamwork skills through different forms of activities (e.g. group practice, group performance, etc.). In addition, regular pre- and post-class tests, as well as continuous student feedback and teacher reflection, are designed to ensure the continuous optimisation and adjustment of the teaching activities and curriculum arrangements, so that the effectiveness of teaching and learning can be effectively demonstrated and enhanced in practice.

## **5. Teaching Methods**

The teaching Strategies of piano group lessons adopts diversified teaching methods, aiming to comprehensively improve students' piano playing skills, musical expression and teamwork ability.

(1) Theory explanation is an important part of the teaching method. In the first 15 minutes of each lesson, teachers use multimedia teaching tools such as PPT and video presentations to explain to students the basic theory of music, piano techniques and playing methods. This approach not only helps students to establish a solid theoretical foundation, but also enhances the learning effect through the combination of visual and auditory senses, so that students can understand and accurately grasp the necessary theoretical knowledge before they start the actual performance.

(2) Practical playing occupies a major place in the teaching. During the middle 45 minutes of each lesson, students will apply their skills through individual practice, group work and whole class group performance. Individual and group exercises help students develop their skills through independent learning and teamwork, while whole-class group playing reinforces their teamwork and musical expression.

(3) Listening exercises are also an important part of the teaching methodology. During the 15 minutes of each lesson, the teacher would play audio clips, and students needed to listen for pitch, intonation, melody and chords, thus developing their musical perception and aural training, and enhancing their sensitivity to and understanding of musical elements.

(4) Group discussion serves as the closing activity of the course. Fifteen minutes after each lesson, students will discuss in groups what they have learnt and the problems they have encountered on that day. This kind of interaction and sharing not only promotes students' in-depth understanding of the learning content, but also enables them to solve any confusion in the learning process through communication and interaction, enhancing the effectiveness and efficiency of learning.

## **6. Teaching activities**

The teaching activities in the piano group lesson Strategies are varied and layered, aiming to improve students' performance skills, musical expression and teamwork ability.

(1) There is the classroom playing activity. In each lesson, 2-3 students are arranged to demonstrate their individual performance. Other students and the teacher participate in the critique and feedback. This format not only allows the playing students to get direct suggestions for improvement, but also allows all students to learn more about playing techniques and musical expression by listening to and critiquing the playing of others.

(2) The next step was group practice. Students were divided into groups of 3-4 students and worked together on assigned practice tasks. In the group practice, students guide and help each other and share their playing experience and skills. This form of co-operative learning helped to cultivate students' teamwork and enhance their communication and collaboration skills.

(3) In addition, there are individual coaching sessions. After class, teachers provide individual counselling to address the special learning needs of individual students. For students who demonstrate special learning needs in class, teachers will arrange individual tutoring time to help them solve specific learning problems. This one-on-one instruction allows for more precise enhancement of the student's skill level.

(4) Group performance is also an important part of the instructional program. During each lesson, the whole class works together in a group performance of a designated piece of music. The teacher guides the students and helps them to co-ordinate and co-operate. By playing together, students not only experience the joy of playing together, but also develop their coordination and sense of community through practice.

## **7. Teaching resources**

The piano group lesson teaching strategies makes full use of a diverse range of teaching resources to support students' learning and performance practice.

(1) Each student is equipped with a digital piano as the main teaching tool. These digital pianos are used not only for individual practice in class, but also for collaborative group practice and group performance. The use of digital pianos allows students to practice at any time in and out of the classroom, either alone or in collaboration with their classmates.

(2) Teachers use multimedia tools to support teaching. For example, multimedia resources such as PPT, video and audio are used for explaining basic music theory, demonstrating piano techniques and presenting learning materials. These tools not only increase the interactivity and visual effect of teaching, but also can present abstract music theories and techniques more vividly and enhance students' learning interest and comprehension.

(3) Teaching materials and handouts are also an important part of the teaching resources. Schools provide teaching materials such as basic piano performance scores and handouts on music theory, while teachers prepare detailed handouts and practice questions according to specific course content. These materials and handouts are designed to help students learn systematically in class and after class, ensuring that they have sufficient reference materials and practice resources to improve their piano playing skills and musical expression.

## **8. Assessment and measurement**

The piano group lesson teaching strategies is designed with a diverse range of evaluation methods aimed at comprehensively assessing students' piano playing skills, musical expression and learning outcomes.

(1) Pre-lesson tests are part of the evaluation methods and are usually administered during the first lesson. These tests cover students piano playing skills and basic knowledge of music, and assess students' starting level through written tests and live performances. This helps teachers to understand each student's individual abilities and learning needs, and to provide targeted guidance

and support for subsequent teaching.

(2) Post-lesson tests, an important part of the assessment methodology, are usually administered in the last lesson before the end of the term. These tests focus on assessing the piano playing skills and musical expression achieved by the student during the course. Students will take a written test and have the opportunity to perform live to demonstrate their progress in technique, expression and understanding of music.

(3) Ongoing feedback is a key part of the assessment methodology and will take place at the end of each lesson. Direct student feedback and comments on lessons are collected through questionnaires and teacher observation feedback. This feedback not only helps teachers to understand students' learning progress and problems, but also provides an important basis for teachers to adjust teaching strategies and content to ensure the effectiveness of the teaching process and maxim learning outcomes.

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