



# Methods of Practice Piano for Music Pedagogical Students at Thanh Hoa University of Culture Sports and Tourism

MSc. Dang Thanh Tang

Thanh Hoa University of Culture, Sports and Tourism, Vietnam

## Article Info

Received: 25 Feb 2022,

Received in revised form: 13 Mar 2022,

Accepted: 22 Apr 2022,

Available online: 30 Apr 2022

**Keywords—** *Technique, game practice, arpeggios, nonlegato, legato and staccato.*

©2022 The Author(s). Published by AI Publications. This is an open access article under the CC BY license

## Abstract

*The piano plays an important role, being the most popular musical instrument with the largest number of learners not only in Vietnam but also in the world. With a rich and varied expression, the piano can perform independently without any other instrument support and still achieve high artistic efficiency. Not only that, but due to its multi-vocal nature, the piano can be used as an orchestral instrument or as an accompaniment for vocals and other musical instruments. Therefore, the piano is a common and essential instrument for both professional and amateur musicians. Mastering the skill of playing the piano well will be the basis for the formation and development of creative thinking, in addition, it will help expand knowledge and create favorable conditions for all those who are studying music. general, or other musical instruments in particular. At the Thanh Hoa University of Culture, Sports and Tourism, students of Music pedagogy are now equipped with basic knowledge and skills to play the piano to ensure good accompaniment for their future work.*

## I. INTRODUCTION

In the field of Piano training, there is still the mentality of attaching importance to specialized piano teaching and disregarding the problem of teaching General Piano, the training goals for each major have not been clearly defined... Therefore, first of all, I give that it is necessary to distinguish the difference between teaching specialized piano and general piano, determining the purpose of teaching general piano for each specific major to develop appropriate training criteria.

The purpose of the teaching is to equip students with piano playing techniques at a certain level, as a means of serving the study of each major, so that learners can study on their own. Research and approach musical works to expand knowledge, develop musical thinking and improve music perception.

## II. RESEARCH OVERVIEW

Starting from the fact that the same direction is towards the ability to grasp the Piano, but because the training purposes between the specialized Piano and the General Piano are different, the training requirements are

also not the same. If in professional piano training, we always focus on training for students' performance psychology, stage bravery, and the handling of works with high perfection requirements; On the contrary, for non-specialist learners, Piano is just a tool and supplementary means for the main major, so it cannot be highly demanding for learners in handling works and a large number of assignments to be completed in the course of a career. Each year, it must depend on each discipline to make adjustments and select appropriate teaching content.

In the framework of the article, I have mentioned the practical guide for students of Music Pedagogy at the Thanh Hoa University of Culture, Sports and Tourism. Thereby affirming the important position of the piano in music production. student practice.

Research works:

Master thesis: "The role of Etude Czerny in teaching Piano at some training centers in Hanoi" Author Luong Nhat Long (2021) Vietnam National Academy of Music with content: Research on the role Etude Czerny's role in teaching music centers in Hanoi, thereby concluding effective and appropriate practice methods for students, to

improve technique towards the goal of approaching professional level Karma.

Thesis of Dr. Trinh Minh Trang "The position of Ludwig Van Beethoven's Piano works in professional piano training in Vietnam" was published in 2020 – The work was written to assess the influence of his works written for Piano on the development of the piano. professional piano training industry in Vietnam, thereby providing methods to assist in improving the efficiency of Beethoven's piano works, contributing to further enhancing the position of these works in training. Professional piano in Vietnam.

The thesis of Dr. Nguyen Minh Anh's "The Development of Vietnamese Piano Art" was successfully defended at the Vietnam National Academy of Music. In his thesis, the author mentioned the birth of the piano, the influence of the piano on world music in general, and Vietnam in particular, thereby stating the importance as well as the desire. promote and preserve this art.

### III. RESEARCH METHODS

The article uses the method of analysis, comparison, synthesis, and comparison based on works of musical practice. Thereby selectively inheriting the achievements of previous authors and using interdisciplinary research methods, mainly in gamut practice and piano performance techniques to help students be more active in their learning. practice learning.

### IV. RESEARCH CONTENT

#### 4.1. Practice skills

To effectively achieve piano lessons for vocal students at the Thanh Hoa University of Culture, Sports, and Tourism, teachers need to master the requirements, objectives, and content of the course, and also need to orient and build develop specific criteria for each teaching content.

Relaxing your body is essential so that you can master other important skills when playing the piano. To work toward the effectiveness of piano lessons, teachers need to pay attention to the issue of relaxation right from the first lessons, then maintain it throughout the learning process. Relaxing the body not only makes it easier for the player to perform the work but also is a solution to avoid tension, the player will be able to handle piano techniques more fluently while expressing the nuances of natural works without being restrained. Relaxing the body also makes the player's posture comfortable and relaxed, making it easy for children to perform skills, finger

training techniques as well as practical works to be able to help in the best way. in the process of developing those skills.

Although, vocal students do not learn the piano to become a performer, but are equipped with basic knowledge to be able to apply piano accompaniment to singing and vocal training naturally, but also need guidance for other students. I have the most basic knowledge. Besides relaxing the body, rotating the wrist is also an important technique that needs to be equipped from the beginning.

The piano sound has the characteristic that after typing the sound will turn off quickly. Therefore, the melody of the work is easily blurred, and the sound is disjointed if it is not handled skillfully. To create a more beautiful and resonant sound, it is necessary to overcome that drawback by rotating your wrist while playing while your fingers are still on the keys. This is one of the basic techniques to help relax the body.

Wrist rotation effectively creates a resounding and not sharp sound and avoids hand fatigue for beginners. Wrist rotation is often used in long vibrato notes, forward finger motifs, legato musical strokes, embroidered running patterns, etc. When practicing, instructors need to guide the students. I hit the note first, then rotate my wrist to the right (for the right hand) or the left (for the left hand) depending on the movement of the melody. To perform this movement, you must relax from the shoulder to the arm, as well as soften the wrist to get a soft, satisfying sound.

Sentence music to support and overcome tension is also one of the measures to be taken when teaching piano. Sentence division helps learners to accurately adapt to the work so that they can proceed according to the requirements of that work. For students majoring in vocals, sentence division will support them to express soulful, breathing works, like breathing in vocals. Analyzing and segmenting the music will avoid the error of playing strongly in the first place, helping students to play the song fully and avoiding the error of playing the music with unclear nuances. This is an important factor, so it is necessary to equip students with the habit of identifying sentences on the piece of music before performing the work on the keyboard. The music sentence directly affects the sound volume. If the sentence is not properly arranged, it will make the sound weak in both volume and nuance, making the sentence disjointed.

#### 4.2. The technique of fingers on the piano keys

For the first-year students of Music Pedagogy at Thanh Hoa University of Culture, Sports, and Tourism, some students have learned the piano before, but some

have never studied this instrument. Because there is a difference in qualifications, besides equipping general knowledge, it is also necessary to have an open direction for students who have mastered the piano. With that criterion, it is necessary to equip them with initial techniques and skills to equip them with basic knowledge for beginners to learn piano. On that basis, depending on the level of each student, the lecturer will gradually improve, their ability, especially at the end of the second semester of the first year and the first and second semesters of the first year.

First, it is necessary to guide students to practice moving their fingers on the keys naturally, carefully correcting their fingers and sitting posture so that they do not strain their bodies. As a rule, the fingers from the thumb to the little finger will correspond to the numbers from 1 to 5. The 1st (thumb) finger hits the edge of the finger, the knuckle must be perpendicular to the fret, and the remaining fingers must be cupped. round without breaking your fingers or sticking your fingers out of the keys. To avoid broken fingers, hands and fingers must not only be rounded but the shoulders, arms, and hands must also be relaxed, avoiding stiffness that limits the playing force. Students also need to know the effect of round cupped hands and fingers that will lead to a full, beautiful sound without being rigid. Simultaneously with that is to relax the body, relax the arms and hands to avoid losing strength and quickly fatigue.



Legato is one of the important techniques for developing fingers for beginners. This is a technique of playing consecutively due to the connection of consecutive notes. This technique is done by the finger when pressing down on the key will not lift the finger, but must have a seamless succession of the next finger. Legato needs to be prepared and practiced for a long time to become a habit when playing the guitar.

There are many types of staccato: finger staccato, wrist staccato, staccato-martellato, staccato-pizzicato, etc. For vocal students, finger staccato should be chosen. Because the staccato technique has a lot of weight added behind the fingers, creating notes that are light, fast, and

### 4.3. Applying basic piano techniques on practicing scales and arpeggios

#### 4.3.1. Game practice

When learning the piano, students of music education also need to learn the scale because this is a basic skill for finger training, to change sounds, and at the same time, shape learners' thinking about harmony in rhythm. chief, the. Just like practicing exercises, it is necessary to pay attention to the sitting posture, the appropriate height of the chair, the arms, wrists, fingers with curved curves, the arms are relaxed, the fingers are strong, strong, full, and obeyed. play the correct number of fingers corresponding to each note.

When practicing the scale, you need to move your fingers, and handle placing your fingers so that you can move up and down comfortably on the piano keys, the more you strain your hands, the slower the piano playing speed will be. Therefore, relaxing the hand will help the player feel more comfortable, and less tired, as well as play the guitar faster. In addition to the basic practice, students can practice the gamut according to rhythmic patterns and techniques to help their fingers become stronger and more sensitive.

Students of Music Pedagogy should practice three basic piano techniques: nonlegato, legato, and staccato.

Nonlegato is the technique of using the arm, raising the arm to play each note, legato raising the finger to play and harmonize the sound, staccato clinging to the fretboard, and bouncing the wrist. To play this technique, they need to raise their arms and then release each strong strong finger on the keyboard, making the sound loud and strong.

Ex: Finger exercises [1]

feel heavy, useful for loud passages and chords with many notes, it is important to choose exercises to practice. Exercise at a moderate pace. It is also possible to use basic staccato and apply this technique in the process of practicing scales for students. During the practice of the scale, make sure that the staccato technique is performed by pressing the frets halfway down, making the note length shorter and the fingers moving up and down with constant regularity.

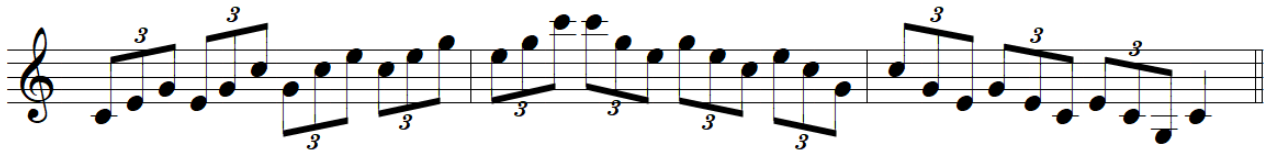
#### 4.3.2. Practice arpeggios

For students of Music Pedagogy, it is necessary to equip them with skills to practice major and minor chords.

These are the forms of triads that are formed from the I, IV, and V degrees of the scale. If in the major scale, all three of these chords are composed of a major triad; if in

minor, the chords in I and IV will be a minor chord, in V will be a major triad.

Example: Practice arpeggios [3]



Long arpeggios: When performing long arpeggios, finger stretching techniques must be applied corresponding to the notes contained in the chord, the techniques of "fingering" for finger 1 and "fingering" for finger 3. will also be reinforced. Fingers must obey certain rules. Right hand: fingers 1, 3, 5 correspond to tones I, III, V; Left hand: fingers 5, 3, 2 correspond to tones I, III, V. When practicing, teachers need to guide students to gently rotate their wrists so that when inserting their fingers and squeezing their fingers, they don't tilt their fingers (hit with equals). side of the finger), the sitting position is also not tilted.

year. To promote the effectiveness of arpeggio training, at each type of scale, each level, teachers need to guide several different rhythmic patterns to improve the reflexes and agility of the fingers.

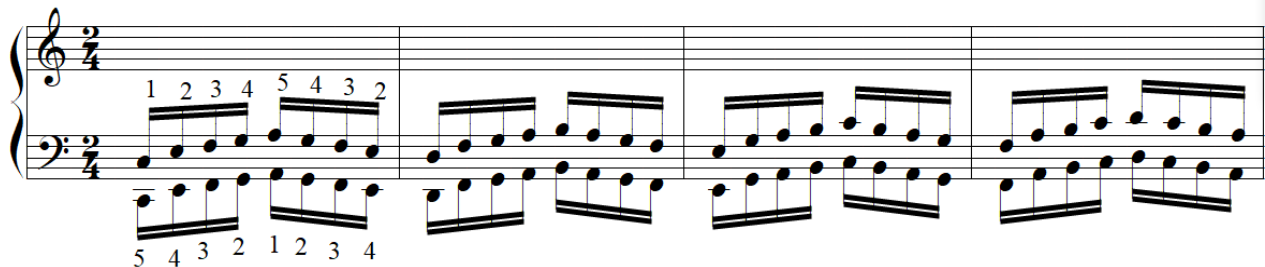
#### 4.4. Finger training, technique

Each finger has its characteristics, so it is necessary to develop a special emphasis on each finger. Each finger has a different strength: the largest, shortest, and strongest thumb; The little finger and ring finger are the weakest.

The above practice can be done for ace (S) and ace (D) chords. Practicing such arpeggios will make your fingers get used to the way you stretch your fingers on the fretboard. This is one of the solid foundations to be able to learn well the content of accompaniment in the second

When playing the piano, it is necessary to help students understand the positions of the fingers on the keys. Using the middle finger as a pillar, place the contact between the hand and the fretboard and the tip of the finger to be sure to make the sound strong and clear.

Ex: Technical finger exercises [6]



Finger exercises do not have to be too difficult, but they need to be full of basic techniques to overcome the weak points of the fingers. Technical exercises for playing the piano are generally quite diverse. In addition to scales, and chords, there are also forms of finger exercises of Hanon, Etude, etc., which are very effective interval and technique exercises. The practice of technical exercises becomes an inevitable, regular, continuous, and persistent requirement, so it also needs to be divided into stages, corresponding to each level. Doing a lot of these exercises will make your fingers stronger and faster.

#### 4.5. Practice exercises

Different from other musical instruments such as guitar, violin, or ethnic instruments written on a musical line. Piano pieces are characterized by a two-line staff, usually, the upper line uses a clef for the right hand and the bottom line a phase clef for the left hand. Therefore, for beginners, it is necessary to have a basic practice process from breaking the lesson to completing it.

Example: Quote (Proud of You) [5]



#### 4.5.1. Break cards

When breaking a lesson, the teacher should let students read the music 1 or 2 times before starting to practice. Read the sheet music to get an overview of the piece so that you can visualize the melody. Reading the work first can give a good start to visualizing the melody.

After reading the piece of music, the teacher should help students divide the work into sentences and paragraphs. Here, it should be divided into long or short, depending on the level of each student. The purpose of this division is to minimize errors during practice.

When breaking the cards, it is necessary to arrange the appropriate number of fingers. Students can be instructed to try the number of fingers recorded in the work, if it is not appropriate, they can create a suitable fit for their fingers, making sure it is comfortable for the hands. For long works, it is not necessary to set the number of fingers for each small paragraph. Teachers need to pay attention to carefully checking the appropriate number of fingers before practicing, which will help the children's matching process be more convenient.

#### 4.5.2. Matching cards

After practicing the two hands separately, will perform the pairing. When grafting, it is necessary to guide students to start practicing slowly and pay attention to the control of the fingers. During the merging process, if a piece of music or a bar is not stable, separate each hand to practice

riêng lẻ, sau đó mới được ghép 2 tay. Ngoài ra, cần chú ý chi tiết của sự chuyển động tương ứng với từng nốt hoặc hợp âm thật chắc chắn và rành mạch đến khi cảm thấy có thể đàn một cách trơn tru. Sau đó tập luyện với phương pháp tương tự cho những đoạn còn lại, chắc chắn mình đã tập một cách chính xác và chắc chắn tác phẩm, không được tập hấp tấp, cầu thả individually, then the two hands are paired. In addition, attention should be paid to the detail of the movement corresponding to each note or chord very firmly and clearly until it feels like you can play it smoothly. Then practice with the same method for the rest of the paragraphs, make sure you practice correctly and make sure the work, don't practice hastily or carelessly.

#### 4.5.3. Complete the lesson

After putting together all the works, it is necessary to refine the work to be able to play the music in the best way.

It is advisable to ensure the correct length of each note because a piece of work with each note being sounded correctly and with enough length, the sound will be much better. Releasing notes too soon or holding them back for too long will affect the structure of the song.

The teacher also needs to guide the students to follow the nuances and pay attention to the speed of change in the piece, ensure the notation of nuances, speed changes, terminology in the piece, etc. to be able to play a song, exactly as to the nature of the work. Currently, piano textbooks are used in Vietnam, the terms are usually written in Italian, German, and English, and teachers must have a music encyclopedia of common musical terms. Currently, in Vietnam, there are also several authors compiling and translating musical terms, so it is quite convenient to look them up.

With the current piano teaching program for vocal students, it is necessary to integrate a lot of content into the classroom process. Lessons should be a balance between technical training and practical exercises. However, to exploit the integrated teaching method, besides focusing on technical issues, lecturers also need to guide other content depending on the level of requirements and absorption of students. Thus, each piano lesson always has a harmonious combination of many teaching contents and methods, including the main content and auxiliary content to help students absorb the lesson effectively.

In the face of the development of society, music pedagogy is increasingly flourishing and piano is a useful subject, which can be considered as a companion to vocal music throughout the process from actual study to graduation. go to school and get a job. Some of the key issues mentioned above are to contribute to solving the backlogs and improving the effectiveness of piano teaching and learning for students majoring in Music Pedagogy, at the Thanh Hoa University of Culture, Sports, and Tourism.

As mentioned above, society is developing more and more, requiring the quality of education to be



continuously improved. The teacher, as the subject of educational activities, must also constantly improve himself to make a positive impact in the teaching process. To reform and improve the quality of teaching for learners, teachers must improve themselves; If you want to require the effort of the learner, you must first ask yourself. In short, there is no definite pattern imposed on teachers, but it is necessary to choose, flexibly, and skillfully apply active teaching methods to maximize creativity. to get the most out of the teaching process.

## V. DISCUSSION

It can be seen that each type of musical instrument has its characteristics in terms of style and implementation of different techniques, but all are aimed at expressing well the musical style in which it participates in the performance.

With the increasing development of society, the quality of education must also be continuously improved. The teacher, as the subject of educational activities, must also constantly improve himself to make a positive impact in the teaching process. To reform and improve the quality of teaching for learners, teachers must improve themselves; If you want to require the effort of the learner, you must first ask yourself. In short, there is no definite pattern imposed on teachers, but it is necessary to choose, flexibly, and skillfully apply active teaching methods to maximize creativity. to achieve the highest efficiency in the teaching and learning process.

## VI. CONCLUSION

It can be said that the piano is a popular instrument in many art forms. Through practical instruction, once again the important role of the piano is emphasized. This must be a compulsory subject on par with other subjects in the main curriculum with an expansion of the subject matter. In the future, the general piano subject must be popularized from the elementary level to all majors because the teaching of the general piano subject will meet the needs for comprehensive and formalized training in general knowledge.

Requirements and criteria for teachers and learners are also mentioned in detail in the spirit that teachers must constantly improve their capacity and qualifications to improve teaching quality; The teaching and learning process is only effective when the teacher promotes the positivity, initiative, and creativity, the students' critical thinking in the direction of improving learners' endogenous capacity, fostering self-directed learning. learning, and self-discovery to acquire

knowledge. Educational methods need to be innovated to attract students' passion for learning, thereby improving teaching quality. In addition, based on the advantages and disadvantages of older learners, teaching Teachers must know how to promote learners' strengths and be skillful and flexible in teaching methods and content to achieve the best effect when going to class.

## REFERENCES

- [1] Ta Quang Dong (2013), *Some basic technical forms of the art of playing the piano*, Music Publishing House.
- [2] Trinh Xuan Bao (2008), *Composing some musical works for Piano*,
- [3] Ngo Thi Viet Anh (2013), *Compilation of singing accompaniments for junior high school (Using automatic accompaniment) applied in teaching and learning the electronic keyboard at the Central University of Arts and Education*, Scientific research of the Central University of Women's Arts.
- [4] Nguyen Ngoc Anh (2013), *Improving the quality of teaching Keyboard for students of the University of Music Education in Hanoi*, Master thesis of SPAN, Vietnam National Academy of Music.
- [5] Trinh Xuan Bao (2008), *Composing some musical works for Piano*, Organ, Youth Publishing House, Hanoi.
- [6] Pham Chinh (2001), *Guide to practice accompaniment on the organ*, Music Publishing House, Hanoi.