

# Research on the Training Strategy of Children's Music Aesthetic Ability in the Piano Enlightenment Education for Children

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**Abstract:** Piano teaching started late in China, and its popularity cannot be compared with that of electronic organ, guitar and other musical instruments, resulting in fewer talents in piano, which can not provide high-quality enlightenment education for children. The piano enlightenment education has an important impact on children's understanding of piano, learning piano and the development of aesthetic ability. Based on this, this paper probes into the children's musical aesthetic ability in the piano enlightenment education for children, mainly expounds the characteristics of children in the piano enlightenment education for children, analyzes the general situation of the cultivation of musical aesthetic ability in the piano enlightenment education for children, and puts forward some strategies for the cultivation of children's musical aesthetic ability for reference only.

**Keywords:** children's piano; Enlightenment education; Aesthetic ability; Training strategy

The piano, with its unique sound quality and beautiful notes, has become a kind of instrument for people to express their feelings. It has a high requirement for playing skills, and requires players to steadily improve their playing level on the premise of a good foundation. Therefore, children's piano enlightenment education plays an important role in the whole piano learning. At the same time, an excellent piano teacher will seize this critical period to help students lay a solid foundation, at the same time, cultivate children's aesthetic ability, so that students' piano playing skills and music literacy can be improved together. However, it is not difficult to find that many teachers neglect to cultivate children's musical aesthetic ability, but concentrate on improving students' playing skills. In view of this situation, this article has carried on the related inquiry, with a view to providing valuable reference for the majority of children's piano enlightenment teachers, and then attaches importance to the cultivation of children's musical aesthetic ability.

## 1. Characteristics of children in piano enlightenment education

### 1.1 Physiological characteristics of children

Children's bones are in the development stage, with more glial components, but less calcium components and stronger elasticity. These are contrary to adults' bones, but they are not as strong and vulnerable as adults. Combined with these characteristics, teachers of piano enlightenment education for children need to pay attention to the following points in teaching: first, pay attention to correcting children's playing posture, the height of piano keys should be suitable for children's height, and prepare pedals for them to avoid hanging feet, while ensuring the stability of the body's center of gravity. Secondly, teachers need to pay attention to keeping children's upper body relaxed, and their wrists should not be forced, and their fingers should play the keys naturally, so as to lay a good foundation for children to play the piano in a good body shape. Finally, teachers need to pay attention to the fact that children's muscle groups are still in the development stage. Most of the muscles remain slender and soft, showing great resilience in running and jumping, but also making them prone to fatigue when they are still. Therefore, in teaching, teachers should pay attention to the physical development needs of children, and avoid letting children sit for a long time, which will affect their enthusiasm for learning piano.

### 1.2 Psychological characteristics of children

Children have a strong curiosity about new things, which makes them easy to be attracted by the clear voice and simple playing movements of the piano in the early stage of learning the piano. However, most children have limited receptivity. With the deepening of learning content, there will be inaccurate notes, incoherent music and other problems, which will lead to the low musicality of the content they play. After entering this stage, some children will show strong willpower, can overcome one difficulty after another, and continue to study in depth. However, some children will give up and finally choose to continue their studies.

In this process, children's piano enlightenment teachers need to work with parents to help students overcome this stage, so that children can be supported and encouraged psychologically through accompanying and guiding. At the same time, parents also need to reflect on what is the starting point for children to learn piano, whether it is to follow the crowd mentality or to really see that children have talent in music. Piano teachers also need to combine their own experience with parents to find ways to help guide children.

## **2. A Survey of the Cultivation of Musical Aesthetic Ability in Children's Piano Enlightenment Education**

### **2.1 The Current Situation of the Cultivation of Children's Music Aesthetic Ability**

At this stage, many kindergartens begin to attach importance to the cultivation of children's aesthetic ability, but there are great deficiencies in infrastructure and teachers. As far as infrastructure is concerned, most kindergartens are difficult to ensure that each class has a piano. Teachers need to use music classrooms according to classroom arrangements, which is not conducive to teachers grasping the moment of teaching and using the piano to cultivate students' aesthetic ability, bringing certain restrictions to teaching. In terms of teachers, most preschool teachers are talented students in normal universities, and most of them are exposed to music from scratch. In addition, piano teaching in many normal colleges is not deep enough, which makes it difficult for students to deeply understand the piano instrument, let alone to carry out aesthetic education for children. In this way, there is a shortage of piano enlightenment teaching talents in kindergartens, which leads to the failure of kindergarten teachers to play a guiding role in teaching, and it is difficult to guide children to perceive the beauty of life and nature through music. Therefore, there are still many defects in kindergarten piano teaching. In spite of this, the cultivation of children's musical aesthetic ability in piano enlightenment education has been paid attention to, and the aesthetic education level of most kindergartens has improved.

### **2.2 Problems in the Cultivation of Children's Music Aesthetic Ability**

First, many children's piano enlightenment teachers adopt a single way in the process of teaching, and do not pay attention to the actual situation of children, leading to aesthetic teaching more like indoctrination of knowledge. For example, most kindergarten teachers do not pay attention to the combination of children's interests and hobbies, making children accept piano aesthetic teaching in a passive situation, which is not conducive to improving their aesthetic ability. It can be seen that in the piano enlightenment teaching at this stage, there are teachers working hard to teach, while children are in a fog of learning, which is difficult to improve the quality of piano aesthetic teaching.

Secondly, most children's piano teachers can only play piano music to students due to the insufficient number of piano equipment or no piano at all. In this mode, the goal of cultivating children's aesthetic ability can also be achieved, but there is a big gap between its effect and that of teachers' hand playing, which is not conducive to improving the quality of children's piano enlightenment teaching. For example, with the help of real playing, teachers can let children see their teachers can play wonderful piano music. They can not only set an example of learning the piano in the minds of students, but also draw the distance between them and the piano, laying a good foundation for children to adhere to learning the piano and deeply appreciate the piano. Therefore, at this stage, some preschool teachers cultivate students' aesthetic ability by playing piano music, which is not conducive to improving teaching quality.

## **3. The Training Strategy of Children's Musical Aesthetic Ability in Children's Piano Enlightenment Education**

### **3.1 Creating Situational Teaching and Stimulating Learning Interest**

Most children are naturally sensitive to music, but they are unfamiliar with music learning. It is necessary for enlightenment teachers to combine children's psychological characteristics, design teaching methods that conform to their personality, and focus on creating relaxed, happy and situational piano lessons to attract children's attention. In this way, teachers can focus children's attention, mobilize children's enthusiasm for participation and create conditions for cultivating their aesthetic ability with the help of interesting piano teaching.

For example, when playing the children's song "Counting Ducks", piano teachers can create the scene in the song in children's minds through the interaction between teachers and students: "Can ducklings swim?" "How do they swim? Let's learn together. " With the help of these questions, the classroom is filled with children's "quack, quack" sound, and everywhere children imitate the scene of ducks swimming. The classroom atmosphere is very active. Then, the teacher can let the children reproduce the scene according to the scene described in the song. For example, "When you see a lot of ducks, how do you ask your partner to count them together?" "How does Grandpa drive ducks?" In this way, students can have a preliminary understanding of "counting ducks". Then, teachers can carry out piano enlightenment teaching, let children sing with accompaniment, and imitate relevant scenes in the process of singing. After that, the teacher can ask the students: "Children, do you think it's fun to count ducks?" The children all answered: "It's fun, I want to count it again", so as to guide the children to feel the fun in life and make them realize the charm of music.

### **3.2 Establish aesthetic concept with the help of emotional experience**

Children's emotions are rich and obvious. With this feature of children, piano enlightenment teachers can take the emotion conveyed in piano music as a breakthrough when cultivating children's musical aesthetic ability, strengthen students' understanding and understanding of music, and promote children's musical aesthetic ability. In combination with this teaching demand, teachers can transform the piano repertoire into a drama with specific scenes, and let children perceive the beauty of image, morality and life in teaching, so as to play the

role of music in influencing people's minds, achieve the purpose of cultivating children's thoughts and feelings, enrich their hearts, and then achieve the goal of cultivating their aesthetic ability.

Taking Snails and Orioles as an example, piano teachers can make full use of the psychological activities of snails and orioles in the repertoire to let children experience emotion from the perspective of music and learn how to get along with people from snails and orioles. In teaching, teachers can ask students: "Why do orioles laugh at snails?" The child replied, "So the snail is too slow." Teacher: "Is the oriole fast?" "Come on, it will fly up in a flash." Later, the teacher can say to the students: "Oriole laughed at the snail for starting too early because she was very fast, and it took a long time for the grapes to mature. Why are you climbing hard now, right?" The children answered in succession: "Yes" "What kind of tone should we use when singing the lyrics of Oriole?" Then some children began to laugh and imitate the posture of orioles. When explaining the "snail", the teacher can highlight his steadfastness and not being impatient. The teacher: "Is the snail affected by the oriole?" Child: "No, it still crawls." "What do you see after climbing up?" "The grapes are ripe," the children cheered and jumped. In the later piano playing, children can experience the psychological activities of snails and orioles in the lyrics, and have some insights into the beauty and evil of the soul. Through this kind of teaching, teachers can not only let children enjoy the story in the music repertoire, but also let children have a preliminary understanding of life, mind and morality, making aesthetic teaching more realistic.

### **3.3 Carry out interactive teaching and set up emotional collision**

When carrying out piano enlightenment teaching, teachers can introduce game content to strengthen children's experience of music. In the game teaching, teachers can mobilize children's enthusiasm, enable them to experience the beauty of music in their favorite way, and fully consider the psychological characteristics of children learning piano. At the same time, more interaction between teachers and students can be carried out, which is easy to make children have ideological and emotional collisions, so as to achieve the purpose of cultivating children's aesthetic ability.

For example, when teaching the song "Little Rabbit and Big Wolf", piano teachers can organize relevant games to let children experience songs in the games. In actual teaching, children are unwilling to play the big gray wolf, so one teacher plays the big gray wolf, and the other teacher plays the grandmother, playing the games of "catching small rabbits" and "saving small rabbits". In the whole game, teachers and students are singing to promote the plot of the game. In this music teaching mode, piano teachers use games to make children participate in piano teaching actively, and also improve their communication ability in duet singing. At the same time, with the help of the situation created by the game, the piano teacher can also guide the children to experience the tension of "big gray wolf" knocking at the door, and can also improve their courage with the help of "saving little rabbits" link, so as to achieve the goal of cultivating children's musical aesthetic ability in the emotional collision.

### **3.4 Combining piano playing and extending teaching content**

Usually, the music teaching in kindergartens focuses on percussion, such as hand drums, hand bells, etc., and takes them as a celebration program in kindergartens. In the preparation process, the teacher will guide children how to use these instruments and how to cooperate in the performance group, so that the whole team can make a harmonious and beautiful voice. Therefore, to cultivate children's aesthetic ability in piano teaching, teachers can strengthen children's understanding of piano and make them have a deeper understanding of piano with the help of the combination of musical instruments.

For example, when performing the hand drum, children can feel the strong rhythm of the hand drum and have been deeply impressed by this music style. Then, in piano teaching, teachers can guide children to experience the rhythm of piano performance on this basis. At the same time, teachers can perform ensemble with children, and let children begin to experience the knowledge in music ensemble through the cooperation between piano and hand drum, and at the same time integrate into music conductor. In addition, teachers can also extend teaching to let children experience various kinds of sounds that the piano can make, such as the "rustling" sound of imitating the wind blowing leaves, the "ticking" sound of raindrops falling on the windowsill, and guide children to know the piano through familiar scenes. In this kind of teaching, piano teachers can let children feel more life scenes through the piano, and then experience the charm of the piano.

### **3.5 Combine with songs to cultivate music perception**

In children's piano enlightenment teaching, if teachers want to carry out high-quality teaching, they need to stimulate children's interest in music, enable them to participate in the teaching, and absorb the content of teachers' lectures. Therefore, in teaching, teachers can combine children's cognitive situation to create a happy learning atmosphere for them. For example, if conditions permit, kindergartens can dress the piano in the style that children like, so as to maximize their time for piano playing and learning. In addition, teachers also need to use scene based teaching to mobilize children's enthusiasm for learning and build a musical scene in their brains, which is conducive to stimulating children's interest in piano playing.

For example, when teaching Two Tigers, teachers can guide children to imagine the forest scene, gradually build a scene where two tigers chase and fight, and let children view the appearance of two tigers from a third person's perspective: one has no ears and the other has no tail. When the students imagine this scene, they will have the question "really strange" which is consistent with the lyrics. When

children construct this scene in their minds, they will have a strong interest in this lesson. Teachers can use this as the teaching background to integrate music knowledge into it, which is conducive to teachers' teaching in all parts. For example, teachers can tell children: "You can't let the piano make strange sounds that show tigers in such a playing posture, and it needs to be corrected." In this way, combined with the teaching scene, children can easily accept the guidance of teachers, so that they can accurately play the piano repertoire, which is conducive to their perception of the beauty of music.

#### **4. Conclusion**

To sum up, children's piano enlightenment teaching has a positive impact on the cultivation of children's musical aesthetic ability. Teachers need to use different teaching methods to carry out teaching and maximize its educational role. To this end, piano teachers need to understand the physical and psychological characteristics of children, and based on teaching practice, integrate existing teaching resources, and adopt effective ways. At the same time, kindergartens also need to speed up the work of improving teaching equipment to create conditions for teachers to cultivate children's musical aesthetic ability.

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