

Research on Teaching Exploration of Children's Songs in Preschool Education Majors

Zhao Hui^{1,a}, Wang Yue^{2,b,*}

¹Hubei Preschool Teachers College, Wuhan, 430223, China

²School of Foreign Languages, Wuhan Textile University, Wuhan, P.R. China, 430200

^a459623843@qq.com, ^b137108329@qq.com

Abstract: *The level of playing and singing of preschool teachers is directly related to children's music enlightenment and the quality of children's music education. Children's song playing and singing skills are the basic teaching skills that preschool teachers must master. The requirements for playing and singing of children's songs in preschool education are different from those in music professional colleges, and it must be targeted when cultivating students' playing and singing skills. At present, the children's song playing and singing ability of students majoring in preschool education is generally relatively weak. In order to effectively carry out the teaching of children's song playing and singing, the subject research has carried out in-depth explorations on this, in order to improve the teaching effect of teachers, so as to promote the improvement of students' level of children's song playing and singing. Build a solid foundation for future work.*

Keywords: *Preschool Education; Children's Songs; Playing and Singing; Teaching Exploration*

1. Introduction

In pre-school education courses, children's song playing and singing belongs to the basic art course. It is a comprehensive subject integrating music theory, solfeggio, impromptu accompaniment, piano and vocal music, which requires students to have a certain music foundation. Taking the students of our school as an example, most of the students majoring in preschool education in our school have no musical foundation.[1] They neither have the correct concept of singing, nor have they systematically learned the piano, the pitch and rhythm required by this comprehensive discipline of children's songs and singing.[2] The lack of music theory and music theory has caused great obstacles to their learning of playing and singing.

Since children's song playing and singing is a highly comprehensive subject, which is necessary to have full-time playing and singing teachers to carry out systematic teaching, and fully infiltrate the teaching concept of "singing as the main, playing as a supplement" in the teaching process, so as to effectively cultivate students' playing and singing coordination ability.

2. The current situation of children's song playing and singing teaching

For a long time, most teachers and students have only kept the concept of playing and singing on the surface, thinking that as long as they have the foundation of "playing" and "singing", they have the ability to play and sing.[3] Therefore, in the piano lessons and vocal music lessons, the technical requirements are the top priority, and the grade test has also become an important standard to measure the quality. In the learning of children's songs, music theory, sight-singing, ear training, piano and other musical foundations all play a very important auxiliary role. In the music curriculum setting of preschool education major, although these related music courses are offered, the learning cycle is relatively short and the class hours are seriously insufficient.[4] For students who have no music foundation, the effect of this kind of quick and easy learning can be imagined. The reality is that many students can play and can't sing, and can sing and can't play. Even students with good grades do not have good coordination skills.

Many preschool children's song playing and singing courses are taught by piano teachers or vocal teachers.[5] If taught by a piano teacher, the emphasis will be on "playing" rather than "singing", and the students' ability to "sing" will not be strengthened; and if taught by a vocal music teacher, the

emphasis will be on “singing” rather than “playing”, and the students will accompany the accompaniment ability cannot be greatly improved.

3. Exploration of a new path for children’s song playing and singing teaching

3.1 Establishing a comprehensive awareness of music teaching

In the usual teaching, it is necessary to organically combine various disciplines such as music theory, sight-singing, vocal music, piano foundation, and children’s song accompaniment to serve children’s songs.

First of all, it is necessary to strengthen the cultivation of students’ musical notation sight-singing ability. Students can only guarantee the quality and effect of playing and singing after they have the proficient ability of sight-singing.[6]

Secondly, cultivate students to have a certain ability to play the piano. Children’s song playing and singing does not require students to have high performance ability. After students have basic playing ability, they can enter the practice of children’s song playing and singing. It is necessary to focus on strengthening the training of students’ rhythm, pitch and coordination ability of playing and singing, and strengthen the accumulation of experience through matching, playing and singing.

Finally, students are required to master the characteristics of children’s song singing. Most nursery rhymes are lively and lively, and the singers should try their best to satisfy the interests of young children when they sing.[7] In the process of teaching, teachers should guide students to analyze and process each song in detail, and express the song through different aspects such as strength, weakness, height, and tone, so that the song has a rich sense of hierarchy and expressiveness. In addition, the singer can put the voice position as far forward as possible, this kind of timbre will be sweet and friendly, easy to meet the children’s hearing preferences, and enhance the children’s singing interest.

3.2 Based on the actual situation of the kindergarten, optimizing the teaching content

At present, many teaching contents of preschool education are derailed from the actual needs of kindergartens, as is the teaching of playing and singing.[8] The content of the repertoire of the textbooks chosen by many schools is inconsistent with the teaching needs of kindergartens, and the practicability is poor. The author believes that the teaching resources of children’s songs should be combined with the teaching practice of local kindergartens and the actual playing and singing ability of students in this school, and compiled into teaching materials of children’s songs and singing, so as to more effectively improve the effectiveness of children’s song playing and singing teaching. In addition, from the first grade of preschool education, off-campus training should be carried out to lead students to practice in kindergarten, so that students can perceive the kindergarten teaching scene from various aspects.[9] Use the method of personal experience to experience the methods of interacting, communicating and exchanging with children when teaching children’s songs and singing, and experience the real process of teaching children’s songs and singing. This can better improve students’ understanding and experience of children’s songs playing and singing teaching activities, thereby effectively promoting their better and more targeted learning during school.

3.3 Creating stage practice opportunities for students

The importance of playing and singing children’s songs, in addition to the teachers’ emphasis in the classroom and the students’ personal perception when they go to kindergarten, stage practice is also a better way. [10]Through regular performances and observations, students can not only learn from each other, but also motivate themselves to learn better. In the whole environment with a strong atmosphere of playing and singing, the driving effect of "Jin Zhu Zhe Chi" can be brought into full play.

4. Exploration of a new teaching model of children’s song playing and singing teaching

4.1 Improving individual self-learning ability

Under the premise of the shortage of teachers and limited class hours in our school, in order to maximize the help of the students in each class in the learning process, the author has selected several

outstanding student representatives in each class I bring. , guide them to combine self-directed learning with teacher's teaching, and strive to play an exemplary and leading role in the model mode. In this way, it will not only motivate them to study better, but also help more students who need help and improve the overall learning quality of the whole class.

4.2 Improving the ability of group collaborative learning

Using modern information technology, each class establishes a WeChat group or QQ group for group learning. Under the guidance and leadership of outstanding students in each class, many people collaborate, help each other, and complete learning tasks together.[11] In addition, during the limited time in the classroom, a group of 4-5 people will be implemented, and the group will complete and grade synchronously. In order not to affect the collective performance, the individual will inevitably practice diligently and strive to complete each knowledge point.

4.3 Improving self-expression ability

In traditional classroom teaching, many students did not dare to speak due to nervousness and fear, and actively interacted with the teacher. They were also unable to fully display the playing and singing in front of the crowd and successfully complete the return to class. For students with poor psychological quality, especially in the link of returning to class, teachers can make full use of the power of the Internet. In the process of online teaching, because it is a virtual space, and the speech is also sent in the form of text through a small window, the students' speech and participation will be significantly enhanced. Weekly homework can be handed in through learning tools such as Learning Pass, and monthly exams will be conducted by live video every month. Through these online methods, it will slowly transition to public performances in offline classrooms. Let the students' psychological quality continue to be exercised, and they can play and sing freely.

Before the epidemic, offline teaching was mainly used; during the epidemic, pure online teaching was used. In the post-epidemic period, through the training of a blended teaching model that combines online and offline, both in the teaching process of teachers and in the learning process of students, the advantages of online are effectively used to better optimize "Teach" and "Learn". After the switching of teaching modes back and forth, the author has a lot of teaching reflections.

5. Conclusion

Students' "learning" is not only a problem of students, but also closely related to teachers. In teaching, if the teaching effect is not obvious, we must solve the problem on the basis of a real understanding of the learning situation. With the help of the power of the Internet, whether it is in the pre-study process or in the learning process, especially in the return class, the enthusiasm and enthusiasm of the students have been significantly increased, and the learning effect is also obvious. The weak foundation and weak learning ability of students are objective problems, but teachers should put more thinking and energy in the teaching process, and strive to let the vast majority of students understand and master each knowledge point, and strive to let students know every lesson. In the teaching of playing and singing, teachers must pay attention to the implementation of the basics of music, so that students can not only understand, but also apply what they have learned. Because of the limited class time, teachers cannot know whether each student has truly and effectively implemented each knowledge point in the classroom. Only then can we fundamentally improve students' ability to play and sing, and truly put teaching and learning into practice.

Acknowledgement

This paper was sponsored by the Ministry of Education humanities social sciences research project (Project No. 22YJA880090) and the research project of Education planning in education department of Hubei, (Project No. ZJGA202214).

References

[1] Grosse. *Music-making and the master-pupil tradition in teaching: The current state of music education in Germany and Community Music [J]. International Journal of Community Music. 2016 (1)*

- [2] Albert Daniel J. *Social Media in Music Education* [J]. *Music Educators Journal*. 2015 (2)
- [3] Kathryn Roulston, Peter Jutras, Seon Joo Kim. *Adult perspectives of learning musical instruments* [J]. *International Journal of Music Education*. 2015 (3)
- [4] Virginia Davis. *What Middle School Students Need From Their General Music Class (and How We Can Help)*. *General Music Today*. 2011
- [5] McPherson, Gary, Graham Graham F Welch. *The Oxford Handbook of Music Education*. Oxford University Press. 2012
- [6] Charlton, Alan. *GCSE Music Revision Guide*. Rhinegold Education. 2010
- [7] Michael M. Roy, Karendra Devroop, Laura Getz. *Improvement in South African students' outlook due to music involvement* [J]. *Music Education Research*. 2015 (4)
- [8] Pei-Luen Tsai, Mei-Ching Chen, Yu-Ting Huang, Keh-Chung Lin. *Effects of listening to pleasant music on chronic unilateral neglect: A single-subject study* [J]. *NeuroRehabilitation*. 2013 (1)
- [9] Lilla Belle Pitts. *Music Education, Isolated or Integrated?* [J]. *Music Educators Journal*. 2013 (1)
- [10] A. Aylin Can, Utku Yüksel. *Assessment of music education courses of public education center in the direction of the trainees opinions in the process of lifelong learning* [J]. *Procedia - Social and Behavioral Sciences*. 2012
- [11] Grace Anne Thompson, Larry Allen Abel. *Fostering Spontaneous Visual Attention in Children on the Autism Spectrum: A Proof-of-Concept Study Comparing Singing and Speech* [J]. *Autism Research*. 2018 (5)