

Research on the Paths to Enhance Students' Subjectivity in Piano Teaching at Colleges and Universities

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Abstract: Piano teaching in colleges and universities is an important way to cultivate students' musical literacy and aesthetic ability. However, at present, due to problems such as a single teaching model, outdated curriculum settings, and students' passive acceptance, students' subjectivity is seriously lacking, which limits the quality of piano teaching and the role of aesthetic education. Against this research background, this paper analyzes the core reasons for the lack of students' subjectivity in piano teaching in detail from the aspects of rigid teaching concepts, disconnection between curriculum content and students' needs, insufficient interactivity of teaching methods, and lack of practical platforms. Furthermore, the paper puts forward targeted teaching reform strategies to construct a student-centered piano teaching paradigm and create a good environment for students' learning initiative and creative development.

Keywords: College piano teaching; Students' subjectivity; Teaching reform; Practical paths; Musical literacy

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1. Introduction

Under the background of modern quality education and the reform of "Three Teachings" (teaching staff, teaching content, and teaching methods), "student-centeredness" has become the core guiding theory of classroom teaching, and an important prerequisite for teachers to implement "teaching students in accordance with their aptitude" and "personalized education." Subjective education not only emphasizes students' dominant position but also requires teachers to pay attention to students' initiative and creative development, so as to promote students' all-around and personalized development. In college piano teaching, subjective education is not only closely related to students' mastery of skills but also a key way to strengthen students' musical understanding, expression, and creativity. Therefore, in response to the current problem of the lack of students' dominant position in piano teaching, colleges and universities should comprehensively explore practical optimization and reform paths, so as to provide useful enlightenment for the practice of subjective piano

education in colleges and universities.

2. Analysis of the reasons for the lack of students' subjectivity in college piano teaching

2.1. Rigid teaching concepts: The teacher-centered model still dominates

Under the influence of traditional educational concepts, most college piano teachers adhere to the teacher-centered approach in the teaching process, with skill transmission as the core goal. This teaching concept makes teachers the sole subject dominating curriculum activities and content, regarded as the authoritative owners of knowledge and skills, while students can only learn, imitate, and practice passively^[1]. As a result, teachers often adopt the teaching strategy of "teacher demonstration and student imitation" in classroom teaching, especially in the understanding and analysis of repertoires and the handling of performance methods, which requires teachers to set standard requirements, thus limiting the space for students' independent thinking and personalized expression. Under the "teacher-centered" educational concept, students' personalized characteristics are difficult to develop, and even solidified by standardized requirements, which gradually weakens their internal motivation and desire for exploration, and ultimately makes them lose their sense of self-awareness and independent creative ability^[2].

2.2. Disconnection Between curriculum content and students' needs: Lack of diversity in textbook selection

Curriculum content is also an important factor affecting students' participation interest and initiative. At present, the content of college piano courses is facing the practical problem of disconnection from students' needs. On the one hand, in terms of textbook selection, the content still focuses on Western classical piano works, lacking Chinese piano works and modern piano works that students are more interested in. Although classic repertoires are conducive to students' technical training and artistic aesthetic growth, they cannot integrate students' emotions and culture, which has a negative impact on students' learning attitude, interest, and emotional investment^[3]. On the other hand, the difficulty arrangement and design of curriculum content are usually based on curriculum standards, neither considering the differences in students' piano foundations nor optimizing and improving according to their interests and preferences, resulting in a sense of alienation between curriculum content and students' experience, and even generating a sense of difficulty, which is not conducive to the improvement of subjectivity.

2.3. Insufficient interactivity of teaching methods: Limited channels for student participation

The choice of teaching methods has an important impact on the shaping of students' subjectivity. However, the teaching methods currently adopted by teachers have the defect of singleness, making it difficult to form a good interactive effect with students. Firstly, collective teaching is uniformly adopted for piano theory courses, where teachers' explanations and demonstrations occupy most of the course time, and students are not provided with platforms and opportunities for independent practice and cooperative discussion. Secondly, the small-class mode adopted for piano practical courses usually requires students to practice independently, making it impossible to implement efficient interaction between teachers and students^[4]. Under this teaching method system, whether it is collective classes or individual classes, teaching activities always center on teachers,

who unidirectionally transmit curriculum knowledge and information to students. Students lack channels for independent thinking, expressing understanding, showing creativity, raising doubts, and cooperative inquiry. The insufficient interaction between teachers and students also means that the emotional connection between them is not strong. Teachers are unable to timely grasp students' psychological states and learning difficulties, and thus cannot provide targeted and personalized teaching services.

2.4. Lack of practical platforms: Rare opportunities for students' artistic expression

Piano performance, as an artistic expression activity, can only establish the performer's leading role and let them feel the joy and significance of artistic creation and expression through real performances. However, at present, college piano teaching tends to "emphasize training and neglect practice", resulting in very few opportunities for students to truly participate in performances. Specifically, the practical performance forms provided by colleges and universities for students mainly include final assessments and campus special concerts, and the performance spaces are mostly piano rooms or on-campus concert halls. As a result, students lack experience in performing in front of a wide audience, which is not conducive to the cultivation of students' performance psychological quality and adaptability, thus becoming one of the reasons limiting the improvement of students' subjectivity^[5].

3. Paths to enhance students' subjectivity in college piano teaching

3.1. Concept innovation: From "teacher-centered" to "student-centered"

The improvement of students' subjectivity must start with the transformation of educational concepts. Therefore, colleges and universities should promote teachers to transform their identity from knowledge authorities to learning organizers and collaborators. Teachers should not only recognize the importance of students' dominant position but also respect it, thus shifting the focus of teaching from "what to teach" to "what to learn", and further grasping students' learning needs, personality characteristics, and growth laws to provide personalized, differentiated, and diversified teaching services for students.

For example, colleges and universities should shape the teaching tenet of "people-oriented" and construct personalized teaching plans for piano courses, emphasizing following the laws of students' growth and development and making customized designs according to their interests and individual differences. Specifically, at the beginning of the semester, teachers can understand each student's piano foundation level, musical preferences, and learning goals through diagnostic evaluations and select appropriate teaching tasks and repertoire content accordingly^[6]. In teaching practice, teachers should alternately adopt one-on-one guidance and group communication and cooperation teaching methods. The one-on-one guidance session focuses on polishing students' technical details, while group communication and cooperation strengthen students' unique understanding and personalized expression of piano repertoires^[7]. In addition, during practical exercises, for the problems exposed by students, teachers should also use heuristic questions to help students recognize their own problems and consciously find solutions. Only in this way can teachers truly respect students' dominant position in teaching design, and let students' wishes and participation be reflected in links such as teaching design, repertoire selection, discussion and sharing, and problem-solving, so as to achieve the reform goal of enhancing students' subjectivity^[8].

3.2. Content reconstruction: Introduce diversified cultural resources to meet personalized needs

Reconstructing curriculum content is a key means to implement the construction of students' subjectivity. On the one hand, in terms of repertoire selection, teachers should increase piano works related to Chinese culture or increase the proportion of modern piano works to create a cultural context familiar to students and arouse their emotional resonance. On the other hand, in terms of resource construction, teachers can provide students with richer types and content of resources to meet their different interests and development needs, allowing students to have the freedom to independently choose learning methods and training content.

For example, colleges and universities can organize school teachers and relevant experts to jointly compile the *Selected Graded Piano Repertoire Tutorial* to provide a guiding basis for the restructuring of curriculum content. In textbook design, repertoires can be divided into 10 grades, and each repertoire should provide comprehensive resource information such as complete creation background, artistic interpretation, musical form analysis, key and difficult points explanation, and demonstration performance videos to support students' learning ^[9]. In teaching design, teachers can divide it into four links: first, encourage students to choose works of corresponding grades according to their own abilities, and teachers can give adjustment suggestions based on students' choices; second, organize students to independently read the creation background and musical form analysis content, and initially understand the connotation and expression intention of the works, thereby establishing performance ideas ^[10]; third, guide students' performance ideas to help them find musical expression methods that conform to their own personalities; fourth, guide students to watch demonstration performance videos, and on this basis, practice and improve in combination with their own ideas. Through such curriculum content presentation and guidance, students can truly become the performers and expressors of piano repertoires, and thus become the main body of the classroom.

3.3. Method innovation: Construct an interactive and inquiry-based teaching model

Innovating teaching methods is an important basis for ensuring the sustainable implementation of students' subjectivity. Teachers should abandon the one-way transmission teaching model of "teaching first and practicing later" and construct an interactive teaching system for students' independent exploration. Specifically, teachers can use digital technology, assisted by methods such as the flipped classroom and blended teaching, to place theoretical knowledge teaching in the pre-class link. In class, activities such as display, discussion, cooperation, and practice can be increased to provide space for students to interact, express, evaluate, and participate, so that they have sufficient autonomy.

For example, teachers can develop a flipped classroom teaching model based on FIND smart piano and other equipment, and promote personalized teaching services with big data technology. Firstly, teachers can divide the teaching process into three links: pre-class, in-class, and post-class. Before class, they can release theoretical learning resources corresponding to the course for students through the smart piano teaching platform, and provide supplementary resources such as digital scores and master demonstration course videos to support students to independently complete preview tasks and understand the creation background and performance skills of piano repertoires ^[11]. In the in-class link, teachers can organize students to carry out discussion and practice activities, on the one hand, expressing students' understanding of the repertoire, and on the other hand, improvising according to their expression ideas. At the same time, teachers can collect students' performance results based on the intelligent teaching system, and put forward scientific guidance suggestions

according to data such as their key touch strength, intonation, and speed ^[12]. In the post-class link, teachers can synchronize students' training data to the system, and artificial intelligence can provide students with after-class self-training plans to support students to complete self-improvement ^[13].

3.4. Platform expansion: Build a multi-level artistic practice stage

In piano teaching, students' subjectivity is ultimately reflected in the process of artistic expression practice and creation. Therefore, colleges and universities also need to build a multi-level artistic practice stage for students, not only to enrich students' performance opportunities and stage experience but also to let students find the feeling and state of being the "protagonist" on the stage, thereby shaping their subjective awareness deep in their hearts. Specifically, teachers should provide practical platforms from two levels: first, form normalization, making practice one of the regular ways for students to learn; second, diversify forms, allowing students to participate in formal concerts and various informal performances to further enrich their performance experience.

First, colleges and universities can set up open performance spaces inside teaching buildings to provide students with platforms for independent practice and performance. On the one hand, during free time such as before class and between classes, students can improvise in front of mobile teachers and students audiences, enhancing their ability and psychological quality to perform in public ^[14]; on the other hand, small-scale concert performances can be provided for students every weekend, where student groups independently plan performance repertoires, and students from other colleges can also be invited to appreciate and put forward their views and opinions after listening.

Second, colleges and universities can also build a multi-level piano practice training platform. First, they can offer piano-related elective courses and strengthen students' practical ability through characteristic courses that focus on practice, such as "Piano Teaching and Practice", "Piano Improvisation Accompaniment", and "Piano Ensemble and Rehearsal." Second, they can organize students to participate in comprehensive cultural evenings for the New Year, school opening season, and graduation season with the help of campus cultural activities ^[15]. Third, they can select excellent and graduating students to hold graduation solo concerts. In addition, students can be encouraged to participate in off-campus piano competitions, social performances, public welfare performances, and other activities, allowing students to experience the planning, organization, and presentation of complete musical performances in artistic practice, and promoting the development of students' comprehensive abilities.

4. Conclusion

In summary, in college piano education, enhancing students' subjectivity has become an important proposition of teaching reform and a focus issue faced by modern music talent training. In response to the current problem of the lack of students' subjectivity, colleges and universities must reform from the dimensions of teaching concepts, curriculum content, teaching methods, and practical platforms to create an interdependent and organically unified piano teaching system for students. However, it should be noted that the shaping of students' subjectivity is not a one-time single action but a systematic project that requires teachers to continuously adhere to and explore in long-term teaching. Only when teachers truly respect students' dominant position from the bottom of their hearts and give students sufficient learning freedom and choice space can they truly cultivate high-quality music talents who not only master solid skills but also are full of artistic personality and creativity.

Disclosure statement

The author declares no conflict of interest.

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