

Negative Influences of Learning Piano on School Students

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ABSTRACT:

Piano has been integrated into the cultural and historical development of human existence because of the role it plays in shaping the life of people especially the upcoming generation. Songs that have been passed down through generations are an important part of human life. It is easier for students to become overly excited by listening and learning piano because students tend to be more emotional. But this can have a negative impact on Teddy in a variety of different ways. Because of the excessive excitement, they have less motivation to study, and it encourages them to form lifestyles that are not appropriate for them. Even though it can bring students together and bring a large community closer together, learning to play the piano can lower a person's social status later in life. This is true even though learning to play the piano can bring students together. The singing style is completely composed in a rural style, and this is the reason for this difference. The existence of folklore acts as a barrier that prevents the development of a specific subculture. In addition to this, it has the potential to change people's perspectives on a diverse range of things and forms. When one listens to music, neural responses in the brain are triggered that are very similar to those that are triggered when one speaks. On the other hand, listening to music has been shown to stimulate the part of the brain that is accountable for the emergence of unwelcome feelings. This is the primary reason why taking piano lessons can have such a detrimental effect on a student's life. The study further suggested more research on the particular areas that are more detrimental to student life in piano so that they can be improved as piano is also important in other aspects of human development.

Keywords: Learn piano music, negative impact, cultural development, teacher teaching

I. INTRODUCTION

Learning to play piano has proven to be one of the most important components of managing people's lifestyle culturally within the inhabitant of a country. Findings from a study has already indicated a significant connection between teaching young children in kindergartens about the significance of traditional songs and the children's ability to form positive associations with the songs. This connection is especially strong when the teaching takes place in a cultural

context (Gluschankof, 2019). It has been discovered, in accordance with the opinions of Omerzel Terlep that learning piano reference for the children of the kindergartens has managed a great broad mass within a particular time and place. Therefore, they can accept, change, and adopt to the creations which can individually be produced.

This was discovered given the fact that learning piano reference for the children of kindergartens was introduced. According to the results of an investigation that was carried out by Gluschankof, (2019) in addition to the viewpoints of Zalar, it is a well-established fact that kindergartens have played a significant part in the process of preserving folk traditions. This is the case regardless of whether Zalar is taken into consideration or not. Because of this, kindergartens have played a major part in fostering, cultivating, and sparking an interest in teaching playing piano among children who were enrolled in elementary school at the time.

They did this by connecting the children through the integration of systematic music education. Regardless of Zalar's point of view, this fact cannot be denied (Gluschankof, 2019). Most of the time, the traditional activities have been greatly intertwined with learning piano lessons within the previous school children. To enhance the development of the children in context with the experience of musical activities which includes factors such as singing, playing along with concentration, and listening.

But limited studies were conducted on the negative effect of piano learning and teaching on students. Most of the studies carried out were on the significance of the piano teaching on children and students. Thus, this study aims to investigate the impact piano teaching has on the students.

in view of Zmaga Kumer, traditional folk songs have always been one of the essential components that make up our culture. As a result, they have been managed as one of the equal values within the artificial traditional intelligence. To make it possible for people to encounter experiences that can easily grasp the consequences of the folk theories and concepts (Ajayi, 2019). Learning to play the piano is a wonderful activity for young children because it helps them achieve inner peace, physical relaxation, and emotional fulfilment. The child's environment and the people who are in the child's immediate vicinity have a significant impact on the child's growth and development. It is a very significant contributor to the child's overall growth, which encompasses the child's mental as well as physical and emotional development. Because of this, it is extremely important to start teaching the child how to play the piano at an early age when they are still young. According to Denac and Nidari's research, children who start learning the piano in kindergarten show significant improvement in their ability to find solutions to a variety of challenges (2018).

These results come from research conducted by Denac and Nidari (2018). Both the child's physical and auditory selves are stimulated during the activities that are used to teach young children and infants how to play the piano. Activities such as moving around and playing with one's fingers are examples of such archaic pursuits. Through participation in this activity, children of younger ages can develop a foundational understanding of the concepts of rhythm and phrase. According to the educators who work with them, most children regularly experience joy, and it is extremely common for them to spontaneously participate in singing folk songs, playing folk instruments, and listening to them. It is abundantly clear that children take pleasure in every facet of learning to play the piano; consequently, teachers in kindergarten should incorporate free themes that are connected to folk themes into the instructional process.

They will find that the amount of attention that they pay to this is directly proportional to how much improvement they experience in terms of both their physical and mental abilities. Because of this, it was proposed that more encouragement be provided in order to increase the participation of children in kindergarten schools for the purpose of playing folk instruments and listening to the piano. He also recommended that this ought to be carried out. In addition to this, he emphasised the significance of early childhood educators being aware of the requirements for participation in the Advanced Placement programme. Taking into consideration the standard of the musical instruments that are available to children will lead to an increase in the abilities required for singing traditional songs (Savage, 2019). The study also suggested paying more attention to listening to them while they were learning the piano, and many people say that you should keep an eye on how they were playing instruments while they were in the process of learning (Denac and Nidari, 2018).

Anufrieva et al. (2020) suggests that teachers should be required to have a strong understanding of the various stages of development that each child goes through and to select various instructional strategies based on the health characteristics of the child. In addition, teachers should be required to have a solid understanding of the various stages of development that each child goes through. Their abilities should improve thanks to the efficacy of industrial-therapeutic technology that is based on the folklore of musical instruments. This technology was inspired by the history of musical instruments. This should be accomplished by combining the various possibilities of folk-musical-creative instrumental learning with activities that foster developmental gaming.

The study aims to identify the negative impact of piano teaching on students by establishing the following objectives:

- i. To investigate the impact piano teaching has on student development.
- ii. To investigate the impact piano learning has on student general perception.

From the objectives established for the study, the following research questions were formulated:

- i. What is the impact of piano teaching on student development?
- ii. What is the impact of piano learning on the general perception of the student?

The study contributes to the development of the research in the field of music education particularly piano. In addition to that the study will contribute to determining the impact piano teaching has on the development of student and their general perception.

The study commenced by introducing a background to the study in section 1. Section 2 dealt with the literature review whereas section 3 outlined the methodology of the study. Section 4 highlighted the results of the study and discussed the findings. Finally, section 5 concluded by summarising the study.

II. Literature Review

A. The position learning piano occupies at home

The position of learning to play the piano can easily be elevated within the family settings if parents begin to collaborate with their children in the process of maintaining this tradition. Keeping this tradition alive requires the participation of all family members. This is because doing so will assist in ensuring that the tradition is passed down to subsequent generations. Therefore, according to the findings of one of the studies, parents should place a greater emphasis on spending more time with their children to facilitate the students' acquisition of

playing and singing the piano within the context of their families (Denac and nidari, 2018). This is because one of the surveys concluded that parents must concentrate more on devoting more time to their children in the process of making the students learn playing and consequently singing the learning piano.

The overwhelming majority of academics are of the opinion that parents should be able to devote more of their attention to the ways in which they can have an impact on the lives of their children and grandchildren. It has been found, in accordance with the opinions of Zgavec, that the incorporation of folk songs has always remained a conscious factor because folk songs are always very much handy despite being very difficult to learn in terms of both the texts and the music. This is because folk songs have been passed down from generation to generation (Denac and nidari, 2018) and folk songs are always extremely useful.

On the other hand, Barota has focused on the fact that parents should focus on the essential fundamental aspects of the artistic merits of the song so that they will be able to choose the songs of diversity and the developmental appropriateness in context with the themes and approaches for their children. Parents are in a better position to select songs for their children that will assist them in reaching their full potential (MFP, 2020). In addition, parents should give some thought to focusing on playing traditional instruments with their children during the preschool years so that their children can acquire an understanding of how songs are categorised.

This will allow the children to develop and appreciate their traditional music. In addition to this, it is required of them that while they are with their families, they engage their children in a variety of musical activities that are associated with the folk tradition (MFP, 2020). Therefore, the level of interest behind learning piano among children has been increased by the parents in connection with the best manners. Because of this, majority of parents do not feel it is appropriate to have their children listen to piano lessons while they are actively participating in folk events, which results in their children being completely unable to learn the ideas that are associated with these events (MFP, 2020).

According to the findings of one study, the only way for children to be introduced to the industry of learning the piano in a successful manner is for pre-school teachers to have close contact with the families of their students. It is essential to keep open lines of communication with the child's parents from the very first day the child attends an educational facility designed for preschoolers. Because the family is where a child receives the first lessons of his life, it is the family that is responsible for teaching the child the fundamentals of life. In addition, it is strongly suggested that children be taught how to play traditional instruments in the context of their families rather than merely in kindergarten. Denac and nidari (2018) proposed that it is the responsibility of the parents to instil a positive mentality in the child that is conducive to communicating with learning the piano. They stated that this responsibility lies in the parents' ability to communicate effectively with their children. In pre-school educational institutions parents are directly involved in the educational process, the question of the joint activities of a kindergarten and a family in raising children's learning piano is particularly relevant today. Pre-school educational institutions encourage parents to participate in their children's education. More than half of all parents, according to Denac and Nidari's (2018) research, do not engage in vocal music. The findings indicate that a significant number of children do not cultivate an interest in learning the piano if it is taught in the family, and their mental state continues to be unfinished as a result. Because of the reduction in the release of domain hormones, it is possible that this will become one of the barriers that prevents the

development of their human qualities. There is a sizeable population of parents who do not show any interest in participating in the activity of listening to their children practise folk music at home, whether it about singing folk songs or playing folk instruments. Having said that, there is an extremely high percentage of parents (91.9%) who place a significant amount of importance on the education of the piano. According to study, it is clear from this that learning to play the piano was nothing more than a memory from their past and had no real foundation for them. He made this assertion based on the information provided. In addition, there are those who are of the opinion that it is an inevitable and inherent component of the human experience (Denac and nidari, 2018). Children draw motivation from the cultural inheritance that has been handed down to them from the various human societies. Therefore, he asserts that for this reason, the family unit must serve as a critical component of conservation, and that the act of studying the piano ought to play a more active role in the process of transferring information to the child's parents. This is because the family unit is responsible for a significant portion of the conservation effort.

B. Factors influencing students' interest on learning piano

Learning to play the piano has always been important in the process of enhancing the factors of motivation along with the learning performances within the social science, particularly among children who are members of tribal communities. Along with this, it has also been observed that some of the most important external factors, such as motivation and the effective communication within the instructional activities among the students, have a significant impact on the children's use of multimedia when it comes to the process of learning how to play the piano. This is particularly true about the process of teaching young children how to play the piano. This is pertinent for the young children who are currently undergoing the process of learning how to play the piano. In addition to this, the mental strain that is placed on students by the act of learning to play the piano can improve their ability to process auditory information, which in turn can help them better manage their academic performance. Students will find it much simpler to learn about the growth of their curiosity, and as a result, they will have the enthusiasm necessary to significantly improve their academic performance if they are provided with the assistance of the exclusive learning piano strategies that can be administered with the assistance of the administration of the learning piano strategies. This is because the students will be able to learn about the growth of their curiosity in a much more straightforward manner. In a similar vein, the instruction of social science through the process of learning to play the piano can become very beneficial for students in the process of maintaining their capacity for memory retention and, as a result, receiving some of the most essential and specific aspects regarding their academic performance.

On the other hand, the students will be understanding the learning factors of creative thinking along with the intrinsic motivation, which will make it easier for them to improve their academic performance, and therefore, they will have a better understanding of the social concepts that are involved in learning piano. Moreover, the teachers will have an easier time teaching the students the social concepts that are involved in learning piano (Metin Goksu, 2020). It is important to note that the singing style of artists plays a significant role in the growth of interest in learning traditional forms of the piano and lexical music of a wide variety of styles and origins. This is something that should be taken into consideration. Students who are learning to play the piano may come to the realisation that the artists or teachers they encounter are not skilled enough, and that their approach is extremely rude, which is why it is unable to attract the attention of the students. This realisation can occur when they are learning to play the piano. Due to the lack of opportunities available to them in major

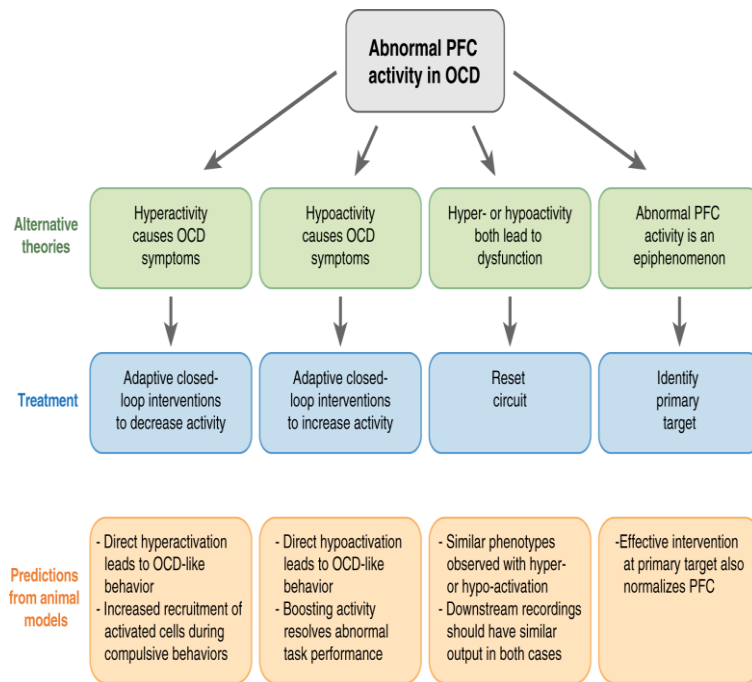
metropolitan areas, artists who learn piano are frequently extremely poor. This is because major metropolitan areas do not offer them the chance to reside there (Yongming, 2018).

III. METHODS

The study adopted a qualitative method for the study. 90 relevant articles were identified from the Scopus database for the study. After refinement and filtration using the Scopus refining approach such as subject area, document types, publication year, language and keywords leading to the screening of 50 articles from the one earlier generated from the Scopus. 40 relevant articles were eventually used for the study. And the analysis and discussion from these articles are mentioned below.

Foundations and funds have been established at eight different universities in the United States to encourage research on learning the piano, collect and preserve traditional music from a variety of countries, collect musical instruments that are used in learning the piano, and organise a variety of programmes to pique the interest of students in learning more about them. Other goals of these foundations and funds include the collection and preservation of traditional music from a variety of countries. There are a few non-governmental organisations (NGOs) located all over the world that are dedicated to the genre of music known as "folk." These organisations make it easier for musicians and students to collaborate on music education by bringing them together under their own steam. It is a survey that counts the number of students who are participating in a variety of educational and training opportunities for careers in vocational fields. Educators are increasingly incorporating new media into their teaching practices, which is one of the ways that they evaluate the performance of their students in addition to the methods that they already use. The teaching of students how to play the piano is one of the most common and widespread methods for accomplishing this goal.

Lessons for learning the piano are another important component in the growth of educational activities and OVCD programmes. These classes encourage teachers to use new mediums to teach innovations about learning the piano. As a result, they are reforming learning the piano education throughout a significant portion of Chicago and creating a better environment for the practise of new media. Cases and other forms of new media instruction are gaining popularity as pedagogical tools in the Shaanxi learning piano education system, which is becoming increasingly widespread. Singing traditional folk songs has been shown to be an effective treatment for those individuals who have been afflicted with severe and ongoing mental health issues for a significant amount of time. This treatment has also been shown to be beneficial for those individuals who have been singing these songs for a long period of time. The ability to play the piano is gaining more significance in the field of medicine. The ability to play the piano well can help in the management of pain as well as the formation of new connections between nerve cells. However, learning to play the piano is a very beautiful activity, and should be pursued for reasons other than its utilitarian value. Singing folk songs, as indicated by research conducted by Daisy Fancourt, a professor at University College London, has been shown to decrease the amount of stress hormones in the body, such as cortisol. Additionally, it contributes to the release of endorphin hormones, which can help alleviate pain (song, 2018).



A. Approaches of students learning of piano

There are a number of traditional methods that the vast majority of students have favoured in the process of learning the piano, as was established by the most recent research in the field of learning the piano; however, it has also become apparent that these methods, for the most part, do not remain compatible in order to manage the pedagogical conventions, particularly in formal music education (Yang and Welch, 2020). As a result, most academics have arrived at the conclusion that the overall method and practise of learning to play the piano can be differentiated based on the degree to which the instrument lacks fluidity as well as the complexity of the instrument itself.

Components	Sample Lesson
Musical Elements and Functions (meter, rhythm, rudiments, and symbols)	Triple meter, lento, scale and accidentals, fermata and repeat sign
Musical Patterns (interval, scale, pitch direction, pattern)	Interval of second, diatonic scale, descending (first four measures), ascending (fifth to the tenth measure), scale pattern
Musical Piano Accompaniment Style	Alternate root-triad accompaniment
Musical Piano Composition	Given music piece

In addition to this, we have noticed that the process of teaching students how to play the piano makes use of some of the more traditional and accurate learning piano approaches. These conventional and reliable methods of learning the piano include components such as Orff Schulwerk in addition to patterned accompaniments and other elements. Students who are taught music through the Orff Schulwerk method report that they are more interested in playing instruments than they are in singing any kind of song, and that this is their primary motivation for learning music through this method. This is also the primary motivation for most of the students who use this method. The application of this methodical approach has

therefore involved the cultivation of creative thinking with the assistance of improvising the overall experiences regarding the process of learning how to play the piano. In such situations, the application of this methodical approach has been characterised by Gutierrez (2019).

Because of this, the elements of the instruments, as well as the signing movements and speech are combined in an active manner in this method. Consequently, if a student can play a single accompaniment on a xylophone using the second number method of patterned accompaniments, they will have a good reason to feel encouraged. Students are instructed to learn how to play accompaniments in patterns using this method. As a result of this, it has been demonstrated that many students can play the piano for the purpose of maintaining a steady beat in the process of successfully managing a fair number of abilities. Among the most well-known accompaniment patterns are Chord Bordun, Broken Bordun, and Crossover Bordun, and many students have a strong preference for one of these three variations over the others (Onwubiko, 2018).

According to Dann (2021), numerous innovative methods of teaching students how to play the piano have been developed or further perfected. Some of these methods have had a significant impact on the expansion of educational opportunities that are made available in schools. In the early part of the twentieth century, a Swiss musician and educator by the name of Emile Jacques-Dalcroze developed the Dalcroze method, which is also referred to as eurythmics. This approach was designed to instruct rhyme through the performance of oral poems, as well as a variety of traditional musical instruments. In addition, teaching young children in preschool through the Orff method is a very beneficial approach. Young children are the primary users of the method in this environment; one of the primary purposes of the method is for them to be able to hear a variety of natural resources. Also, village learning piano collections are being performed right now. Because of this, they develop a more sophisticated appreciation for music. It is a method that is presented entirely using spoken word, and its primary purpose is to pique the interest of students in the process of learning how to play the piano. Because the Codley method places an emphasis on the usefulness of physical instruction and the responses to learning the piano, students can master the rhythms of learning the piano through dance or movement. This is because the method places an emphasis on the practicality of physical instruction.

Students who are taught piano using the Orff Schulwerk method are guided to develop their singing ability in tandem with the growth of their ability to play piano as they progress through the curriculum. This is because the Orff Schulwerk method emphasises a multi-faceted approach to musical education. In addition to this, it offers a rationalisation for the sounds that are produced in a variety of natural settings. After that, students of traditional music are taught how to play a variety of instruments, and then, after that, they could contrast and compare the two different types of music. In the world of higher education, it is also well-known as a method that is widely used and highly applicable to a variety of situations. The Suzuki method attempts to recreate the conditions under which a person could learn to play the piano in a manner that is analogous to the way a person might learn their first language. Gordon Learning piano Auditioning is one of the steps involved in the Learning Theory method of teaching musicianship to music educators. In this approach, the student is encouraged to listen to the song while Gordon's words are played in the background of their minds. Using American traditional country and cowboy music, Conversational Sulfate gives its students an immersive experience in the traditional music literature of their own culture. This is accomplished by use of American traditional country music. Additionally, a subgenre of country music known as the Miner's Song is covered in class and taught to the students.

IV. RESULTS AND ANALYSIS

The result arrived at from the study indicated that although there huge effort on the development of the field of piano, it comes with certain challenges which the study discussed below.

A. Negative influences of learning piano on school students

It is a well-established fact that learning to play the piano has a wide variety of beneficial effects, the majority of which are exerted upon school-aged children and adolescents who are enrolled in those institutions. School students have traditionally been considered to be the students who have the least maturity, and as a consequence, the vast majority of the time they are not able to handle the learning piano for the protests, and the simple and reparable stories that have therefore been described by the teachers have become more complicated to them in the process of understanding (Xambó Sedó, 2021). According to the most recent survey, it has been observed that the vast majority of school children do not have a preference for learning how to play the piano. Furthermore, it has been observed that even if some of them start showing interest, the rest of them always bring them down with their choice of western music. As a direct result of this, the vast majority of the students continue to be preoccupied with forming opinions based on the outward appearances of other individuals. The explanation for this is quite simple: the students who prefer western music have the misconception that students who choose to learn the piano are less significant to society as a whole. As a consequence of this, these students have developed the notion that they adhere to preferences of low quality, and as a consequence of this, they have gotten into a conflict with one another, which has had a negative impact on the amount of time they spend studying (Xambó Sedó, 2021).

Aside from that, many traditional folk songs have lyrics that are unnecessarily complicated and contain harsh language. Students have begun judging aggressive and ambiguous word pairs that have become more similar as a direct result of this phenomenon, and as a direct consequence of this phenomenon, students have developed most of the aggressive thoughts that exist among them. In addition, students who listen to traditional folk songs that contain violent lyrics tend to move faster, which, once again, has a negative impact on the way that they think (Blasco-Magraner et al, 2021). Learning to play the piano can be beneficial to one's self-cultivation, but it can also be detrimental to one's emotional development, particularly if it leads to a reduction in one's innate capacity for aesthetic perception in the brain. Learning to play the piano can be beneficial to one's self-cultivation, but it can also be detrimental to one's emotional development. Because most of these songs feature melodies reminiscent of country music, and because the language and lyrics of a good number of these songs are extremely offensive.

Therefore, it is possible that the students at the school will experience negative effects on their mental state and the growth of their approach to humanity because of excessive listening to learning piano. This is something that could happen because of the students' exposure to the music. This is because it is known to stimulate young people's adrenal glands to produce an increased amount of the hormone adrenaline, which can eventually lead to kidney disease. When children are exposed to pornographic lyrics in the classroom at a young age, it has a negative impact not only on people's ability to learn languages, but also on their ability to learn other skills. This is because children's brains are still developing at this age.

The act of learning traditional songs will influence their brain, and it is possible that this effect will hinder the way they develop their creative abilities. Learning to play the piano as part of an instrument education can have a few unfavourable side effects, one of which is that it can have a negative impact on people's hearing aids, making it more challenging for them to learn more complicated instruments. Everyone is introduced to a one-of-a-kind tune the moment they are born, and they are raised with it throughout their lives. It is possible to observe the style of music that has evolved to become a person's preference, the negative effect that a specific composition has had, and the negative effect that learning to play the piano has had on the other strain.

V. CONCLUSION

Songs that have been passed down through generations are an important part of human life. It is easier for students to become overly excited by listening to learning piano because students tend to be more emotional. This can have a negative impact on Teddy in a variety of different ways. Because of the excessive excitement, they have less motivation to study, and it encourages them to form lifestyles that are not appropriate for them. Even though it can bring students together and bring a large community closer together, learning to play the piano can lower a person's social status later in life. This is true even though learning to play the piano can bring students together. The singing style is completely composed in a rural style, and this is the reason for this difference. The existence of folklore acts as a barrier that prevents the development of a specific subculture. In addition to this, it has the potential to change people's perspectives on a diverse range of things and forms. When one listens to music, neural responses in the brain are triggered that are very similar to those that are triggered when one speaks. On the other hand, listening to music has been shown to stimulate the part of the brain that is accountable for the emergence of unwelcome feelings. This is the primary reason why taking piano lessons can have such a detrimental effect on a student's life as a whole.

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