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The Scientific Nature of Piano Learning

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Abstract

In this paper, from the piano performance of high lifting finger, lifting wrist, weight use, as well as the scientific training of fast running, etc., in view of the music performance, as well as the specific problems in actual performance, analyzes and expounds the scientific nature of piano learning process.

Keywords

Scientific nature of piano learning, high lifting finger, lifting wrist, the use of weight.

1. Introduction

Learning piano is a long and boring process. In this process, we must practice in accordance with scientific methods, we must not be eager for quick success and instant benefit. In this paper, from the piano performance of high lifting finger, lifting wrist, weight use, as well as the scientific training of fast running, etc., in view of the music performance, as well as the specific problems in actual performance, analyzes and expounds the scientific nature of piano learning process.

Piano music has been favored by many music lovers for hundreds of years. First of all, a large number of composers specially composed music for this instrument. At the same time, there are concertos, Sonatas, variations, Rondo, Nocturne, Mazurka, dance music and many other kinds of works. There are also a large number of piano works specially performed by pianists who play an important role in the history of music products.

With the gradual improvement of China's material conditions, people's pursuit of spiritual level is also gradually warming up. There are many people who study piano as a musical instrument in tutors, training institutions and professional colleges. This paper focuses on the discussion that in the process of learning the piano, we should pay attention to scientific playing methods and training, and provide some theoretical reference for piano learners to avoid detours in the long road of piano learning.

2. High Lifting Finger

First of all, "high lifting finger" is a topic that cannot be avoided. In practice, the method of high lifting finger is used to increase the strength of learners when playing the piano. However, some erroneous views hold that this is a kind of piano playing method. No matter what the composer's requirements for expression marks are, they all play in this way that he thinks is universal. As a result, the sound is dull, mechanical, and there is no music expression element. Many percussion factors are added to the performance, which makes it a failure performance, such a performance will not be accepted by the audience.

As a kind of training method, high lifting finger is more effective in the primary stage, but learners must be aware that this is only a training method, not a playing method. After the improvement of finger ability, it is a scientific playing method to turn to the training of sticking key performance in time.

ISSN: 2688-8653

3. Lifting Wrist

The second is to ignore the use of wrist. When playing the scale texture, the wrist can not have any movement at all. When playing arpeggio, when crossing fingers and crossing fingers encounter difficulties, they will break off and jump to play. These are unscientific practice methods of piano technology. These methods were eliminated as early as Mozart.

The wrist is not only the most flexible joint in piano performance, but also a very important joint in piano playing. The role of wrist is described in < The way of piano playing> and < Piano duel> which written by Professor Zhao Xiaosheng. He thinks that wrist is the most important "transfer station" of power generation in piano performance, which is "regulator" and "shock proof spring"[1].

These points out two important functions of wrist, namely, "transfer station" refers to supporting function and "regulator" refers to regulating function. In his book < Piano duel>, there is such a description: "the spring of a car, the wrist of a man. Up and down on the left and right. It is not soft and stiff, and it is shockproof and bumpy. If the spirit is a snake, it can turn when it is good. Jump like a ball, send and receive as you wish."[2].

In Professor Dan Zhaoyi's children's piano learning guidance, there is also a special discussion on the wrist: He believes that the role of the wrist can help coordinate and dredge the use of strength; help to send the fingers to the most favorable position for playing; change the form of force in the coordinated way of wrist, so as to endow the voice with changes in tone quality and timbre; express specific musical mood and clauses; help coordinate playing movements and overcome technical difficulties [3].

4. The Use of Weight

The third is to ignore the use of weight in the performance. If you play on the modern piano, only pay attention to the training of the fingers, only a small part of the piano playing method is mastered.

The expressive force of modern piano needs to evolve, especially the evolution of composition style since romanticism, which requires the strength of piano music works from PPP to FFF, and even greater change requirements. If these sound effects are separated from the use of performer's body weight, it is almost impossible to complete the creation of works with such strength requirements tasks completed.

Therefore, in order to correctly understand the importance of scientific training in piano learning, we should not abandon the essence to the end in order to shorten the time. In the learning of piano technology, we should pay attention to the scientific nature, step by step, in order to finally reach the ideal peak.

5. Training of Fast Running

The scientific training of fast running in piano skills liberated the big finger from Bach's period and gave full play to the flexibility of fingers. From this, we can understand the importance of piano learning, scientific skills and artistry.

Piano playing is a whole body movement, it is a finger movement at high speed. We can't play every note clumsily in piano playing. Although it is a kind of inertia power, but if we do not know enough about inertia, it will bring trouble to our playing. For example, when we play arpeggio or the scale is very fast, or where the volume changes greatly, we often can't control it well.

According to the waltz in Strauss's “The bat”, Grünfeld's concert adaptation of the eight bar "long run" in “The night of Vienna” puts forward high requirements on the flexibility of the

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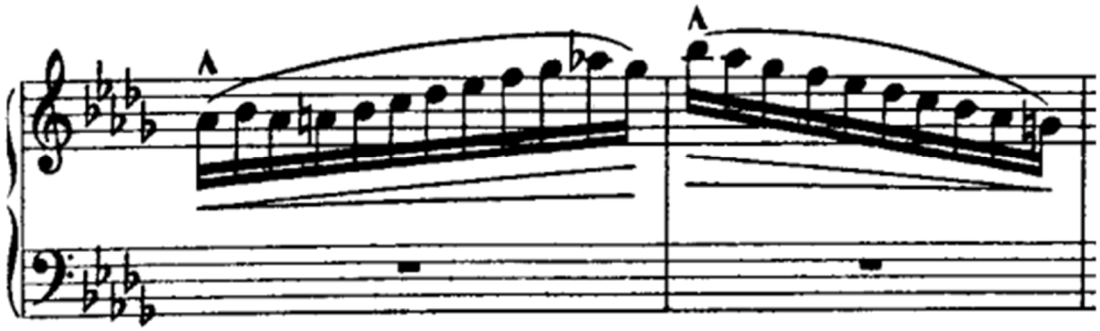
finger and the control of strength. If you can't run in a relaxed and free state, then the music is bound to lack of fluidity. If the running is very smooth, but the finger strength is not enough, the voice must be floating and unclear. Therefore, such a phrase puts forward high requirements for our basic skills.

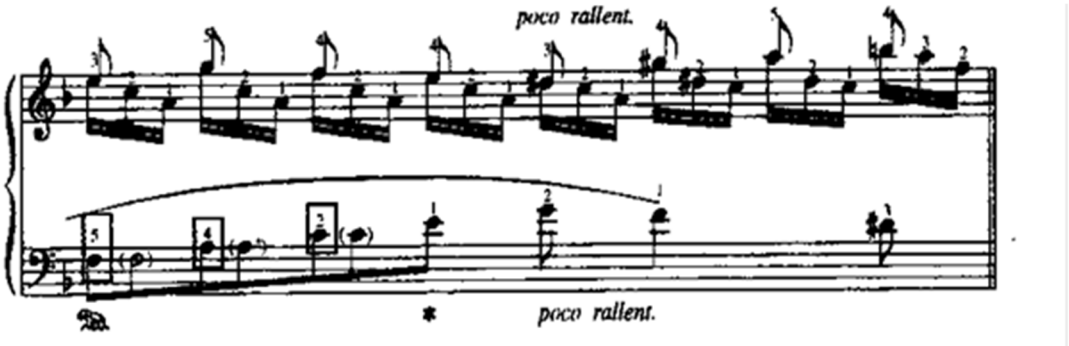
Without a long period of scientific training, it is impossible for fingers to reach the ideal state, that is, they can both send out strength and play freely.



In the practice of many piano skills, scientific training in the voice level, we are all talking about the touch of fingers, how to touch the key?

Many teachers will say that when we touch the key, the speed of pressing the key should be fast, the keyboard key should be played to the bottom, and the key should be touched with fingertips to be stable. The key point of this key is to use the fingers after playing the key to keep the damper in an open state. In this way, we can get a resonance sound on the overtone, so that the tone is not only clear but also glossy.

Such a statement makes it easy for students to play all the sounds into unchanging sounds, which is harmful to the shaping of musical expression, because in the works with different emotional experience, in the performance of different voice levels, in the performance of polyphony works, the expressiveness of the works will be seriously damaged, making the performance far from the original intention of the composer [4]. For example: Liszt's "The roar of the forest" right hand melody.



In this piece of music, the melody is presented by the first tone of the right-hand triplet at a prominent volume, so the performer must weaken the second and third tone of the triplet when playing. In addition, we should pay special attention to the fact that the prominent sounds of the right hand should not only be prominent, but should be organically organized, with ups and downs, strong and weak, tone and expressive, and present them to the audience in complete phrases. It would be a pity if any part of the work was presented in the same voice from the beginning to the end.

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6. Conclusion

Piano performance can not only emphasize raising fingers in isolation, playing the keys down to make sound, playing the music on the score correctly and playing the rhythm accurately. And it's not just about running fast on your fingers and so on. The foundation of piano performance should be based on the support of scientific methods, with the performer's understanding and interpretation of music works as the starting point, and there are different understanding and playing methods for different styles of works created by different composers in each period.

At the same time, on the basis of respecting the musical characteristics of piano works in different periods, the requirements of music style and the composer's personality, it is the right development path to integrate our own piano performance technology into the music aesthetic, and all of these need us to master scientific methods to achieve.

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