The Teaching of Piano Skills and Training Methods in China

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Abstracts

Piano performance needs to be gradually formed through continuous training, and the correct piano performance methods and skills need scientific methods. Mastering certain practice methods are the key to learning the piano. In teaching, it found that the student's play strength and speed is uneven and irregular practice method to practice low efficiency, rhythm concept, unable to express musical mood, learning no sense of achievement, and slowly losing interest in the piano. Leading to test results is not ideal. So, it is necessary to give the method to improve students playing ability. This academic article presented the teaching of piano skills and training methods used in China.

Keywords: The Teaching of Piano Skills; Training Methods; China

Introduction

With the popularization of piano education, parents, students, and schools' requirements for admission, high schools began to develop piano courses (Yu, 2019 : 1) Piano courses can not only improve the college enrollment rate of high music students, but help students overcome their lazy attitude and learning attitude, but also help students to use their imagination (Zhao, 2017 : 4) The most important thing in piano class is basic skills training because, without solid basic skills, the students cannot have good playing skills (Jia, 2020 : 50-51)

With the development of the popularization economy of piano education in China, parents also pay more and more attention to their children's education, followed by increasing pressure on students. Every high school student has a college dream, but some people could be better at cultural knowledge and are more talented and interested in other aspects. For example, some people are more sensitive to drawing, while others are more sensitive to music. Some Chinese high school students will realize their college dream through art or sports skills. Art high school students try to improve their piano technical level, take the music college entrance examination, can realize their dream of college entrance examination. At the same time, some high schools offer piano courses to train music students, which can also improve the graduation rate of the college entrance examination (Yu, 2019 : 1)

At the end of the 19th century and the beginning of the 20th century, the world economy gradually prospered, and piano instruments were promoted worldwide. The development of productivity greatly promoted piano production and reduced the price. The piano became an acceptable musical instrument for schools and home music education in economically developed areas. The widely established professional music colleges in Europe in the 19th century also provided systematic and professional teachers for basic piano education. With the

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development of universal music education, the piano teaching objects were gradually popular, grassroots, and younger. Traditional piano education began to transform into modern basic piano education. Since the middle and late 20th century, the piano has gradually become a common musical instrument in school and home music education worldwide. The piano education circle attaches great importance to the law of human cognition and scientific music learning order, and the modern piano basic music education concept was born. In 1950, Swiss child psychologist Jean Piaget introduced epistemology (3 volumes) for cognitive psychology to provide the scientific basis for developing music education and music learning theory. Music learning theory developed from perceptual to rational, known to unknown, and muscle to muscle music enlightenment. In music time, space energy aesthetic experience and body action based on coordination improve piano playing skills, cultivate music creativity, laid the foundation for shaping all-round development

Piano-playing technology gradually stabilized in the mid-to and late 20th century. Influenced by the development of brain science, motor neuroscience, and music education theory and practice. The modern piano basic piano education concept takes piano as the medium to stimulate students to explore and create in music, respect the law of human cognition and physical and mental development, and cultivate all-round development as the ultimate goal. The modern piano basic education evaluation system, which evaluates the experience and expression of basic music elements, music theory, ear training, impromptu accompaniment, improvisation, and visual music, has generally appeared in international piano education. (Ding, 2019 : 6)

Integrating various music education methods to cultivate sensitive music listening and motion perception connection is crucial, and this artistic feeling must be addressed after developing skills or completing some course. Through the combination of hearing and action, modern piano basic piano education naturally establishes the connection between auditory and motor nerves at the beginning of learning piano and lets the brain reconstruct the connection between music and action.

The Development of Modern Piano Education theory in China

Theory in China From the beginning of the 20th century to the founding of the People's Republic of China was the initial stage of piano teaching theory and the initial period of the development of piano theory in China. At this time, most of the piano teaching was the piano players who had returned to China abroad. They brought strict finger technology. Chinese piano teaching has yet to form a system, just some scattered and fine pianos. From the founding of the People's Republic of China to the end of the Cultural Revolution was the exploration stage of piano teaching. The Shanghai Conservatory of Music led the Central Conservatory of Music to improve the national piano teaching and performance level steadily. At that time, experts from the former Soviet Union assisted China, and international students were studying abroad. Several outstanding young Chinese pianists won many awards in important international competitions. At this time, the second generation of pianists and their theoretical works appeared in China. They gradually absorbed piano teaching and used foreign theory with Chinese characteristics to explore the piano teaching theory. China's reform and opening up to the end of the 20th century was the pioneering stage of piano teaching theory. The new generation of young pianists has reembarked on the world stage and witnessed the achievements of piano teaching. The nationwide piano fever is in full swing, creating a good piano education environment. Frequent Chinese and foreign piano exchange

activities, a large number of excellent piano literature, and piano teaching concepts enter, to provide good conditions for the rapid development of piano teaching in China. In addition, the rapid development of Chinese journals, master and doctoral papers, and piano teaching materials are increasing, touching all aspects of piano teaching. Through the category analysis of Chinese piano teaching theory in the 20th century, analyzing the results of Chinese piano teaching theory and piano teaching materials, each kind of achievement tries to summarize the piano teaching theory with Chinese characteristics (Li, 2017 : 6)

The important piano skills

Study on the importance of basic skills in piano performance

Basically, all piano performance is based on basic piano training, and many famous pianists keep their fingers before learning and performing the piano. This shows the importance of basic piano training in piano learning. Whether simple or complex repertoire, they are inseparable from the basic skills of training. Basic piano skills training mainly includes the training of continuous music, jumping music, arpeggios, and sound scales.

Failure to correctly understand the importance of basic piano training in piano performance will become the process of piano learning. Basic skills training is very important in the study of piano performance.

Mastering piano performance skills is an important link in piano performance and the basis for the artistic performance of the works in the process of piano performance. In piano learning, students can not only pursue the difficulty of performance and learning progress, but give up the most important piano skills training, contrary to the purpose of piano learning, and their piano performance level will be difficult to improve. Therefore, in learning piano performance, students should pay attention to training basic piano skills and carry out targeted basic skills training. The playing skills can be improved through the basic skills training Level, but the basic skills training is gradual. Students must persevere in the process of basic skills training. Piano, basic skills training is boring, so students should have a certain patience to cultivate students' interest in basic skills training so that they can unswervingly do a good job in basic skills training (Jia, 2020 : 50-51)

The importance of the hand-shaped skeleton and one finger frame

Piano beginners must train in the scientific hand shape. A good hand shape is a part of basic piano skills. To make the strength of the arm to the fingertips solid to the piano keyboard, this must look at more than just the appearance. The first key point is that the finger's first joint cannot be concave. When playing, we should make the first joint, metacarpal, wrist, elbow, and arm form a natural and complete Angle and state in order to ensure that the blood flow to the fingertips, the strength to the fingertips, and the feeling of the sound to the bottom of the key. Secondly, based on the first joint cannot be concave, the metacarpal joint is slightly long, the wrist needs to remain horizontal, and the elbow joint is outward, be careful not to shrug the shoulders. Each finger must actively touch the key to make the keyboard sound even, full and controlled, to play a good hand shape effect. When playing the piano, our hand shape is like a house. Without a roof is incomplete, and without support, it is not easy to run smoothly. The metacarpal transmits touch key force to the fingertips, and the correct hand shape is crucial. Therefore, we need to practice more six degrees, octave range and in situ chords, and transfer chords. In the practice process, the need to be tight inside and outside and pay attention to appropriate relaxation (Long & Li, 2019 : 89-91)

Piano skills and training methods

Scale and arpeggio training

To make the piano play smoothly, later can also reach a certain speed, scale, and arpeggio tame is essential. The scale practice mainly focuses on the lateral movement of the hand, thumb transfer, accurate fingering, and uniform sound. When playing the scale, the first thing to ensure the natural bending of the finger, the whole hand forms an arc and the finger's first, second, and metacarpal joints are prominent. Second, actively raise your fingers and touch the key with your fingertips when playing. Here is a frequent playing problem that needs to pay attention to. Many students pay attention to the sound but ignore the play before the sound lifts, accidentally to the front of the sound, leading to two overlapping sound adhesion phenomena, forming a feeling that the sound color is not clean. In addition, the thumb must be prepared in advance to reach the next sound in advance. Students in practice can specifically check whether, after the thumb play, they immediately into the palm for the bottom A sound preparation. When turning, the wrist cannot shake at will and should maintain a stable and balanced state. Generally, the whole scale is a big phrase. That is, there is a big breath when playing, the shoulders, arms, and fingers have to walk together, and the body should also shift the center of gravity with the movement of the scale. Practice scale, first one-hand training, then close hands, one-hand playing, and follow the reading to ensure the accuracy of fingering. Fingering confusion is easy to lead to mistakes. When one-hand practice, you can slowly close your hands, then accelerate step by step, and finally achieve fast and smooth performance. After practicing the same scale, you can increase the difficulty and practice the reverse practice, which is a new challenge for the brain to control (Liu, 2020 : 79-80)

Legato and staccato training

Correct piano-playing technology requires close cooperation with fingers, wrists, arms, and other aspects. Mastering certain piano practice skills are the key to learning the piano.

Staccato refers to a method of jumping. Each sound is disconnected to form the effect of disconnected. Staccato is the first touch of piano beginners. This playing skill can effectively train finger standing and wrist support. Just like a baby learning to walk, the first thing to learn is to stand, only standing firmly, to walk more stable, and after walking stable, can run. Before practicing the staccato play, feel how the arm is completely relaxed. The method is to first hang the whole arm on the sides of the body, then through the elbow force, lift the forearm, drive the wrist, and finally, the arm to relax, letting the fingers naturally fall on the keys. When the finger is in touch with the key, the finger should immediately stand on the key. The wrist also needs support. Then the whole arm can feel slightly tense. All the strength is concentrated on the fingertip of one finger. Staccato mainly includes finger staccato, wrist staccato, and arm staccato.

Legato is the opposite of staccato to connect each note. Legato is often used in lyric phrases, scale arpeggios running, etc. Legato can partially touch the key with the fingertips like a staccato. Legato wants a soft, lingering tone. In order to achieve this effect, you need to use the fingertip close to the position of the finger abdomen, but you can only partially rely on the finger abdomen. Otherwise, it is easy to cause the phenomenon of folding fingers. It must be remembered that the legato changes based on the staccato, so no matter what, the legato should have the shadow of the staccato in it. Legato focuses more on the beauty of the melody, so when entering the learning stage of legato. It is best to cultivate a sense of music, appreciate some classic works in the classical period, experience the composer's feelings at that time, and improve your understanding of music so that you can have your understanding when playing a melody. Playing mainly includes high finger lifting and wrist (Berman, 2018 : 8)

Octave training

There are many octaves in middle and advanced piano music, so playing the octave well is also crucial. To play the octave well, we must first pay attention to the "hand shelf." That is, we need big and small fingers with strong and powerful support. Although the two fingers do not play, they also support well, the two fingers to feel something in the top. This way, elastic and unaffected fingers are naturally curved and upright, and the palm forms a solid, stable arch. The wrist should be loose and unremitting, not too nervous or stiff when playing with the wrist as the axis of the up and down movements. Action size, depending on the strength of the playing volume. Generally speaking, the higher the volume, the greater the movement. The lower the volume, the smaller the movement. However, the range can be larger for the beginning to play the octave. The volume can be loud, and the solid key, until you master the essentials of the octave technology. The wrist has a certain foundation in the actual performance. The range can be determined according to the requirements of the work. When playing the normal hand key in the octave, the small fingers are supported by the muscles outside the palm, so build this muscle solid. The big finger is generally much more convenient than the small finger because the front edge joint of the big finger can bend slightly inward and then touch the key with the outside of the fingertip.

Rhythm training

Rhythm is an important element of music. High-quality music works need to be based on accurate rhythm, so cultivating students' sense of rhythm in piano performance is of great significance. When implementing the piano playing skills teaching, we should ensure that students can clearly understand the piano music beat so that the beat and playing speed are consistent. Teachers should first help students to develop the habit of counting beats and reasonable use of metronome teaching equipment. In the process of long-term exercise, students can hear the piano music and unconsciously appear to the concept of beats. In addition, students should be guided to grasp deeply, understand the rhythm sense of piano performance from different perspectives, such as rhythm classification and grouping, and conduct piano practice with the inner rhythm. Single rhythm factor practice is the basis of rhythm is very important. Teachers can put the music important or representative rhythm factors, let the students for training alone, through much time training to grasp the main rhythm changes, feel the notes in the change of the rhythm node, and through the tapping or clapping the form of these nodes. In this way, students can feel the changes in the piano rhythm more intuitively in the rhythm training, master the rhythm control, and write down all the representative rhythm characteristics in the music to lay a good foundation for the subsequent training. After the single rhythm, the basic practice is solid. We also need to strengthen the two-to-three rhythm training. This rhythm training is mainly done by beating with both hands, generally not a simple unified slapping but an exchange slapping. For example, in the same rhythm, the left-hand beat twice. Then the right-hand beats three times simultaneously. Then the hands exchange through such continuous exercise to exercise the students 'sense of rhythm, which can effectively improve the students' ability to control the music rhythm. In rhythm training, students can also let students knock on the table at slow, medium, and fast speeds to knock. In this process, they carefully feel the rhythm and speed changes. At the same time, it is also convenient for students to grasp the problem of rhythm so that students can always feel the change of rhythm, to have a certain understanding of the strength (Zhang,2019 : 196-197)

Pedal training

As a polishing tool of piano music, the pedal greatly increases the volume or coherence of music, so pedal training is also one of the important contents of piano playing skills training. Most players only value the training of the skills on the piano keyboard and lack the emphasis on pedal training. From the perspective of the piano performance, whether the piano players can properly use the pedal has a very direct impact on the effect of the piano performance. In the specific pedal training process, the pedal training should be regarded as a basic content of the piano playing skill training. At the same time, piano players also need to master the use of pedals, and by playing many songs, the role of the pedals can fully understand (Chen, 2016 : 111-113) The piano has three pedals: left, middle, and right, and the right pedal is called the extended pronunciation pedal. The main use of the pedal is split pedal and split pedal, and the weight is very exquisite, divided into full pedal 1 / 2,1 / 3,1 / 4, deep and shallow are different effects, can also use shake pedal. When stepping on the pedal:

1) Be close enough to the piano inside or with the heart of the foot to step so that when changing the pedal is very ineffective.
2) Stay within the piano, which makes your feet particularly stable.
3) Do not leave the ground.
4) Use the heel as a support point and press the pedal with the sole of the front foot.

Let the sound be coherent, and you cannot let the sound mix not only distinguish the sentence, strengthens the rhythm, and foil the atmosphere of the music. Using an extended tone pedal has three main functions: the connection of chord and chord, the emphasis on stress, and the change of color. The piano has two pedals in addition to the right pedal. One is the left pedal, which is a weak sound pedal. The other is the middle step, which is used to make the sound smaller. (Long & Li, 2019 : 89-91) If the right pedal is not stepped on enough, the continuity of the music will be affected, and the performance effect will not be satisfactory. However, if the pedal is over pressed, it will also affect the performance effect. Therefore, in the specific performance process, it is necessary to use the pedal reasonably according to the specific piano repertoire (Wang, 2018 : 10-11)

Touch key training

The piano performance effect often has a great relationship with the timbre played, and the key touch skill significantly influences the timbre effect. On the one hand, the piano works can only show good artistic effect with the objective reasons of the piano itself, such as better piano timbre with good material and stable performance, and vice versa. On the other hand, the more familiar the player is with the touch method, the better the piano timbre effect. So touch-key training is also very important.

The research on performance techniques generally believes that the three key elements of key touch skills are key touch strength, key touch Angle, and finger key touch mode. The key touch speed is a key factor affecting the timbre. Playing with different touch speeds will produce different effects when the finger strength and touch point are the same. For example, the "strong, fast touch button" generally produces a full, bright, decisive, and crisp granular sound, while the "strong slow touch button" has a deep and warm sound color. For example, playing a fast staccato piece with high speed produces a strong, bulky, stiff tone if ignoring the touch speed. Instead, if the quick key touch and staccato are combined with popping up the staccato, the elastic tone of the particles can be heard. Therefore, touch speed, key strength, and Angle can form various key touch techniques. These different touch techniques can bring different styles to different works to achieve the sound effect with a rich timbre. The strength

of the touch button must be addressed. From the physical sound principle, the more strength you play, the higher the volume, and the volume is lower. Practice key strength can be divided into several combination methods: slow key strong; slow key weak; fast key strong; fast key weak, etc. Of course, according to the needs of different works, we must work hard on the subtle control of the key. The control degree of the key strength is also the key to affecting the level of timbre. For example, a good performer can pop up 20 different strengths with the same sound, and the music level must be very rich. On the other hand, if only two or three efforts are made, the space of the music is limited.

Music reading training

Reading music belongs to the basic skill training content of the piano performance. At present, some players need to pay more attention to the memory and understanding of the musical emojis when reading the music but rather record and play mechanically, unable to express the profound connotation of the music works (Chen, 2016 : 111-113)

Reading music correctly is a very important skill training. Read music, not only read the table, tone, temporary lift, pitch, fingering, rhythm, common music strength, expression, voice and music and between division, sentences, rest, etc. These are the composer of the spectrum, more importantly. We should read, check, and read related literature or audio data so the player can play incisively and vividly (Yang, 2021 : 65-66)

Through the in-depth study of the score, we can understand the author's inner thoughts and feelings and master the music-playing skills better and faster. In the process of music research and training, students can mark the scoring practice through the teacher's guidance and guidance to better master the piano playing skills and fingering, play the music more smoothly, and improve students' musical performance. In the teaching process, students should also cultivate a strict certification habit of reading music, which can accurately express all notes, musical terms, and resting values, carefully study the marks on the score, and clarify the relationship between phrases to play better. In addition, students should master the beat, notation, play, and pitch, clear the music harmony and structure, fully grasp the basic feelings of the work, and understand the work's content. Let students form rational thinking of the work, strengthen their thinking ability, and finally improve their music performance and perception (Liu, 2021 : 67-69)

Conclusion

With the improvement of students' performance ability, the training content will constantly change, and the training difficulty will continue to increase. If there is no basic piano training, you cannot play the perfect music. Therefore, students need to spend more time on basic piano skills training and conduct systematic and solid basic piano skills training, which can lay a solid foundation for future piano performance. Students need to pay more attention to training basic piano skills, so they cannot complete the piano work playing well. It isn't easy to deepen the understanding of the works, which is not conducive to improving students' piano performance skills. The piano teaching stage is mainly divided into the basic strengthening and exam preparation stages. The basic strengthening stage mainly improves finger skills and allows students to play advanced tunes, and the preparation stage mainly selects the advantages and disadvantages. The learning effect of the basic reinforcement stage determines the difficulty of choosing songs and indirectly affects students' scores in the college entrance examination. Therefore, music candidates must have skilled playing skills, which is significant to their music college entrance examination.

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