

Modern Piano Performance Technique and Aesthetic Research

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Abstract

Piano playing technique is one of the most talked about topics by every piano player and learner. Therefore, mastering and using piano playing technique is the basis for revealing musical connotations, shaping artistic images and portraying typical moods. A good practice method and a correct attitude will greatly improve the efficiency of the piano practice and ultimately the performance level. It is very important for a piano player to master the basic elements of piano playing, to learn piano well, you need to have solid basic skills, and in practice to constantly sum up the experience, master the basic playing skills.

Keywords : Piano, Performance, Skills.

INTRODUCTION

Touch key method

The way the piano touches the keys directly affects the tone, sound quality and volume of the playing, and is actually a matter of how hard the keys are touched.

The way you use force is mainly reflected in the form of different touch speeds, which is a key factor in determining the speed of the strings. The following are some of the techniques that can be used to change the speed of touch: using different parts of the hand, from the fingers, small arm to elbow, large arm and even the body, using different conditions of gravity to change the speed of the lower key; using trained finger muscles and the proper coordination with gravity to freely control and change the speed of the lower key, creating a rich variation of sound; using different heights of the fingers from the key to provide Change the conditions of the key speed to change the sound effect; change the speed of the finger off the key to influence the continuation and resonance of the sound, thus bringing about changes in the sound effect; change the direction of force of the key touch, such as vertical vertical, horizontal horizontal, oblique, inward push, outward pull, etc.

It can be said that without the support of the fingers to transmit the force, there is no piano playing to speak of. In fact, the change in the

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way of support directly affects the quality, tone and volume of the sound. The support of the hand is reflected in three main aspects: the softness of the fingertips that touch the keys, the firmness of the various joints of the fingers, the wrist and the way in which the elasticity of the support is played. The following are the main technical means that can be manipulated and can change the support: change the firmness of the fingertips - from relatively relaxed fingertips to relatively firm fingertips; change the finger touch surface - from a more upright form of the fingertip to a flatter form of the finger surface, and each level of change can form a change in the firmness of the fingertip; change the firmness of the first or third joint of the finger - from the first and third joints are more supple to more firm, changing the support strength of the finger force transmission; change the support of the wrist Adjustment --- the wrist is like a spring, its function is to support the adjustment, the softness of the spring can play a role in different degrees of both support, but also play a regulatory role, thus changing the support of the hand force transfer state.

Playing method

The piano playing method has evolved along with the evolution of the instrument itself and the need to play piano works with it. The imperfect pianos of the Baroque and Classical periods and the grainy, elegant piano music were mainly played with a combination of finger runs and small arm movements. The modern piano and the grand, expressive romantic school of music require that the weighted playing method, in which the weight of the arm and torso reach the keys, must be used to play. The weighted playing method is now commonly used as a basic method in piano playing and teaching. The core of this method is the weighted approach, in which the natural weight of the arm and torso is sent unimpeded to the keys through the fingertips of the touching hand. Touching the keys is not an independent activity of the fingers, but a consequence of the coordinated action of the fingers, arms and torso. The joints of the fingers, palms, wrists, elbows, shoulders and even the waist are interconnected, influenced by each other, closely coordinated and freely relaxed when touching the keys. Weighted playing can be adapted to any strength, speed, length and technique of piano music playing.

Classification of piano playing techniques

(I) Continuous playing method

Continuous playing is one of the basic skills that a player should master, and it is characterized by its continuous and singing nature. It is important to pay attention to the following points: 1. The fingers of the latter note should be lifted at the same time as the fingers of the former note. 2. The natural weight of the arms and torso must always be placed on the keys, and the keys must be touched to the end, regardless of the strength of the sound.

(II) Breaks

The common denominator is that each note is disconnected and cannot be stuck together; the degree of individuality is different and needs specific treatment. The first is that the music is not only a good example, but also a good example. The various playing methods have specific requirements on the parts of the arm that fall and lift off the key, and the range of activities

(C) Characteristic playing method

The characteristic playing method is mainly used for various decorative tones, i.e., leaning tones, waves, echoes, trills and vibrato. The ornamental tones are characterized by their decorative effect on the tone, and the timing, intensity and evenness of the playing should be strictly controlled, not to take away from the main; at the same time, the playing of the ornamental tones is also subject to the speed, intensity and style of the music, not uniform. The vibrato has the same tone repeatedly, multiple tone repeatedly vibrato, this kind of playing method on the palm joints, finger joints and wrist joints of flexibility, flexibility and strength have high requirements.

Four, five finger combination exercises

It includes various scales, arpeggios, various diatonic, chords and octaves. Scales and arpeggios are divided by type into major and minor modes, pentatonic modes and chromatic scales; and by form into two-handed with reverse octaves, parallel thirds, sixths, fifths and tenths. Margaret Long pointed out that "playing fast scales in one stroke is a wonderful stepping stone to the advanced art of playing."

The scale arpeggio is one of the most important basic exercises and finger training for piano playing, and is a compulsory daily lesson for the player. When playing, the joints should be flexible and natural to adjust the direction of finger movement; the movement between the fingers should be accurate and agile to ensure that the upper and lower lines are consistent and smooth, and attention should be paid to the evenness of each finger and the balance of both hands.

The diatonic is divided into three sixes, four fives and two sevens by intervals; the chords are divided into triads, seventh chords, ninth chords, non-third superimposed chords such as two, four and five degrees, additional chords and polyphonic chords by structure. The playing of double tones and chords requires firm finger support, flexible and elastic wrist, and neatness of each note played.

The octave and octave chords are very difficult and important technical subjects in piano playing, and the player needs to practice them with perseverance, otherwise it is impossible to play all difficult works. The key elements of the technique are: strong and firm fingers, relaxed and flexible wrists, strong and flexible elbows, active cooperation between the arms and the back, and the sinking of the weight of the arms and the torso. In particular, the training of the little

finger is pivotal to the octave playing, it is on the one hand the weakest and most awkward of the five fingers, on the other hand, it is responsible for the most important part of the music, two fingers a high and a low, the highest note is the melody, is the soul of traditional music, while the bass determines the functional properties and color characteristics. Thus, the gap between the small finger and the other fingers in terms of strength, independence and flexibility should be minimized.

When training the independent finger ability of the fingers, five-finger exercises, scales, Hanon, Shmidt, and Chelney 599 are usually used. Play these by first practicing at a slow speed, making sure to pay attention to the relaxation of the fingers under the fast. After the slow practice, gradually speed up the speed of the basic exercises or technical fragment exercises, and increase the intensity of the exercises, each exercise to play more than ten times in a row, the fingers, especially the palm joint to strengthen training, in the palm joint ability to improve, to gradually reduce the finger movements, the faster you play the finger movements should be more refined and smaller. You know, slow practice when the action is exaggerated, that will make the fingers open, poor and easy to cope with tension, the speed will naturally be limited. Therefore, we must distinguish the practice movements from the formal performance, in order to open the root joints and open the fingers during practice, we use slow, exaggerated movements to do the high lift finger practice, while the formal playing finger to use the most concise, the most economical movements, in order to achieve the fastest.

In the practice at the same time need to pay attention to the problem of uniformity, sometimes in practice, playing sound is very uneven, some hard, some false! This is mainly due to the lack of independent control of the fingers, to solve this problem, must be down to slow practice, so that each finger can be evenly exercised, can not be fast and develop a lot of problems, "speed is not enough". In addition to slow practice, we must "listen". Use your ears to check whether the sound is even, whether the speed is even, from slow practice to fast, and where there are problems, you have to practice and listen again and again until it is even. Our fingers are born with different independence, generally speaking, the fourth and fifth fingers are weaker, so we need to strengthen their training, while around the fourth and fifth fingers combined with the surrounding fingers alone practice, spend more time, persistent, the ability of the fingers will certainly be even up.

As the level increases, so does the demand for fluency in playing. Fluency is a combination of various requirements, first of all the independence and flexibility of the fingers. It also requires arm and wrist coordination and weight adjustment, and involves musical

expression and feeling as well as rhythmic grouping and rhythm. So to achieve fluency need to do is: first of all, slow practice, so that each finger can be active and flexible, each sound is clear and flexible, and then gradually increase the speed of practice. Secondly, the arm, wrist and fingers should be coordinated, and the fingers should be active in the first line of activity: the arm and wrist should be flexibly adjusted to ensure that the fingers are in the best and favorable position for each note played. Again: to practice according to the tendency of expression marked on the rhythm in order to increase the sense of flow from tone to tone.

Basic practice is an essential and important part of learning piano, and it is also the most boring and requires the most endurance and time, so the following should also be done when practicing basic skills:

First, be quiet: when playing an instrument, we have to unite the person, the instrument and the score, and our emotions have to follow the music. But when practicing basic skills, to a large extent it can be said that it is a kind of willpower exercise, only when you sink your heart, you can persevere, you can think, listen and feel. Introduction to the basic piano skills

Second, listen and think more: listen to the sound, listen to the timbre, identify different playing methods to play different timbres, find a good touch of the key, apply it to the actual performance, we must be attentive to experience, treat each bar, each beat, even each note. Basic Piano Skills

Third, the practice strives for interest: finger basic exercises score is generally relatively single and regular, easy to play boring, if we play, a little change in the rhythm, that will have a different effect, the fingers also get practice. Why not. The Children's Hanon is one such material. Talking about basic piano skills

Fourth, to improve the overall quality of talent: intensive training tends to make learners of the piano to know the difficulties and quit, not to mention to think and create on their own. Therefore, piano learners should try to contact life and art in many aspects, because art is connected. Only when you really like life, music and piano, you can really understand and think about it, so that you can improve all aspects of your playing, including the basic skills. When he no longer considers basic training as a task and a burden, the playing will be half successful.

The technique of finger ability is the most fundamental and basic technique in piano technique, and it is also the most commonly used and versatile technique, so we need to build the foundation of students' piano playing and practice the basic skills so as to really improve their piano playing.

Only when the foundation is good, the building can be strong, and the house built on the desert is easy to collapse. Only when the basic skills are solid and the fingers are flexible, can the kung fu progress. As the saying goes, "practice makes perfect", "perfect" is the ability, with this ability will be able to the heart to the hand, the heart to the intention, to the hand, only to strengthen the finger training, finger touch will be sensitive, and has a strong control ability.

The problem with the high lift finger. Many teachers are very keen on the high lift, but in reality the high lift is just a process, especially for beginners, but if it is used as a goal that is very problematic. I've had a few students who transferred from other teachers, and the acoustics they produce with the high lift almost drive me crazy! One by one, like popping beans, they seem to be fighting with the piano, without any Legato, let alone beauty. The reason for this problem is that many people think that playing the piano is a matter of *striking the keys with your fingers*, which is actually a very wrong belief. It may have worked in the days of ancient pianos, and perhaps many pianists played that way then, but not anymore. The main source of strength in playing the piano is the weight of the arms, which of course is sometimes supplemented by the strength of the upper body, and sometimes by the muscular strength of the fingers themselves. To put it plainly, playing the piano should not be "playing" but "pressing", that is, letting the fingers support the weight of the arms (of course, there are variations in weight) and then letting the weight shift on each finger. This gives a thick, soft tone and a Legato effect. The reason we have beginners learn to drop their arms in the beginning is so they can learn to play with their fingers supporting their arms and using the natural strength of their arms.

The problem of the drop lift. In fact, the problem of the drop is the problem of weight transfer, that is, the use of the arm to help the movement of the weight on the fingers to transfer smoothly. This is a very important subject, which has already appeared in the third book of Xiaotang or the first book of Daitang, but unfortunately many teachers do not understand it or do not pay attention to it. The correct drop mention is a necessary prerequisite for playing beautiful sub-phrases. I usually inspire my students by hitting the water or reading aloud or singing. It's like hitting a water drift, one power flung out can hit several water drifts. Or like reading aloud or singing, reading (singing) several words (sounds) in one breath. I personally think it would be better to use reading aloud or singing as an analogy, because piano is like reading aloud or singing, it is also a sentence and has punctuation, so it is good for students to develop playing in sentences. However, it is important to note that sometimes there is exactly one drop in a sentence, sometimes there are several drops in a sentence,

and sometimes there is even a break in the tone (that is, there is a break in the middle but a drop).

Fingertips are strong and positive. It is important for students to learn to relax, but sometimes they go to the other extreme of slacking off and being lazy in their whole state. So it is important to remind them that playing the piano should be a positive state, like standing at attention, not tense and not completely relaxed. This is especially true for the fingertips. The fingertips should be strong enough to support the weight of the arm, to feel the heat of the fingertips. I would like to share here that the fingertips should feel like they are "grabbing" the keys. Not a real grip, of course, but a feeling that creates a closer relationship between the fingers and the keys, whereas we usually play as if our fingers have no relationship with the keys, just knocking them down and that's it. If you can build a sense of "grasping", then you will find a sense of control over the keys, which in turn will drive the whole mood of the performance.

Conclusion

Hand shape is the most important concern for beginners, in fact, when you reach a certain level, you should not stick to the hand shape, and there can be no unchanging hand shape, the hand shape is always changing with the sound pattern. The hand shape is always changing with the tone. And for different learners, the condition of each finger is different, so it is impossible to have a uniform hand shape. Anyway, a relaxed and natural hand shape that can support the arm is a good one.

To provide some specific criteria for beginners :

- 1, play with fingertips, fingertips support the weight of the arm.
- 2, the palm of the hand in the premise of playing with fingertips, as natural as possible to stretch (do not shrink the hand to play, if you really hold an egg, the hand will shrink up, it is recommended to use a ball or apple, which will be better, because the egg is too small)
- 3, wrist flat, so that the power of the arm can be transmitted to the fingertips, wrist The low wrist will block this transfer, resulting in no weight to support the fingers, (beginners) the wrist is too high will affect the mobility of the fingers (directly affect the lifting finger).
- 4, the palm of the hand on the keyboard is positive, that is, the direction of finger growth and the keys should be parallel, the direction of the fingers touching the keys should be perpendicular to the surface of the keys or close to perpendicular. Of course this will change during the playing process, but at least it should keep this shape when you put it down. (This will often be overlooked.)
5. Swing the elbow slightly outward, not pinching the body, which can be seen on the back of the hand. If the elbow is too pinched or too far out, the whole back of the hand will be

crooked.6. Sitting position is also mentioned in passing. Sit at half of the piano bench, put both feet next to the left and right pedals of the piano, and support part of your body weight with both feet.

To sum up, the author believes that in order to acquire piano playing skills, it is necessary to practice different types of piano exercises and play music of various styles and genres. At the junior level, you should concentrate your time and energy on practicing a certain number of Chelney, Clementi and Inshkovsky exercises; at the senior level, you should practice various types of music by playing music of masters such as Chopin, Liszt and Rachmaninoff. In this way, you can really master the piano playing skills in order to reveal the musical connotation and shape the art.

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