

Some Suggestions for Piano Learning

Keling Liu

Graduate School of Education, Graduate University of Mongolia, Ulaanbaatar, Mongolia

Abstract: Piano playing is a comprehensive mental art activity, which requires comprehensive study and long-term practice of relevant knowledge of various disciplines. This paper firstly describes some of the author's insights in the process of piano learning, the preparation before playing and some of the problems that should be paid attention to in the music, and sums up the knowledge and understanding in piano learning.

Keywords: Piano Technique, Musical Expression, Musicality, Co-operation Consciousness.

1. Introduction

Piano is known as "the king of musical instruments" and "the pearl in the crown of music". Nowadays, it is one of the most popular musical instruments with the largest number of learners. It needs a "teacher" who knows the way, but also needs the determination to practice hard. Through the patience of teachers, their own pondering, perception and a lot of music outside the support of a wide range of rich knowledge. The following are some of the thoughts of the author in the process of piano learning.

2. Preparation for Piano Playing

2.1. Piano posture and basic hand shape

It is often said that "standing should have standing like, sitting should have sitting like", that is, what to do, the least standing and sitting should be paid attention to, so we play the piano before the appropriate sitting posture is particularly important. As each player's age is different, height is different, body, arm, arm ratio is different, when playing the piano, first of all, we should adjust the piano stool to a suitable fixed height to determine the balance with the body, and the stool and the piano to maintain a certain distance, in order to support the feet on the ground, the arm centre of gravity falls and change the pedals. The comfort of the sitting posture will affect the entire state of the learning process. For this reason, a correct sitting posture is the first step in learning. The next step is to play "hand shape". It should be said that there is no absolute concept of the correct hand shape. Teachers often say: "Fingers are bent, the palm of the hand is semi-circular like holding an egg, the three metacarpal joints are prominent, and the arm is parallel to the keys." This is the most natural state of the hand, so we call it the "basic hand shape". However, with the increasing difficulty of the works, different styles of works require us to touch the keys in different ways and change the colour of the sound. As a result, due to the needs of the sound, sometimes a slight rotation of the wrist may make the sound softer; and sometimes, due to the small size of the hand, when playing fast octave techniques, perhaps a slight elevation of the wrist may help to increase the speed and accuracy of the playing. Therefore, the "basic hand shape" at the beginner's stage should not be regarded as set in stone. Once the comfort level of the hand shape has been mastered, emphasis should be placed on finger support (often referred to as finger stance). This concept may seem vague, but it is actually the touch of the fingers. Because everyone's

finger structure is different, the innate finger function is not the same, especially compared to the "fourth finger", "fifth finger", the innate function is relatively weak. In practice, the most important thing is the standing support of the third joint (the metacarpophalangeal joint). It is common to see many people playing with their fifth finger (little finger) lying down. The key is still the third joint support, you can use the other hand to help the third joint out of the convex, slowly and consciously specialised training, and ultimately the fingers into a semi-circle, play the sound sounds like "stand up", firm and strong, which is the most ideal.

2.2. Relaxation

Relaxation in piano playing is a relative concept, it is for the tension. What is relaxation? How to relax? It has always troubled us. Playing the piano is prone to end shoulder, shrug, body stiffness, resulting in the song has not finished playing the arm has been sore. In the author's opinion, in order to relax, first of all, to eliminate their own inner nervousness. We often think that the difficult passages in their own psychological nature to give tension, not confident, fingers involuntarily stiff. Secondly, it is the nervous body, when the hand on the keys of the moment, perhaps the arm followed by the tension, or even the arm to play the piano. Sometimes, for the sake of the so-called "hand shape standard", or due to the limited skills of the individual, the body may be tensed in order to complete a certain technique when practising some difficult pieces of music. In order to experience the natural relaxation of the arm, we often practise the "hanging finger", i.e. the arm falls naturally on the keys, the fingers are supported by the fingertips, the sound is played to the end, and then the rest of the body immediately relaxes, and cannot continue to press on the keys with any force. On this basis, a lot of practice with each rhythmic pattern will surely have an obvious relaxation effect.

3. Problems to Be Aware of During Practice

3.1. Accurate music reading

Correct music reading is the first step in practicing a piece of music, and the first step is to play what is marked on the music sheet. As far as the clef is concerned (G clef - treble clef, F clef - bass clef), the clef will be changed at any time due to the change of the tone and the convenience of reading the music, at this time, it is necessary to look at the change of the clef carefully. The key signature is the most important, it

is linked to the smoothness of the whole piece of music, but often forget the key signature in the practice, so that the ascending is not ascending, the descending is not descending. In addition, the appearance of temporary notation also needs to attract extra attention. The author believes that rhythm, beat is the core of a piece of music, such as the quarter note, easy to play into the eighth note plus eighth rests, and secondly, we must pay attention to the time value of the rests, the so-called "no sound is better than sound" is to emphasise the importance of the rests. Some performance symbols such as line, skip, accent, as well as expression symbols such as strength mark, pedal mark, prolongation mark, and repetition mark need to be read carefully and played accurately. The analysis of the structure of the piece as a whole, such as the introduction, the presentation, the development, the reproduction, the end of the analysis, the relationship between phrases and sections, especially some of the piano playing. Music, like speech, requires breathing, phrasing, tone, and emotional expression. The works of different periods and styles are very different. For example, the works of Bach, the great master of polyphony in the Baroque period, have almost no expressive markings on the manuscripts. The works written by Mozart in the classical period on ornamentation differed greatly from those written by Chopin and others in the romantic period in terms of playing, whereas Beethoven was the first of all composers to mark expression notation in detail. The later the work, the more detailed the labelling. This requires us to read the score accurately in practice, and to read the deeper meaning of the composer behind the score.

3.2. Effective Practising Methods

How to practice effectively within a limited time? In my opinion, the most effective way is "slow practice". Mr Zhao Xiaosheng, a famous composer and pianist in China, said: "Slow practice is the basis for overcoming all technical obstacles. Through slow practice, the player should be put on the right track as soon as he comes into contact with the piece." It is true that slow practice breaks down many movements and magnifies all details. In slow practice, it is necessary to break up the practice, even for a simple piece, to determine the proper fingering, to determine the direction of the music, to have a macroscopic grasp of the overall structure of the piece, and to patiently break up the slow practice and practice over and over again in the areas that are considered difficult. Many players always play from beginning to end over and over again, not knowing that this is the most foolish method. The wonderful performance of a piece of music requires not only excellent technique, but also rich feelings. The same piece of music played by different people will have a different treatment, according to the nature of the music, according to their own playing ability, in the choice of speed is different, according to the development of the melody of the piece towards the accompaniment of the level of the weave to make the contrast of the strength of each phrase in the expression of a certain emotion, otherwise playing is pale, flat and tasteless. Lastly by mastering the style and rhythm of the piece, we can gradually increase the speed to meet the requirements of the performance.

4. Strengthen the Comprehensive Quality of Music

Strengthen the study of related disciplines. The comprehensive quality of music is the comprehensive

cultivation of music theoretical knowledge, art and other aspects, and the study of sight-singing and ear-training has an important role to play in the training of the sense of hearing, such as in the sight-singing and ear-training need to practice dictation of monophonic, intervals, chords, rhythms, melodies, etc., and modelling a large number of monophonic and polyphonic sight-singing exercises, and at the same time, the rhythm, tempo, pitch, modulation, tuning and so on, to carry out the effective and systematic Comprehensive training. Music theory is the prerequisite for musicians to learn relevant music knowledge and skills, and is also the foundation of relevant music courses such as harmony, composition, and orchestration. When playing a piece, it will involve a lot of theoretical knowledge: such as accurately judging the key tonality, rhythmic beat, expression terminology and so on. It is like a building that cannot be built without a good foundation. Therefore, while practising the piano, we must learn relevant music knowledge to lay a solid foundation for our playing. In addition, it is essential to know the history of music, which is an understanding of the relevant music genres of composers of different times and styles, the music itself, and an in-depth understanding of genre forms, melodic characteristics, harmony, weaving, orchestration, etc., so as to understand the background of the composer's creative work, the historical era, and the historical environment of the study. Finally, we can imagine the picture of the music through listening, and feel the content of the music through the contrast of different instruments and different sound colours.

5. Enhance the Learning of The Art of Piano Collaboration

Nowadays, piano accompaniment has a wide range of needs in social practice, and it is very important for other performing arts such as vocal music and instrumental music. But in fact it is more difficult to grasp, it needs the accompanist and the other side of the tacit co-operation, learn to listen to each other, have a stable sense of rhythm and good sight-reading ability. Practice can be in the choice of repertoire from simple to difficult, and the collaborator through a number of exercises to cultivate a sense of mutual understanding, even if the other side of the field of play is not appropriate, individual inaccurate intonation, misplaced beats and other issues, the accompanist first of all have to remain calm, and to give a certain amount of prompting, which requires the accompanist a long period of continuous accumulation of practice. The co-operation of piano repertoire is also an effective practice to improve the level of piano, such as four-handed, two-piano, quartet, etc., all need to listen to each other at the same time to be able to master each other's main theme well, it is best to practice individually can also be sung in the other part of the music, based on which all need to carefully read the score, pay attention to details, listen to each other, so as to improve the ability to improve the cooperation ability of the individual, the ability to play, and finally, in the showing oneself while exercising a good psychological quality.

6. Conclusion

When practising, the basic sitting posture and hand shape must be standardised, and on this basis, the whole body should remain in a relaxed state. When playing a piece of music, it is especially important to read the music carefully,

to be accurate in fingering and to be flexible in switching fingers, and slow practice is the most effective way to do this. In short, through hard practice, coupled with a deep understanding of the music and emotional commitment, accurately shaping a vivid musical image, you can continue to improve your personal performance level.

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