

Training of Piano Performance Skill and Musical Expressive Force from the Perspective of Communication

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Abstract. In the teaching of piano performance, the training of musical expressive force is an active choice for colleges and universities to adapt, grasp, and lead the new normal of music education and promote the sustainable and healthy development of music education. Firstly, the communication process and social function of Chinese piano music works in education, teaching and practical application were explored from the perspective of mass communication. Subsequently, the current communication status of Chinese piano works were expounded from the introduction of the main Chinese piano works publications and the selection of Chinese piano works in domestic piano examinations. Finally, questionnaire survey was adopted to reflect the teaching application of Chinese piano works, improve the traditional cultural awareness by using the piano teaching as a media environment, form a "diversified" cultural value, and summarize the teaching significance of Chinese piano music works.

Keywords: Communication; Piano performance; Skill training; Expressive force; Training.

1. Introduction

Communication is the law of studying the occurrence and development of all human communication behaviors and communication processes, and the relationship between communication and people in the society, which is the science that studies social information system and its operation law. In short, communication is the study of how humans use symbols to communicate social information [1]. Its research scope mainly includes: interpersonal communication, inward communication, public communication, organizational communication and mass communication. This article explored the communication process and social functions of teaching and practice of Chinese piano music works from the perspective of mass communication. Piano teaching is one of the important means of music education for students in colleges and universities [2]. Although its teaching content is first of all about playing skills, due to the aesthetic significance of music itself, piano teaching is also destined to cross pure performance skills and move to the fields of culture, society and aesthetic education to have compound meanings such as skill training, cultural cognition, and emotional expression.

2. Current Communication Status of Chinese Piano Music Works

Since the beginning of this century, the first Chinese piano song, *March of Peace* composed by Mr. Zhao Yuanren, was formally published in 1915, several generations of Chinese composers have created and accumulated a considerable number of Chinese piano music works with distinctive national characteristics in the long-term performance and teaching practice.

Compiled by Wei Tingge and published by People's Music Publishing House, *30 Famous Chinese Piano works*, based on the principle of focusing on the compilation and creation of traditional Chinese and folk music materials, include 30 classic Chinese piano music works.

The *Selected Chinese Piano Works* published by People's Music Publishing House and compiled by Ren Yintong and Chao Zhijue has 5 volumes in total, which is based on the principle of "focusing on the diversity of the work's art, form and style". It includes "newly created and unpublished piano works; those that have been published in the past but have stopped being republished, have been widely accepted by the society and are well-received by the masses" (editor's words) at the end of the 20th century. These three sets of works reflect more comprehensively the creation process and overview of Chinese piano music in the second half of the 20th century [3].

Published by Shanghai Music Publishing House, and mainly edited by Tong Daojin and Wang Qinyan, *China Famous Composer Works Series* is the only collection of Chinese piano music works classified by composers in China today. The series selected the major works of Wang Jianzhong, Ding Shande, Li Yinghai, Chu Wanghua, Wang Lisan, Huang Anlun and other eighteen composers who have made outstanding contributions in the field of Chinese piano creation, and published in the form of an album of piano works.

Published by People's Music Publishing House, Bao Yuankai: Yan Huang Fengqing (Twenty-four Piano Works Themed of Chinese Folk Songs) was composed by Bao Yuankai in 1991, which was recomposed by the large suit made of 24 orchestral music in the same year. It categorized theme folk songs that have been popular in six Chinese provinces by using six titles, including "Story of Yan Zhao", "Sketch of Yunling", "Story of Loess", "Songs of Bashu Mountain", "Drizzle of Jiangnan" and "Seasons of Taihang", forming colorful music scrolls.

3. Piano Performance Skill Training

The performance of the piano is closely related to the mastery of the player's skills. Thus, piano players need to constantly upgrade their expertise, yet they often encounter various difficulties in the process of ascension for physical skills and practice techniques. To this end, a systematic training system is proposed, as shown in Fig. 1.

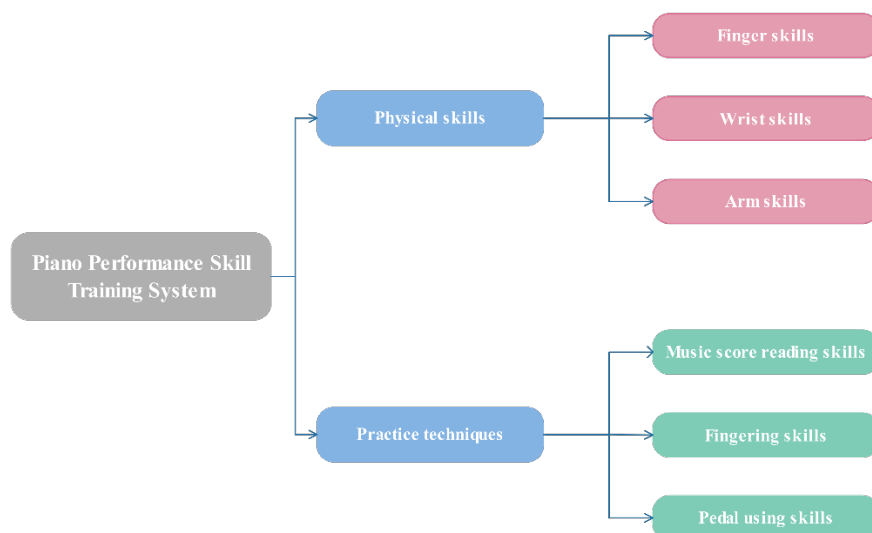


Fig. 1. A systematic training system of piano performance skills

3.1 Physical Skills

(1) Finger skills. Fingers are the parts that directly touch the keys. Therefore, the training of learners' fingering is very important in teaching. Piano learners need to train their fingers purposefully to overcome the weakness of each finger so that the five fingers can gradually acquire strong support. At the same time, it is necessary to open the palm and specially train the four fingers, so that the four fingers can have certain flexibility and independence.

(2) Wrist skills. When playing the piano, if the wrist is too rigid, then the arms will be fatigued. The movement of the wrist should be consistent with the direction and rhythm of the work. The use of the wrist is mainly reflected in the movement mode. The movement of the wrist is generally divided into up and down, left and right and circle round [4]. The wrist up and down movements are mainly used to play continuous and brisk double notes, chords, octaves, skips, and ictus in the score. When performing, the wrist needs to make small movements within a short period of time to focus on the power to make powerful sounds. The wrist left and right movements are used when playing scales and arpeggios and running up and down on the keyboard. The main application is to match the turning of the thumb. The circular movement of the wrist refers to the rotation of the wrist

outward or inside, which is very important; however, it is difficult to master, so it requires the learner to consciously train in order to master the skills.

(3) Arm skills. In piano performance, the flexible use of arms is also particularly important. For example, when playing chords, arms need to be relaxed naturally. When performing, arms lift hands from the keys and then fall on the keys, so as to complete the playing action and pop up a beautiful sound. Therefore, piano learners should correctly understand the role of arm movements in playing, especially when playing loud octave chords; in addition, it should also pay attention to the use of the arms at the corners, continuity, and softest parts of the score when playing.

3.2 Practice Techniques

(1) Music score reading skills. Reading staff is the basis for playing a piece of work. In addition to notes and rhythm, there are many expression marks. The staff can show the musical style of the work, so that performers can understand the composer's emotions and perform accurately. However, many people ignore these symbols in realistic piano performances, but only play the notes mechanically, without revealing the true connotation of the work properly. Attention should be paid to all the marks in the staff, not only looking at the notes but ignoring other marks [5]. Each mark in the work is indispensable, such as connection, skipping, gradually increasing, weakening, rest, etc. The composer marks every rest, the time value of the note and every musical term with profound meaning, and strives to make the performer see his emotional intention accurately by using various symbols to express his inner emotion accurately.

(2) Fingering skills. Fingering is the technical foundation of piano playing. Teachers should warn students to pay attention to fingering practice. First, students are required to strengthen the practice of the scales, arpeggios, and chords of each key so that students can master the basic fingers of playing and be familiar with various modes. Second, after the students are basically familiar with the various modes, the teacher should consciously guide students to study and play the teaching exercises to improve the flexibility of the students' fingers. Each teaching exercise has the focus of training. Teachers should guide students to train a fingering difficulty in a targeted manner based on the students' fingering foundation.

(3) Pedal using skills. The right pedal is a sustain pedal, also known as the accent pedal. It is the most important and most commonly used of the three pedals. The use of the right pedal is mainly rhythmic pedal method, harmony pedal method and the split pedal method. The working principle is to use the lever to support the felt next to the string to extend the vibration time of the string, enhance the sound, and make the sound resonate [6]. The left pedal is a soft pedal, and it can help the player to play soft sounds. It can increase the softness of the sound and remove the percussion sound in the sound quality. The left pedal is only needed when using weak notes, phrases or phrases press. The middle pedal is a reserved pedal, and it has no meaning in playing.

4. Cultivation of Musical Expressive Force in Piano Teaching

4.1 Integrate Music Image and Improve Music Perception

Integrating music image refers to the rational and organic construction of music materials with certain thoughts or emotions, showing the spiritual will of people, which is an important part of music performance. To a certain extent, skills are closer to music than technology, which is spiritual expression. Mature players know how to use techniques reasonably, use music materials wisely, and use emotional experience as the main body to express to everyone, so as to express their musical emotions.

4.2 The Universal Principle Focusing on Artistic Expression

Life is the source of artistic expression, and human emotions are delicate and long, which are developed in different forms in specific life practices. The emotional imagination is different, and the piano expression techniques used to express it will be different. The connotation of the principle of artistic expression is extremely rich, but undoubtedly the flexible and appropriate attributes of the

techniques make the principles of artistic expression have certain commonality. It is believed that under the influence of the common principles of artistic expression, piano expression techniques will become richer and more delicate.

4.3 The Integration of Technology and Skills

In the piano playing process, technology and technique coexist, and the two are complementary and indispensable. However, since the relationship between the two is extremely complicated, when they are integrated into the concept of the ability to perform, the distinction is not so clear. But from the above description, we already know that the difference between the two is very obvious, so this also requires the piano teacher to clarify the relationship between the two in the teaching process, and emphasize the difference between the two.

4.4 Paying Appropriate Attention to the Skill Teaching

It is necessary to pay attention to the fundamental performance of the piano, which is the expression of music. According to the learning situation of each student, the teacher should repeatedly emphasize the importance of skills to the students instead of blindly pursuing technical proficiency, so that students can feel the joy of playing the piano [7]. Using emotional happiness to promote the improvement of playing skills and lead students to let them enter the rich audio world independently.

5. Summary

Piano performance is a form of artistic expression. Improving the expressive force of music from the perspective of communication can help improve the level of piano performance. Therefore, piano teachers should develop students' musical understanding ability while training their playing skills. Students should have an overall grasp of the emotional connotations and expressions of musical works. Especially after learners have mastered certain playing skills, teachers should take musical expression as the core of piano teaching, radically change the traditional thinking formula, explore the emotions behind the score, and "interpret" pure physical skills into a perfect musical image.

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