

Discussion on countermeasures of improving students' expressive force in piano performance teaching

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Abstract: *With the continuous progress of China's social economy and the continuous development of science and technology, education is also prosperous and developed. As Piano belongs to art courses, so it requires students to master sufficient theoretical knowledge, professional application, practice ability and have high enough enthusiasm to devote themselves to learning and maximize their own performance. However, in the actual teaching process of colleges and universities, students are taught how to play while ignoring the cultivation and improvement of their own expressive force. In this paper, the author of piano teaching and music performance as the breakthrough point, actively explore how to improve students' music performance in college teaching.*

Keywords: *piano teaching, music performance, training*

1. Introduction

For piano learners in college stage, because of their relatively high understanding ability and learning level, they often have great advantages in the expression of music which requires teachers to implement correct guidance to enable them to express correctly. Teachers always play the role of a guide in teaching, so teachers need to give full play to their own ability to achieve teaching goals. The thinking mode of college students is mainly image thinking, but most of the works in the textbooks do not have lyrics prompt, and there is no relatively accurate music image^[1]. If students want to show the emotion and artistic conception of the music and arouse the resonance of the audience when playing, they must focus on the cultivation of musical expression.

2. The basic connotation of musical expression in piano performance

2.1 Performance of the performer's perceptual ability of psychological activities

If you want to high level to finish playing the piano, you must be able to accurately judge the piano in the music elements of ability, at the same time must to form their own unique insights for music works, combined with the related knowledge of music piano playing skills and knowledge, piano, fully grasp the piano music works contained in the connotations of the emotional, to fully show the different purpose of piano music style. Perception ability is an important part of the music expression in piano performance, it requires that the players in the activity of the piano, avoid mechanical performance, the same performance, the pursuit of personalized, releasing piano as the emotional and psychological activities of realization way, through the play to control the speed, the reasonable rhythm master program, so as to effectively complete the high-level piano performance.

2.2 The ability of emotional expression

The creation activities of piano composers are not carried out in a vacuum, but mostly "inspired". Many works have specific names, such as Moonlight by Debussy and Dream of Love by Liszt. At the same time, only the piano music which contains deep emotion can arouse the audience's heart resonance, so as to gain the audience's recognition, so as to be widely spread and inherited^[2]. Therefore, it is also an important embodiment of musical expression in piano performance to completely convey the emotions contained in piano performance repertoire. To give full play to the audience to participate in the emotional perception, the piano also need according to the emotional characteristics of the piano works, with their own experience the joys and sorrows, memory and real, to carry out the "improvisation" in the process of playing, so as to realize the personalized, playing the piano in the

piano to convey to the audience itself unique comprehension, and to help the audience understand music works.

2.3 The ability to fully develop imagination according to the repertoire performed

According to the requirements of the sound tracks by full imagination ability can pianist piano by specific music, combined with its creation background, rich connotation and so on various aspects, bold imagination, and through the piano will think of emotional artistic conception, thus improve the piano in the attraction of the audience, to inspire the audience to produce emotional resonance. At the same time, imagination activity is also an important way to carry out innovation and creation. Through imagination, piano players can further realize the deep integration between personal memory, experience and emotion and piano works, so as to better complete the second creation, so as to effectively improve the ability to express the artistic conception and emotion of piano performance.

3. The piano teaching students lack of expressive force analysis

3.1 Teachers are in short supply

With the continuous improvement of people's living level and ideological level, the public are generally accepted for learning the piano any and promoted, so more and more people are learning to play the piano, but at the same time a headache problem is less staff working in the field of piano teacher, there is no good piano teacher resources, and even have a piano teacher, Piano teachers have not mastered sufficient theoretical knowledge and professional application and practice ability, and they lack certain experience in piano teaching. With the increasing of the number of people learning to play the piano and piano teaching the teachers lack of, once upon a time in piano lessons were mostly a teacher to teach a student, and now had to is a teacher with multiple students, the piano teaching mode for students to learn the piano is very bad, but also not conducive to fundamentally improve the performance of students to learn the piano ^[3].

3.2 Piano teaching objectives are not clear enough

Now many colleges and universities in China have opened courses related to the piano major, and the public are generally willing to learn piano, but there are many problems in the actual piano teaching process, some teachers do not have clear goals for piano teaching, and even some teachers do not have a certain sense of responsibility. For piano teaching they may be in a hurry to complete the teaching task. Such a situation exists for a long time, which is very unfavorable for students to learn piano, and to some extent, it also inhibits students' learning potential. Without clear teaching objectives, piano teachers cannot make students have a full understanding of music, and cannot achieve the effect of improving students' performance in piano learning.

3.3 There are many factors that are not conducive to piano learning among students

In the students who learn piano, because of different life experiences and different levels of education, the students' learning status and level of piano are also different. Some students may have a certain foundation of piano learning, but some students may have never touched the piano before. Therefore, in the process of piano teaching, we should implement different teaching plans for students according to the different learning situations of each student, so as to fundamentally improve the performance of students in music. However, in the actual teaching process of gaoxingqin, many piano teachers do not correct their teaching attitude and have no positive influence on students. At that time, there were a lot of students in the piano learning psychological quality is not very good, often worry about their own piano performance failure, or some external performance is not infectious, these factors are not conducive to the development of students in the piano learning performance.

4. The factors affecting the performance of music

4.1 Teachers

With the continuous improvement of material living standard, the public gradually attaches importance to spiritual development. Therefore, most students choose music-related courses in

college, and piano has become one of the most popular courses. Although the number of students is increasing, the number of piano teachers in colleges and universities has not changed significantly. There is a shortage of piano teachers in most schools, so the quality of piano teaching in colleges and universities cannot be improved. In addition, some teachers are not clear about the relevant teaching objectives, which indirectly leads to the inability of students to effectively master the relevant knowledge and playing skills of piano, thus affecting the improvement of students' musical performance. In the present piano performance teaching, there are still some problems that teachers attach too much importance to assessment teaching and neglect the cultivation of students' musical expressiveness. Concretely reflected in, in the teaching objective to play proficiency, in the teaching method to inculcate teaching, in the teaching content to examine the content, in the teaching method to mechanical repeated practice, which to a large extent limited the development of students' personality, restricted the divergence of students' thinking. In such a teaching environment, students' musical performance will not be effectively improved.

4.2 Students

Studies have shown that human performance activities are controlled by cerebral cortex, and the movement of human performance body parts is coordinated through the control of higher nervous system. For piano performance, performance psychology is a very important basic content, which refers to some psychological activities generated by the performer in the performance process, including the perception and understanding of the work itself, as well as the control and performance of the work itself. But in actual teaching, the vast majority of college students' psychological is not strong, often because of playing effect problem or is pressured by the teacher, in the midst of playing a tense mood, cause the entire play movement is not natural, to play the strength and speed of the very big impact, make the final play effect. In actual performance activities, the mastery of piano performance skills is the premise of eliminating tension and reducing psychological pressure. Live performance is the representation of the memory and the conditioning process, because of the pressure change and play play environment, once appear mistake, the old stereotypes are broken, new shape is difficult to rapidly develop, physiology, psychology and skill of runaway occurs, forming the wrong the vicious cycle of tension, the more tension, the wrong. Therefore, players must improve the quality of daily practice and make adequate preparations for live performance.

5. Countermeasures to improve students' expressive force in piano teaching in colleges and universities

5.1 Strengthen students' understanding of music

In order to fundamentally improve the performance in piano learning, the most important thing is to cultivate students' understanding of music. Piano teaching in the process of piano teaching, teachers should be teaching attitude and be clear of the piano teaching goal, set an example for the students, actively guide the student to the piano learning, should guide the students to learn the piano music creation style and the creation background, can let the students to follow the playing style and expression method of the works of the masters. After long-term training and cultivation, students can create their own style of work, so as to create better piano music works. Piano teaching teachers should also be positive to cultivate students' ability to grasp of the rhythm and rhythm of the music work, for a good piano music works, each of these rhythms every rhythm can directly affect the music works, thus for piano students must grasp the rhythm. Different style or expression can bring different effect of different music works, music works of different effects that bring the sense of hearing on appeal is also different, so fundamentally cultivate student's ability to understand music in a certain extent, to better promote students to study in the piano music expressive force in the promotion. Strengthening students' understanding of music learning is beneficial to college students' piano learning, and can maximize the performance of students in music learning.

5.2 Actively cultivate students' basic music ability

The students' basic ability of music learning to a certain extent is directly affecting the students' performance in music. Therefore, to improve the students' performance in music learning must actively cultivate the students' music basic learning ability, so as to lay a firm foundation for students in the future study. In the process of piano teaching teachers should strengthen the students' listening

practice, that is going to train the students' ability to use ears to listen to something, should often lead the student to listen to some good music, let the students to listen well and then feel the charm of music work, learning good style and rhythm of the music work performance method. In order to apply these expressive techniques to their own works, improve the appeal of their musical works. Teachers should actively guide students to feel the thoughts and feelings of excellent piano players while listening, and actively learn the experience of playing, which is very conducive to improving students' musical expression.

5.3 To strengthen the rhythm, speed training and the grasp of music

Nowadays, music is playing an increasingly powerful role in society. Shopping malls, restaurants and bars will use appropriate music to heighten the atmosphere and attract consumers. For example, in western restaurants, there are often slow music accompaniment, so that people can be more relaxed when eating, and feel the western music culture. In the process of feeling music, people often have the rhythm of the work as a support, so they can deeply experience the emotions contained in the work to a large extent. Therefore, when teaching, teachers can arouse students to grasp the rhythm through games in the process of letting students feel the music, so that students can eventually form a self-centered form of compiling rhythm, and then integrate with the music melody. In the process of teaching, teachers should also strengthen the cultivation of students' awareness of music reading, so that they can master the meaning represented by the corresponding symbols in the music, such as metronome, rising and falling marks, high and low tones and other contents. In addition, teachers should also strengthen students' attention to the tonal transformation part above the score, and pay special attention to the performance speed of the upper left corner. In this way, the overall structure can be roughly grasped in place, so as to grasp the thoughts and feelings to be expressed, and strengthen the musical expression.

5.4 Exercise students' ability to cope with the strain in the process of music performance

For the piano teaching process in colleges and universities, it is not only to teach students the skills of playing the piano, but also to cultivate students' expressive force in music. You advance of piano teaching work in colleges and universities, to fundamentally improve the students in the field of music expression, positive training students' ability in playing the piano when the strain is extremely important, most of the piano are almost live performances, piano and other art, take the calligraphy and painting, calligraphy and painting of the scene to direct the performance is not performing. I can perform it under the stage. When piano players perform piano music on the stage, they aim to bring good auditory enjoyment to the audience. However, there may be some problems in the actual performance at any time. So working in piano teaching in colleges and universities should especially pay attention to the cultivation of the students play the strain capacity of the students in the course of play they can flexibly to solve the problems, convenient for subsequent smoothly, playing the piano at the same time also can maximize the reflects the students in the field of music expression and artistic appeal.

6. Conclusions

In the process of piano teaching, teachers should develop a series of scientific and reasonable teaching plan to improve the students' ability of piano playing, in raising students' ability piano, should strengthen the student's understanding of music learning ability, but also cultivate the students' basic learning skills, and develop the students' ability to play the strain. For an excellent performer, he should have a strong ability of musical expression, so as to make his music work better play the artistic appeal, so as to bring unique auditory enjoyment to the audience.

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