

# Discussion on the Teaching Mode of Piano Performance from the Perspective of Aesthetics

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**Abstract:** *After incorporating "piano" as an important content of general education in colleges and universities into the syllabus, people began to focus on how to build a piano teaching system suitable for our country, and how to innovate a series of issues such as how to innovate piano creation with Chinese national spirit and style. Among them, the piano performance is unique in style, and its teaching and aesthetic aspects are also different from many music. This has caused a lot of trouble to the establishment of the goals, contents and methods of piano teaching in professional music colleges, resulting in a practical paradox that is difficult to solve. Find an ingenious balance between the spirit of the original work and the use of creative thinking, seek a proper coordination between historical style and era style, and achieve a perfect unity between performance technology and artistic expression. The exploration method combining aesthetics and piano teaching in this paper further reveals the compatibility and promotion of various disciplines, which can play an effective reference role in piano teaching.*

**Keywords:** *Aesthetic perspective; Play the piano; model of instruction*

## 1. Introduction

From the perspective of artistic aesthetics, piano performance activities have distinct aesthetic characteristics. Therefore, as a piano player, we must dive into thinking about how to fully express the aesthetic charm of piano performance activities. Nowadays, China's music education has already been popularized, and efforts are being made to cultivate all-round development and all-round talents with the personality of the times [1]. Nowadays, with the rapid development of science and technology, only by cultivating people with all-round development and receiving lifelong education can we keep up with the trend of the times, while music education undertakes the important task of cultivating students' aesthetic education and improving citizens' music quality, so as to make every citizen more aware of music aesthetics, music perception and performance. In this process of transformation, piano players do not simply imitate or copy, but need to have some aesthetic consciousness and aesthetic thought to obtain certain aesthetic experience, and then fully display the aesthetic connotation of piano works through piano performance, cause the emotional resonance of the audience, and maximize the aesthetic value of piano performance [2].

In the complete piano art practice, the activity process of first-time creation and second-time creation is included, which are two different artistic creation behaviors. Once the creation is the spiritual expression process of the composer's creation of music through the creation of the piano works. This creation process is the composer's physical recording of the musical score text to provide people with an inner hearing. It is the starting point of the piano performance practice and playing. According to [3]. The second creation is a process in which the pianist transforms the work into a material expression that can be perceived by the auditory organs through the mastered performance techniques. This process is a creative artistic reproduction based on the first creation. It is the result of the practice of piano performance. Final result. At present, the piano teaching of domestic professional music colleges is in such a paradox between the penetration of ideas and the content and methods of practice. As a music performance art, piano performance contains rich aesthetic significance. It reproduces different aesthetic principles for different aesthetic issues, including the relationship between faithfulness and creativity, history and times, technology and artistry. This constitutes the basic framework of the aesthetic principles of piano performance [4].

## **2. Aesthetic connotation of piano performance**

### ***2.1. Features and characteristics contained in piano performance***

Only by thinking and studying from the perspective of aesthetics, and constantly improving the effectiveness of piano music performance art, can we fundamentally strengthen the effect of piano music performance art and strengthen its aesthetic essential characteristics. Piano performance has the aesthetic principles and characteristics of integrating authenticity and innovation. As an elegant music art, piano performance is basically composed of primary creation and secondary creation. Piano players can reproduce the strong artistic vitality of piano works only by grasping the aesthetic ideas contained in the piano works themselves and through secondary creation. If we go deep into it, we will find that this is in fact the organic unity of the authenticity and innovation of piano performance [5]. This means that if piano players want to effectively express their thoughts and feelings contained in the works, they must go deep into the works and integrate their feelings with the feelings expressed in the works. In this way, they can explore every artistic node in the works, which also achieves the purpose and effect of fully exploring the aesthetic value of the works [6].

### ***2.2. Aesthetic ideas in Piano Works***

From the point of view of piano players, they all hope to show the aesthetic connotation contained in music works through various methods when performing music. However, due to certain differences in artistic accomplishment and cultural accomplishment among the players, there will be differences in the understanding of aesthetic thoughts and the interpretation of music works [7]. There are different views on the origin of musical sense in academic circles, one is that musical sense is innate, the other is that musical sense is acquired, and musical sense conditions vary from person to person. Only when pianists have excellent musical sense conditions can they play better artistic effects. The artistry of piano performance is mainly reflected in the control of factors such as rhythm, melody, harmony and pedal. Rhythm is the form of shaping musical beauty, melody is the key to shaping musical beauty, harmony is the color of shaping musical beauty, and pedal is the soul of shaping musical beauty. By grasping these factors, we can accurately grasp the musical feelings of the works, create colorful sound effects, and make multi-level, multi-color and multi-strength piano performance possible, thus reflecting the perfection of piano players' works. Because there are many uncertainties in the understanding and grasp of music works by different performers, it is necessary for the performers to show their subjectivity when presenting piano aesthetic ideas [8]. At the present stage, the expressive power of piano players in the performance process will also be different, and different audiences will also have differences in their ability to appreciate music works. These factors need to be considered in the elaboration of aesthetic ideas. For the piano performance activities, people have a certain unity in their appreciation and evaluation.

## **3. The Art of Piano Performance Based on Aesthetic Perspective**

### ***3.1. The art of piano performance from an aesthetic perspective needs to interpret emotions***

Piano playing, as a music performing art, contains rich aesthetic significance. It breeds different aesthetic principles for different aesthetic problems, that is, the dialectical relationship between creativity and faithfulness, times and historicity, artistry and technology. Investigating the current situation of piano education in colleges and universities, we find that although some achievements have been made, there are still many shortcomings, which can be summed up in four aspects: First, the teaching materials are single. Second, there are defects in teachers. Third, the teaching philosophy is not clear. Fourthly, the teaching method is single. For example, when a teacher teaches piano lessons, let the students talk about the beauty of melody, rhythm, timbre and artistic conception of the music they want to play, and summarize the central idea, so that the students can grasp the music they are practicing accurately in segments and overall control [9]. So from the aesthetic perspective, how should we train piano playing? What problems should we pay attention to?

If a pianist wants to fully display the aesthetic characteristics of the work in his performance, he must start by effectively interpreting the ideological connotation and inner emotion of the work. On the premise of a full understanding of the work, a more perfect expression of the work can be achieved. The language used by teachers in teaching should be artistic, should be appreciated by both refined and popular, and should be used to an appropriate degree. When the tone of speech is highly in line with the

aura required by the professor's tune, it should be melodious and melodious, and the teacher should have a strong knowledge reserve, use his vast knowledge to conquer the students, and enhance the students' trust in the teacher to enhance students' comprehension ability. Through the embodiment of the "emotion" of the musical work, the performer makes the music enter the audience's inner world and clearly expresses the emotion of the musical work, so that different music types express different musical emotions. When a pianist fulfills the above requirements, he will demonstrate the aesthetic connotation of piano music works with his superb performance activities. The aesthetic piano performance model is shown in Figure 1.

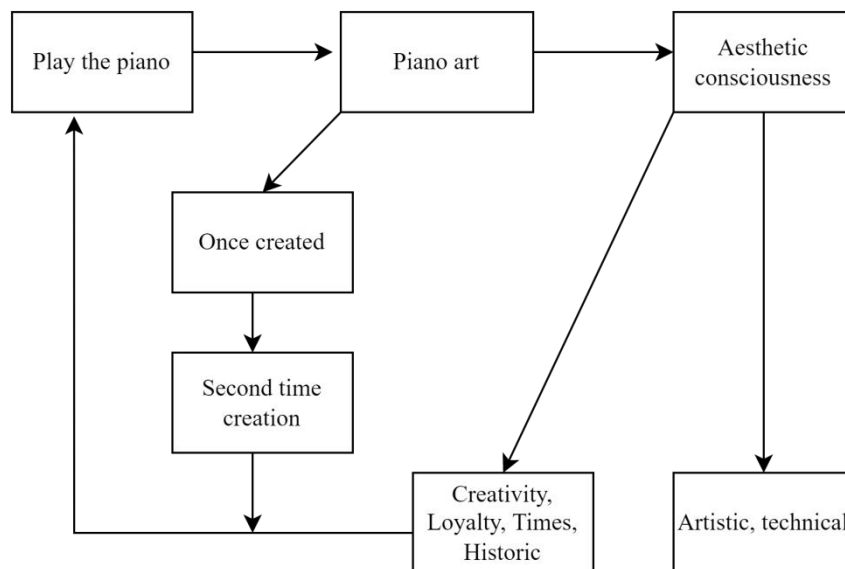


Figure 1: Aesthetic perspective piano performance model

### 3.2. Piano performance based on aesthetic perspective needs the coordination and unity of artistry and technology.

As a piano player, he must have solid basic performance skills and exquisite performance skills. Without these elements, his piano performance activities will be mediocre and boring. Therefore, when performing, the performer should accurately grasp the age of the music works and determine to perform different works in different times, so that the music works in different periods can reflect their own charm and value. The technicality of piano performance is not the only purpose of performance, nor the highest goal. Admittedly, excellent piano playing skills are one of the effective conditions for the success of piano playing, but they are not the only conditions. The technicality of piano performance is also reflected in physiological operating skills and psychological cognitive ability. If we want to improve the technicality of piano performance, we must train the player's finger movement, supplemented by other perceptual abilities such as vision, so as to provide a solid technical foundation for piano performance. The so-called artistry of piano performance means that the performer should express the musical artistic charm of piano works through exquisite technology, which requires the piano player to have good musical aesthetic ability and high artistic accomplishment, and endow the piano works with new artistic vitality. Piano performance based on aesthetic perspective should not only follow the above principles, but also explore more ways and methods. Piano players should constantly adjust and explore in the specific performance process [10].

## 4. Conclusions

To sing the song "Three Stacks of Yangguan" with Bel Canto, we must combine history and modernity. When performing piano music, we must pay attention to the contemporary nature of the musical work, unify the style characteristics of the musical work with the characteristics of the times, and combine the performer's location. The characteristics of the era can better represent the musical works. The piano music after the 20th century presents a complex and unique situation in terms of styles and genres, and it has brought us far more influences than we imagined. Regardless of the genre of piano style, we can explore it from an aesthetic point of view. This paper proposes that, from an

aesthetic perspective, piano performance should interpret emotions, pay attention to the combination of creativity and authenticity, and pay attention to the coordination and unity of artistry and technology. When singing, we should not only reflect the unique charm of the poems, but also use reasonable voice control and strong musical expression. Only in this way can we interpret this song as much as possible.

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