

Research on Auditory Training Methods of Piano Teaching

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ABSTRACT. *Auditory ability training plays an important role of the entire teaching process of the piano. In the past teaching, teachers often pay more attention to students' piano fingering training, and they ignore the auditory training to a certain extent, which affects the improvement of students' overall piano playing level. This paper analyzes and explores the auditory training in piano teaching process, and the author provides some necessary and feasible methods combined with his own practical teaching in the hope of helping the students' piano auditory training of teaching.*

KEYWORDS: *Piano Teaching; Auditory Training; Methods*

1. Introduction

It is well known that music as an auditory art which has accurate requirement on the auditory ability aspect of a learner. In music teaching, it is very important to strengthen the learners' auditory ability training, and so do the piano teaching. Teachers should gradually cultivate the learners' auditory ability, so that each learner has a pair of sensitive and critical "music ears" to feel the three-dimensional piano sound effect, as well as the emotional experience. However, teachers and students often focus on the training of finger coordination ability and skills, while ignoring the training of their auditory ability. In the piano class, some of the teachers emphasize that the students should "open their ears to the music", but most of the students can not do what the teachers ask. The learners have learned to play the instrument for many years, but they still did not get a pair of "music ear". Therefore, based on years of teaching experience, the author provided some opinions on how to improve students' auditory ability in piano teaching for your reference.

2. The Relationship between Music Element Discrimination Ability and Music Emotion Perception Ability.

Music learners should develop a pair of eligible "music ears" that have the following two kinds of ability. First, it is important to have the ability of accurately distinguishing basic music elements. Secondly, it is required to be able to accurately

perceive music emotions. The above two abilities are completed with each other tightly.

The so-called basic elements of music refers to such musical styles as pitch, harmony, beat, and rhythm. These are the basic elements that make up a complete piece of music. The so-called music emotion refers to the different emotional characteristics of joy, anger, sorrow and resentment contained in the music. In piano teaching, the teachers should not only pay attention to the training of students' skills, but also the cultivation of students' music thinking, music appreciation ability and music emotional feeling ability. The discrimination and emotional perception of the basic elements of music are mutually reinforcing. When students can identify the basic elements of music sensitively and accurately, they will grasp the emotions contained in music more accurately. Therefore in piano teaching, teachers should pay attention to the cultivation of students' music perception ability when training their auditory ability. At the same time, the basic music elements should always be taken as the main content of its training in the training process. Thus, the students could strengthen the basic music skills gradually to improve their own auditory ability, and gradually develop a pair of "sensitive and qualified music ears".

3. Methods of Auditory Training in Piano Teaching

In the piano teaching, the author mainly uses the following methods to train students' auditory ability, and has achieved good results.

3.1 Using Situational Creation to Develop Students' Auditory Imagination

As an emotional art, music can only be truly felt by performers and appreciators who have experienced it personally. Therefore, it is not easy for students to perceive the author's feeling in music in the teaching process. The above situation requires teachers to fully collect the relevant information of the author when creating music before giving the lecture, and use these original emotional materials to create a situation for developing students' imagination. So that students can feel the author's emotions in the unique situation, as well as the emotions contained in the music. In addition, some kinds of music have its own themes and contents with unique scenes. For this kind of music, it is more important to create scenes for it, so as to help students' to understand the real inner feelings.

3.2 Using synaesthesia to train the students' hearing ability

Synaesthesia, as an art of literary creation, can also be applied to music teaching. In the teaching process, multimedia and other teaching methods are used to fully connect students' vision, hearing, touch and smell to improve students' hearing ability. Music itself has auditory and sensory correspondence. For example, when the frequency of sound is high, it will give us a bright feeling, while the frequency of sound is low, it will give us a dim feeling; Soothing music gives us the feeling of

meditation and tranquility, cheerful music gives us the feeling of excitement. For beginners, the sensitivity of synaesthesia may be somewhat lacking. Therefore, teachers should pay attention to the training of students' synaesthesia and give some necessary and appreciate guidance. Thus, music that can not be seen or touched will be transformed into auditory perception. And the corresponding relationship between vision and tactile perception will be used to make students feel more intuitively the auditory stimulation brought by piano notes. For example, when playing octave rhythm, the teacher could require the students to feel its uniqueness by "clapping hands" in the classroom. In this way, students can experience tendentiousness and motivation of music rhythm through the body movement.

3.3 Playing an exemplary role and accumulating excellent auditory samples.

Music demonstration is of great significance in music teaching. The demonstration here is not limited to the live one of teachers and pianists, and the recording and video of the pianist's performance can also be regarded as a demonstration. Some of the teachers do not choose this method, they think that such teaching method make students listen passively, and the certain method may let students be lacking of active thinking and practice. In fact, the advantages of the teaching method outweigh the disadvantages. As the Chinese proverb says that "If you have no hand, you can't make a fist." If students do not accumulate enough material, they will not be able to imagine the inner auditory. An excellent piano writer is created on the basis of certain life accumulation.

In piano teaching, teachers should give necessary guidance when making live demonstration or making students listen to music. Firstly, we should guide students to listen to different versions of the same music, and train students' ability to distinguish the subtle changes of each version in detail, so as to find out the similarities and differences among them. Secondly, the teacher introduces the basic knowledge and information about audio to the students. For example, the author's life and brief introduction, as well as the emotional background of the creation of this song, which enable students to fully feel the emotions when listening to it. Thirdly, after the students listen, they should be asked questions about the relevant questions in order to explore the students' harvest and perception in listening. For example, why do performers deal with details in such a way? How does the author express his feelings? What kind of music mood does the author express? And so on. Therefore, in order to truly understand a piece of music, the students need to understand it from many aspects, listen to it repeatedly, and feel the feelings that the author wants to express. Only by listening and feeling repeatedly, can the students train and improve their hearing ability.

3.4 Fostering good attention to improve the hearing ability

In piano teaching, it is necessary to cultivate students' attention consciously. Attention can organically combine perception, memory and thinking. Learning the piano is a complex mix of action and mental activities as a whole. It is necessary to

train and improve the auditory ability from the aspects of attention distribution, stability, breadth and diversion. The teachers should exercise students' hearing ability through the rational allocation of attention.

3.5 Strengthening students' voice quality training to improve the auditory ability

Timbre plays an important role in piano performance, therefore, in piano teaching, teachers should pay attention to the tone of the training of students to improve the students' listening ability. In the process of learning, it is necessary to carefully analyze the styles and characteristics of different types of works in order to play a bright and attractive timbre. The student must accept tone auditory training, familiar with the characteristics of each tone. On this basis, students can effectively grasp the speed and strength of the key, so that they can accurately grasp the tone, timbre, mildly low, magnificent clear singing performance. In the process of timbre training, taking the needs of works as the main basis, teachers should effectively guide students fully play the role of hearing, start to determine timbre and then play.

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