

Visual, Auditory and Tactile Writing Skills in Piano Performance Teaching

Xie Haoyang

Institute of Music, Sichuan University of Culture and Arts, Mianyang, Sichuan, 621000, China

Keywords: Piano performance, Audio-visual and touch coordination

Abstract: The piano is called the king of musical instruments. It has strong expressive force and unique artistic charm. Playing the piano requires skilled skills to display wonderful works. Audio-visual contact should be coordinated in piano performance teaching to promote the improvement of students' piano performance level. How to use scientific methods and the coordination of listening and touch to improve the performance level is the key to piano performance teaching. This paper analyzes the role of audio-visual contact cooperation in piano playing teaching, and discusses the audio-visual contact cooperation in teaching.

1. Introduction

Piano playing is a difficult art, piano teaching can promote the improvement of students' musical quality, and audio-visual touch is the basic requirement in piano playing. In piano performance, hearing mainly means that the piano player should be able to hear and distinguish sounds, vision requires the player to specify the specific position of notes on the piano keyboard, and beginners should strengthen the training of rhythm sense through touch and hearing. Playing the piano requires good coordination of audio-visual and tactile senses in order to improve the performance level. In piano playing teaching, teachers should strengthen the cultivation of students' audio-visual and tactile coordination ability and improve students' performance skills.

2. Piano Music Education

Piano music is an elegant art, students need to make great efforts to master the art of piano playing. Piano music has gradually evolved into a culture through continuous development. The aesthetic value of piano music attracts people's pursuit of art. Through the edification of piano art, impetuous mood can be changed.

Piano education is an aesthetic education. Through learning piano, one can feel the artistry of music theory. Piano helps to purify people's hearts, fully express one's own heart in playing piano, and communicate with players in appreciating piano works. Piano music has formed a variety of styles in its development. The diversity of piano styles makes piano music prosperous and developing. The development of Chinese piano music inherits the essence of western music and injects new blood into the development of Chinese music. Piano education can enable students to learn valuable music theory knowledge, understand western culture through appreciation of piano works, and it is an effective way for piano education to broaden students' horizons [1].

3. The Role of Audiovisual Touch in Piano Performance

3.1 Visual, Auditory and Tactile Senses in Piano Playing

Vision is the basic ability in piano performance. Vision ability is the ability of students to watch the score and performance, which requires accurate watch of the score to ensure smooth performance. When students begin playing the piano, teachers should guide students to break up and play, so that students can know the specific position of each note in the piano and gradually master the correct fingering. Teachers can cultivate students' sense of rhythm by beating time with their hands.

Hearing ability is to feel the charm of the piano through hearing and improve students'

appreciation of music. Teachers are required to strengthen the training of students' hearing ability so that students can understand the emotion expressed by piano tracks. Teachers should guide students to carry out auditory perception training to improve their ability to appreciate music. After many times of auditory perception training, students can experience the thoughts and feelings of musicians and works.

Tactile ability is the communication between students' playing and piano, and the cultivation of students' tactile ability must be strengthened. When playing the piano, students should make sure that the gap between each sound is narrowed as far as possible, and pop up the hierarchical sense of music. The staccato of the same sound needs to be expressed with detailed changes in strength and consistency of the musical sentences, so that music can have a certain sense of motivation.

3.2 Coordination of Audio-Visual and Tactile Senses in Piano Performance

In piano playing teaching, students should make full use of their audio-visual sense of touch in order to promote communication between various organs, and only through in-depth communication with piano works can students' appreciation level be improved. Make students deeply feel the artistic value of piano works.

When practicing piano playing, students should complete the task of reading the music and playing the music at the same time. In actual practice, only by effectively combining reading the music and playing can the piano playing effect be ensured. Piano performance requires emotional communication between players and piano music. Only by strengthening the coordination of audio-visual touch can emotional communication with piano music be better. Only when the students cooperate with the audio-visual sense of touch can they play music full of emotion. Only when the audio-visual sense of touch is strengthened during the performance can they play music that moves people's hearts, and can they have shocking effects and embody the infectivity of piano music [2].

Audio-visual and tactile coordination in piano performance is generated on the basis of system theory. According to the principle of coordination effect, emotional experience should be taken as the premise in performance, so that each subsystem can form coordination effect in the associated movement. The associated effect of audio-visual and tactile system should be brought into play, and the overall function of piano performance system should be strengthened through coordination. Sensory system has certain self-organizing ability, and mutual coordination can be regarded as conscious behavior. System theory advocates that the application of piano performance can be regarded as audio-visual system according to the principle of system theory. The system structure can be optimized through the improvement of subsystem functions. Audio-visual tactile coordination in piano performance can form ideal timbre and enrich the expressive force of works.

4. Collaborative Teaching of Audio-Visual Touch in Piano Performance

In piano playing teaching, teachers should let students have a deep understanding of the synergistic effect of audio-visual and tactile senses. They should guide students to watch the music score with their eyes for visual playing so as to improve students' visual playing ability. The music score is a document form in piano playing teaching. The music score records the melody and speed of music. In piano playing teaching, teachers should carefully choose the piano score according to the level of students, and cannot choose the score that is too difficult. They should combine the students' aesthetic ability to choose the score to stimulate students' interest in learning. It is a long-term process to cultivate students' visual playing ability. Teachers should let students gradually develop the habit of visual playing and gradually improve students' visual playing level. Students should determine the playing volume according to the repertoire so as to make piano playing rhythm more accurate.

In piano teaching, it is necessary to strengthen the cultivation of students' slow visual playing ability. Slow visual playing means that students use a speed lower than the speed specified in the piano score to realize audio-visual and tactile coordination, effectively improve students' piano playing ability, and make the music played by students more aesthetic. Visual playing requires the coordination of audio-visual and tactile senses in playing, and fingers need to be matched with the

musical notes of the score. Some problems, such as pauses, are easy to occur when students begin to learn visual playing. Too fast playing speed often leads to uncoordinated audio-visual and tactile coordination. To cultivate students' slow visual playing requires long-term practice, and students can gradually master it only after long-term training. For example, if wrong sounds appear when playing too fast, blind pursuit of speed will affect the correctness of sounds and may lead to students' bad habits. Teachers should cultivate students' patience in teaching so that students can have firm confidence and perseverance in learning. Slow visual playing can enable students' brains to direct and improve students' playing accuracy [3].

Each piece of music has a different way of playing. Teachers should strengthen students' understanding of music styles in piano teaching. Teachers can let students play different styles of music tracks and fully understand piano music by appreciating works of different styles. Learning to play the piano requires a comprehensive understanding of the musical style. Only by understanding various musical styles can one have a more comprehensive understanding of piano music, and thus become more familiar with the progress of music in playing. If the students do not have a systematic understanding of the music style, it will affect the fluency of the music performance and cannot achieve a good teaching effect. In order to enable students to master a variety of music styles, teachers need to guide students to strengthen the coordination and guidance of audio-visual touch, and to better grasp the characteristics of music styles in practicing playing piano works. Teachers should not only guide students to practice playing, but also create an atmosphere for students to enjoy music. Playing piano music for students enables students to appreciate and have a comprehensive understanding of music style. Students can continuously expand the range of music appreciation through a large amount of appreciation. Students may not like unfamiliar works at the beginning of learning and gradually improve their appreciation level after repeated appreciation. Teachers should let students carefully study the music score, consciously guide students to analyze the creation methods of works, including musical styles, etc., introduce the creation background of works to students, and better understand the composer's creation intention. Guide students to use different playing methods according to the known information, encourage students to use a variety of different methods to play, and cultivate students' innovative ability.

The integration of rich emotions into piano performance is the sublimation of performance personality. Piano performance transmits music information through melody curves and various timbre changes. Players must integrate rich emotions into music expression, transform the perceived music image into inner hearing, and realize the coordination and unity of inner and outer hearing. Audiovisual and tactile coordination aims at emotional expression. Performers express the inner emotions of music works and express emotions through understanding the works. In piano playing teaching, audio-visual and tactile coordination theory should be taken as guidance to improve the player's level. At present, the commonly used teaching methods include listening, singing, playing and reading, situational imagination, etc.

5. Conclusion

Piano performance is completed by the simultaneous movement of all sensory systems, which is a process of optimizing the overall structure of sensory systems. Only by paying attention to the connection of systems can the synergistic effect be exerted comprehensively. The coordination of audio-visual and tactile senses can effectively improve piano playing skills. Scientific teaching methods should be used to guide students to coordinate audio-visual and tactile senses. Through slow visual playing teaching methods, students' understanding of music style can be deepened, and students' playing level can be improved through training. Improving the teaching quality of piano playing.

References

[1] Luo Shuai-ting. (2019). Analysis of the coordination and effect of sight, hearing and touch in

piano playing teaching [J]. North Music, vol. 39, no. 11, pp. 182+184.

[2] Wang Hao. (2019). Visual, Listening and Touch Cooperation Strategies in Piano Performance Teaching [J]. North Music, vol.39, no. 06, pp. 109-110.

[3] Hua Ding. (2019). Exploring the Synergy and Effect of Vision, Listening and Touch in Piano Performance Teaching [J]. yellow river of the song, no. 04, pp. 92.