

On the Relationship between Piano Playing Skills and Timbre Performance

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Abstract: The piano is “The king of musical instruments”. It has a wide range, majestic momentum and graceful timbre, so it is widely loved by people all over the world. Playing graceful and melodious piano music is inseparable from the mutual cooperation and contrast of piano timbres. The unremitting pursuit of graceful piano timbre is the eternal goal of piano musicians and piano art performers. The aesthetic significance of piano tells people that piano must have graceful timbre in order to bring aesthetic enjoyment in hearing and purity in soul to the audience. In the piano performance, if you want to play a graceful piano timbre with vitality and expressiveness, so as to move the hearts of the audience, you must first master the piano performance skills. Different piano playing skills will produce different piano timbre, and the change of piano timbre will produce different playing effects. This paper discusses and analyzes the relationship between piano playing skills and timbre performance.

1. Introduction

Piano is a carrier of sound art, and its artistic value is reflected in the continuous change of sound. Piano timbre can express different emotions, such as comfort, sadness, excitement, sweetness and so on. At the same time, many natural scenery can also be reflected in the form of performance. In other words, piano playing skills can create more imagination space for the audience. At present, the structure of piano has been further optimized and improved, so the corresponding performance skills are also increasing. Compared with the piano performance in the last century, the current players have more flexibility and diversity in the process of playing piano music, so as to ensure the final performance effect. Take Lang Lang, a famous piano player, as an example, who can express the emotions contained in piano music through corresponding performance skills, form a resonance with the audience at the spiritual level, and achieve the purpose of piano performance and performance (see Figure 1). With the continuous improvement of performance technology, in order to continuously improve the diversity and flexibility of performance, players must strengthen their comprehensive ability to ensure the moving voice of the piano.



Figure 1 Lang Lang 2021 Bach's *Gothenburg Variations* tour in China

2. Analysis of the Relationship between Piano Playing Skills and Timbre Performance

Piano performance is one of the manifestations of music art, and the ingenious combination of performance skills and timbre performance can show a wonderful piano performance and give play to the charm of piano performance. Performance skills and timbre performance complement each

other. Clever and flexible performance skills can enrich the connotation of timbre performance, and wonderful timbre performance can also show the level and effect of performance skills. Therefore, mastering the relationship between performance skills and timbre performance is very beneficial to improve the level of piano performance.

2.1. Relationship between Key Touching Skills and Timbre Performance

Key touching technique is one of the piano playing techniques. The speed and strength of key touching directly affect the timbre performance. In order to ensure the effect of piano performance, players must combine the piano performance repertoire and on-site conditions, flexibly change the performance effect of performance timbre by controlling the speed and strength of touch keys, effectively control the piano performance atmosphere, improve the overall performance effect, ensure the integrity of piano performance, and add the charm of piano performance art. Therefore, in daily piano performance training, players should constantly exercise their fingering control ability and strengthen basic performance operation practice, so as to improve the ability to use key touching skills.

2.2. Relationship between Key Touching Height and Timbre Performance

In piano performance, the angle and height of fingers touching the keys are closely related to the timbre performance, and different ways of touching the keys directly determine the timbre effect. Usually, when the fingers touching the keys are raised and touched vertically, the sound is crisp and bright, while the fingers touching the keys are low and close to the keys, and the sound is soft and light. According to the emotional connotation of the piano music, it is very beneficial to improve the effect of piano performance and enhance the emotional expression of piano performance by reasonably adjusting the height of finger touch, controlling the way of finger touch, and skillfully combining the bright timbre and soft timbre.

2.3. Relationship between Key Touching Speed and Timbre Performance

The speed of fingers touching piano keys affects the timbre performance effect, but the rhythm of some piano music requires a higher speed of fingers touching keys, so the speed of fingers touching keys is also one of the factors to evaluate the player's piano performance level. Usually, the speed of finger touching the piano keys is fast, and the timbre effect is strong, which will create a tense and exciting atmosphere. However, the speed of finger touching the piano keys is slow, and the timbre effect is weak, and the playing atmosphere also presents a graceful and exquisite state. Therefore, by controlling the speed of the fingers touching the piano keys and adjusting the strength of the timbre performance, the player can set off the climax of the piano performance, optimize the piano performance effect, improve the player's piano performance level and increase the flexibility of the fingers touching the keys.

2.4. Relationship between the Performer and Timbre Performance

The piano performance effect is greatly affected by subjective factors, and the performer's emotional understanding, expression methods and so on will affect the timbre performance effect. Therefore, even if it is the same piano track, the performance effect presented by different performers is quite different. In the piano performance, the on-the-spot play and the state of the player are particularly important. If the player is relaxed and happy, the performance effect may exceed the expectation. However, if the player is in a bad mood on the scene, it is easy to cause the performance to be abnormal and fail to meet the expectation, affecting the piano performance effect. Therefore, in piano performance, piano players not only need to strengthen the practice of performance skills and improve their own piano performance level, but also should cultivate the ability of emotional regulation and enhance their own psychological quality and performance quality, so as to ensure the effect of piano performance.

3. Countermeasures to Improve the Timbre Performance Effect in Piano Playing

3.1. Strengthening Piano Key Touching Intensity and Radian Training

Key touching intensity and radian are one of the key touching skills of piano, and also the key factors affecting the performance of piano timbre. At present, the piano touch radian is mainly represented by horizontal touch and vertical touch, and the two touch modes present different timbre effects. The horizontal key touching skill usually controls the angle between the finger and the piano key at about 50 degrees. Its key touching arc is small, and the voice color is mainly “soft”, which has the characteristics of continuity and smoothness. Vertical touch refers to that the angle between the piano key and the finger is maintained at about 90 degrees, the touch curve is large, and the touch of the piano key is the tip of the finger, presenting a bright and crisp timbre. Therefore, in the process of piano performance practice, players should pay attention to cultivating their ability to control the strength of fingertips and arms, enhance the flexibility of comprehensive actions such as body, arms and fingertips, and strictly regulate the touch intensity and radian, so as to ensure the accuracy of touch tone. For example, in the stage of performance practice, players can choose piano tracks that contain both horizontal and vertical touch keys. By constantly practicing the way of touch keys, they can find the feeling of touch keys, and further improve the strength of their touch keys and the control level of radian. In this way, players can not only use the strength of the keys to show different timbres and emotions, improve the rich emotional expression of the piano repertoire, but also drive the audience’s emotions and feel the charm of the piano.

3.2. Paying Attention to the Cultivation of Piano Key Touch Flexibility

In the process of piano performance, the flexibility of the player’s fingers and the dexterity of touching keys directly affect the timbre performance effect, and also affect the overall performance level of the piano. Therefore, in the training of piano performance, players should pay attention to cultivating the flexibility of fingers and keys, and pay attention to the fluency training of timbre performance, so as to ensure the overall effect of piano performance. Firstly, the piano touch fluency training. In the early performance practice, the players are not familiar with the position of piano keys, the speed and flexibility of touching keys are not ideal, and the piano repertoire performance also shows intermittent phenomenon, which seriously affects the timbre performance effect. Therefore, in the practice of piano performance, it is very beneficial to ensure the fluency of piano performance by repeatedly touching the keys to increase the familiarity of the players with the piano keys and train the flexibility of the players’ fingers. Secondly, piano key touch flexibility training. By continuously tapping the piano keys, the players cultivate the hand feeling of the piano keys, and then begin to combine the piano music, gradually increase the difficulty of touching the keys, and constantly strengthen the flexibility of the players to touch the keys, which is conducive to improving the effect of piano performance. In this way, it can not only strengthen the basic ability of piano players and improve the effect of piano key touching skills, but also optimize the fluency of timbre performance and enhance the overall flexibility of performance.

3.3. Improving the Accuracy of Piano Pedal

The pedal is an important part of the piano, mainly including the left pedal, the middle pedal and the right pedal. Different pedal forms produce different timbre effects, so it is very important to control the accuracy of piano pedal to improve the timbre performance effect. The left pedal, also known as the weak pedal, is used to weaken the volume, while the middle pedal is also used to weaken the sound, while the right pedal, also known as the strong pedal, can be used to enhance the volume and prolong the music. Therefore, piano players must distinguish the role of each pedal, and combine the rhythm of piano tracks, accurately control the piano pedal, in order to improve the performance effect of piano playing timbre. For example, in daily piano practice, the player can first understand the score, and mark the pedal control operation in the score in combination with the rhythm expression needs of the score to remind the player. After the performer is proficient, he can carry out pedal control strength and conversion speed training, do a good job in the connection

between the pedal and the touch tone, and improve the fullness of the piano playing tone. In this way, it can not only improve the timbre expression effect of piano performance, give piano performance full vitality, but also enhance the appeal of performance works, accurately express performance emotions, and improve the overall performance level.

3.4. Optimizing Piano Key Touch Speed Rhythm

Key touching speed cannot only emphasize “fast”, but skillfully combine “fast” and “slow”, and flexibly control the change of key touching speed, so as to enhance the sense of hierarchy of piano playing timbre and improve the rhythm of piano performance. For example, for the performance of emotional music with a weak sense of rhythm, the player must slow down the speed of touching keys, control the time interval of touching keys, and avoid the problem of piano touching keys too slowly or too fast, which will affect the expression of timbre rhythm. For fast-paced tracks, players must pay attention to the flexibility of key touch transformation to avoid key touch errors or pauses, which will affect the overall sense of timbre performance. At the same time, for the complex piano rhythm, the key touch speed must be effectively connected, which not only ensures the sharp contrast between the fast key touch tone and the slow key touch tone, but also controls the transition between the fast and slow speed, so as to improve the performance effect of piano playing tone. For example, when playing *Beethoven Sonata*, the player should maintain a fast-paced touch speed, reflect the compactness of the rhythm of the piano repertoire, create a stable and breathing atmosphere, and firmly grasp the heartstrings of the audience, so as to enhance the appeal of the repertoire. However, when playing lyrical piano repertoire, the player should slow down the speed of touching keys, control the softness of timbre performance, convey graceful and soft emotions, and gradually immerse the hearts of the audience. In this way, the performer can not only control the timbre performance and master the on-site rhythm of piano performance, but also play the role of piano performance skills and improve the overall level of piano performance.

4. Conclusion

In a word, piano performance needs to have certain aesthetic and artistic characteristics. Performers use a variety of performance skills on the stage to control the tone of the piano, so as to bring auditory enjoyment to people and promote the artistic expression of performance. To learn piano performance to a large extent is to learn the skills of piano performance, so as to effectively control the timbre of the piano. This has a positive role in presenting the charm of music works and improving the performance level of performers.

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