

# Development Analysis Of Piano Performance Training In Piano Teaching Design In Colleges And Universities

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**Abstract:** In piano teaching in colleges and universities, effective teaching design plays an important role in improving students' piano playing method. Based on the design of piano teaching in colleges and universities, this paper discusses the content of piano teaching in colleges and universities, expands the students' playing level through playing method, and promotes the practical effect of piano students' playing in colleges and universities. Through the analysis of piano playing method, this paper proves the practical significance of piano teaching design in colleges and universities for playing method, provides reference and theoretical basis for students to improve piano playing level, and promotes students to improve their playing level.

## 1. Introduction

In the design of piano teaching in colleges and universities, the teaching of playing method is a very important link, which is of great significance to improve students' playing level and teachers' exploration of playing skills. With the help of the diversified characteristics of piano teaching in colleges and universities, the development training of piano playing method is carried out in an all-round way to improve the professional quality and playing ability of college students in piano. According to the students' actual level and the theoretical basis of playing method, the effective training teaching for students is constructed. The training and training of students' playing method can lay a good foundation for students to lay a good foundation on piano basic skills.

## 2. Extending Training on Granular Performance

In the process of piano teaching in colleges and universities, piano teachers will constantly emphasize the word musical feeling with students, and interpret the auditory effect in the process of performing piano. This requires students to play the piano tone to be very full and granular sense, sound sense is a basic skill that students must master. In the massive piano works, whether it is a fluent long phrase or a short but clever phrase, it is very important to grasp the effect of granular performance, which is also an important factor to improve the performance effect. Therefore, in the daily piano teaching, teachers need to combine the rhythm of students' practice training to further guide students to play and expand training. Through the systematic training of the fingers and the combination of the coherent music spectrum, the students' ability to master the piano playing skills is improved, and the particle sense is reflected in the training, and gradually integrated into the behavior of self-performance.

Granular performance training has very high requirements for students' finger flexibility and control, and at the same time, it gradually shapes students' playing ability in the process of training. The works created by many famous pianists are very suitable for piano students to practice. By practicing the targeted tracks created by famous pianists, the students' granular performance ability is improved. The repertoire, melody and sound sense created by famous artists are more abundant, and students can grasp the style of works more deeply and clearly and improve their playing ability according to their playing training. Particle playing has playing skills, students need to play the notes to show a solid, full feeling, listening to people to feel the concentration of timbre, is coherent and wonderful, highlighting the characteristics of each note<sup>[1]</sup>Therefore, in the development of piano teaching design in colleges and universities, teachers need to guide students to master

professional playing methods, and to establish the concept of listening to their own sounds, which can be used to determine the correct way and timbre of playing.

### **3. Extended training in staccato**

Staccato, also known as jump performance, emphasizes the internal relationship between each sound in the performance process. Usually in piano music, dots or triangles are used to mark broken music, as well as hints for players; others use text to mark music. Staccato playing is carried out according to different musical styles and performance characteristics. Therefore, the duration of staccato performance will be different according to the actual needs of the works. If students want to master the skills of staccato performance, they need to listen carefully to the musical effect of staccato interpretation, practice it in the process of practice, improve the expressiveness of the performance, and add unique color to the music melody.

When dealing with staccato performance according to piano works, students should try to deal with staccato skills as round as possible to avoid being too astringent<sup>[2]</sup> Pay more attention to the relationship between the keys and the music, keep the notes coherent, so that the music played integrity. In different piano works, the processing mode of staccato will change according to the different score, and the strength of the key and the feeling of playing will be combined together, which will give the music different expressiveness, which has a very profound influence on the performance style. For some lively works, staccato skills will add a more light melody to the music and create a corresponding musical atmosphere. Therefore, in the extended training of piano teaching in early colleges and universities, teachers should deduce professional staccato skills for students. Students should make clear their cognition of staccato sound through playing demonstration, and master their processing skills. In the performance combined with the body to improve the performance, effective control of playing power.

Staccato performance in the piano profession, there is no standard definition, but according to the continuous practice of different music, and according to their own professional ability to understand, according to their own performance style will be perfect staccato performance. The variety of staccato types can also change with different scores, but the law of playing is constantly changing, which requires students to explore in the process of expanding training.

### **4. Extending training of continental performance**

#### **4.1. Practice of string playing**

Lien playing is a very important method in piano playing, also known as falling roll. Rolling is a compulsory course for piano students, which needs to be firmly grasped and is also the key teaching content in the teaching goal. Its teaching training content mainly from the finger aspect, through the finger to control the timbre, the falling roll skill may make the music to play the effective connection function in the big phrase. When more than two notes are connected in the score, you can use the rolling play.

Taking two consecutive sounds as an example, the first sound should press the key to the end, and in the second sound, put the strength on the wrist to touch the key and push it over the key. The second sound is to promote the production, teachers need to guide students in the process of training, so that students slowly understand. When three conjunctions are encountered, the first step is the same as the two, and then the force is driven by the wrist to pop up the second sound, followed by the third sound and the second sound play the same way. In some works, there will also be five sounds, the same is the first time to press the keys, and then to push the way from the keys, not to play actively. The point here is that different numbers of conjunctions are played on the last sound by pushing. Through training, students can play excellent conjunctions in the process of continuous practice.

In the process of normal training, students should overcome their shortcomings in playing, explore the way of continuous sound with their fingers, and form a soft sound effect. Playing

training requires mastering skills, and teachers should inform students of playing skills. First of all, it is necessary to use the finger belly to touch the piano key, adjust the stress point and then change the timbre of playing. Secondly, the students should master the position of the contact between the finger and the key, measure the height of the key, and make the finger flexible. The function of touch key is very important, but students can not drill the horn tip of the string in the process of training<sup>[3]</sup>. The touch key is to pursue more harmonious stringing skills and ensure the softness and smoothness of playing timbre. Finally, students should control the strength and speed of finger playing and play according to different tracks. The repertoire involving ensemble performance is a soothing musical score, which needs to be played steadily and slowly according to the characteristics of the music.

#### **4.2. Developing Training Skills**

Piano works contain lyrical segments, usually using strings to deal with the melody, using techniques to outline the artistic conception. This requires students to add the coherence of music melody to the work and show softer music in piano works<sup>[4]</sup>. It is very suitable for soothing melody processing and is an indispensable skill for students to play. Although teachers demonstrate for students, more efforts are needed to achieve the complete effect of the ensemble. Therefore, if students want to fully master the playing skills of the ensemble, they also need to persist in professional training and constantly push themselves<sup>[5]</sup>. Maintain the duration of the key link and show the continuity and integrity of the playing tone. In the process of playing, the speed and timbre of middle school students play will have a substantial influence on the works of performance, and the lack of control will destroy the aesthetic feeling of music<sup>[6]</sup>. Therefore, in the continuous expansion training, we should fully mobilize the body, integrate the body with the keys, rhythm the body and fingers according to the melody, adjust the speed and strength of playing, and play the smooth music lines<sup>[7-8]</sup>.

When students can play independently, they can train and expand according to the continuous sound. That is, timbre color training, that is, through the integration of various musical elements, the pop-up music presents a comprehensive musical effect. Music color perception has a sense of rhythm, chords and so on, when people hear music, the first thing to feel is the emotion expressed by the music itself, and this emotion is the essence of the work, students should bring feelings into the music performance when playing, In order to give music to music works. Music color training is reflected in the speed of playing, through different speed to understand the music, fast playing music must be cheerful, crisp; slow music playing is soothing, melodious<sup>[9]</sup>. To this end, the teacher should teach students to use different key-down methods to achieve different ways of playing. Through different playing speed, changing the music style, making students feel different music emotions, and with the music, the practice of continuous sound technology can make students quickly integrate into the music color and feel the emotion brought by music<sup>[10]</sup>.

#### **Conclusion**

To sum up, the guidance of teachers' system and the training of students' system are very important contents in piano teaching in colleges and universities, which is inseparable from the improvement of students' playing ability and is a difficult point in piano teaching design. The special training and expansion around the playing method can fundamentally consolidate the students' playing foundation and improve their piano playing ability. Effective curriculum design not only helps students to expand their playing level, but also helps to achieve the goal of piano teaching, help students to lay a solid foundation for their future piano professional ability, and has far-reaching significance and value to students.

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