

Analysis of the Left Hand Training Strategy in Piano Performance Teaching

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Abstract: In order to become an excellent pianist, the skill of actual playing skills is one of the necessary conditions, so that it is necessary for learners to constantly strengthen their own performance skills in practical learning. For teachers, the actual performance of teaching is important to strengthen the learner's finger skills training. In the actual performance of piano music, the roles of the left hand and the right hand are crucial, but due to differences in human physiological structure, the left hand and the right hand are less flexible than themselves, and in the hands of the piano, it will be due to the left hand. Influencing the overall music effect, in the face of this form, in the actual piano music performance teaching should continue to strengthen the training of left-hand skills, prompting the left hand in the piano performance to achieve the meaning of the left hand and the right hand.

1. Introduction

Due to the physiological structure of the human body and the actual performance requirements of some piano music, the left-hand technique is in a disadvantaged position in piano performance. Therefore, the current colleges and universities should pay attention to the training and practice of left-hand techniques in the actual piano curriculum teaching. Purposeful and planned to improve the left-hand playing skills, and achieve the perfect cooperation between the left hand and the right hand in the actual performance, thereby continuously improving the overall effect of the piano works in itself, and better interpreting the rhythm of the work itself.

2. The importance of left hand skills

As a multi-voice instrument, the actual music in the actual performance is generally composed of two or more parts. The player wants to play a piece of music, and must pay attention to the independence between the parts. And their mutual cooperation. Piano performance is generally a multi-voice performance, which is done by two hands. In many piano works, the right hand is responsible for the main melody part, and the player will choose to spend a lot of energy to contact the right hand technique, ignoring the left and right sounds. The existence of the ministry, in fact, in the actual piano practice and performance, left-handed playing is very important[1].

The left hand is responsible for the multi-voice performance in the actual performance. Although the left-handed performance is not the main melody, the left-hand performance part is the main content of the main melody performance. Its own role is very important, because the piano music should be mastered in the performance. The technique of playing the left hand is used to create a good playing atmosphere, which brings out the benefits of the main melody. The accompaniment part should handle its own way and constantly promote itself to play a good role in setting off. Otherwise, the main theme is lacking. The accompaniment of the left-hand technique can not play music works that meet the needs of people's different needs.

The most common type of application of the left-hand melody in the actual performance of piano music is the fixed sound pattern. The main melody of the piano music is mostly single syllables, which means that it mainly relies on the right hand to complete the corresponding performance, in order to constantly display its own main melody, left-hand accompaniment. The volume should be relatively low and weak compared to the main melody. The left hand is mainly responsible for the bass and playing transitions and the harmony changes, etc. It can be seen that the importance of

playing the left hand in the actual piano music is obvious. Combined with relevant data, the current proportion of musicians who value left-handed skills among Chinese musicians is 35%, and the proportion of right-handed performance is 50% of the total. Only 15% of musicians think of left-hand and right-hand techniques. The importance of the actual performance is equal[2].

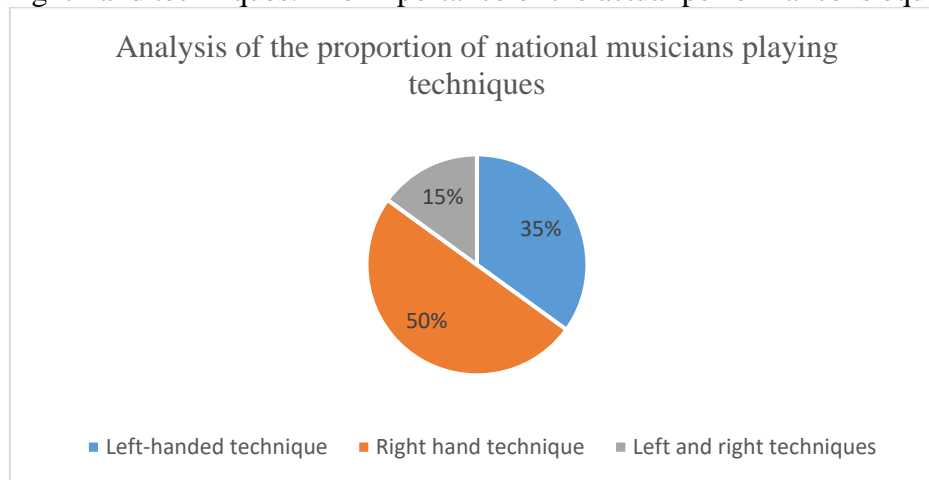


Fig.1 Analysis of the proportion of national musicians playing techniques

The left-hand accompaniment needs to effectively control its own volume, and it also requires the player's clear interpretation and emotional interpretation of the piano works, showing a clear sense of direction. In the left-handed performance of the above-mentioned music Chopin nocturnal music, you need to master the speed technique, and the actual left-handed playing skills should be stable and quiet, thus providing a better atmosphere for right-handed playing. It can be seen that it is necessary to gradually strengthen the performance of the left-handed technique. In the piano music performance, the left hand is responsible for the part playing, and the melody of the left hand is the left hand part. The piano player should pay attention to the use of the left hand technique and show his good playing skills[3].

The dance music of the piano music, its own rhythm becomes the subject of its own subject matter, and thus it is necessary to ensure the actual performance level of its left-hand technique. In actual performance, we should pay attention to the rhythm and rhythm of left-handed playing skills. For polyphonic music works, it belongs to one of the music contents, and there is no boundary between the main part and the auxiliary part, that is, it does not contain melody and accompaniment. It can be seen that each part of polyphonic music is very important in its own importance, and it has its own independent existence and line. Therefore, if you want to play such piano works well, you should play the melody of the left and right parts. The player is a kind of difficulty and focus that should be paid attention to. If you only pay attention to right-handed playing skills and right-handed training in actual performance, you can't achieve better performance of the music. Only by constantly listening to the sound and connecting the sound parts, you can focus on the training of left-handed performance in actual piano music performance. Constantly overcome the difficulties of left-handed playing skills, realize the effective coordination between the left and right hands, and take into account the progress between the melody lines, thereby continuously improving their playing skills and level, and finally playing high-quality and perfect polyphonic music works[4].

3. Problems with the left hand in playing skills in piano performance

3.1 The flexibility of the left hand finger is much lower than the right hand

From the perspective of the human body's own physiological structure, the right hand can receive brain information, and the speed of receiving the brain information is much higher than that of the left hand. In the actual piano playing process, the players need to coordinate and cooperate with each other, but the left hand. Whether it is from its own flexibility or its own playing strength, it is significantly lower than the right hand. For some people who learn piano performance, there is a

significant difference in the flexibility of their left and right hands, and The difference is large, and the flexibility of the left hand is obviously lower than the flexibility of its own right hand. Therefore, the uncoordinated flexibility of the left and right hands in the actual performance of the piano is obvious.

3.2 The left hand lacks independence and has a strong dependence on the right hand.

Due to human's own habits, the player pays more attention to the performance skills and level of his own right hand in the actual piano performance. In his view, the melody of the right hand is the main melody in the whole piece, which controls the whole melody. The rhythm of the first piano and the innate independence of the left hand, which always depends on the right hand to perform related actions, so that the right hand will have a strong bullet in the left hand during the actual strong bombing process, and the left hand will also play the weak hand in the right hand. A weak bullet is then produced, whereby the piano music actually played by the player loses its own sense of rhythm and melody, and ultimately affects the overall expressiveness of the piano. The correct playing of the left and right hands should be significantly lighter than the right hand in the left hand, so in the actual piano teaching, the performance instructor should pay attention to learning his own left hand training, training his left hand independence and flexibility[5].

4. The specific strategy of improving the teaching of left-handed skills in piano teaching

4.1 Combine the reality and strengthen the theoretical teaching of left-handed skills

In the actual piano music performance teaching, theoretical guidance is also very important. To continuously strengthen the study of left-handed techniques in piano performance, first of all, in the actual teaching, it is necessary to strengthen more theoretical knowledge content. When selecting relevant teaching materials, pay attention to theory and The combination between the actual. In the process of actually learning piano techniques, learners continue to enhance their own left-hand playing techniques by continuously strengthening theoretical knowledge and applying theoretical knowledge to actual playing. In actual piano music performance, theoretical knowledge and practical operation are all crucial. The actual screening of theoretical content should pay attention to the combination between it and practical operation. In actual performance, theoretical knowledge can be truly displayed. In the actual operation of the left-hand technique, the technical instructor should give a serious demonstration, and in the actual demonstration, it should be explained in depth and in-depth, so that the learner can understand the theoretical knowledge and operation points of the left-hand technique more deeply, thus contributing to his own left hand. In the training of technical methods, the third hand is used to promote the left-hand technique.

In addition, the technical imparters should pay attention to improving the enthusiasm and autonomy of the learners in the actual performance, thus motivating the learners to spontaneously touch the knowledge related to the piano music performance in the actual learning, thereby continuously strengthening the left-handed bullets. The training of the technique is constantly improving its own playing ability and level. Players should pay attention to the training of left-hand playing skills in actual performance. If there is a problem in actual training or performance, teachers should promptly help them, and actually guide them to self-think and solve, and constantly strengthen their Communication and communication between students can solve their actual problems, and they can continuously improve their ability to think independently and solve problems. They can also continuously strengthen the harmonious relationship between teachers and learners. Therefore, in the actual left-handed technique training process, teachers should choose the teaching mode combining theoretical knowledge and practical teaching, and continuously improve the students' ability to think and solve problems, and continuously improve their own self-learning ability and self-learning efficiency. Strengthen the actual performance of his left-handed technique and improve his overall playing level[6].

4.2 Strengthen the practice of left hand in polyphonic piano music works

Through the practice and learning of the player's left-handed polyphonic piano music works, he constantly strengthens his own left-hand playing skills. For the polyphonic piano music works, the musical image itself is relatively simple, but it contains many different The voice part, thus the polyphonic piano music has a strong pertinence for the training of the left hand skills of the students. In the practice of the actual piano music, the fingers and joints of the left hand of the player are trained by the left hand to get the corresponding exercise. This can greatly improve the independence and flexibility of left-handed training. In addition, in the actual left-handed performance and training, the instructor should let the learner understand that the purpose of the left-hand technique is to improve the overall effect of the piano work. It is not a simple left-handed exercise, but at the same time let the learner understand that the piano music In the actual performance, the left-hand technique and the right-hand technique are equally important, and there is no distinction between the primary and the secondary. The two cooperate and cooperate with each other. Strengthening the learning and training of left-handed techniques is mainly due to the lack of congenital left-handedness. Therefore, it is necessary to continuously improve the improvement of left-handed playing skills and promote the cooperation between left and right hands in the actual performance of piano music[7].

4.3 Improve the playing skills of the left hand in the singing performance

In the actual piano performance of colleges and universities, due to the congenital insufficiency of his left hand, the teaching of left-handed techniques is rarely involved in practical teaching, and rarely involves the training of left-handed singing skills, thus achieving left and right hands. The perfect combination of techniques, in the century piano teaching curriculum to strengthen the left hand in the singing performance of the practice. In the selection of actual piano works, there should be certain pertinence and purpose, so that students can only improve their left-handed playing skills in piano performances. In this practical piano teaching, the instructor should pay attention to the students' left-handed legato skills. For example, in the actual performance of "Pinghu Qiuyue", it is necessary to carry out the practice of left-handed skills in stages, and it is necessary to emphasize the different performances of the different tones in the tracks, so that the music effect played by them is the best. Therefore, it is necessary to continuously strengthen the left-hand singing performance skills, and at the same time, in the actual playing, students are also required to pay attention to their own emotional input[8].

5. Conclusion

With the development and progress of China's art education, more and more people have begun to choose to join the professional piano learning[9]. As a multi-voice instrument, the piano itself plays two or more songs. The composition of the voice. The player wants to play a piano piece. It needs to pay attention to the independence and mutual cooperation between the various parts. The multi-voice performance is mainly carried out by the left-hand and right-hand techniques. In many piano music, the right hand is responsible for the main melody part, the students will spend a lot of energy on the right hand technique to practice, but it is easy to ignore the influence of their own left hand part, which will lead to their left hand actual The playing ability and its flexibility are significantly lower than the left hand, so from the actual practice and performance, the training of left-hand playing skills is very important.

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