

Research on the Method of Cultivating Students' Sense of Music in Piano Teaching in Colleges and Universities

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Abstract

Music is actually the creator's description and reflection of the objective world. At the same time, it is also a way for people to show their inner emotions. The sense of music is the soul of music, the value of music, and the basis for appreciating and understanding music. Therefore, it is particularly important to enhance the cultivation of students' sense of music in piano teaching. At present, most piano teaching in China does not pay attention to the cultivation of musical sense, which makes it difficult to improve the results of piano teaching. This paper takes piano majors as the actual research goal, investigates them by means of questionnaire, and analyzes and processes relevant data on this basis, so as to conduct in-depth discussion and Research on the problems existing in the cultivation of musical sense in the current piano teaching in Colleges and universities, understand and grasp the actual situation of the current stage of piano teaching in Colleges and universities, and then explore the scientific methods to improve the quality of piano teaching in Colleges and universities in combination with the current problems.

Keywords

Piano teaching; Sense of music; Piano Majors.

1. Introduction

For a long time, western music and art education has always regarded piano teaching as the basis of music learning. Piano teaching methods are extremely rich. Many focus on enlightening students' feelings for music and music appreciation experience, and strengthening students' many abilities in music learning, such as active learning ability and creative ability. Some teaching methods have been used until now, which fully shows the public's love for Piano Art and attention to piano teaching. Through reading the master's thesis, we can understand the cultivation and development trend of students' sense of music. Learning music is to cultivate learners' cultural sentiment, improve learners' aesthetics and their cultural and artistic cultivation. Whether it is the study of vocal music or instrumental music, this should be the main purpose of learning music. Of course, the cultivation of piano technology can not be ignored. Without good technology, it is not enough to support players to play good music works, but good technology is only a means to play good music. Music is the soul of the real piano. Playing good music requires players to have a good sense of music. The sense of music is the key to connecting music taste and music shaping, and it is also the value of music, A good sense of music can not only help players accurately understand and grasp the emotional connotation of music, but also improve the musicality of music works.

While the development of music and art education is accelerating, the role of music quality education is becoming more and more prominent. In people's hearts, the position of music and art education is becoming more and more important. With the increasing enrichment of spiritual life, art education has gradually become the most important way and way of quality education. As an effective way of the development of art education, piano teaching plays a more

and more important role in art education. At present, piano education in colleges and universities in China is mainly committed to professional training and normal education, which provides many excellent talents for China's music education. We should grasp the opportunity, combine theoretical research with ability training through piano basic teaching in colleges and universities, constantly enhance students' learning ability, improve piano performance ability and aesthetic quality, and meet the basic needs of society for professional talents. Better adapting to the needs of social development has important value in promoting social progress, improving discipline construction and improving students' employability[1-2]. However, there is a problem in the current piano teaching, which pays too much attention to the training of skills, ignores the expression of the emotional connotation of music works, and ignores the cultivation of students' musical sense. In piano performance, performance skills are of course extremely important. In piano performance, only by mastering the performance skills can we better show and interpret the content of music works. Therefore, in teaching, many teachers pay more attention to teaching students how to better train the technical skills of performance. This teaching method of first skills and then works is very undesirable. We should pay attention to the research of music sense. Therefore, how to learn piano more efficiently is a major problem that we must solve. This paper takes Piano Majors in Colleges and universities as the research object to conduct in-depth research, so as to explore students' potential to the greatest extent, rather than simply training students' skills, so as to guide students to appreciate piano art closely and improve students' aesthetic consciousness through piano education, Let students know how to discover and appreciate beauty[3-4].

2. The Role of Musical Sense in Piano Performance

2.1. Improving Performance Level

At present, with the increasing reform of domestic art education, the important role of quality education has become more prominent. Art education has begun to attract the attention of more people of insight. Piano education is one of the best ways to carry out quality education and plays an extremely important role in art education. In piano learning, we should not only pay attention to the teaching of technical skills, but also strengthen the cultivation of musical sense, Make the art form of piano have greater development and become an art with soul. To play a work, we should not only master high piano playing technology and skills, but also improve our musical literacy by paying attention to cultivating the sense of music, so as to better play excellent works. Therefore, piano performance needs to pay attention to the cultivation of the sense of music. The perception of musical sense is also an embodiment of aesthetics, which is not only determined by playing technology, but also a psychological activity produced by people's aesthetic perception[5-6]. When we usually play a piece of work, sometimes we can't cause a strong resonance with a piano work, and we will feel dissatisfied with the work we play. Even if we are familiar with the work before preparing to play, there are no mistakes in rhythm and notes, and we play it in class, but the work we play has no feelings. The root cause is that the performer lacks the sense of music. The performance without the sense of music has no soul and lacks the aesthetic ability of music, so it is difficult to achieve the complete expression of the work. As far as piano performance is concerned, we should truly feel the piano works, fully understand the charm and artistic conception of the works, comprehensively analyze the style and background of the works, fully grasp the essence of the works, and improve the performance level while truly feeling the music[7-8].

2.2. Increasing Musical Expression

Music works mainly have four attributes: timbre, intensity, value and sound height. In addition, artistic conception and soul are also extremely important to music works. Through music, people can express their emotions. Beautiful music can often bring people rich experience and

change their inner emotions. Different styles of music can bring people completely different experiences, which can not only make a person feel happy, but also make a person feel peaceful; It can also make people sad and cry like rain. Music itself is the carrier of emotion. People can express their emotional experience through music, so as to infect the audience and let the audience feel his inner emotion. At the same time, it is also the greatest charm of music. However, in order to achieve this goal, when players express their emotions through music, they must have the ability to understand and distinguish music. Only in this way can they truly show the content of music, then fully express their emotions through playing. If the performer's own musical sense is insufficient, or lacks a deep understanding of the music, he will naturally be unable to show the content of the work[9-10].

The main purpose of piano performance is to express and show music, so we must pay attention to musicality. Performers who are proficient in music are usually very good at using their own sense of music to make themselves deeply immersed in music, and each phrase can convey their deep feelings incisively and vividly. And the player who lacks musical sense of his own, even if he can play, the sound will be empty and boring, without emotion, let alone artistic conception, which can not bring the feeling of beauty[11-12]. Therefore, if a performer wants to impress the audience through his performance, the most important thing is to constantly improve his sense of music. Good music must first impress himself, and then impress others. In order to achieve such a state, the first condition is to deeply understand the music works and understand the music seriously. Only when he is deeply moved can he convey this emotion to others. Therefore, a person who does not have a sense of music or has a poor sense of music cannot perform well at all. According to the above analysis, the most effective way to express the musicality of a work through performance is to cultivate your sense of music.

2.3. Improving Teaching Quality

Since its birth, piano music has experienced many stages of development and evolution, resulting in a large number of famous works. Each work can be said to be the crystallization of the author's wisdom and emotion. It not only contains a large amount of rich music knowledge, but also lifelike music images, complex and subtle emotions and unpredictable styles. Teachers cultivate students' sense of music through piano teaching, which can not only enrich students' experience and promote students to study more cultural knowledge, but also enhance students' artistic aesthetic ability of different musical instruments and music[13-14]. A good sense of music can make students fully feel the beauty of art in boring practice and fully understand the artistic conception of the works. They can experience the essence of the works through repeated playing, so as to understand the ideological connotation of the works and continuously improve the level of piano practice while enjoying the music. In the process of piano performance, the teacher should not only teach students the sense of music, but also teach students the sense of music. Therefore, in the process of piano performance, the teacher should also shoulder the responsibility of piano performance, And through the cultivation of students' sense of music, the quality of piano teaching is greatly improved.

2.4. Increasing Interest in Learning

Piano learning must be trained for a long time, and this process is very boring. In the process of learning, students are easy to get bored. The level of students' learning is closely related to their sense of music. In long-time piano practice, if they can't correctly face this problem, students will gradually lose interest and even get tired of piano learning. Interest is the driving force of students' learning. Strong interest can promote students to study more actively and hard, and the cultivation of music sense can make students always maintain their interest in piano learning, urge students to study piano seriously, and gradually improve their music literacy through learning. While urging students to practice hard, teachers must pay attention to taking different ways to improve students' music sense, A good sense of music can help students have

a deeper understanding of music works, let students love the piano from their heart and Practice for a long time. Only when students have a good sense of music, can they realize that piano learning is actually a fun thing. Interest is the driving force of students' learning. Strong interest can promote students to study more actively and hard[15-16].

3. Cultivation Methods of Music Sense of Piano Majors in Colleges and Universities

3.1. Training Methods to Improve the Level of Basic Theory

3.1.1. Strengthening the Theoretical Analysis of Music Works

Before performing, students must deeply understand the piano works and master the information related to the works, such as the emotional connotation of music and the style of music. When cultivating students' sense of music, we must also analyze the works from the rational level, including the harmony configuration of the works, the mode of the works, the techniques of creation and the detailed background, so as to further improve the performer's understanding of the music, deepen the understanding of the works from the macro level, and then grasp every detail of the works. In teaching, we need to correctly deal with the relationship between theoretical knowledge and performance skills, as well as music sense training. Theoretical knowledge and skills are the basis. Only by mastering relevant knowledge can we start music sense training. So how to strengthen students' music theory knowledge? Score reading is an open letter left by the composer to the performer. The score records the information the composer wants to convey to others. First of all, we should analyze the symbols in the music score. First, pitch; We can often find that not only beginners, but also high-level players, not only amateur players, but also professional players, will misinterpret the pitch when playing, such as misinterpreting the temporary lifting number, misinterpreting the key number, etc. These are undoubtedly the most basic mistakes. The pitch is the basis of music works, and ensuring that each tone is played correctly is the basic requirement of all piano learners[17]. Second, rhythm and time value; In terms of rhythm and time value, we often make mistakes, sometimes the value is not played enough or the time value is played too long, and we don't pay attention to the rest, etc. Reading the time wrong is often caused by the carelessness of the player. In the process of analyzing the work, it will not happen if we can study it carefully. The second is the performance symbols and emoticons. These symbols are the clauses and mood of the work, the duration of notes, the connection between sounds, and the division of phrases are all very important issues. In addition, there are many expression terms on the score. Mozart marked the speed mark at the front of his work, such as *adagio*, *Andante*, *adantino*, *Allegretto*, *Moderato*, *Allegro* and *molto Allegro*, *presto*. In addition, there are some adjectives, solemn (*maestoso*), such as *Cantabile* (*Cantabile*), *Amoroso* (*Amoroso*) and so on. Beethoven uses more expressive terms and speed signs than Mozart. On the basis of Mozart's speed terms, he also adds *Largo*, *Vivace*, *Adagio molto*, *grave* and so on. In terms of emotional terms, he also adds *con Gran espressione*, *Mesto* and *sostenuto*, A large number of words, such as enthusiastic, lightweight and so on, also show that Beethoven puts forward higher requirements for musical expressiveness. These professional knowledge recorded in the score can only be understood by the performer when he makes a detailed analysis of the work. Through Chopin Waltz op.64no 2 as an example, this paper combs the basic knowledge in a piano work, so as to strengthen the teaching of basic knowledge. First understand the composer and the creative background of this work, Frederick Fryderyk Chopin (1810-1849), one of the original artists in the romantic period, is a great pianist and composer in Poland[18]. He is a great composer who can be called a piano poet. Chopin waltz has always been praised for its magnificence and elegance, but because the rhythm is too complex, it is not applicable in the actual dance. In Chopin waltz, the rhythm of Mazurka is widely used. The work Waltz in C minor

was created two years before Chopin's death, full of his desire for life. Through the observation of the video and audio of this work, this work is beautiful and elegant. It is a typical Waltz lyric poem. The waltz in C minor is divided into three paragraphs without preface. The first paragraph is filled with a trace of sadness, and its style is very gentle, which fully reflects Chopin's yearning and love for life, while the second paragraph of the work is filled with a helpless emotion in his music, The author seems to be talking about his lonely old life. He lived in a foreign land for a long time, was alone, and was depressed. The middle part turned to flat D major. After the whirling and running, he reproduced the main melody at the beginning, and finally the whole song ended in anxiety. Through the observation of the music score of the work, we can understand the music terms in the work. Tempo Giusto at the beginning of the work requires the performer to play the work at an accurate and correct speed, and PIU mosso and PIU Lento later can be divided into faster and slower speed. In the part of whirling and continuous movement, it develops into an exciting melody through multiple strengthening and weakening, as if the mood is rolling one after another. After understanding the musical terms, students need to analyze the mode, tonality and musical structure of the work. Paragraph a of the work is in ascending C minor, paragraph B is in descending D major, and then the reproduction is terminated in ascending C minor[19].

3.1.2. Improving Cultural and Aesthetic Literacy

In essence, aesthetic education is actually an important branch of aesthetics. The purpose of aesthetic education is to enable students to have the ability to feel beauty. When students know how to feel beauty, they will have a certain degree of appreciation of life and art. The key to teaching students to learn piano from an aesthetic perspective is to guide students to form correct aesthetic concepts. If a person does not know how to appreciate elegant art, Naturally, you can't feel the real beauty. Piano teaching faces more than one student, and each student has different talents, and there are also differences in the perception of music, but this ability can be cultivated and improved through special training, which is closely related to aesthetic education. The greatest benefit of aesthetic education is that it can help students accumulate a lot of aesthetic experience and carry out different forms of aesthetic teaching, It can help students distinguish beauty and ugliness, so as to comprehensively improve students' aesthetic literacy and cultivate students' own aesthetic ability, that is, the ability to perceive aesthetic objects through aesthetic senses. Sukhomlinsky once said: "observing and feeling what you see is actually the best way to perceive beauty." The purpose of piano teaching is also to improve students' aesthetic ability, so that students can keenly identify beauty, so as to stimulate students' aesthetic interest. In fact, the artistic feeling ability in piano teaching is also the music feeling of students. Although different students have different learning processes, their actual perception of beauty is also different, and their artistic feeling ability is also different, this ability can be improved through education. While improving their cognition, students' thinking will be more in-depth, especially the analysis of work style and musical form characteristics, Through long-term practice, students' piano learning ability will be continuously improved. Piano performance is not just to reproduce the notes, but to feel and convey the beauty, and constantly improve students' aesthetic ability through aesthetic education, so as to help students understand the value of piano works from an aesthetic perspective, so as to change the learning method that only paid attention to skill training in the past, which is not only conducive to improving the teaching quality of piano lessons, but also help students continuously improve their piano performance ability, Better study piano works. At the same time, many piano teachers pay too much attention to skills in teaching, take students' skills as the only standard for piano teaching, and completely ignore the cultivation of students' aesthetic ability, which affects the cultivation of students' musical sense. Therefore, constantly strengthening the role of aesthetic education in piano teaching can not only solve the phenomenon of paying too much attention to skills in current piano teaching, At the same time, it is also of great help to the

improvement of students' aesthetic ability. From this perspective, aesthetic education is of great significance to the cultivation of students' sense of music.

The piano can not only be used as a solo instrument, but also has an important function, that is, cooperation with other musical instruments or vocal music and other arts. For example, as a form of music, chamber music is different from piano solo. In chamber music, the piano should cooperate closely with other musical instruments and cooperate with each other at any time to make its voice part in the right position. Playing chamber music should not only overcome all technical difficulties, but also train the tacit understanding between members. In playing chamber music, we should not only overcome all technical difficulties, but also train the tacit understanding between members. The volume of another instrument should not be controlled by touching the volume of another instrument during the training; Secondly, in chamber music, the piano must be completely consistent with other instruments, and the neat and even fast running phrases must be consistent with the rhythm and the beat stress. Through the cooperation training of chamber music, students not only improve their understanding of the field of piano cooperation, but also improve their performance of solo works and cooperative music works, so that students' sense of music can be greatly improved in performance practice.

3.2. Training Methods of Strengthening Technical Ability Training

3.2.1. Paying Attention to the Cultivation of Perception Ability

Music is a special auditory art, which must be based on human hearing and stimulate the emotion of the audience through the ever-changing music language. The people who create music and play music communicate with the audience through this unique language. When carrying out music teaching, teachers should guide students to listen carefully to the works played by different performers, or enjoy various styles of piano playing works with students, and conduct in-depth research and analysis to understand the rich emotions contained in the works from a deeper level, which can not only help students better understand the works, but also guide students to improve their feeling ability through appreciation. While improving their ability, students can also get more different experiences, especially the analysis of work style and musical form characteristics. If they can persist for a long time, students' own learning ability and feeling ability can be significantly improved. Listening is an effective way to enhance students' sense of music. When listening, learners can form a deep impression of the works in their mind, and then understand the essentials of dealing with the details of the works. In the above process, students can fully absorb the essence and improve their perception ability and music aesthetic level. In fact, in the process of playing, it is difficult for students to listen to and distinguish music with their own ears. Therefore, when playing, students must take corresponding measures to solve the above problems, strive to stabilize their emotions and seriously experience the timbre and emotions of the performance. Chopin Nocturne OP 55 Taking No.1 as an example, by listening to the music, students can deeply feel the emotional changes and different timbres of the work, and experience the tranquility like night. The action of touching the key with the left hand should be slow and soft, and the state of the arm should be naturally relaxed, so that the bass falls onto the corresponding piano key with the action of the arm, and pay attention to the control of the fingertip; After entering the performance of the theme part, gently put down the right index finger, connect the fingertip and arm into one, and the pronunciation is soft, bright, clear and pleasant to the ear, forming a better penetration. Students must put all their emotions into playing, adjust their mood according to the emotional changes of the music, cultivate and enhance their sense of music through careful listening and deep perception, and exercise their hearing repeatedly at the same time[20].

Students should also understand different musical styles and the characteristics of different times, so as to improve their sensitivity to music. Throughout the development of western music, piano art can be divided into four different stages: Baroque style period (1600-1750),

Vienna classical style period (1750-1820), romantic style period (1820-1900), impressionist style and modern music style period of the 20th century (1900-2000). The background of each period is different, and the composers also have different aesthetic concepts, Their techniques, writing and playing methods are also very different. For example, the background characteristics of Baroque music, the music style of this era is mainly gorgeous and changeable, with strong decorative color, which is also the common feature of music works at that time, thus forming a special era in the history of world music. The most fundamental reason for the formation of this era is the trend of humanism. During this period, people's ideas are relatively cheerful. They no longer only pay attention to personal emotions and virtual world, but also start to pay attention to and reflect the actual life. At the same time, it also breaks the situation of religion ruling the world. The way of expression of musicians has also undergone great changes, with more active creative thinking and bolder creativity. The music they created is richer, the themes are more changeable, and the music image has been greatly expanded. In particular, the emergence of improvisation has further enriched the forms of music expression, formed a unique music style in the Baroque era, and opened up a new world for the development of European music. Baroque era is also a very contradictory era: on the one hand, it has a strong romantic color; On the other hand, it pays great attention to the rational logic of music, and this contradiction is also the decisive factor in the formation of Baroque style. Handel, Bach and Scarlatti are the three most typical musicians in the Baroque era, especially Bach. His music creation has greatly affected the development of later music. Bach's music style specifically includes improvisation, polyphony and other characteristics, pays attention to the decoration of music, and the sound color is more delicate and delicate. Polyphony is an important feature of Baroque piano music. Polyphony music is composed of several parallel music lines, regardless of primary and secondary. When feeling polyphony music, we should grasp the independent significance of each sound in polyphony music, pay attention to the touch of each sound, not only pop up good sound quality, but also pay attention to the relationship between them. Secondly, polyphony music has many discordant intervals, Taking Bach's collection of average rhythms (Prelude in C major) as an example, the whole article is composed of the same decomposition chord, starting from the first major triad, and then the major second degree and minor seventh degree return to the major triad. Such dissonance appeared in 18 bars, and it didn't end until the continuous tone of the low voice part was ready. It can be seen that Bach clearly took the comparison of harmony and dissonance as the pillar of this work.

Another example is the romantic period. The music in this period is free and unrestrained, which is completely different from the dignified and rigorous classical music. It pays more attention to expressing the inner feelings. In terms of harmony, it uses color chords to replace functional chords, further reduces the music logic, breaks the structure of traditional phrases and adopts a more relaxed music structure, so as to improve the lyricism of music. The romantic period can be divided into four stages: the initial period represented by Schubert and Paganini; In the middle and early stage, Mendelssohn, Schumann, Chopin and Berlioz were the representatives; In the middle and later period, Liszt, Wagner, Brahms and Verdi were the representatives; In the late stage, Puccini and others are the representatives. Chopin is one of the representative composers in the romantic period. He is a very special composer. Although he writes music for the cello, the piano part is better than the solo. Therefore, Chopin is a real typical piano composer. Chopin's works are very rich in harmonic colors and varied. They often use descending chromatic chords such as descending six levels and descending two levels. In terms of mode, he adopted medieval scale in Polish dance music, and the music structure is very open and highly creative. To feel Chopin's music, we should also be familiar with his rhythm expression. Various "three to two" and "four to three" rhythms have become the rhythm

characteristics of his music. Finding the rhythm and playing accurately is an indispensable basic skill for mastering Chopin's music.

Through the appreciation of works of different styles in different periods, improve the sensitivity to music and their own hearing sensitivity, which is also helpful to improve their own musical sense and the integrity of playing works.

3.2.2. Strengthening of Performance Technology

The purpose of piano performance technology is to serve the content of music works, so as to better show the emotion and music imagination of music. Performance technology is an auxiliary means, which must take music performance as the purpose, but the role of technology in piano performance is extremely important. If there is a lack of skills, the performance of music image is like talking on paper. Although some performers have outstanding skills and can even challenge some difficult works, they lack musical imagination and do not really understand the content of musical works. Their performance is gorgeous but boring. Such performances are like piano craftsmen, who have skills but no connotation. Another part of the performers have a good sense of music, excellent musical imagination, and even can use musical language to describe the works in detail, but their own technical level is low, so they can't play smoothly, let alone really show the content of the works. Therefore, in piano teaching, we must strengthen the training of students' performance technology, and even regard it as the focus of teaching at a certain stage. In teaching, while the music changes, the piano technology will also change, but the law will not change. Naturally and relaxed dropping of the whole arm in the process of playing is the first key to play the piano. The power is transmitted to the fingertips through natural drooping, and then touch the key, so as to produce full piano sound. It needs the support of the finger part and the finger joint as the support point, The palm joint and wrist should also be coordinated. The wrist should be flexible and play the role of transmitting power. Especially when playing rich and changeable chords or octaves, we should pay more attention to the coordination between different parts of the arm. When playing different sound patterns, the action is also different. Each note can be played smoothly through the use of the arm to ensure that the performance is more natural. Combining the movement of fingers with the weight is the key of piano playing. The weight is gradually transferred downward and supported by fingers. Therefore, the strength of fingers must be strictly trained. The palm joint is the focus of training. At the same time, the state of palm and fingers must be light and free. In order to ensure that the goal can be achieved through training, different methods can be tried. The key is to send the strength naturally to the fingertips and touch the keys lightly, Then relax and make a full sound through the rebound of the keys. In the process of playing, the fingers must remain active. When playing the previous note, the fingers should be moved away from the keys quickly. After playing the next note, they should be ready to play again. Therefore, the fingers need to remain active all the time, but they can't be nervous. During the legato, they don't need too strong rebound, and pay more attention to the horizontal transmission of power. Different authors and different types of works, At the same time, it is also very important to improve the performance level with the help of different fingertip techniques. To sum up, when playing the piano, the state should be relaxed and free, but we should grasp the scale, pay attention to the movement of the arm, and achieve the best performance effect with the simplest movement. When carrying out technical training for students, the most appropriate way must be selected in combination with the needs of students. For example, students can be guided to practice technology in combination with the playing difficulties of the repertoire they are practicing. The intensity of practice can be appropriately increased according to the needs of performance. First, it is necessary to clarify the requirements of music playing, grasp the law of music change, and find the most suitable playing method through listening and analysis, Then practice again and again. Another is to systematically train different performance skills. This kind of technical training is mainly the best way to express different types of works, and it is

also the basic skill that players must master. Through the practice of different sound types, although the system technical training can not achieve immediate results, it is a technical means to express different types of works. Through effective teaching methods, students' performance skills are greatly improved and the internal charm of music is more calmly displayed.

3.2.3. Paying Attention to the Training of Musical Expression

Expressiveness can help students better understand the connotation of piano music works. With the continuous improvement of music feeling ability, students' music expressiveness will also be improved. So how to increase the performer's musical expression ability? Piano Majors in Colleges and universities already have certain music knowledge and experience. We must try our best to cultivate and improve learners' learning ability. In the process of music teaching, we should pay attention to increasing the cultivation of students' music expression ability, so as to improve their perception ability, imagination ability, thinking ability and music appreciation ability, so as to improve students' understanding ability and realize the cultivation of students' sense of music. Teachers can try to strengthen the training of students' musical expression ability through piano teaching from the following aspects: 1. Strengthen the training of auditory training; Music is not only sound art, but also auditory art. The root of music is human hearing. Hearing training is a kind of professional training. The purpose of training is to enhance students' ability to feel the sound. When playing, the training in this aspect focuses on the perception of rhythm, tonality, timbre, etc. in music learning, hearing training plays an important role, and sound quality and time value are the two most important aspects in hearing training. Letting students learn to listen is the first key point of hearing training, The so-called listening is not ordinary listening, and we should concentrate all our attention and listen carefully. At the same time, we also need to mobilize all our imagination to carefully distinguish the timbre of their own piano sound and whether they can express the content of music. The reason why students are prone to mistakes when playing music is because they don't listen carefully. Therefore, in piano teaching, teachers should pay attention to strengthening the training of students' "listening", let students give full play to the role of "listening", let students master the essentials of "listening to the piano" and use it in performance, so as to explore students' potential to the greatest extent and significantly improve the quality level of piano teaching. Whether it is a highly vocal music or an ordinary etude, we must carefully distinguish the difference of timbre. Therefore, when cultivating students' hearing, teachers should repeatedly emphasize that students should pay attention to their inner feelings and experience the music melody in their hearts. 2. Teachers should emphasize the importance of music score and let students have a thorough study of music score; Piano educator Zhu Gongyi once said, "an in-depth study and analysis of music score is the best way to explore the author's spiritual world and interpret the author's emotion." A correct understanding of music score is the basis and premise of playing works. Through careful analysis and understanding of music score, we can correctly interpret works and the special music language adopted by composers. The notation mark is the basis for interpreting the score. Some students only see the notes while reading the score, ignoring other marks in the score, which is a bad habit. If they want to really understand the score, they must carefully analyze all the marks in the score and then use the correct way to express it. Specifically, it includes note, beat, rest, stress, etc. Guiding students to repeatedly and carefully analyze music scores is a correct way to understand and grasp music works. Reading music scores can greatly enhance students' expression ability and thinking ability. 3. Carry out strict training for students' sight reading ability; Sight reading ability can help players play music scores quickly and accurately, and improve students' musical expression through performance. During training, we should not only pay attention to performance training, but also learn other theoretical knowledge, such as musical form and tonality. We can carry out sight singing and ear training first. Before the work is played, we can model the work to stimulate the brain's perception of the work, and through perception and

harmony The theoretical knowledge of music form and other disciplines can help students quickly and correctly understand all music symbols and music terms on the spectrum. In the training of sight reading, we should train our eyes to read the music quickly and play it out in the process of reading. We should train our eyes to play accurately and concentrate. At the same time, good sight reading ability is also inseparable from a large number of practical performance activities. Teachers should help students practice and accumulate more in piano teaching, so as to enrich their own musical expression ability.

4. Conclusion

Music belongs to performing art. Perfect performance can not only show the vitality of music, but also show the sense of music and move people's hearts. In the process of appreciating and feeling music, the beauty of melody and harmony will gradually integrate with the students' mind. After a long time of repeated practice, this unique beauty will gradually deepen and the sense of music will be transformed into the students' ability. The content of music feeling includes theoretical knowledge, performance experience, cultural literacy and their own aesthetic ability, as well as students' physiological and psychological characteristics. The above factors will gradually be transformed into students' music feeling ability through long-term accumulation and precipitation. A good sense of music, that is, the ability to perceive music, in addition to good piano skills, solid basic harmonic skills, strong visual ability, cooperation ability and adaptability, the key is that it must have good music feeling and expression ability. In the actual teaching, on the one hand, teachers should teach students the knowledge and skills related to piano performance, on the other hand, they should take a variety of ways to cultivate students' sense of music. The cultivation of students' sense of music is closely related to music education. At the same time, it largely determines students' ability to understand music and express. Therefore, in the teaching process, teachers should not only cultivate and enhance students' sense of music in different ways, but also conform to students' own actual level. They should avoid simple imitation as far as possible, so that students can fully understand the emotions contained in music, Only in this way can we realize the essence of music feeling.

In short, people's sense of music can be divided into two types: one is innate, and the other is acquired. However, most students can enhance their sense of music through acquired training. The cultivation of acquired sense of music must be improved through conscious and long-term training. A person's sense of music has a great impact on his performance level, which also reflects the importance of cultivating students' sense of music in piano teaching. The cultivation and training of music sense is an important task in piano teachers' teaching. The cultivation of music sense of piano students needs to be improved over time. Teachers can cultivate students' music sense through different forms. In addition to strengthening and improving students' skills, they should guide students to have a deeper understanding when playing. Only in this way can we really cultivate students' music sense. At the same time, piano teachers should also pay attention to communication with students, urge students to improve their comprehensive cultural literacy, strive to learn the knowledge of different disciplines, master the methods of expressing emotion, and let students fully realize the close relationship between musical sense and piano performance through flexible and diverse ways, so as to cultivate piano students with exquisite skills and rich expressiveness. There is no doubt that whether students can play the piano well depends largely on whether they have an excellent sense of music, that is, they need not only high performance skills, but also good musical expression, so as to fully reflect the artistic charm of the performance works. Therefore, piano students must pay attention to the cultivation of musical sense and strengthen the practice of performance. Piano teachers should be fully aware of the role of music sense and adopt various ways and methods to consciously train students' music sense through different ways. For example, they can organize students to

participate in concerts and improve their artistic cultivation and level by appreciating different styles of music works, so as to feel and understand music more deeply and enhance students' music sense from various aspects, So that students can fully show the connotation of music and play beautiful and moving music in actual performance.

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