

Cultivation and Training Methods of Stage Performance Consciousness in Piano Major



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Abstract: Piano stage performance is one of the most important components of a piano player's career and learning career. Stage performance can not only test the effort under the stage, but also formally share the artistic feelings with others through the stage, and this kind of ceremony is incomparable in ordinary environment. All of these require piano players to constantly improve their stage performance awareness while having the performance ability, so as to fully display the potential of artistic expression more freely on the stage. Starting from the importance of piano stage performance in performance, this paper tries to put forward some views on the cultivation of performance awareness.

Key words: piano performance; stage performance; artistic expression

1. The importance of cultivating stage performance awareness in piano performance

1.1 Auxiliary performance level

Piano playing, daily training or private playing are two completely different concepts from formal performances on the stage. In daily piano training, players usually pay more attention to fingering, rhythm and other skills, and do not think too much about future stage performances. Although the performance itself is the highlight, if the intentional cultivation of stage performance consciousness is completely neglected, there may be problems such as panic caused by totally unprepared on stage, failure to try to convey emotions to the audience through more body language, etc., which is not only not conducive to the full play of off-stage effort on stage, but also may have a huge negative impact. If it is not the skill itself that the performer is denied, but the secondary factors such as nervous exertion or monotonous limbs, it is bound to cause great psychological pressure on the performer, thus affecting his artistic exertion throughout his career. Therefore, in the daily performance process, we consciously put ourselves in the stage scene and put some energy into cultivating our own performance consciousness, which can not only quickly adapt to the stage environment when actually performing on the stage, but also strengthen the artistic expression of performance through performance on the stage, and at the same time, deepen the audience's impression of the performance level.

1.2 Improve confidence

By mastering certain stage performance skills, the performer can obviously get better and more intense feedback on the performance at the scene, which can undoubtedly deepen the audience's experience and enjoyment of piano performance, and enable the audience to gain deep empathy in their feelings of piano performance. On the other hand, the audience's good feedback is naturally a great encouragement to the performer, which will enable the performer to quickly enter

the state in the future stage performance, and quickly find out the accurate expression of music emotional connotation between fingers and limbs. When the performer becomes more and more experienced in mobilizing emotions on the stage, he will naturally have more confidence in his performance, and thus his performance level can be brought into full play. Of course, the performer's duty is still to interpret the music completely. Excessive pursuit of the stage effect of the performance will be self-defeating and cause the audience's disgust. Therefore, the performer should find out the degree of the performance and avoid being anti-customer-oriented, so as to give full play to the true value of the stage performance and build stronger confidence for more and more performances on stage.

2. The piano stage performance practice dilemma

Performers often have nervousness in the practice of stage performances, and the factors that cause nervousness can be summarized into two aspects. The first is the psychological aspect, the psychological quality of different performers will be different. Some performers often stumble on the stage and even make low-level mistakes of forgetting the score because of their lack of confidence in character (Ma, 2021). On the stage, facing the unfamiliar audience below, inexperienced performers will naturally behave prudently, and in the process of playing, they will subconsciously suggest that they can't make mistakes, thus increasing the psychological burden, leading to lack of emotion and defects in playing. The second is the technical aspect. In the final analysis, the confidence of performing on the stage is given by the skillful skills that are constantly practiced under the stage. However, some performers can not be completely confident about some songs because they are not fully prepared on the stage, so if they can not master the works freely, they will naturally have tension on the stage, thus affecting the overall performance. It is worth noting that whether psychological or technical problems have the same influence on the performance quality, the more you worry, the more you will make mistakes. Once you make mistakes or fail to achieve the expected goal on the stage, it will cause psychological imbalance or even out of control. If you do

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not have enough contingency ability, you will only leave an embarrassing situation of giving up halfway when facing unexpected situations. From this point of view, the cultivation of stage performance consciousness is not only a blessing to playing itself, but also a necessary precaution to deal with unexpected situations.

3. The cultivation and training methods of performance awareness

3.1 Cultivate good psychological quality

Everyone's good psychological quality is not innate, but has passed numerous training and tests. In order to improve their psychological quality, performers must first actively train and adjust their psychological quality. In daily training, they can simulate the stage performances in their brains and enhance their familiarity with the stage through psychological suggestion. Secondly, we should actively communicate with others. In the process of training psychological quality, it is not always smooth sailing, and the performer will inevitably suffer setbacks. In this case, the performer should not do too much self-entanglement and internal friction, but should actively seek help from the outside world. By communicating with friends, mentors and other people, the performer's psychological pressure can also be relieved to some extent. Finally, to face the failure of stage performance with a normal attitude, the performer should accept that an absolutely perfect stage performance career does not exist, and it is the most precious thing to grow up after experiencing setbacks and failures, which is the key to stabilize psychology and actively respond to all problems.

3.2 Strengthen the mastery of playing skills

The best piano performance needs playing technique as its support. As mentioned earlier, self-confidence on the stage is based on self-confidence in skills and technology. In daily training, performers must constantly consolidate their playing skills and strive for excellence, so as to be able to use the skills of each piece on stage freely. This requires the performer to first have solid basic skills, do steady work on the basic practice skills, and work hard on the key points and difficulties to overcome them in time. At the same time, we should also master the performance characteristics of music styles in different periods, so that we can better grasp the discretion, use the skills flexibly and express the content of performance more accurately.

3.3 Strengthen the expressive force of limbs

In the stage performance process, the body can often play a very good auxiliary role in the expression of works, which is an indispensable part of the performance. The audience can better understand and feel the connotation and beauty of the work through the guidance of the performer's body movements and expressions, and the reasonable use of body movements can provide visual communication for the work, so that the audience can feel the display of certain emotions in the combination of music and movements, thus making the distance between the audience and the performer closer, and finally forming a tacit understanding of some kind of consensus.

3.4 Improve on-site strain capacity

As mentioned earlier, the players' lack of on-the-spot adaptability will bring great harm to the performance quality. Therefore, considering the existence of uncertain factors on the spot, performers must constantly train and summarize in their daily and stage experiences, so as to improve their on-the-spot adaptability. In daily life, players can try any chance to play in public, and constantly try to show themselves in unfamiliar environments and sum up

their own shortcomings through feedback in these simulated environments. On the other hand, the performer can also increase the frequency of self-simulation before the actual stage, demand himself with zero error rate, imagine that he is on the stage, and must present the best performance perfectly, so that the performer not only has the familiar technology to support him when he actually steps on the stage, but also has plenty of emotional spirit waiting to be performed in the movement (Wang & Zhu, 2020).

4. Conclusion

To sum up, we can find that the stage performance consciousness can play a huge role in the piano live performance. The cultivation and training of the performance consciousness is not only beneficial to the artistic expression effect of performance, but also can properly improve the psychological quality and adaptability of the performer, thus ensuring that the performer can play his normal level or even better. The charm of piano performance lies in the fact that the performer's understanding and feelings about music can be conveyed to the audience in the shortest distance at the scene, which requires the common imagination and co-creation of music between the performer on stage and the audience off stage, and the performer's stage performance skills are an important bridge to realize this, which requires the performer to cherish every stage opportunity, improve his stage control ability and show the true value of music with abundant emotions.

Conflicts of Interest

The authors declare that they have no conflicts of interest to this work.

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