

## The influence of the style of the piano work on the performance technique

Yiting Duan,

Conservatory of Music,

Chonbuk National University,

Jeonju 561-756,

North Jeolla Province,

South Korea

Email: [Nightyiyi@163.com](mailto:Nightyiyi@163.com)



### summary

The evolution of piano art is a process of mutual shaping of stylistic language and technical system. Based on the period from Baroque to Impressionism, this paper analyzes the intrinsic requirements of different styles for touch mode, pedal logic, and timbre shaping, and reveals the deep relationship between the core of style and performance techniques. The results show that style, as the carrier of historical aesthetic paradigm, stipulates the execution logic of techniques through elements such as texture, harmony and rhythm, and the text, harmony and rhythm characteristics of different periods correspond to specific touch methods and pedal logic. The innovation of technique also promotes the breakthrough of style, providing new possibilities for musical expression. The two jointly construct an interpretive system of piano performance, and their interaction continues to expand the interpretive boundaries of piano art in the tension between historical continuity and contemporary innovation.

keyword

Piano style; performance techniques; Tonal construction

## **1. The essential relationship between the style of piano works and piano performance techniques**

In the judging system of piano performance, skill mastery is the basic but not the only criterion. Players need to systematically master the touch technique and dynamic control, which is the technical prerequisite for presenting different styles of work. Taking pianist Lang Lang's artistic concept as an example, he proposed three core dimensions of performance cognition: first, the perception of the work, opposing mechanical repetitive practice, emphasizing the formation of personal understanding through the analysis of the structure of the score and the direction of the melody; The second is the expression of touch keys, which requires adjusting the touch mode according to emotional needs, quickly pressing the keys to produce bright timbre to convey cheerful emotions, and slowly touching the keys with the pedal to create a hazy atmosphere to express melancholy emotions; The third is emotional engagement, pointing out that the essence of playing is to convey the inner experience through the keys, rather than simply completing the performance of the score.

Due to the differences in cultural literacy, aesthetic orientation, and technical expertise of the performers, the same work will present multiple forms of

interpretation. Culturally well-established performers may highlight the clarity of polyphonic layers in Baroque works, while those who focus on sensual expression will enhance the contrast in the Romantic repertoire[1]. But the core principle remains the same: the authenticity of the emotional transmission determines the quality of the performance. Without an understanding of the emotional core of the work, the concert will be reduced to a mechanical display that will not resonate with the audience. Therefore, qualified performers need to combine technical training with emotional understanding, and transform the emotional connotation of the work into a perceptible auditory experience through the keys, so as to realize the sublimation of performance from technical presentation to artistic expression.

## 2. The historical evolution and technical characteristics of the style of piano works

The development of piano music has gone through many important historical periods, and the musical style of each stage is closely related to the social culture, instrument technology and aesthetic concepts of the time, and has also given birth to its own unique performance techniques. These techniques are not only a means of musical expression, but also a concrete embodiment of musical ideas in different eras.

### 2.1 Baroque period (1600–1750)

The music of the Baroque period is centered on polyphonic textures,

emphasizing the independent development of multiple voices and their interaction to form a rigorous structure like architecture. The main keyboard instrument of the time was the harpsichord, which was plucked with a small range of volume variations, so the focus of the playing technique was on the clear presentation of the lines and steady rhythms of each voice.

For example, when playing a fugue, each finger needs to be able to control the timbre of a different part of the voice, so that the melody in the upper register is bright and jumpy, and the accompaniment in the lower register is solid and solid. When touching the keys, the force should not be too large, to avoid the sound mixing together, there are strict rules for the playing of ornamental sounds, such as vibrato to start from the upper note, Boeing should be even and fast, these are all to keep the music clear and standardized.

In terms of dynamics, the music of this period does not have subtle changes in intensity as in the later periods, but distinguishes passages by different touch areas: the tip of the fingertips is gently touched to play the weak passages, and the fingertips are combined with the joint support to play the medium-strong passages, forming a clear "stepped" dynamic contrast. Since there was no sustain pedal at the time, the articulation between the parts was controlled by the fingers, such as the rapid and coherent connection of the finger touches during legato, and the clean removal of the fingers from the keys during staccato [2].

## 2.2 Classicism (1750–1820)

In the mid-18th century, the invention of the piano action machine allowed for a richer volume change in the instrument, and the musical style also shifted from polyphony to the main key, and the melody became the core of the music, pursuing the symmetry of the structure and the smoothness of the melody like a song.

As a result, there was an important change in technique, with an emphasis on the use of arm weight: the player transfers the weight of the body to the fingertips by naturally lowering the arms, resulting in a more coherent and rounded sound, especially when playing legato passages, which allows the melody to flow like a human voice [3]. The wrist plays a key cushioning role at this time, for example, when playing two adjacent notes, the wrist will slightly adjust its position, so that the flow of the phrase is more natural, just like the breath of a person when he speaks, giving the music a change of strength and emotional fluctuations.

In terms of velocity control, the different levels from very weak to very strong can be achieved by the speed of the keys and the body parts used: weak sounds mainly use the finger joints to exert force, and strong sounds require the strength of the arms and even the upper body. The use of pedals also appeared gradually, but mainly to enhance the harmonic resonance, such as gently pressing the pedal while playing the sustained bass to make the sound fuller, but each time the pedal was changed in sync with the key action to avoid muddy, which reflects the classicist pursuit of a clear and balanced musical

structure.

### 2.3 Romantic period (1820–1900)

During the Romantic period, musicians pursued individual expression and strong emotional catharsis, and this philosophy drove the development of piano techniques in a richer and more personal direction.

The way to touch the keys has become more diverse: when playing a lyrical nocturne, the player uses the "semi-legato" technique, in which the fingers do not press the keys completely, but control the depth of the touch and the speed at which they leave, allowing the strings to vibrate and produce a soft timbre similar to the sigh of the human voice; In the face of the fast scales and octave jumps in Liszt's works, it is necessary to use the inertia of the arm swing to quickly touch the keys with the fingertips to increase the playing speed, and at the same time control the intensity of the timbre through the strength of the arm.

Pedal technology has revolutionized during this period: "Rhythm Pedal" Pedal is pressed according to the beat, such as pressing the first beat of each bar and lifting the second beat to enhance the rhythm of the music; "Blur Pedal" creates a hazy and dreamy atmosphere by not fully pressing the pedal and allowing the different harmonies to overlap slightly; The "sustain pedal" is pressed continuously to allow the sound to continue for a long time, expanding the sound range of the piano [4]. At this time, the performance is no longer a mechanical display of skill, but through the swing of the arm, the

position and strength of the finger touch, the inner emotion is directly transformed into sound, such as the passionate passage requires large arm movements, and the delicate lyrical passage relies on the subtle control of the fingers.

## 2.4 Impressionism (1890–1920)

Impressionist music was influenced by painting, seeking instantaneous sensory experience and color-like acoustics, which led to a shift in performance techniques from a focus on pitch and rhythm to a subtle control of timbre.

The most representative is the "floating touch method": the player gently touches the top of the key with his fingertips and does not press it completely, which stimulates the high-frequency overtones of the strings, producing a crystal clear sound like a drop of dew, as is the case in Debussy's "Moonlight". When playing the parallel progression of the diatonic and pentatonic scales, you need to move smoothly on the keys with your fingertips, allowing adjacent notes to overlap for a period of time, creating a coherent flow without edges and corners, like the smudge effect of a watercolor painting.

The role of the pedal has also changed from auxiliary harmony to active timbre-shaping: the "micro pedal" only gently presses a little, stimulating specific overtones to create a hazy background sound; "Pedal Tremolo" is a quick and small pedal press to simulate the subtle fluctuations of a stringed instrument kneading, increasing the change in timbre. Players need to

carefully appreciate the differences in timbre between the different positions of the keys – such as the bright sound at the front of the key, the depth of the sound at the back end, and the effect of the angle of the keystrokes – the crisp sound of vertical keystrokes and the soft sound of oblique keystrokes, and these details are used to create a rich sound color.

## 2.5 Modernism (1900–present): Reconstruction of pluralistic forms

Since the 20th century, new forms of music such as atonality, differential tone, and noise music have emerged, and traditional performance techniques are no longer applicable, prompting people to reconstruct the technical system of piano performance.

In the face of the complex texture of Schoenberg's twelve-tone system, the "dot stroke touch method" requires each tone to be independent and clear, and the touch speed is uniform to ensure that each pitch can be accurately recognized; Music that mimics the sounds of nature, such as the birdsong in Messiaen's works, requires irregular and rapid keystrokes that break the traditional rhythmic and pitch rules.

Special playing methods became mainstream: players were no longer limited to playing the keys with their fingertips, but directly plucked the strings or struck the body with their hands, creating a sound that had never been seen before; The muted pedal can be completely stepped on to the bottom, making the voice dull and depressed, and adapting to the expression of nervous and uneasy emotions; Even non-traditional methods such as touching the lid and



pressing the strings were included in the scope of playing, completely breaking the traditional concept of "touching the keys" [5]. At the heart of these techniques is the exploration of the various possibilities of interaction between the body and the instrument, and the innovative way of sound generation to match the needs of modern music for multiple expressions.

The evolution of piano playing techniques has always kept pace with the development of musical styles, from the precise polyphony of the Baroque to the multi-faceted experiments of modernism, each technological breakthrough reflects the aesthetic pursuits and advances in instrumental technology of different eras. These techniques are not only a tool for performers to express music, but also a driving force for continuous innovation in musical art. When we look back at the styles and techniques of these historical periods, it is not difficult to see that the charm of piano music stems from this continuous exploration of the possibilities of sound, and the creative process by which the performer transforms the score into a moving sound through the body and mind.

Table 1 Historical evolution of piano styles

period	Style core	Touch the key	Pedal logic	Texture and body posture	Rhythmic characteristics
Baroque period (1600–1750)	The polyphonic texture is independent	Rapid independent movement of the	Shallow pedaling 30%–40% depth,	Dense alignment of the texture,	The rhythm of the beat is strictly

period	Style core	Touch the key	Pedal logic	Texture and body posture	Rhythmic characteristics
Classicism period (1750–1820)	It is balanced, emphasizing clarity and regularity	knuckles, granular touch (moderate depth of the touch to avoid adhesion)	simulating the grainy tone of the harpsichord, and the vocal articulation relies on finger control	sitting posture upright, knuckle precise movement	followed, and the starting point is as precise as a mechanical pendulum
	The main key music pursues structural norms and melodic singing	Arm weight touch (power is transmitted from the shoulder joint to the fingertips) ) emphasizes legato and breathing	Used sparingly, synchronized with harmonic rhythms ("mechanical stepping") to enhance resonance or articulate long	The main key texture is clear, and the wrist rises and falls with the phrase	The rhythm is clear and the flexibility is controlled

period	Style core	Touch the key	Pedal logic	Texture and body posture	Rhythmic characteristics
Romantic period (1820–1900)	Subjective emotional expression, diversified and personalized techniques	Arm weight “parabolic touch” (e. g. Chopin legato), fingertip agility and arm swing synergy (e. g. Liszt supertechnique)	notes	Symphonic texture with large body dynamics (waist strength intervenes in octave jumps)	Elastic speed and national rhythm, rhythm becomes the carrier of emotion
			The “rhythm pedal method” and “fuzzy pedal” emphasize harmonic overlap and emotional atmosphere		
Impressionist period (1890–1920)	Instantaneous sound color effects, deconstructing and timbre experimentation	“Floating Touch Method” (touch the upper edge of the key, less than 1/4 of the depth of the key), the fingertips move	“Lag pedaling” and “quick switching pedals” create harmonic overlap and sound flow	Diatonic texture, the pursuit of sound flow coherence, body posture improvisation	The fixed rhythmic pattern is a timbre framework, and the slight difference in dynamics creates auditory illusions

period	Style core	Touch the key	Pedal logic	Texture and body posture	Rhythmic characteristics
		smoothly			

### 3. The specific influence of the style of the piano work on the performance technique

Piano music is rich and diverse, and different styles have unique requirements for performance methods. These requirements are reflected in the touch method, timbre control, pedal use and other aspects, and the performer needs to adjust the technical details according to the stylistic characteristics of the work in order to accurately convey the emotion and connotation of the music.

#### 3.1 Elegant and peaceful style

Elegant and peaceful music is centered on pure and transparent timbre and neatly balanced structure, represented by works such as Mozart's sonatas. This type of music pursues the beauty of simplicity and avoids exaggerated dynamics and complex timbre layers, so it places high demands on the fine control of the playing technique.

In terms of touch technique, it is necessary to balance the flexibility of the finger joints with the control of strength. Fingers are kept in readiness to raise their fingers, and fingertip independence is enhanced by flexible movement of

the joints, especially when playing fast scales or broken chords, with the same touch depth of each note, about one-third of the key stroke, to avoid destroying the overall uniformity due to excessive force on one key. For example, when playing consecutive sixteenth notes, you should quickly remove the key after touching the key with your fingertips, so that the sound time of each note is controlled within a short range, forming a clear but not stiff grainy feeling.

The breathing sensation of the phrase is achieved through the subtle adjustment of the wrist. During homophonic repetition or progressive interval transitions, the wrist moves slightly horizontally or up and down, similar to the rhythm of natural human breathing, adjusting the touch pressure through slight changes in the weight of the arm: the wrist is slightly raised during the weak beat to reduce the touch force; The wrist naturally sinks during the downbeat, increasing the pressure of the fingertips on the keys, so that the inner rhythm of the music is naturally revealed through the subtle differences in the strength of the touch keys [6].

The timbre control adopts the method of zoning: the middle and high registers use the fingertip touch key, and the high-frequency overtones of the string are stimulated by reducing the touch area, so that the timbre is bright but not sharp; When touching the key in the bass area, the fingertips are slightly moved back to the front of the fingertips, appropriately increasing the depth of the touch keys, using the softness of the fingertips to soften the bass edges,

avoiding the turbidity of the timbre caused by the hard touch of the keys, and at the same time, through the slight horizontal swing of the arm, the bass lines are given a moderate sense of flow.

Pedals are used very infrequently in this style and are pedaled no more than a quarter of the pedal's stroke. It will only be used when the long tone is continued or the voice is changed, and the operation follows the order of "first off the key and then pedal", that is, the fingers leave the key and gently press the pedal at the same time, and use the afterglow effect of the pedal to connect the front and rear harmonies, ensuring that the voice transition is natural and smooth, while avoiding harmony mixture, and maintaining the aesthetic requirements of clear and recognizable voices in classical music.

The dynamics vary in subtle touch differences: when playing weakly, the touch pressure decreases, relying only on the elastic force of the knuckles, and the arm remains relaxed, making the sound light and intrinsically supportive; In the middle fortistency, the participation of the forearm muscles is moderately increased, and the concentration of the sound is enhanced by a slight push forward of the wrist, but the increase in force is strictly controlled to avoid destroying the overall elegance, reflecting the aesthetic idea of "controlling emotions with reason" of classicism.

### 3.2 Deep and full style

Deep, full-bodied music is full of inner tension, such as Beethoven's sonatas, which require a technique to strike a balance between power transmission and

timbre, transforming bodily energy into emotional expression.

At the heart of the touch keys is the weight transfer technology. The player relaxes the shoulder joints and allows the arms to hang down naturally, transferring the weight of the upper body through the elbows, wrists and fingertips. When playing the column chords in the lower register, the waist is slightly leaned forward, the center of gravity of the body is shifted forward, and the body is stabilized through the core muscles, so that the whole body weight is concentrated at the contact points, and the depth of the key can reach more than three-quarters of the key stroke. At this point, the fingers need to form a stable support structure, with the first joint being stiff, the fingertips perpendicular to the keys, and the metacarpal joints raised to withstand the impact of strong play and to avoid the fingers collapsing and causing the sound to float [7].

The singing nature of the melodic voice is achieved by touching the keys with the fingertips and delaying the off-key. Use your fingertips instead of your fingers to slow down the key, giving the strings more time to vibrate, and the sound is as warm and long as a human voice. When leaving the key, first lift the fingertips, and then gradually relax the pressure on the fingertips, so that the residual sound will naturally decay, forming a timbre change similar to strings, giving the long note a rich emotional layer.

The layering of the accompaniment and melodic parts is key: the accompaniment part maintains a stable dynamics and touch depth, and

provides continuous energy through the uniform movement of the knuckles; The melody part increases the touch pressure on the basis of the accompaniment, and highlights the direction of the line through the slight downward pressure of the wrist, forming a sharp contrast between primary and secondary, so that the melody rises as if on the basis of a solid accompaniment, and enhances the expressiveness of the music.

The pedal is used in the syncopated step-and-release method: first complete the keystroke, wait for the note to sound and then press the pedal, the depth is about 60% of the pedal stroke, which can not only retain the clear attack of the chord, but also expand the bass resonance through the pedal sustain, creating a deep sense of space. When transitioning passages, strictly synchronize the pedals with the fingers off the keys, and ensure that the new chord is played after the previous harmony disappears, so as to avoid harmonic mixing affecting the logic of the music.

The crescendo of dynamics follows the principle of stepwise increment, increasing the area of the keys and the parts of the body participating in the force in stages from weak to strong, so that the dynamics change naturally and coherently, like the waves advancing layer by layer, in line with the needs of the catharsis of romantic music emotions layer by layer.

### 3.3 Mystical and hazy style

The mysterious and hazy style is represented by Debussy's works, which pursues the ambiguity and sense of space of sound, subverts traditional



techniques, and establishes a new system with timbre shaping as the core.

The touch action is light as levitation, the fingertips gently touch the surface of the keys, the depth of the keys is only about one-fifth of the normal one-fifth, and the touch speed is extremely slow, stimulating the high-frequency overtones of the strings and creating a foggy tone. When playing the chromatic or diatonic scale, the fingertips move smoothly against the keys, and the adjacent notes overlap for a long time, eliminating the boundaries between notes and forming a coherent sound flow effect, which requires extremely high finger sensitivity on the player.

The pedal became a key tool in shaping the tone, and the full-depth quick-change pedal method was adopted, in which the pedal was pressed the whole time but quickly lifted and pressed again every half bar or beat, so that the different harmonies were superimposed in the afterglow of the strings, forming a hazy mixture [8]. The position of the key affects the timbre: the contact point in the upper register is biased towards the middle of the key, which is more likely to excite the higher harmonics; The low pitch tilt touches soften the edges of the tone, reducing the intensity of the base tone and enhancing the overtone proportion.

Tone control shifts to overall sound color variation, and players need to pay attention to the gradual transition of timbre from clear to muddy, from thin to heavy, and adjust the touch depth, speed, and pedal depth at the same time to make the sound as natural as an ink painting, with no clear boundaries. The

dynamics change mostly conveys emotions through the light and shade of the timbre, and the contact points are moved to the edge of the keys when playing weakly, so as to retain the overtone energy; Increasing the depth of the touch while maintaining a slow tempo when played strongly, it avoids the stiffness of the sound, reflecting the aesthetic of impressionism that captures the sensory experience of the moment.

### 3.4 Majestic and powerful style

The majestic and powerful style is represented by Liszt's Rhapsody, emphasizing drama and explosiveness, and the technique is based on the coordinated movement of the whole body and the concentrated release of energy.

Octaves and chords are played using the lever power method, with the wrist as the fulcrum, and the arm swinging back and forth converts kinetic energy into tactile impact. When playing in a strong octave, the arm swings widely, and the touch speed and depth are fast, so that the strings resonate strongly; The weak octave reduces the amplitude of the swing and the force of the touch, maintaining the internal tension of the sound. The fingers need to form a scaffold-like structure in advance, and the palm of the hand is propped out, and the first joint is hard to withstand the strong impact.

The pedal follows the principle of long-term hold and accentuation, and the pedal is pedaled throughout the whole process when the chord or bass line is sustained, and the string resonance is used to expand the sound scale and

create a sense of solemnity; The downbeat or melodic highs enhance the resonance with the pedal accent technique, making the fortisse long and thick. The timbre pursues brilliant penetration, and the fingertips in the middle and high registers touch the keys vertically to stimulate the balanced vibration of the fundamental tone and overtones; The tilt of the palm of the hand in the low register increases the impact and makes the bass rich and powerful [9]. Fast passages rely on arm swing inertia to make continuous keystrokes, with fingers holding shape to ensure that the notes are clear and even.

The dynamics are extreme, from very weak to very strong, which is achieved by moving the center of gravity of the body and bursting with arm strength, the fingers exert force independently when playing weakly, and the whole body weight is concentrated on the keyboard during strong playing, and the dynamics increase greatly, stimulating the senses through the strong contrast of sound, which fits the dramatic theme of Liszt's music.

### 3.5 Relaxed and cheerful style

The relaxed and cheerful style is represented by the Haydn Sonata, which emphasizes rhythm and elasticity, and the core of the technique is a combination of flexibility and granularity.

The staccato adopts the knuckle skipping method, and after touching the key quickly, the key is quickly removed from the key by the rebound force, which makes the sound time short and produces a crisp beating feeling. Maintain a steady tempo and even dynamics when playing fast staccato to ensure a

precise and lively rhythm. The stress of the three-beat dance music passage is restrained, the first beat of the wrist is slightly pressed down to increase the pressure of the key, and the second and third beats relax the wrist and touch the keys lightly to form a natural rhythm to avoid excessive stress and destroy the sense of lightness.

The rapid tone phase drop requires the arm to be relaxed, the fingers to be pressed through the knuckles to roll through the rapid transition, and the touch depth and speed are consistent to avoid uneven rhythms. The contrast of dynamics mostly adopts sudden strong and weak conversions, relying on the rapid response of finger muscles, strong music mobilizes the force of the forearm, and weak music only uses the elastic touch of the knuckles to create auditory contrast and humorous effects. [10]

The essence of the influence of the style of piano works on performance techniques is the integration of musical content and expression. Different styles give rise to different technical solutions, elegance and peace require delicate control, deep and full rely on power transmission, mysterious and hazy focus on timbre experimentation, majestic and powerful require energy explosion, relaxed and cheerful pay attention to rhythmic elasticity. These techniques are interrelated and constitute the richness of the art of piano playing.

4. The dialectical relationship between stylistic consciousness and

performance practice

The ultimate challenge of piano performance lies in how to create a dynamic balance between the "prescriptiveness" of historical style and the "creativity" of individual interpretation. As a cognitive framework for the aesthetic paradigm of a specific era, style consciousness and the immediacy of body movements in performance practice constitute a dialectical relationship that both restricts and stimulates each other. This relationship is not only a matter of adaptation at the technical level, but also a concrete development of the philosophical proposition of "understanding and expression" in music hermeneutics in the field of performance.

Stylistic consciousness is essentially a "historical aural schema" that presupposes the player's perception of sound and the logic of its operation. From Baroque to Impressionism, the sound characteristics of different styles have formed relatively stable cognitive models, which act like "auditory filters", influencing the player's choice of technical elements such as touch, pedal, and dynamics.

The multi-part independence of Baroque polyphonic music requires the player to establish a physical memory of "vocal detachment" when touching the keys. For example, when playing Bach's Fugue, the independent movement of the knuckles ensures the clarity of each line, a bodily habit that is very different from the tactile logic of the "melody-accompaniment" in major music. If the Baroque polyphony is treated with the Romantic "mixed touch", it will

inevitably lead to the adhesion of the voices and destroy the transparency of its structure, just like using oil painting techniques to imitate the line clarity of printmaking, which violates the media characteristics of different art forms. The clear transformation of functional harmony in classicism requires the pedal change to be strictly synchronized with the harmonic rhythm, and this "mechanical pedaling" is an auditory confirmation of the "structural self-discipline" of classicism; The fluidic nature of the impressionist chromatic harmony allows the pedal to lag behind the harmonic changes to create a sense of haze[11]. If the pedal logic of classicism is applied to Debussy's works, the aesthetic quality of "acoustic clouds" will be dissolved by the excessive clarity of the harmonic boundaries, just as Monet's water lilies are depicted with precise geometric lines, losing the essence of light and shadow.

The elastic speed and national rhythm of Romantic music require the player's body rhythm to break through the mechanics of the beat, and realize the "breathing feeling" of the rhythm through the shaking of the wrist and the swing of the waist. The strict beats of Baroque Courant, on the other hand, require knuckle touches to be precisely synchronized with a metronome. Two rhythmic consciousnesses lead to very different modes of body movement: the former such as improvisational dance, the latter such as a mechanical pendulum, embodying the philosophical distinction between "free time" and "measuring time".

Stylistic consciousness is not a static reserve of knowledge, but a dynamic

cognition that is constantly generated through the practice of performance. The immediate operation of the body has the characteristics of a "hermeneutic cycle" – the technical processing of a specific work reacts on the performer's overall understanding of the style, forming a spiral of "local experience–global cognition" [12].

Gould's "iconoclastic" rendition of Bach's Goldberg Variations, through the handling of ultra-fast keys and minimal pedals, reveals the overlooked "mechanical aesthetic" dimension of Baroque music. This performance practice breaks through the traditional perception of the Baroque as "solemn and elegant", and proves that technological innovation can be the key to the rediscovery of style. Similarly, Argerich's performance of Liszt's Hungarian Rhapsody incorporates the improvisational touch of a jazz piano to inject a modern rhythmic sense into the passionate expression of Romanticism, expanding the boundaries of stylistic interpretation possibilities [13].

Modernist performers such as Cage and Gould saw piano performance as a vehicle for conceptual art. Cage's "Preset Piano" completely deconstructs the traditional style of sound grammar by inserting foreign objects between the strings to change the timbre; By adding humming to the recording of Goldberg's Variations, Gould implants his personal experience into the Baroque text, raising questions about the "purity of style". This kind of practice shows that when the sense of style shifts from "faithful reduction" to "creative

misreading", the practice of performance becomes a contemporary act of reconstructing the meaning of music [14]. Most performers choose to create a resilient boundary between fidelity and creativity. When Ashkenazi interprets Beethoven's late sonatas, he retains the structural balance of classicism while giving the work a modern emotional dimension through the timbre hierarchy of romanticism. When Pollini plays Debussy's Prelude, he incorporates the sustain advantages of a modern piano on the basis of the "floating touch", giving the sound both impressionistic hazy and the clarity of contemporary listening habits[15]. This strategy of "critical inheritance" embodies the dialectical unity of stylistic consciousness and performance practice.

## References

- [1] Hou Kangwei. A Study on the Wheel Finger Technique in Liszt's Piano Vocabulary Style[J].Music Research,2002,(02):85–90.)
- [2] Zhang Shuting. Exploration on the creative style of Genastara's piano works[J].Sichuan Drama,2018,(09):151–153.)
- [3] Fang Fang. Ravel's early impressionist piano works and musical vocabulary[J].Sichuan Drama,2021,(11):128–130.)
- [4] Zhai Xiaoxia, Li Shenggui. A brief discussion on the performance technique and second creation of Schumann's "Butterfly"[J].Music Composition,2018,(09):127–129.)
- [5] Yang Fei, Liu Xudong. Western music for the body, Chinese music for use:



On the essence of Chinese style piano works lies in the "combination of Chinese and Western" techniques and aesthetics[J].Music Composition,2017,(03):98-100.)

[6] Liu Nan. Characteristics of harmony technique in Szymanowsky's early piano works[J].Music Composition,2016,(06):164-166.)

[7] Jia Yihong. Analysis of piano performance techniques in different periods[J].Grand Stage,2014,(10):139-140.)

[8] Sun Jingya. Analysis of the performance technique of ornamental sound in romantic piano works[J].Sichuan Drama,2019,(02):107-109.)

[9] Zhao Qian. Schoenberg's Piano Opus 23 in the fifth piece of the composition technique and performance analysis[J].Music Composition,2018,(01):149-151.

[10] Zhang Fang. Postmodern piano technique expansion in Borcomb's piano works[J].Journal of Central Conservatory of Music,2020,(03):126-142.)

[11] Wang Jun. Perspective on the Dramatic Characteristics in John Corigliano's Fantasy Etudes: A Case Study of Two Piano Works[J].Music Composition,2018,(09):144-147.

[12] Liu Huaqing. The perspective of "collage thinking" in Gould's piano performance: A case study of the connotation interpretation of several piano works[J].Music Composition,2016,(03):172-174.)

[13] Liu Yang. On the change and development of piano performance in the times[J].Grand Stage,2012,(02):102-103.

[14] Zhang Fang. Quantification and Comparative Study of Acoustic Elements

of Pointillism in William Borcombe's Modern Piano Works: A Case Study of the First Song of Twelve Piano Etudes[J].Huang Zhong (Journal of Wuhan Conservatory of Music),2016,(01):127-137.)

[15] Wang Peiling. On the relationship between the development process of piano composition techniques and piano sound[J].Music Composition,2012,(02):168-169.)