

Analysis on Relationship between Piano Playing and Inner Hearing

Liu Yi

Zhengzhou Railway Vocational and Technical College
Zhengzhou, Henan, 450052 China

Abstract—Inner hearing has a good promoting role for the improvement of piano playing level, and this paper mainly analyzes the inner relationship between piano playing and inner hearing from three aspects of method skills of inner hearing training, how to cultivate inner hearing in piano playing and hearing application in piano playing.

Keywords—piano playing; inner hearing; relationship;

I. Introduction

In order learn the piano playing, we not only need to grasp and understand the necessary skills and standard playing techniques, but also we should understand music works, enter music works and realize the resonation with music works. Only by this, the piano can be played most incisively, and the best liquidity shows in front of the audience. The so-called inner hearing is to use music memory to imagine music image such as sound pitch, melody, rhythm and timbre. Inner hearing is mainly divided into two categories: harmony and melody. The former refers to a multi part imagination cognition ability of harmony and polyphony music works. The latter is the cognition ability of magnificent imagination. Through the survey, we find that, melodic inner hearing is much easier to learn than the harmony, and the training is easier. Most people have a certain inner hearing ability. As long as it is through professional training, we can understand it in a shorter time, forming an initial memory, and then intensive training can make inner hearing ability gradually improve.

II. Methods and Skills of Inner Hearing Training

2.1 Playing Music Slowly

For beginners, hearing training is difficult, and in the beginning, in training, it is to guide students to play music slowly, aiming at training piano learners' prophet ability---namely, pre-listening and writing a rhythm that has not played yet. In the beginning, it is mainly through training the ears' hearing mode to realize the purpose of playing the piano. For beginners, it will still have some common problems even for playing music slowly.

2.2 "Point and Line" Combination to Play Music

The so-called "point and line" combination playing technique is to make the whole music as the main playing line, and each octave and syllable are seen as the numerous small dots of the line. Then the interval playing of the phrase

reading is similar to odd and numbered music syllables, which is only in your heart without playing the sound. In this premise, it should keep the original music integrity and constant coherence. Another kind of "point and line" combination method is to consider from the vertical aspect, in the premise of keeping the original feature of the music, it sets some parts to play sound, and a voice only needs to float. So, it not only stimulates the ears' awareness ability for the music flowing line and strengthens the inner hearing effect, but also it has some improvement for the playing technology of fingers.

2.3 Trying to Be Familiar with Works

The premise of realizing "point and line" combination playing and silent playing is to be familiar with the music. Being familiar with the works has an important role in piano playing and inner hearing training. Because being familiar with works not only can realize point line playing but also can realize silent playing, the benefit of silent playing is to avoid fingers from forming mechanical memory playing. Playing behavior is transferred into hearing, according to inner hearing and brain's understanding for works, it can complete the training works. At this moment, it plays an important leading role of hearing in piano playing. So, it gradually becomes a good habit of silent playing in brain. When you do the piano playing, it is good for you to deep dig and understand the connotation of music works, and it is easy for you to make smooth reading effect.

2.4 Listening to Others Playing

In listening, we'd better choose strange works, while listening to music and reading music playing, the brain flashes scenes in mind, which is a good learning method.

III. How to Cultivate the Inner Hearing of Piano Playing

3.1 Understanding Works Is the Base

Understanding is a lamp, which can illuminate the way forward. Because cognition not only depends on human sensory perception information, but also depends on external environment formed memory, human imagination and reflection ability, we should not practice immediately when taking the piano music, but we should have the process from perception to understanding. Only by thoroughly understanding the works can we play the feelings of the music composers. Thus, players can better play the music through piano playing or even the scene, in order to make the playing effect more appealing and penetration. For a strange

thing, it needs process to realize perception understanding. First, we should have perception understanding of the main melody from the whole works, and expressed emotion, creation background, style feature and musical structure should be grasped generally. Secondly, the details, namely, the main melody punctuation division, accompaniment and melody turning point, and even a small symbol of the music should be analyzed.

3.2 Music Memory Is the Guarantee.

Music memory is the importance of music talent, and at this moment, the memory reflection is not only ability, but also it is called synonymous word of skills. In order to cultivate a good habit of musical memory, In order to cultivate a good music memory habit, it should begin from reciting music, and only reciting music at heart can make people reflect the corresponding emotion in playing and intoxicated in the feeling of playing. In addition, we should do more in the training of vision singing and training ear aspect, making music score into singing and sound. Sight singing and ear training are inner hearing in common, and it is the necessary skills in piano playing.

3.3 Music Imagination Is an Important Factor.

In order to improve the music imagination, the first work is to learn the basic skills of piano playing. Because only when having good skills, we can accurately express the ideas of composers. Of course, we can do some relevant training with imagination, in order to make composers consciously imagine the connotation of the works, in order to further understand the works. In addition, enriching people's life experience to improve cultural cultivation is also one of the training methods of enhancing imagination. Thus, imagination depth and width can be effectively expanded.

IV. Hearing Application in Piano Playing

The specific expression of players lacking understanding and imagination for music works can also make the played piano works feeble and uninteresting. Thus, in piano teaching and training, we should emphasize the importance of ear and develop the inner hearing.

4.1 Dividing the Melody Punctuation

Piano playing should be a complete song, and before playing, we should listen carefully to the complete main melody of the music, then according to the accurate classification of sentence elements in ventilation and scale. Otherwise, it is easy to cause an inaccurate grasp of punctuation, and the unnecessary stress will make the played music works melody line cut off.

4.2 Recognizing Sound

As a piece of music, its expressed connotation and content are very rich, and light, excited, sad and lyric emotion factors are likely to be contained in a song. In order to make good music, we must express the emotional factors accurately. In order to judge the classification of these emotional factors for the first time, we need a lot of training, and use hearing to memorize the emotional factors in brain. Finally, the keyboard can express the sound by using strength,

speed and rhythm.

4.3 Expression of Listening to Melody

The writer wants to record the situation and scenes when creating music, using music form to represent to audience. So, music also has happiness and sorrow and the personality like humans. Thus, piano players should understand the music content before playing, grasping the personality melody of the music, emotion and mood and tone. Then through the punctuation role, the turning role of music is fully expressed.

4.4 Discriminating Main Level

First, it can understand the singing of each independent sound part fundamentally, and in grasping main melody, we should listen carefully to the melody line of each comic part. It should not put each part independently in contacting, and we should keep the original singing feature and the original coherence of singing. It uses ear hearing to cope with a two parts or both hands playing a part of overlapping phenomenon, in order to express the melody, ups and downs and orders of music, highlighting the "singing" and it uses inner singing expression to reflect the piano playing. Second, it should pay attention to the dialogue between the voice parts, because in polyphonies, each voice usually exist corresponding or each other's dialogue. So piano learners and players should listen to the subtle changes through inner hearing, and they can accurately express the dialogue mood and emotion in playing. Hearing is used to cope with various voice punctuations and melody problems, leading the finger strength size and slipping speed of keyboard in touching keyboard. We believe that through a long time of practice, inner hearing can be improved, in order to make players grasp multiple playing methods to express the inner connotation and styles of music works.

V. Conclusion

In short, in order to have higher level of playing ability, people should strengthen skill training and strengthen their inner hearing training, in order to make the players rapidly and accurately grasp the cognition and understanding of music works essence, and finally, they can improve their piano playing ability and level.

References

- [1] Shi Cuihua. Significance of music hearing training in piano learning process[J]Journal of Chifeng College (Chinese Philosophy Social and Science Edition), 207(1).
- [2] Li Liang, Wu Yun, Wang Kun. Analysis on cultivation of inner hearing in piano playing[J]. Music World, 2009(6).
- [3] Ju Zhen. Analysis on cultivation and training of inner hearing in piano playing[J]. Literary Life, Literary Theory, 2011(6).
- [4] Ye Xixi. Analysis on inner hearing in music performance art---taking piano playing as an example (music and performance version), 2006(1).
- [5] Wang Bo. Cultivation of inner hearing ability in piano playing[J]. Music Exploration, 2010(1).
- [6] Liu Peipei. Analysis on inner hearing and piano playing[J]Music Exploration, 2010(3).