

Research on the significance and methods of inner hearing training to improve the piano performance level

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Abstract: Inner sense of hearing training is an indispensable part of piano performance learning, which plays a key role in the improvement of performers' musical literacy and performance level. This paper deeply discusses the significance of inner hearing training in piano playing, and elaborates its positive effects on melody memory, emotional expression, and the improvement of playing skills. At the same time, this paper studies various methods of inner hearing training, including silent singing training, reciting music training, imagery training and so on, aiming at providing systematic theoretical and practical guidance for inner hearing training of piano performers and helping them make greater progress on the road of piano playing art.

Key words: inner hearing training; piano playing; musical accomplishment

1 Introduction

Piano playing, as a complex and exquisite art form, requires not only skilled finger skills, but also keen inner hearing ability. Inner hearing enables the performers to "hear" the melody, harmony, rhythm and other elements of music in the silent state, so as to interpret the connotation of the work more accurately in the actual performance [1]. In the process of learning and practicing piano performance, the importance of inner hearing training has become increasingly prominent. It runs through all aspects of performance, from the memory and understanding of melody in the early stage of music learning to the delicate expression of emotion and the flexible use of skills in the process of performance, in which inner hearing plays an irreplaceable role. In-depth study of the significance and methods of inner hearing training to enhance piano performance level has great theoretical and practical value for cultivating excellent piano players.

2 The significance of inner hearing training in piano performance

2.1 Helpful for remembering and understanding the melody

In piano performance, the accurate memory of the melody is the basis of performance. Inner hearing training enables the performers to internalize the melody information more deeply when listening to the music [2]. By repeatedly "singing" the melody in their minds, the performers can strengthen the memory of melody direction, pitch change, rhythm characteristics and so on. For example, when learning a long piano sonata, the performers can better grasp the structure and theme development of the whole piece by building the melody framework in their minds with inner hearing, thus reducing the dependence on the score and presenting the melody more smoothly. This deep understanding and memory of the

melody is helpful for the performers to interpret the melody expressively according to the guidance of their inner hearing in the process of playing, so that the audience is more easily infected by the music.

2.2 Improve the accuracy and depth of emotional expression

Music is the art of emotion, and the charm of piano performance lies in the ability to accurately convey the emotions in the work to the audience. Inner hearing training can help performers rehearse the ups and downs of music emotions in their minds before playing. Through the in-depth analysis and understanding of the work, the performers construct the music image which is in line with the emotion of the work in their minds, so that they can express their emotion more freely by using the performance elements such as strength, speed and timbre in the actual performance. For example, when playing a lyrical adagio movement, the performers with keen inner hearing can delicately control the strength of touching keys according to the emotional color "heard" in their hearts, so as to make the timbre softer and mellower, and create a quiet and deep emotional atmosphere; When playing the passionate Allegro movement, they can accurately grasp the tension of rhythm and the outbreak of strength, and vividly display the passionate mood in the work. Inner hearing makes the performers' emotional expression not only stay on the surface, but also go deep into the soul of the work, resonating strongly with the composer's creative intention, and touching the hearts of the audience.

2.3 Promote the development and perfection of the performance skills

The use of piano playing skills can not be separated from the command and control of inner hearing. Inner hearing can provide a clear goal and direction for players to practice their skills. For example, when practicing complex scales, arpeggios and other skills, the inner hearing allows the performers to "hear" smooth, uniform and rhythmic sound effects in advance, thus guiding the fingers to complete the skills with more precise movements, appropriate strength and speed. At the same time, the inner hearing can also help the performers find and correct the problems in the use of skills in time during the performance. If the timbre of a note is not ideal or the rhythm of a section is not stable enough, the inner hearing will quickly give feedback, prompting the performers to adjust the way of touching keys or playing rhythm. Through long-term inner hearing training, the performers' skills will be more flexible and comfortable, which can better serve the needs of music expression and make the piano performance reach a higher level in the integration of technology and art.

3 The method of inner hearing training

3.1 Silent singing training

Silent singing is an effective method of inner hearing training. The performers hum the melody silently in their hearts as they study the score. During silent singing, the performers should visualize the pitch, value, and timbre of each note as clearly as possible. For example, when learning a new piano piece, the performers should first carefully observe the music score, analyze the direction and rhythm characteristics of the melody, then close their eyes and hum silently in their hearts. It can be slower at the beginning, and gradually speed up as they become familiar with the melody. When singing silently, attention should be paid to the coherence and accuracy of the melody, so as to avoid pitch deviation or rhythm errors. Through long-term silent singing training, performers can enhance their inner perception of melody and make their inner hearing more acute. At the same time, silent singing can also help performers to familiarize themselves with the overall structure and direction of music in advance, laying a solid foundation for actual performance.

3.2 Recitation training

Reciting music score is an important part of piano learning, and it is also an important means of inner hearing training. In the process of reciting music, we should not only remember the order of notes mechanically, but also understand and memorize the music through inner hearing. Players can first divide the music into several sections and practice reciting the score one by one. When reciting each passage, we first "listen" to the melody of the passage in our hearts, and then write

the score from memory or play it on the piano under the guidance of our inner hearing. For example, when reciting a Mozart piano sonata, we can start with the presentation part, listen repeatedly and build a melodic framework in our minds, and then try to play without looking at the score. If we forget or make a mistake in the process of reciting the score, do not rush to check the score, but first try to recall the correct melody through inner hearing, which can further strengthen the inner hearing ability to remember and correct the music. Through the training of reciting music scores, performers can internalize the music more deeply and improve the leading role of inner hearing in performance.

3.3 Imagery training

Imagery training is a method of enriching the inner auditory experience with the help of imagination and association. According to the title, style, melody characteristics and other elements of the music, the performers construct the matching music image in their minds when practicing the piano works. For example, when playing Debussy's "Moonlight", we can imagine the sparkling picture of the moonlight on the quiet lake, and integrate this quiet and soft image into the music performance. In imagery training, various elements of music can also be associated with specific images or scenes. For example, the crisp notes in the upper register can be imagined as the song of birds in the woods in the morning, and the thick notes in the lower register as the cornerstone of an ancient castle. Through the construction of this image, the performers can understand the connotation of the music more vividly, and make the music "heard" by the inner hearing more colorful and emotional. In the actual performance, the performers can control the strength, speed and timbre of the performance more freely according to the image constructed in their minds, so as to enhance the artistic appeal of the performance.

3.4 Multi-voice training

Piano works often contain multiple parts, and multi-part training is of great significance to the improvement of inner hearing. Players can choose some simple two-part or three-part works to practice. In the process of practice, we first familiarize ourselves with the melody of each part, and then try to "listen to" the progress of multiple parts at the same time in our minds. For example, when practicing Bach's two creative pieces, we first play and listen to the melodies of the high and the low parts separately, analyze their respective characteristics and trends, and then close our eyes and imagine the interweaving and echoing of the two parts in our minds. It may be difficult at the beginning, but with the deepening of practice, the ability of inner hearing to grasp multiple voices will gradually increase. Multi-part training can cultivate the hierarchy and coordination of the performers' inner hearing, so that they can better deal with the relationship between the various parts when playing complex works, and make the whole music texture clearer and more harmonious.

4 Implementation steps and precautions of inner hearing training

4.1 Implementation steps

4.1.1 Basic stage

In the basic stage, the main focus is on simple melody perception training. Some piano pieces with beautiful melody and simple structure, such as Minuet and Raindrop, can be chosen. First, by listening to the demonstration performance, learners can form a preliminary impression of the melody of the music in their minds, and then carry out silent singing training, humming the melody in their hearts repeatedly to make themselves familiar with the pitch and rhythm. At the same time, they can combine some simple rhythm exercises, such as clapping hands and stamping feet, to strengthen the perception of rhythm, and lay the foundation for the further development of inner hearing.

4.1.2 Intermediate stage

The intermediate stage focuses on the inner hearing training of multi-voice and complex music structure, such as Bach's Creative Music Collection, Mozart's sonatas and other works.

At this stage, learners should pay attention to the analysis of the harmony and musical structure of the works in the process of practice, deeply understand the internal logic of music through the recitation and imagery training, and construct a multi-voice music framework in their minds. For example, when practicing Bach's creative musics, we should first practice and analyze each part separately, and then try to "listen to" the combination and development of multiple parts at the same time in our hearts, so as to gradually improve the ability of our inner hearing to deal with complex musics.

4.1.3 Advanced stage

In the advanced stage, more attention is paid to the deep grasp of the emotional connotation, the style of the works and the perfect integration with the playing skills. Works with profound emotional connotations and superb technical requirements are chosen, such as Chopin's large-scale ballads and Rachmaninoff's piano concertos. At this stage, learners should use their inner hearing to preview the emotional expression and skills of the works in their minds through in-depth study of the background of the works and the characteristics of the composer's style, so that the inner hearing can become the core guide for the precise interpretation of the works in the performance, and a high degree of unity of skills and artistic expression is achieved in the actual performance.

4.2 Precautions

4.2.1 Be patient and focused

Inner hearing training is a long-term and gradual process, which can not be accomplished overnight. Learners should be patient enough in the training process, and don't give up because they can't see the obvious effect in the short term. In the process of every training, it is important to maintain a high degree of concentration, focusing on the experience of inner hearing, and avoiding external interference. For example, in silent singing training, we should find a quiet environment, calm down and concentrate on the humming and perception of the inner melody.

4.2.2 Combine with actual performance

Inner hearing training can not be divorced from the actual piano performance. In the process of training, we should combine the music perceived by the inner hearing with the actual performance on the piano, and make the inner hearing more accurate and the performance more in line with the inner expectations through constant comparison and adjustment. For example, after imagery training, we should apply the constructed music image to the actual performance, achieve the music effect in the images by means of touching the keys and controlling the strength, and further improve the imagination of inner hearing according to the actual situation of the performance.

4.2.3 Diversified training methods

A single inner auditory training method is easy to make learners tired and bored, which affects the training effect. Therefore, we should adopt diversified training methods, such as silent singing, reciting music, imagery training, multi-voice training and so on, and use them flexibly according to different training stages and learning contents. For example, when learning a new work, we can begin with singing and reciting music, familiarizing ourselves with melody and structure, imagery training when understanding the work in depth, and multi-voice training when dealing with multi-voice passages, so as to comprehensively improve all aspects of inner hearing.

5 Conclusion

The training of inner sense of hearing is of irreplaceable significance in piano performance. It provides strong support for the improvement of piano performance from many aspects, such as melody memory, emotional expression, performance skills and so on. Through silent singing training, reciting music score training, imagery training, multi-voice training and other methods, following the scientific and reasonable implementation steps, paying attention to the patience and concentration in the training process, as well as combining the actual performance and the diversification of training

methods, it can effectively cultivate and enhance the inner hearing ability of piano players. For piano players, the continuous strengthening of inner hearing training will help them explore and innovate on the road of piano playing art, interpret piano works more accurately, profoundly and infectiously, and realize the overall sublimation from the technical level to the artistic realm, so as to contribute more to the inheritance and development of piano music art.

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Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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