

# The Significance and Cultivation of Inner Hearing in Guzheng Performance

Weiwei Zhang

Minjiang University, Cai Jikun Conservatory of Music, No. 200 Xiyuan Gong Road, Shangjie Town,  
Minhou County, Fuzhou City, Fujian Province, 350108, China

**Keywords:** Guzheng Performance; Inner Hearing; Meaning; Cultivation

**Abstract:** In the guzheng performance, you have to play a beautiful tone, which will give the audience a wonderful enjoyment. How to make the guzheng performance more beautiful, the guzheng player should enhance his musical hearing ability, thus establishing the standard of aesthetic sound. This paper analyzes the meaning and cultivation of inner hearing in guzheng performance.

## 1. Introduction

Inner hearing mainly refers to people's recall and imagination of music. The inner hearing is not affected by external factors, nor does it need to start their own auditory organs. The guzheng player has an inner hearing and can distinguish the sound by way of imagination. Guzheng is a kind of classical musical instrument. In the guzheng performance, the performer should not only master the playing skills of the guzheng, but also enhance his ability to perceive music. After getting a score, the player can evoke emotions through the innermost imagination, and in the performance, he can highlight the true feelings and better impress the audience.

## 2. The Concept and Characteristics of Inner Hearing

### 2.1. Related concepts

There are many types of images, and the player can obtain images through visual images, auditory images, and the like. Music is an auditory art, a kind of artistic sound, which depends mainly on people's hearing. Therefore, the first thing that comes to mind in people's minds is the auditory imagery. Inner hearing refers to artistic activities related to hearing, and inner hearing combines mental activity and auditory imagery [1]. Inner hearing is formed in people's hearts, based on music perception, which is the emergence of music sound in the brain. The relationship between intracardiac hearing and the accumulation of musicians' musical knowledge is very close, and it is an experience accumulated in a large number of musical performances.

### 2.2. The formation of inner hearing

Inner hearing involves people's psychological perception, not only an auditory image, but also the player's imagination and psychological process. Inner hearing is obtained through memory and imagination. Memory provides a lot of material for imagination, and imagines recombining the material in memory. Memory is generally the music that the player is familiar with, and the imagination is music that is unfamiliar to the player. The inner auditory activity combines the form of memory and imagination to form an inner imitation. For the music that they are familiar with, the player can use the inner hearing to imitate the music material to form different musical images. The inner hearing is independent of the instrument [2]. This ability is the memory and discrimination of the external sound, combined with the disappearing external impression. The inner hearing is not affected by the external sound, nor does it need to feel the music by means of the auditory organ, and feel the beauty of the music through direct imagination. Inner auditory independence and hearing are an aesthetic way of creativity [3].

### **2.3. Characteristics of inner hearing**

The apparent characteristics of the inner auditory are very prominent. After the sound is stopped, the music can still appear in the player's mind, leaving a very deep impression on the player's mind. Through the inner auditory training, the performer can evaluate the auditory impression, emerge the specific image of the music from the mind, and process and transform the auditory impression to produce auditory memory and visual memory. Auditory memory mainly refers to the memory of people's brains on music and sound, which is very important in inner auditory perception. In the usual guzheng performance, the organization of the different melody is formed in the player's mind, and the timbre and rhythm are evaluated. In the melody recall, the player adopts the way of recalling the familiar fragments. Their consciousness forms different melody in the mind, thus processing and imagining the characteristics of the zither track, forming the aesthetic beauty of the appearance. Visual memory mainly relies on the memory of the score, and the player's impression of the music produces a musical imagination. In the guzheng performance, the player reads a large number of scales in the score, they can read quickly, and the psychological expectation process has been omitted.

Literature and drama can give people a clear idea through the way of language and writing. Music is an Abstract art. In the music appreciation, the emotional transmission between the listeners' listeners can only be said to be unspeakable. Inner music hearing produces a concrete aesthetic way. After perceiving music, it will form a deep impression in people's minds and then accumulate as experience. The music and sound materials are tacit, the happy songs make people happy, and the sad songs make people feel sad. People's hearing combines subjective consciousness, and through the inner hearing, the value of music is presented. People's hearing relies on experience, which makes people have different understandings of music. The inner hearing also has aesthetic characteristics, and people can satisfy their own emotional experience in the practice of music.

## **3. The Meaning of Inner Hearing in Guzheng Performance**

### **3.1. Helps the player form the concept of beauty**

For different levels of guzheng players, they have different understandings of the sound aesthetics. After the inner auditory training, the player can help the player form a high standard of sound beauty concept. In the long-term guzheng performance training, the player can clearly recognize the beauty of the sound, and after continuous sensation, can form his own unique aesthetic standards, and will continue to work towards this standard in performance.

### **3.2. Helps the player to improve their playing skills**

In the guzheng performance, the player can't break through after long-term practice because the player's inner auditory standard is not clear. Therefore, the player should constantly improve his inner hearing and constantly perceive the beauty of the guzheng in practice.

### **3.3. Contribute to the emotional expression of the work**

In the guzheng performance, the performer should incorporate his own emotions. After the inner standard is formed, the performer can have a more thorough understanding of the work after having the playing skills and techniques. In the performance, he can integrate his own emotions and improve the quality of the performance.

## **4. Strategies for Inner Auditory Training in Guzheng Performance**

### **4.1. Strengthen the study of music ontology knowledge**

The foundation of music lies in the knowledge of music ontology. If the player is not particularly familiar with the knowledge of music ontology, the cultivation of inner hearing will be more difficult. In the sing-song section, the performer's ability to sing and sing is relatively perfect, and the singer can deeply perceive the work, so that the work can be grasped in the macro and micro

angles, and the performance will be compared in the mind. The ideal direction to play. If the player is not familiar with the most basic pitch and musical notation, the cultivation of inner hearing will be very difficult. Guzheng performance This should be a part of the history of music to help them understand the music of different subjects. In the guzheng performance, because the music works of different themes are quite different in the performance, the expression of emotions is also different. If the players do not know enough about the history of music, they can't distinguish the factions of the music in the performance, and there will be ambiguity in the expression of emotions. To establish a perfect inner hearing, the guzheng player must have knowledge of the music ontology, thus laying the foundation for the establishment of inner hearing.

#### **4.2. To appreciate the performance of famous masters**

Different performers have different feelings in the same work. In the performance of master masters, their emotional bursts are more specific. Although the guzheng players can't reach the level of masters in short-term training, their inner hearing can be cultivated through the appreciation of famous artists, and they gradually work toward the direction of master masters. After long practice, The player will make great progress. When playing a certain piece of music, the ideal state of the player's heart is definitely different from that of the master master. The player constantly improves himself by finding out the difference. Players often listen to some perfect performances, and their inner hearings are more easily cultivated. The player practices while thinking and eventually forms a relatively complete inner hearing. The inner hearing is slowly cultivated in the sentiment. Therefore, the performer should usually appreciate some famous works.

#### **4.3. Objective recording of inner hearing**

Music is an Abstract.art, and inner hearing is a more Abstract.feeling. It can only be understood and cannot be said. However, the more difficult it is to describe it in words, the more it can be recorded, and thus it will serve as an important reference in future learning. After a period of time, the guzheng player should record the feelings of his performance. After a period of training, the player will form a new understanding, and in each record will enhance his inner hearing ability. Players can compare several records and correct their own mistakes.

#### **4.4. Enhance personal imagination**

In the guzheng performance, because the style of the work is very different, and the place of performance is different, there is a big difference in the form of each performance. The inner auditory concept is not singular, it presents dynamic features. Therefore, the guzheng player should form a dynamic inner hearing. Throughout the guzheng performance, the performer can imagine it as a process of painting. The richer the player's imagination, the higher the player's inner hearing ability. Players should dig deep into each type of work so that they can perceive different types of works as much as possible. Understand the author's music in what state, combined with the background of the creator, the performer can form a new sentiment in the performance. In the cognitive link of the work, the performer should form a picture in the mind in the performance, so as to better perceive the content of the music.

#### **4.5. Inner Auditory Training in Guzheng Playing Skills**

In the guzheng performance, rhythm training is required, and the rhythm plays a very important role in music. A piece of music can have no melody, but its rhythm is obvious. Therefore, in the guzheng performance, the rhythm training is performed on the performer, and the inner auditory ability of the performer is improved in the rhythm training. In the practice of playing, it is necessary to develop the habit of playing the beat, so that the concept of rhythm is formed in the performance. The sound of the guzheng is very beautiful and can enhance the expressive power of the music. In the guzheng performance, the player should pay attention to the training of the timbre, while playing and listening, so as to identify various timbres and enhance their inner hearing ability. In the performance of the guzheng, the speed should be controlled reasonably. In the performance of the music, the performers are often free to play, and the speed is slow and fast, resulting in loss of

control over the entire piece. Therefore, in the guzheng performance, the performance should be performed strictly according to the speed mark of the music. Through training, the player's heart will form a “metronizer”, which can be combined with the inner hearing to control the performance of the music at a suitable speed. The zither player should improve his inner hearing ability by means of singing and singing. After entering the system of Guzheng learning, the player has mastered certain playing skills. At this time, he can perform the solfeggio training in the usual time, and practice in the monophonic connection and interval.

#### **4.6. Cultivation of inner hearing in the comprehensive ability of music**

In the guzheng performance, inner hearing is the reproduction of memory. The role of memory in the guzheng performance is also very large. Through the sensing activities, the acquired information can be encoded and stored. The zither player expresses the music through the way of memory. After the music memory training, the inner hearing can be improved tangibly. The training of memory can be realized by memorizing the music. In the process of reciting the scores, the performers should have a layer of memory. In the usual practice, the performers should concentrate on the performance of the music, thus improving their performance level. In the back of the piano, you should give full play to the inner auditory and psychological functions of the performer. The inner auditory should always walk in front of the performance. The player listens to his own Yang with his ears, and then uses the emotional and rational thinking to remember the music. Combining the structure of the music and the conversion of the tones, the rhythm of the music spectrum is more rhythmic. Players should also pay attention to the cultivation of their own thinking ability. After a large amount of perception, they will perceive the appearance of music, thus laying the foundation for the training of inner hearing. Many guzheng performers, they all have a unique style of performance, through a unique expression to express their own emotions. Guzheng performance is a kind of creative activity. In the two-dimensional creation of music, combined with external hearing and inner feelings, if you get rid of external hearing, brain thinking and imagination can not play a role. Therefore, in the guzheng performance, the performer should always ask himself how to express the change of the high and low intensity of the music. After getting the score, after mastering the overall structure of the music, he also analyzes the details of the work and masters the general music. The structure of the work, a detailed analysis of the work, in order to send the feelings in place. In the guzheng performance, the performer should pay attention to improving his own imagination, and the performer's mind processes the memory expression to form the imagination. Because of the multi-solution of the Guzheng music, this gives the player a rich imagination. The richer the imagination of the performers, the richer their inner hearing, which allows them to enrich their inner world and broaden their horizons in their performances. In the performance, the player connects with the object in life, which can stimulate the imagination, and the concrete image is formed in the mind. Players should pay attention to the improvement of their own imagination, starting from simple works and improving their own visual perception. If the tone is strong and weak, it will bring people a tense atmosphere. The tone changes from weak to strong, giving people a lively and brisk feeling. Due to personal differences, the inner hearing of the guzheng players will also be different, requiring the performers to have a rich imagination. The player's living environment and life experience are very different, so in the performance session, they express different ways of the work.

#### **5. Conclusion**

In the guzheng performance, the performers are the first listeners. They should strictly demand themselves and make full use of their inner hearing to improve their playing ability. Guzheng performance needs to be more flexible. On the basis of skillful skill, the player enhances his inner hearing ability, thus better perceives the work, establishes standards in performance, and makes his playing direction in future performances clearer.

## References

- [1] Yang Xiuli. The Significance and Cultivation of Inner Auditory in Guzheng Performance. *Northern Music*, 2017, 37(24): 52.
- [2] Wang Yuxi. The Significance and Cultivation of Inner Hearing in Guzheng Performance. *Popular Literature*, 2014(10): 142-143.
- [3] Li Yueqing. On the “Psychological Factors” in the Rational Use of Guzheng Performance and Teaching. *Popular Literature*, 2012(21): 223.