

A Micro-analysis of the Psychological Causes of Erhu Players

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Abstract: Based on psychological theory, this paper analyses the psychological causes of Erhu performers in performing activities. The author believes that all musical acts are closely related to people's psychological activities, including the formation process of performance skills and the performer's physiological and psychological state. This paper is divided into three parts to analyze the erhu performance activities. Part I: the formation process of erhu performance skills: Using the universal principle of psychology, the formation process of erhu performance skills is summarized into four stages, namely: skill recognition stage, skill formation stage, automation stage and plateau phenomenon; Part II: Analysis of the Physiological and Psychological Activities of Erhu Performance Skills. Using the general principles of physiology, the physiological movements in erhu performance are explained. The psychological principle is used to explore the cultivation of music sensation, music thinking, music memory, emotion and willpower in erhu training; Part III: Common psychological problems in the performance of erhu performance. Using the principles of psychology, from the perspective of subjective and objective analysis of several common psychological phenomena in erhu performance, as well as self-regulation.

1. Introduction

In the art of erhu performance, a problem that gradually attracts the attention of erhu performers and is easily overlooked is the “psychological” problem of erhu performance. Psychology is the function of the brain. All human activities are realized by means of the activities of the brain and nervous system. This paper makes a micro-analysis of a series of psychological causes of Erhu performance.

2. Formation of Erhu Performance Skills

Learning erhu requires long-term and arduous training. No matter what kind of realm the player achieves in art, the ultimate skill of using erhu is indispensable to express music.

In view of the law of the formation process of erhu performance skills, combined with the relevant principles of psychology, the author summarizes the formation process of erhu performance skills into four stages: cognitive stage, formation stage, automation stage and plateau phenomenon.

2.1 Cognitive stage

In the erhu performance training, the students first understand the structure and characteristics of the performance skills through the teacher's explanation and demonstration, and solve the problems of what to do and how to do it. Then, through the imitation and psychological cognition of the performance, we can grasp the essentials of the performance, and through repeated training, recognition and correction of errors, gradually form a close to correct and more coordinated performance form. For example:



Fig.1. Shuangque [1]

From a psychological point of view, the change of the error rate and the correct rate is often the decrease of the error rate and the continuous improvement of the correct rate.

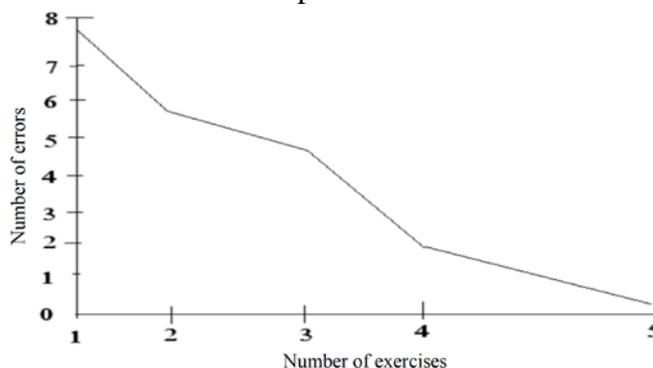


Fig.2. “Learning Psychology” Measurement Error Rate Change Indicators

Therefore, at this stage, the cognitive ability of students to play has a migration process. That is, the process of changing from unnatural to natural, the lack of attention of movement, resulting in the performance of disorderly, rigid, uncoordinated movements, unable to detect the whole situation of the performance, it is difficult to find errors.

2.2 Formation stage

After training in the cognitive stage, the excitation process of the cerebral cortex gradually concentrates, that is, a certain excitation point in the brain no longer diffuses to the surrounding area. The muscles of the non-cadre position no longer tighten, but also produce a certain degree of restraint. At this time, the playing movements become accurate and relaxed, and the finger movements become active and relaxed. New requirements have been placed on the rationality of the performance of the action, focusing on the design of the music localization. I began to organize music in the erhu art language, and produced a certain musical feeling, which led to rational thinking about the relationship between music style and technical form.

2.3 Automation phase

Performing actions can be divided into “conscious action” and “unconscious action”, which means that the human brain directs the muscles to make certain prescribed actions. “Subconscious” or “unconscious” action is when the brain no longer gives instructions to a specified action after repeated “conscious” action, the muscles concerned will “unconsciously” automatically complete the action. Psychologists call this phenomenon “automation”, which is also the final stage of Erhu skill training - Automation stage.

2.4 Plateau phenomenon

Plateau phenomenon, many erhu performers will appear this phenomenon, when the level of performance of the performers reached a certain height, there will be temporary pause phenomenon, it is difficult to have a greater improvement. This phenomenon is called learning plateau phenomenon in psychology. There are two main reasons for this: First, the training content is more difficult, and the physiological and psychological structure of the performance changes accordingly. Second, because the training content is boring, it requires repeated practice, the player's attention is diminished, the interest in learning is reduced, and fatigue and boredom are generated. There are three ways to overcome the plateau period:

First of all, we must carefully analyze the reasons for the phenomenon of "plateau". The cause of the "plateau" phenomenon is that there are technical obstacles due to unscientific playing methods, and there are also factors that are psychological barriers. Secondly, the key to overcoming the "plateau" phenomenon is to further enhance your confidence in performance and strive to cultivate strong professional perseverance. Thirdly, we should fully understand the causes of the "plateau" phenomenon, through our unremitting efforts, improve the training methods or correct some bad playing habits, and constantly improve the efficiency of piano practice, we will soon get out of the "plateau" phenomenon.

3. Analysis on the Law of Physiological and Psychological Activities of Erhu Playing Skills

In the physiological and psychological process of music performance art creation, performance skill is a complex system which is gradually formed by the individual using the existing knowledge and experience through practice and tending to perfect the intellectual activity and physical action.

3.1 Analysis of Physiological Law

According to the principle of modern physiological science, all human movements are restricted by the effects of reflection, which must be achieved through the movement of the human nervous system in certain structures. Music performance is also subject to this reflection, including: human sensory organ vision, hearing, touch and so on. In the practice of Erhu performance, every performer conquers a performance skill, masters a performance skill, and completes the creation process of an artistic work, it is a reinforcing movement process. After such a movement process, the performer's cerebral cortex will inevitably leave many "imprints" - music playing experience.

The physiological movement of Erhu performance is mainly on the left and right hands. When the hands are playing on the "Erhu" instrument object to produce tactile sensation, quickly feedback to the cerebral cortex, to respond. The brain also makes the following judgments on tactile response: the sense of stress on the strings; the sense of distance between the two points on the left finger; the resolution of pitch; the sense of time and rhythm; and the sense of coordination and coordination between the hands.

3.2 Psychological analysis

Erhu performance is a very complex music activity with physiological and psychological interaction. It completes performance activities under the condition that Erhu performers' physiological and psychological state is highly concentrated. It includes the performer's music feeling, music thinking, memory, willpower and other psychological activities.

3.2.1 Musical Sense

In Erhu performance training, technical and artistic training is not an isolated training activity, but a high-level mental activity related to psychological activities. From the point of view of training, action is actually a kind of "sensory information". For example, in the "squeaking string technique" in erhu performance, the player must first obtain the relevant sensory information on the thick, thin, soft and hard of the bow before he can understand the speed at which the bow is applied

on the string. Strength, etc. For example, when playing a piece of music, the player must obtain different sensory information according to the composition of the music and different emotional connotations. E.g:



Fig.3. The First Erhu Concerto [2]

3.2.2 Musical Thinking

Thinking is a process of thinking activities, such as judgment, analysis and synthesis, based on the representation and concept of objective reality.

In Erhu performance, the performer's musical thinking is mainly divided into three thinking blocks, each of which should be accompanied by the thinking activities of association and imagination, which is based on the comprehensive analysis of the brain. The first part is the process of logical thinking, which concentrates on the integrated process of visual and auditory activities. Through the integrated process of visual and auditory activities, we can determine the music theme materials, mode and tonality, style characteristics, rhythm characteristics and technical difficulties of the works. The image thinking section is also a concrete thinking, that is, the sound of the work is presented in a detailed and meticulous manner through the positive thinking of the performance. In the integrated thinking section, this thinking process is the most complicated stage in the whole thinking process. The performers are based on the specific thinking activities of the visual and auditory aspects of the previous stage, and the specific analysis and training of the works.

3.2.3 Music memory

Memory is a very important role in people's cognitive activities in a variety of psychological processes. From a psychological point of view, it is the acceptance process of the human brain to preserve, re-recognize and reproduce past events. He must have two mental activities: “memory” (input information) and “memory” (output information). effect. This psychological law should also be followed in the performance of the erhu. E.g:



Fig.4. A Dream of Rivers and Clouds [3]

“Memory” is the use of hearing, vision, automated action, music and emotions through the central reflection of the human brain, the organic combination of works, this thinking process is also the process of output information.

As the initial stage of “memory”, memorization should analyze and synthesize the combination of the sound of memory and the language of music. In this thinking activity, it plays an important role in the player's inner hearing, and may blur out the sound left in memory at any time.

“Memory” is the advanced stage of the memory process. It reflects the process of thinking whether it can present the complete works of music, whether it can be kept in memory for a long time or the length of time it is preserved. It is for musicians. Very important.

3.2.4 Willpower

The will is the psychological process by which people consciously determine their purpose and control their actions to overcome difficulties and achieve their intended goals. The willpower exercise of the erhu performer mainly includes the following three aspects:

First of all, before each practice of the piano, there must be a clear purpose, with the training content to practice, in order to make the practice of the piano does not become a blind repetition process. Secondly, in the process of piano practice, there must be a certain degree of resilience, no matter how the internal and external factors interfere, can persevere in practice. In addition, erhu learners also need to have a certain degree of self-control, only through continuous practice can they achieve a high level of performance. For example:



Fig.5. Song of the Wanderer [5]

4. Common Psychological Problems in Erhu Performance

In the process of erhu performance and teaching, many people only pay attention to the development of the player's playing skills, while ignoring the role and influence of psychological factors on the performers. The author will analyze these problems that often occur in the performance of erhu performance from two aspects of subjective factors and objective factors.

4.1 Psychological problems caused by subjective factors

The erhu skills of the erhu performers mainly face the two aspects of erhu training and erhu performance. In the process of erhu training and performance, their own subjective factors have an important influence on the erhu performers.

The psychological factors of erhu performance include music perception, attention, memory, emotion, imagination, and intuitive ability. However, if the player does not have a good attitude in the performance, it is difficult to achieve the ideal performance situation, so the player must be fully engaged in the entire performance process.

Subjective negative learning attitude: In the process of Erhu training, the negative learning attitude is mainly manifested in the following aspects: 1). Boredom caused by poor learning initiative. 2). Psychological problems such as eagerness to achieve due to lack of learning attitude of striving for perfection. These problems directly affect the learning effect, thus affecting the future performance of Erhu learners.

Self-learning initiative is poor: In the process of Erhu teaching, it relies too much on the teaching tasks assigned by the teachers, and can not actively practice according to their own actual situation. This will inevitably result in the lack of independent thinking ability of Erhu learners, which will be detrimental to the future study and performance of Erhu. On the one hand, they lack strong interest in Erhu performance and are passive in learning. On the other hand, it also reflects that teachers, as preachers and puzzlers, fail to give full play to heuristic teaching methods in the teaching process, and fail to cultivate students' autonomous learning ability. Over time, students' dependence psychology becomes more and more serious, which may cause students' learning boredom.

Avoid a rush to succeed: Erhu training is a very arduous process of continuous movement and training of the mind, muscles and joints. It is not a day's work. To achieve a relatively high level of Erhu performance, it is necessary to withstand this kind of training, conscientiously, steadfastly and carefully study the art of Erhu, which is not only the cultivation of good habits, but also the exercise of strong will.

4.2 Psychological problems caused by objective factors

In different performance occasions, there may be some external objective reasons that cause some psychological changes of the performers. These problems will also affect the normal performance of Erhu performers.

Psychological response after intense stimulation: In the performance, the subcutaneous tissue of the brain is stimulated by some negative emotions, and the related nerve center is inhibited. If the stimulation is more and more intense, the nerve center that is released outward is more and more imbalanced. As a result, the perception of time and space is disordered, and the finger-playing technique is suddenly forgotten or physiological and psychological reactions such as arrhythmia and distraction occur.

Psychological reaction after environmental change: Because of the change of playing environment, it is also common for performers to not adapt to playing environment. The key to solve these problems lies in improving the environmental adaptability of performers and participating in performance practice as much as possible. This can reduce the adverse psychological reactions of performers due to environmental changes.

Psychological Reaction after External Disturbance: In the course of performance, there are often some unexpected situations. For example, the sudden feeling of physical discomfort, inappropriate performance clothes, excessive noise under the stage, changes in the timbre of the piano, disconnection from the accompaniment and so on. These may lead to the player's irritating psychological emotions, distracting the player's attention, causing mental stress and increasing psychological pressure. Being a successful erhu performer should translate this tension into modest excitement.

5. Conclusion

In summary, during the erhu performance, the player is the subject of the performance. In the process of conveying the composer's musical works, the psychological problems caused by the performers due to a series of subjective and objective factors have become a crucial issue affecting the performance of musical works. First of all, the author analyzes in a simple way the four stages that the erhu performers usually experience. Through the characteristics of the physical and psychological functions of the main body of the performance, the characteristics of a player from the beginning of the piano to the more skilled grasp of the erhu performance skills are summarized. Next, the author adapts to the changes of various psychological activities in the process of Erhu

skill formation. Starting from the changes of physiological and psychological laws, the author uses the principles of psychology to explain scientifically the theoretical origin of the above problems. At the same time, it also makes the theoretical and scientific nature of the subject further enhanced, so as to better guide the theoretical teaching of Erhu performance. Finally, the author combines his own playing practice and teaching experience to talk about, based on the subjective factors of the playing subject and the objective factors of the external environment, a more comprehensive summary of the common psychological problems in the process of Erhu performance. The purpose is to give the learners of Erhu, especially the performers of Erhu, prompt them to take as few detours as possible, and overcome the various problems caused by psychological factors affecting the performance of Erhu as far as possible.

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