

How to Overcome Stage Fright in Playing the Piano?

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Abstract: Piano performance is a process of expressing the voice of the performer through the sound of the piano. During the performance, the mental state of the player directly affects the final performance. Before playing, the player will appear different degrees of tension, resulting in stage fright, which is a normal psychological phenomenon. Thus, how to overcome this stage fright has drawn much attention. For players, they need to pay attention to the psychological training, master some skills, convert the stage fright to a power for performance, so as to achieve unimaginable results.

1. Introduction

Piano is an important part of the instrument, with the "king of musical instruments," the reputation of its beautiful melodies, sonorous and powerful tone, hit the hearts of [1]. Piano performance requires performers and music can be integrated into one's own voice through your fingertips, with the notes on the piano to be voiced to bring the note, to infect the listener. However, if the performer cannot stop playing because of psychological stress during the piano performance, the effect of piano performance will be greatly reduced. Piano performance is not only a presentation of the art of hearing, but also the expression of complex psychological activities. Therefore, in piano lessons, it is important to learn piano knowledge and skills, as well as to learn how to adjust their psychological state. It is normal for a player to feel nervous when playing the piano, but to get nervous does not affect the performance, the player is required to learn how to overcome the frightful psychology of playing the piano.

2. Psychological Factors of Stage Fright

Piano playing process, leading players appear stage fright psychological factors can be divided into psychological and technical factors.

2.1 Psychological Factors

From a psychological point of view, stage fright psychology is a result of the tension caused by fear. The pianist shows unconsciousness in his technique before playing, fears that the effect will not be good, the accident occurs, the emotion is intense, and under the action of tension, the human cerebral cortex will secrete a chemical substance Disturb the normal thinking of the brain, let the player produce memory shock state, already familiar with the melody, can not be coherently expressed.

2.2 Technical Factors

If the performer is not skillful enough, he / she will show his lack of self-confidence. If the performer is not confident about his performance, he will easily feel nervous before playing, resulting in a stage fright, resulting in the performer not playing his normal level. Can be seen, playing technology can affect the performer's psychological activity, only the virtuoso skillful, then their stage fright psychology will be weakened.

3. The Psychological Causes of Court

Stage fright is a pessimistic negative mentality. Generally, occurs in the following occasions: the first experience of the activities; activities of their own significance; had failed, especially several failed activities; their expectations of the results of relatively high activity; their own knowledge, abilities, experience Small and small is a very full activity [2]. Therefore, the stage fright caused by objective factors as well as subjective factors. And in the piano performance of mental activity is composed of a variety of psychological elements, including knowledge, memory, emotion, reason, imagination, consciousness, talent and other parties [3]. The abnormal state of these psychological elements can lead to the formation of stage fright psychology.

From the subjective and objective analysis of the causes of stage fright psychology:

3.1 Subjective Factors

On the one hand, it is the performer's own technical and competence problems. Because performers do not fully understand the connotation of musical works, they do not have enough understanding of musical works. Secondly, they fail to fully grasp the technical difficulties in musical works and think there is a possibility of "error", his sense of self-protection may betray him to disperse his thoughts and play movements. On the other hand, the performers are too worried about the audience's assessment of themselves. They worry that most people are dissatisfied with their performances and aggravate their own Psychological burden [4]. And is in an abnormal state of sudden emergence of memory disorders, the brain blank; the third party, the piano is played through the coordination of the various parts of the performer to complete the performer's poor physical condition, so that it can not be skilled Performance has mastered the work.

3.2 Objective Factors

On the one hand, the player is in a stage fright due to the pressure and tension brought by the strange surroundings and atmosphere around him; on the other hand, the player fluctuates emotionally when interrupted by unexpected situations on the stage, and the thinking is interrupted, thereby affecting the overall performance.

4. Approaches in overcoming the fright

4.1 Enhance Self-confidence Playing

Self-confidence is a weapon to recover from the bad mood, the player is full of self-confidence, there will be no excessive tension arising from the tension. There is such a sentence, the performer when playing, is the stage king. During performance, the audience's hearing is led by the performer, the performer expresses his voice through the piano, the performer has enough confidence to conquer all with presence of music. While playing, the performer is the stage authority, the performer must be convinced that he can create a glorious moment playing, go all out to perfect the interpretation and presentation of music.

To enhance the performance of self-confidence, you need practice psychological training from time to time. Whether in class or after class practice, to have confidence in their own playing, get rid of psychological barriers and constraints, enjoy playing, enjoy expressing, even when playing flawed, there are imperfections, performers need to balance their mentality, tell myself, now is the practice, to find their own deficiencies is a good thing, as long as these deficiencies overcome, their level will be greatly improved. In normal practice, the player should pay attention to maintaining a high degree of attention, to dedicating themselves to the music, to putting aside all the worries and distractions, so that they completely immersed in the piano playing, so that players can be faster into the playing state, reducing the performer's stage fright. In addition, before playing, the performer should be comforted and regulated by self-psychology, telling himself "I am the best", and I believe I can play successfully. Psychologically, this is a psychological suggestion, the more so, the player's self-confidence higher [4].

4.2 Enhance the Playing Technique

Playing technique is the key to the performer's success, as well as the source of player's self-confidence. How to enhance the player playing techniques, not only requires the player to practice, but also need some skills.

Players who are under excessive pressure are in the prelude, there will be uneasy, distracted, no matter what the song playing what they feel bad shells, which is a psychological reaction caused by bad emotions. This time players can try slow practice, slow piano practice is to slow down the melody rhythm, slowing down the pace of play, more fully understand and understand each note, but also from the process of slow practice can also find some problems. It is good for the player to adjust the playing method for each note.

At the same time, slow practice can promote the player's fingers and the song between the run-in [5]. Players in the slow process of practice, you can give yourself time to think, make yourself aware of the role of each finger, help to make better use of your fingers. Players have better control of each finger, in order to make the pitch more accurate. Slow exercises, the player can better the conversion between the fingers, so that the fingertips with the fingertips with more coordination, so that the song switch between the more comfortable. If the player neglects the effect of slow exercises during the song practice, challenging the difficulty of the melody blindly and ignoring the slow practice to familiarize each tone, this can only lead to a reduction in the practice result, and the player will find out. Spending a lot of their own time to practice, but there is no major upgrade and breakthrough [4]. Slow practice is a brain-and-brain exercise, in which the brain walks in front of the eye, the eye walks in front of the hand, and the eye is the hand's assistant when it is practiced; it not only checks and helps the hand to reach exactly what it wants of the phoneme, proficiency in the sense of position when the beating hands, but also check the hand when playing the key and the coordination of exercise and so on. When examining the hand's play, you can use the first break-up practice, let the eyes adjust the hand playing moves, break-up and then hands-on cooperation. Your eyes should learn not to remain on the phone's hand that has been bounced by your hand forever. Instead, your eyes have gone to capture the next phoneme.

Ear is the organ of music, which can judge a song playing is good or bad. Therefore, the player in the piano practice must first learn to listen to music. By listening carefully, you can judge whether the notes you play are accurate, whether your finger tips are appropriate, whether the switching between notes is smooth and so on. Players of a song, who can record and after playing, they can be repeated recording, as well as listen carefully and play their own songs which help them identify deficiencies. However, the quality of sound will be reduced. Piano practice relies on the brain, eyes, hands, ears of the common collaboration and mutual cooperation in order to exercise ground, get good playing habits, and achieve greater improvement and progress [5].

In addition, the piano playing reflects the mood of the player. If the player can reach the unity of the pianist, the melody played out will be totally natural. One person is required piano harmony between people, both as a tool for the piano, but also the main player, both playing the main body is also a tool. It can be said that the piano has its own soul and life. Piano playing is expressed purely by the person's musical art of the piano. If you reach the unity of the harpist realm, then people will be regardless of whether people are playing the piano, or the harp in the piano. There are four preconditions to be fulfilled: first, there is no technical or technical burden on the piece of music that plays; second, music has been transformed into its own flesh and blood and soul, Third, the performance of music back to basics, no artificial ingredients artificial false; Fourth, the song played well known, truly arbitrary, happy heart. Technical preparation is the most important preparatory work before the performance, without it, all the ways to overcome the stage fright are invalid.

4.3 Improve Physical Fitness

Research shows that human health plays an important role in people's mental health. If people's health, their own immunity has strengthened, the ability to resist and overcome bad emotions stronger, so the pianist has a healthy body, but also to help the player one of the important factors of

success. At the same time, the piano requires physical exertion, as time goes by, the performer gradually tired feeling, will also affect the performance level of play. Therefore, the performer should enhance physical activity and maintain a good physical fitness. This will help the performer overcome the psychological barrier, maintain a high degree of physical and mental integrity during performance, and complete the perfect presentation of music.

4.4 Try More "Small Stage Performance"

Before the formal performance starts, the player can try "small stage performance" such as inviting familiar people to listen to his piano performance and rehearsing before the formal performance to suit the atmosphere of the audience during the performance. For example, some of the performers play very well when practicing independently, but they do not perform as normal when played in front of a human being because the audience's environment is not applicable when playing. "Little Stage Performance" allows the player to become acquainted with the performance stage as quickly as possible, without having to adapt to the stage during the formal performance, thereby reducing the performer's stage fright.

4.5 Improve adaptability

Adaptation here includes two meanings, one is to adapt to the site environment, the other is adapted to the piano. To adapt to the site environment refers to the performance of the concert hall to adapt to changes in the differences between the environment. The performer can familiarize himself with the environment of the auditorium before the music is played, such as the location of the piano, the distance of the exit from the piano, the size of the auditorium, the capacity of the auditorium, the audio equipment in the auditorium, and the lights. In particular, pay special attention to the echo of the playing hall and the lights. Practice studies have found that many performers are unfamiliar with the environment in which they play because of their performance. Pop-up voices are often different from each other, and players are often prone to nervousness due to unfamiliarity with this voice.

Adaptation Piano refers to the piano player to adapt to play the piano. For the pianist, the degree of familiarity with the piano directly affects the final performance, and the higher the degree of piano engagement, the better the performance. However, due to the size of the piano, pianists can not bring their own piano while playing, and only use the piano in the concert hall. Different pianos have different qualities, and the performer's perception of each piano is different, resulting in different performances. In order for the performer to adapt to the new piano, to play a normal level of performance, before the start of the performance, the performer has a piano part. Therefore, the performer should grasp the opportunity to learn the piano. When playing the piano, the performer should follow the principle of slow to fast and slow to fast, slowly play several times, be familiar with each piano key, feel each key tone, test piano tone is coordinated. If you find a tone of the piano is not coordinated, then let the staff adjust, if you can not adjust, we must remember to a few uncoordinated notes, to be extra attention in playing, to grasp the law of these notes playing. The heavier notes are slower, the slow notes are faster, the lower notes are heavy.

5. Conclusions

All in all, the ultimate effect of piano performance is affected by many factors, most of the performers have different levels of stage fright, and the performer's stage fright psychology is a normal psychological reaction to face correctly. The performance of stage fright psychology through training and the application of some skills can be overcome, the stage fright psychology into a playing power, but also to help players get excellent results, to complete a transformation from familiar to unfamiliar.

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