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Study and analysis of behavior habits and instrumental performance habits

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ABSTRACT

Research objective: the study on behavior habits and instrumental performance habits is a very important issue that the public concern about. There is a very big connection between learning outcomes and learning habits. And good study habits are inseparable from the people' various habits in daily life. They have a close relationship. If someone wants to develop good study habits and get better learning outcomes, he or she needs to start from cultivating good life habits. On the implementation of the instrumental performance habits, we find that daily habits are essential for the development of performance habits. In other words, it is still applicable to apply the so-called behavioral psychology scope to the instrumental music teaching, and its role is critical. Research method: at present, in the instrumental music teaching, people should adjust the thinking as far as possible; take an active participation to obtain music culture, get music knowledge and master music ability. The adjustment of thinking and the change of psychology are called habits. Research result: in the instrumental performance, people pay much attention to the habits of performers. Behavior habits and instrumental performance habits influence each other, thus affect the performers' music thoughts and culture taste. In order to make useful suggestions, this paper mainly studies from the perspectives of psychology and performance aesthetics and discusses the relationship between behavior habits and performance habits.

KEYWORDS

Behavior habits; Instrumental performance habits; Psychological point; Aesthetics point.



INTRODUCTION

It is not a new topic to study the behavior habits and performance habits of performers. A lot of documents have discussed the relationship between them. Many performers have very strong personal styles and these personal styles are reflected in their daily behaviors, thereby affecting their performance styles.

For example, Gould, the Canadian pianist, is famous for his technical performance. In his performance, he often sits very low. The low angle is very unreasonable and not conducive to play from the perspective of general pianists. But it is the strange action often played in performance that makes him more famous, also it brings a lot of criticism. However, people pay more attention to his performance and are convinced by his performance. If we analyze from the experience of Gould, it is not difficult to find the answer. Gould had developed a habit in his childhood: sitting at the chair his father made for him with his own hands for many years. As he grew older, this chair was not able to meet his height as an adult, but he still insisted on sitting on the chair and playing, even if this posture was not comfortable. This habit of Gould is studied both in fans and peers. If analyzing it from a professional perspective, no matter the aspects of psychology or music theory, it can be proved that the daily habits of performers have great connection with the performance habits. And the connection causes much influence on the performers. The performance position of Gould is shown in the following Figure 1:



Figure 1 : The performance position of gould

This paper studies and analyzes the relationship between the behavior habits and instrumental performance habits from the aspects of psychology and performance aesthetics.

ANALYZE THE RELATIONSHIP BETWEEN THE BEHAVIOR HABITS AND INSTRUMENTAL PERFORMANCE HABITS FROM PSYCHOLOGY PERSPECTIVE

From the psychology perspective, the habits mentioned several times in the above refer to “the regular behaviors bring individuals smaller psychological pressure to bring”. From the definition, we can see that people would choose the way which is most familiar, most feasible and smallest pressure to individuals to finish a thing. This is the so-called habit and it is consistent with the various laws in physics. Performers are like this. When they are performing, they need to choose the most suitable performance position, to find the most comfortable performance status and use the most relaxing way to perform. This habit is conducive to better performance, but also conducive to more long performances. Of course, the choice of these habits is not accidental and they are closely related to performers’ life habits. For example, the flute performers are often divided into left and right, which is the issue that the flute on the left or on the right. The left-handed people would choose to put the flute on the left shoulder while others put the flute on the right shoulder.

Making the analysis from the psychology perspective, the behavior habits and instrumental performance habits can form the following consciousness states:

Behavior habits produce mental set of performance habits

Instigated psychologist McDougall thinks that: “behavior is purposeful, and the purposeful activity occurred in the relationship between subject and object. A subject faces a scenario. It will produce certain desire and purpose. In order to achieve the goal, so there is the behavior.” From his theory, we can see that habitual behaviors are often instinctive driven. The behavior habits cause corresponding mental sets, and it is same to the music performance. In performance, it is easy to see that the different performers produce different mental sets and form very different performance styles. For example, in the performance of marimba, basically, all the performers are relying on the hit of hammers to produce sound. But even if they have such a unified performance mode, they are different because of the different styles of different performers. Some

performers are used to bow and listen to distinguish the tiny volume differences and control them while other performers do not need to change posture and still in a fortissimo state which is because the wrist strength of them is very different. In the piano performance, most pianists pursuit perfection and they do not want any noises appear in the performance process except the piano sounds. But, Gould and his ole chair we mentioned above is an exception: in his own performance recordings, chair squeaks would appear in most time and he would hum when performing to a climax. From the two examples above, we can see that behavior habits produce mental set of performing habits. The Figure 2 below shows the thinking mental set in the basic circumstances. It can provide the appropriate thinking for us:

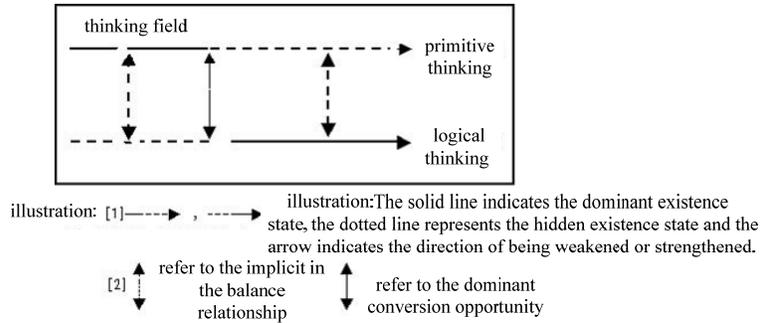


Figure 2 : The thinking mental set in the basic circumstances

Behavior habits produce conditioned reflex of performance habits

The form of people's habits is not isolated. Usually, it is affected by many factors, such as the internal selection and external environment. For example, the walking posture of many sons is very similar to their fathers. But, it is not because of the blood relationship. The reason is that the children learn how to walk by imitating their fathers' walking posture in the growth process. Gradually, they develop the same walking posture with their fathers. So, in their later life, the conditioned reflex is formed. From the perspective of instrumental performance, for a performer, at the beginning of his performance, perhaps there is no fixed performance posture and habits. But in the course of his studies, he would imitate his first teacher or the hand type, posture and demeanor of his teacher which produce greatest impact on him. This would form a conditioned reflex. When he is performing, he will use a kind of performance posture subconsciously, which is what we call the performance style.

For example, in the performance of erhu, when playing very lyrical music, many performers can't help shaking their bodies to achieve a combination of person and music. Just like people cannot help to curl their lips or nod their heads when they eat delicious food, which is a behavioral habit. In some cases, the performers are influenced by the teachers to shake their body. The teachers would shake the body in performance. They have different body shaking frequency when playing different music. The shaking amplitude is different between the fast-paced song and slow-paced song. Also, the performers should learn how to use body language to show different emotional levels and changes and so on. All of these make the performers to form a corresponding reflex at the beginning of the study. The Figure 3 below shows the conditioned reflex in the basic study situation. It can provide the appropriate thinking for us:

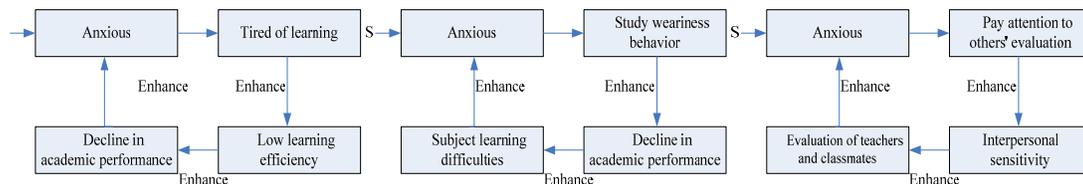


Figure 3 : The conditioned reflex in the basic study situation

There is a specific example. The experiment is carried out in the girls who play cello in a music class. The strength and endurance of knuckles are made specific training. The formula of music scores is shown as follows Figure 4:

Teaching material: Self-made



Figure 4 : The formula of music scores

After a period of training, the students who have good habits of using the knuckles make greater progress than other students in the performance skills.

In addition, we can analyze from the basic program of chords. The formulas of junior chords and minor chords are shown below TABLE 1, From the basic formulas of chords, the performance habits also can be seen.

TABLE 1 : The formulas of junior chords and minor chords

Number	Mark of chord	Name of chord	In sound of chord	Formula of chord
1	C	Junior chords	135	Major third + minor third
2	Cm	Minor chords	1b35	Minor third + major third

Analyze the relationship between the behavior habits and instrumental performance habits from the perspective of behavioral psychology

The analysis of behavioral psychology to performance habits is shown in the following part: they think that the external environment has a great influence on the performance behaviors and habits of people. In the growth process, Performers are influenced by multiple environmental and form different personalities, which were shown by the performance behaviors in their performance process. In general, the behavior habits affect instrumental performance habits, and the instrumental performance habits also react on the behavior habits. Both of them interact with each other, forming individual personality. For example, currently, there are more and more new performance styles for national musical instruments and the electroacoustic appears which is influenced by modern performance form. Nowadays, there are many electroacoustic bands. The national musical instruments want to obtain the development in the competition, they need to adapt to the changes of environment and develop new performance types. In a sense, this is typical that the changes of external environment cause the changes of behavior habits and the behavior changes lead to the changes of performance habits, and then the completely different performance ways and styles appear.

Analyze the relationship between the two from the psychological deviation. Although we have mentioned the fitness of behavior habits and instrumental performance habits in psychology perspective above, it does not mean that there is no deviation between them.

We can even say, in some degree, there is very significant deviation relationship between the behavior habits and instrumental performance habits. On the one hand, the interaction between them is limited. It is not completely equal and also not completely coincident in time. For instance, the performance of a performer is relaxed and casual in the places outside stage, but once stands on the stage, he would be very formal and serious, even could not play the best performance state because of tension. On the other hand, the performance habits shown in the local outside the stage reflect the performers' personal styles, which are independent personalities. However, on the stage, they would be affected by their instructor and form fixed and completely different performance styles.

ANALYZE THE RELATIONSHIP BETWEEN THE BEHAVIOR HABITS AND INSTRUMENTAL PERFORMANCE HABITS FROM PERFORMANCE AESTHETICS PERSPECTIVE

Above, the relationship between the behavior habits and instrumental performance habits is analyzed emphatically from the perspective of psychology. But, it is ignored that music performances play a crucial role in music creation and performance. So, it can be said that skilled performance requires long-term and hard training to achieve and it should become the basis of performance skills, but musical performance is not only a play technology, but also the expression of feelings. It needs to express the emotions, sounds and communications, as well as full of the power of touching. The relationship between the behavior habits and instrumental performance habits will be analyzed from the perspective of performance aesthetics in the following part.

The relationship between the aesthetics of performance habits and behavior habits

In the performance of Chinese musical instruments, the performers need to face a lot of aesthetics problems. This is due to in the national development process of Chinese musical instruments, the proper notation led to the incorrect sound value record and result the confusion of performers when playing music. They can not grasp the key of the music and pitch, but only to remember the music rhythms through the oral teaching of teachers. This would form a very large difference. Especially, when facing the scores, it would produce a greater difference. In music performance, because of the different aesthetic standard and choice, it will form the alienation of performance, in which the influence of individual behavior makes the alienation of music more obvious. It can be said that the performer is the master voice and the master of music. The rhythm of music can be created and displayed freely. In the performance of the performers with different aesthetics make the same track can play distinct personal styles. Below Figure 5 is the aesthetic mode of Maslow, and it has a certain referential significance for our study of performance aesthetics.

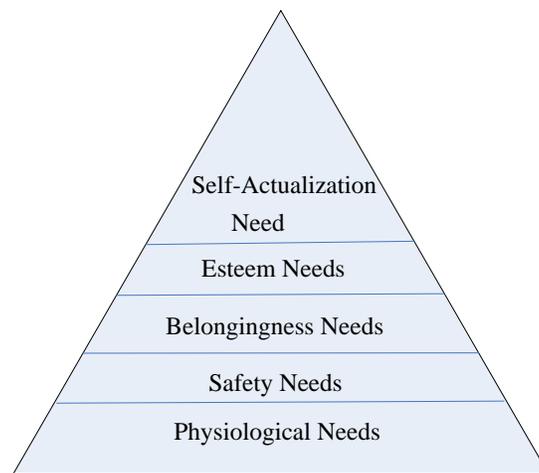


Figure 5 : The aesthetic mode of Maslow

Music cultural localization and performance habits

The behavior habits form the performance habits, and the performance habits form the basis of music performance culture, which affect individual behavior habits in turn. Music culture is same with all the other cultures. Its born is the extension of human. On the one hand, at the beginning of the performance activities, there would be an accurate purpose and object for the performers. No matter the choice of the specific movement or a kind of musical instrument, performers would inevitably be influenced by the purpose and object. On the other hand, according to their own habits, performers should make a set of fixed performance habit for their own performing actions or a kind of tool, knowledge or skill. These cultural elements formed by every performers, will form a large musical culture together, and become the major cultural orientation which effects the performers.

The relationship between Chinese philosophy and performance habits

Zhang Dainian, the philosophy professor of Peking University, once put forward the characteristics of China philosophy and culture. They are: unity and harmony of human and nature, unity and support of knowledge and practice, robustness and self-improvement, replace religion by moral the separation of moral and power. From this, it is not difficult to see the connotation of Chinese traditional culture, especially the Chinese philosophy. Chinese philosophy has certain influence on the performance of traditional musical instruments. Especially, the guqin music which is the representative of scholars' music has rich music cultural connotation and etiquette culture elements. The modern performers of national instruments inherit these traditional culture essences and reflect the independence, purity, anti political, vulgar from their daily performance habits. It is not only the pure performance, but also reflects the high unity of music and moral, thought, and behavior.

CONCLUSION

The relationship is very close between the behavior habits and instrumental performance habits. They are in a dialectical relationship that integrate with each other, tolerate with each other and deviate from each other in some respects. It embodies the combination of music culture and living culture. In musical instrument teaching, we pay more attention to the role of these habits. Because the performance habits which are formed by the behavior habits are very important for the instrumental learning and performance. The ways of self dialogue, self inspection and self adjustment were used to master a variety of performance techniques, and then let these skills in service for the performance, which makes the instrumental performance a breakthrough and integrate the two habits well to service for improving their own performance level.

Analyzing from the psychological perspective, when playing musical instruments, people would be affected by multiple psychological factors, because people are not cold machine, no matter how skillful the performance skills are, how seasoned the experience is. They still would be influenced by their life habits inevitably. In this process, people's thinking would be change, behavior would be regulated and knowledge would increase, so as to form the distinct styles. From the aesthetic perspective, it is a more macro perspective. The aesthetic analysis from the general direction of music culture is not available for the formation of performance habits. So, whether in the aesthetics perspective or in the psychology perspective, the behavior habits and instrumental performance habits are in the complementary relationship, even though sometimes there would be a temporary deviation. In conclusion, China's performers all have their own unique playing styles, which come from their daily behavior habits and these habits influence their musical achievements in turn. The study on the relationship between the behavior habits and instrumental performance habits is very important. This paper makes a brief analysis for this problem and hopes to make a useful thinking for it.

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