



Inspiration Inducement of Pianists in a Subconsciousness Background

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Abstract

Inspiration thinking of pianists lies under their deep thought, and is a product of mutual interaction between consciousness and subconsciousness, closely connected with living experiences, musical environment, and psychological environment of a subject. Piano music, literature poetry, internal rhythm, external rhythm, Nature, environment and impression are significant induction factors to lead inspiration thinking of pianists, while arduous practice, gifted perception, tough exploration and smart capture are preconditions of inspiration happening in pianists.

Keywords: Pianists, Inspiration, Trigger, Subconsciousness

The famous Pianist Liu Shikun in China said, "Inspiration and spirituality are the highest reaction, highest level and highest state of creation and performance of all sorts of music, including piano, and even all arts." This particular inspiration of piano performance is a "wonderful artistic conception" hard pursued by pianists. In the creative performance by pianists, appearance of inspiration stimulates all positive factors. This performance full of spirituality not only reproduces vividly creation intention and musical image of a composer, but also produces an aesthetic effect that is more vivid and rich, and by which a pianist explains a musical composition particularly, even more than the envision of a composer. During the whole process, inspiration plays a significant role. How characteristics of a pianist's inspiration are embodied? What channels for leading of a pianist's inspiration? And which preconditions for stimulation of inspiration?

1. Inspiration and that of a pianist

As for inspiration, different historical periods held different views. The ancient Greek philosopher Plato believed that, inspiration was an illusionism, which was bestowed by such Immortals as God. Romanticists believed that inspiration derived from the inside, which was an exposure of a talent. The scientist Gao Erdun in the 19th Century negated the viewpoint that talent and capacity were two totally different concepts. By modern times, people began to give a satisfactory explanation on mechanism of inspiration based on Pavlov's Brain Science Theory. That is, inspiration is a product of long-term creation and imagination, which often happens in a temporarily relaxed moment in a tense imagination activity. The contemporary western psychology defines inspiration as a sudden psychological state of a certain new image, new concept and new thinking in the process of creation. It often brings to humans an enlightened experience so that something that just doesn't add up gets soon resolved.

1.1 *Happening of inspiration*

There are two conditions for inspiration to happen. One happens under enlightenment of the prototype, and the other happens when a problem which has been pondered over for long gets suddenly resolved in the case of careful transfer without enlightenment of the prototype. Whichever condition, inspiration is a result of long-term practical experiment accumulation and thinking of a certain or some problems. The Austria psychologist Freud proposed the Subconsciousness theory. He discussed generation mechanism of inspiration from the perspective of subconscious psychology, and opens up a new direction for exploring generation mechanism of inspiration. However, representative of Gestalt Psychology Arnheim discussed generation mechanism of inspiration from the perspective of the forms of a force concealing under the cerebral cortex, while the former Soviet Union Physiological psychology Pavlov expounded generation mechanism of inspiration from the angle of physiological mechanism of humans' brain. Therefore, people gradually begin to unveil the mysterious veil of inspiration, and realize that happening of inspiration has its

psychological and psychological foundation, a creative thinking indicated under the subconsciousness, and a result of mutual interaction of consciousness and subconsciousness of the psychological structure.

The Chinese noted psychologist Liu Kuilin believes that, the specialized theory of labor division of left and right brains not only lays a modern scientific cornerstone for establishment of inspiration thinking theory, but also opens the door for searching of happening mechanism of inspiration. He says, "Inspiration is a result of mutual interaction between conscious function of the left brain and subconscious function of the right brain." He has made a relatively scientific argumentation on generation mechanism of inspiration. He put forward the theory of "Subconscious inference", and has established a "generation model of inspiration". According to analysis of generation mechanism of inspiration thinking, the sequence chain of generation mechanism should be: Consciousness \longleftrightarrow Subconsciousness \longleftrightarrow Consciousness.

1.2 Characteristics of inspiration

Inspiration is a form of non-rational cognition. In the cognitive process, inspiration does not active based on such logical procedures as induction and deduction, or analysis and synthesis, etc.. Its generation has the following characteristics: burstiness instantaneity, originality contingency, fuzziness, and nonrepeatability, etc. It is a thinking and cognitive process of purposelessness, unconsciousness, irrationality and illogic, etc. [5] Inspiration is a significant thinking way. For the first time, the Chinese famous scientist Qian Xuesen definitely confirmed that, inspiration is a third thinking way different from imaginal thinking and abstract thinking, and creation and breakthrough in science and arts rest with inspiration thinking. Inspiration thinking is a more complicated, multidimensional and multilayer thinking type than abstract thinking and imaginal thinking.

1.3 Inspiration thinking of a pianist

Inspiration thinking is a frequently applied thinking way by a pianist. From perception in a piano performance to the stimulation of spirituality, and then to a flashing of a performance action, the explicit process of the whole performance is exactly the stimulation process of inspiration thinking. There mainly exist two conditions for generation of a pianist's inspiration thinking. In one case, piano performance thought underlying the soul of a pianist suddenly comes to flash out through rumination and repeated practice, which is an unpurposed and irrational subconscious. In the second case, a sudden comprehension appears due to stimulation of a certain occasional factor, attaining a new leap of piano creation and performance recognition. Then various new images, new thoughts, new discoveries, new styles, new actions and new finger methods emerge all of a sudden, which resembles to the artistic conception "Every cloud has a silver lining", and this is exactly the particular inspiration thinking of a pianist. Inspiration thinking enriches their originality, and enables them to obtain a new piano performance achievement.

2. Inspiration inducement of pianists

2.1 Triggered by piano music

The famous French Pianist Hélène Grimaud wrote in his autobiographical novel <<A Journey of a Female Pianist's Heart>>, "One thing I am certain that my thirst for music is that strong. The same desire always comes suddenly. I want to expound a works, to play it again and again, to smooth high overtones, and to enable each note to burst out a pure tone, which are ideal musical sounds I want to hear at any cost. I want to pour its golden vitality into its alchemy furnace. With such an idea in mind, I intend to record a brand-new version for sonata of Rachmaninov. This version was imprinted in my mind when I was fifteen." Grimaud concealed such an idea of piano performance at the bottom of his heart even at the age of 15. And even in his middle age, what he longed for was to listen to an idea piano sound triggering his inspiration of playing sonata of Rachmaninov. "Desire always comes suddenly: I want to expound a works." It is enough for this example to prove that, inspiration thinking of a pianist is exactly triggered by piano music occasionally from long-term thinking, with paroxysmal and instantaneous characteristics.

For commemoration of the 200th anniversary of Bach's death, Leipzig held the first Bach piano contest in 1950. The one who won first was a pianist named Nikolayeva from the former Soviet Union. The former Soviet Union pianist Shostakovich listened to the entire <<The Well-Tempered Clavier>> by Bach, and, being triggered, created <<Twenty-Four preludes and Fugues>>. This works became the exquisite works of piano in the 20th century. The contemporary Pianist Ashkenazy was in high favor of Schumann's piano works, and he said, "Schumann's works push me before beauty, spontaneity, fantastic imagination and great sorrow, and of course, extraordinary frankness and openness. His spontaneous creation has brought into birth encouraging music full of inspiration. Under enlightenment of Schumann's piano works, some new creation ideas came into his performance. The contemporary pianist Horowitz won unanimous praise and affirmation from pianists in his performance of Rachmaninov's Piano Concerto No.3, although he played concerto much less than sonata. The underlying reason was that he discovered inspiration in those marvellous piano concertos of Rachmaninov. By the 20th century, eyereach of pianists was more broadened, so they believed it necessary for them to absorb nutrition in styles and content of piano music and arts, to search for enlightenment and inspiration, and to freely select a living environment and individualized performance approach. However, as a pianist, however his environment and performance approach get changed, it is piano music that can more

directly trigger their inspiration, because piano music is in the first place an acoustics that they are most familiar with, and that is most possible to arouse their subconsciousness at the bottom of their heart.

2.2 Triggered by literature and poem

Development rules of European musical history tell us that, music is influenced by train of thought. Development of music lags behind literature and arts, while literature is a weather-vane to lead changes of musical styles in most cases. From the ancient Greek's myth and literature to Baroque's music, Vienna's classical music, the 19th century's romantic music, and the 20th century's contemporary music, literature has been an inexhaustible material and nourishment in musical creation and performance. Representatives of the romantic music in the Golden Age were simultaneously a musician, litterateur, artist, sculpturer and architect. Therefore, there is no wonder that literature and poem trigger inspiration thinking of pianists. From a combination of Poetry & Prose in Tang & Song Dynasties and music to the complementary development process of dramatic literature and Qupai music in Ming and Qing Dynasties, it has been more obvious that development of music can't go without literature. Literature is a primacord to enlighten music.

Schumann was an outstanding romanticism composer, pianist and music critic in the 19th century. His arts and songs adopted the varied expression means of music to depict carefully the artistic state and verve of a poem. He captured musical inspiration from a poem, making poem "poem of music" and music "music of poem". Most of his piano music was influenced by German literary works, especially those of the German Litterateur Hofmann and Jean Paul. He absorbed inspiration and materials from literary works, and made perfect integration of poetic imagination of romanticism and smart responsive capacity of musicians. It can be said that Schumann's music which absorbs nourishment from literature is a direct expression of inspiration and soul.

Yugoslavia press has spoken highly of the piano performance of the famous Pianist Fu Cong with a title "Piano Poet". "For a long time, we haven't heard a key touch with so many changes. He has an inspiration to enable a piano to make the most subtle level of tone, and to achieve a state of pure poem." As is well known, when young, Fu Cong received traditional education from his father Fu Lei that was strict in all aspects, while Poetry and Verse were his major learning content. Extensive and profound connotation of Chinese literature was a cornerstone for his success in expounding music and stimulating inspiration thinking. Fu Cong was good at creating a poetic music environment through exquisite details and processing of tone color. For instance, his performance of Haydn's << Sonata in D Major (HobXVI/33) >> and << Piano Sonata in B minor (HobXVI/32) >>, the former was lively and humorous, while the latter abounded in tension. Fu Cong's performance exceeded the artistic conception of Classicalism. His performance of the late Chopin's Nocturne furthermore led people to appreciating his artistic explanation of Chopin. In his performance of the Nocturne in B Major, he played out recognition of Fu Lei from his first chord, "implication full of rumination, intimate and gentle, and the end is a long sigh." The Epilogue in his performance of the Nocturne in E Major enabled us to hear his description of Verse by Ou Yangxiu, "I inquire the flower with no answer, and it flies over the swing disorderly". Fu Cong compared Schubert's Pianolude to Poem of Tao Yuanming, and he tried to create an artistic conception of Chinese Classical Poem and Verse in music. At the earliest, people called Fu Cong "the Chinese Chopin", and "the Chinese Piano Poet". However, Fu Cong in his late years was more similar to Mozart from the perspective of humanity. He even said, "Mozart is supposed to exist in the soul of Chinese people". In an interview, Fu Cong said, a friend teaching music wrote to tell him about the situation of his music class about Mozart. He said, "in my teaching of Mozart music, I blurt out such eight words: flowering branch, delightful spring, heaven will, full moon. With no further explanation, my students all understood what he was exactly talking about." What Mozart's piano music reflected was exactly the artistic conception of Chinese "flowering branch, delightful spring, heaven will, full moon". Some people remarked that, "Performance of Fu Cong is just like the Chinese Poem and Verse." This makes sense. Literature and Poem have opened a broad road for inspiration thinking of pianists, and have helped upgrade their inspiration thinking. The previous examples tell us that, depth of literary expression has a direct effect on further understanding of pianists in arts, and is a touchstone for differentiation of pianists' art.

2.3 Triggered by internal rhythm and external rhythm

In his talk with Romain Rolland in 1927, Tagore said, "Such artistic starting points as Poem, Painting or music are breath, namely, inherent rhythm within a body... Musicians should often acquire inspiration from the blood circulation and breath." According to Tagore, rhythm can trigger a musical inspiration. The concept of his rhythm approximately contains internal rhythm and external rhythm. People's living rules and their internal reaction to a factor of musical rhythm belong to the internal rhythm, while the external rhythm can be defined as mapping of regular external objects onto musicians. Appropriate integration of internal rhythm and external rhythm is exactly the opportunity for triggering of inspiration.

We often encounter such a situation when a pianist is encouraged and influenced by passionate response from his audience, he tends to make some unexpected effects by chance in his performance, such as change of a certain rhythm, emphasis on a certain tone, or some subtle tone contrast and speed contrast, etc.. All this attributes to a sudden breaking forth of the pianist's inspiration sparkle. For instance, the American contemporary composer and pianist George

Gershwin, drew his inspiration from the rocky musical rhythm of the Negro. In his <<Rhapsody in Blue>>, he opened a new era of classical style with a jazzy charm. Besides, the famous Hungary composer and pianist Liszt got his creation inspiration for <<Hungarian Rhapsodies>> from his obsession to the Gypsy music and his understanding in the rhythm of Gypsies' life. Then an image of Gypsy musical style and life rhythm came into his mind, which allowed rich imagination space in him.

The improvisational rhythm of jazzy elements often triggers inspiration of a pianist. The famous Russian Pianist Scriabin's performance is called "objective improvisational performance filled with inspiration", namely, improvisational rhythm is "flame of combustion in a morning light, while Neuhaus is nicknamed as "a pianist who undertakes a carotic performance". According to most pianists, quite a lot of scales, musical intervals, chords and changing rhythm are significant materials for improvisational performers, so frequent practice of classical piano chapters can enhance the improvisational performance capacity and inspiration of a jazzy pianist. Therefore, the famous American jazzy Pianist Ray Soencer summarized, "a splendid jazzy performance is not that objective as you imagine, 60% from knowledge of music, 20% from inspiration of creation, 10% from response of audience, and 10% from the luck." A large majority of pianists believe that, logical performance with careful thinking is unfavorable, because this approach can't coexist with inspiration of creation and with an exquisite performance. The great Pianist Rubinstein holds the view that, when a pianist selects for his performance chapter, he should keep to the principle of complying with requirements of music from the deep inside one. Some works might seem important to one, but if they can't arouse one's inspiration of performance, then it means that it is not appropriate for one to play it.

Cultivation of an internal rhythm is accumulation of living experience and performance experience. Such a piano performer can't discover his inspiration in the performance who rarely has any social experience, with colorless inner emotion and who can't experience creation intention of a composer.

2.4 Triggered by the Nature

Focus on a natural phenomenon and exploration of mystery of the Nature is not only a matter of scientists. Those musicians who undertake artistic creation are also bound up in appreciating enlightenment of the Nature in a way of music and acoustics. Therefore, the Nature is an endless source of inspiration for creation of artists.

The rural environment of the Nature brings many pianists back to their memories. Then they burst out inspiration and write out an immortal piano works.

The German Composer and Pianist Brahms adopted a particular approach in his << B Flat Major Piano Concerto No. 2>>. He used the infrequent Quartet in the history of Concerto. And the principal piano never occupied an absolutely predominant position. He especially made piano and orchestral music "totally equal". Therefore, this musical composition is called "a symphony presided by piano". In the spring of 1878, Brahms travelled to Italy, in which the local conditions and customs left an extremely deep impression upon the author. Three years later when the author visited Italy once again, beauty of the Nature in the Southern European ancient country aroused his inspiration. Then he finished this musical composition that summer. The third movement is full of romantic atmosphere, which has both a "Kuchen" imperturbable and courtesy style, and an Italian anacreontic and elegant color. The Italian style in the concerto is a reveal of the author's authentic emotion.

The young Pianist Lang Lang has mentioned the concept of inspiration in several interviews. According to him, he often walks into the Nature for relaxing his mind, or just for doing exercise or searching for his inspiration nearby the river after a busy and intense piano recital.

2.5 Triggered by environment and impression

A particular environment and target-oriented impression is likely to trigger a pianist's subconsciousness. However, subconsciousness is often a deep psychological structure of inspiration. Subconsciousness at the advanced level is a world of inspiration, intuition and wisdom.

Subconsciousness can also be named unconsciousness, which is an important theoretical mainstay of the psychoanalysis with Freud as a representative. Unconsciousness system of psychology established by psychoanalysis classifies people's psychological structure into three levels: firstly, subconsciousness (subsurface), or unconsciousness, which refers to repressed instinct and desire not accepted by consciousness and not perceived, and which is illogical and irrational. Secondly, preconsciousness (medial). Thirdly, consciousness (surface), or overconsciousness. Freud said, "art and beauty are nothing more than impression or desire impulse that have been implanted in subconsciousness, have not been realized and that can't go without being realized. Art and beauty are realized in a works in a simulated (modified or sublimated) form by means of imagination, and art is a path from illusion to reality". Characteristics of subconsciousness are as follows: firstly, it has a large potential, and is most likely to have with it a language of strong, positive and affirmative emotion and feeling; then a relaxed environment, an optimal and relaxed psychosomatic condition and slumber are most likely to arouse the subconsciousness; finally, subconsciousness is likely to get stimulated by an image, etc., Fuzziness, irrationality and creation are the primary characteristics of subconsciousness.

Rachmaninoff preferred to create a works in a calm surrounding. He said, "Nothing helps me more than a tranquil solitude." He has received a psychological cure, and each time the Psychiatrist asked him to sit in a pitch-dark room and silently exert an impression in his mind, the Psychiatrist would give him a hint continually, "You will start to create a concerto..., your work will proceed after your own heart..., and your piano concerto should be the best...". Finally, after his psychological cure, Rachmaninoff finished his earthshaking << Piano Concerto No. 2>>. His creation is a process of mutual blend of subconsciousness and overconsciousness, and it is a particular environment and a strong and positive linguistic hint and impression that triggered his inspiration. The <<Polonaise in A Major>> by Chopin brings one back to the image of the ancient Poland Knights, which is a patriotic Pianolude. It is said that, one night after he finished this pianolude, Chopin was playing it, when he accidentally found his door opened, and it seemed to him that a squadron of Poland warriors dressed in ancient costumes lined up and passed. Terrified, Chopin hastened out, and dare not go back to his house for a whole night. As a matter of fact, there appeared an illusion in Chopin's subconsciousness, and his psychological environment terrified him. The first section of the Polonaise is grandeur and martial, and brings one back to the occasion of the ancient knights marching. The second section is more vivid and dramatic, in which one seems to hear the clarion screaming, battle steeds galloping, and weapons claudouring. Therefore, <<Polonaise in A Major>> is called a Polonaise of the army.

The previous examples prove that, a particularly relaxed environment, an optimal physiologically relaxed condition and illusion are most likely to arouse one's inspiration.

There are also some more factors that trigger the inspiration of a pianist, such as a film, image stimulation of painting, imagery stimulation of illusion, and emotional stimulation of love and friendship etc.,.

3. Conclusions

The author believes that, the above analysis and comments about a pianist's inspiration gives us an important theoretical enlightenment. Firstly, inspiration thinking of a pianist lies under his deep thought, and is a product of mutual interaction between consciousness and subconsciousness. Under stimulation of the subconsciousness, the inspiration thinking of a pianist functions rapidly, and is a fleeting impression, which has the characteristics of sudden and mysterious thought, instaneous comprehension, intuitional and abstract image and action. Therefore, inspiration is usually holographical, and almost embraces the entire space time. Its appearance has many accidental factors, and can't be changed in accordance with one's will since it is a unification of inevitability and chanciness of the thinking process. Then, the inspiration thinking of a pianist is closely connected with living experiences, musical environment, and psychological environment of a subject, with a model structural characteristic of consciousness \longleftrightarrow subconsciousness \longleftrightarrow consciousness. Piano music, Literature and poetry, internal rhythm, external rhythm, Nature, environment and impression are significant induction factors to lead inspiration thinking of pianists. Repin said, "inspiration is nothing more than a prize acquired from labor." Emergence of inspiration is "obtained at a moment and accumulated in days", while arduous practice, gifted perception, tough exploration and smart capture are preconditions of inspiration happening in pianists.

Inspiration exists just beside each one of us. Opportunity of its appearance is fair to all, although it is fleeting sometimes, and leaves one perplexed despite much thought. However, those pianists who are in arduous pursuit, alert at any time, and ready to sense keenly and capture the inspiration are successful examples. Baconn said, "Before acting, one should observe the opportunity like a God with a thousand eyes, and in acting, one should grasp the opportunity like a God with a thousand hands." If one consciously intends for the inspiration to appear in his piano performance and creation, it is necessary for him to understand and master particular active rules of piano inspiration thinking. And furthermore, one should often listen to an opera, symphony, and art song. One should keep up an optimistic and enjoyable sentiment, break away from the restriction of a customary thinking, cherish the best opportunity, accumulate knowledge, favor in thinking and create an opportunity for the appearance of the inspiration.

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