

Research on Rhythm Training of Double Piano Playing

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Abstract: In the process of double piano performance, mastering the sense of rhythm is the basic skill of double piano performance, but it is also a skill that tests the performer's ability. By strengthening the training of double piano rhythm, the player can continuously improve his own control of the playing rhythm, so as to play the double piano better. Based on this, the article first explores the artistic characteristics of double piano performance, then explores the rhythm combination forms in double piano music, and finally proposes targeted rhythm training methods for various rhythm organization forms, with a view to providing some reference for performers.

1. Introduction

In all kinds of music works, rhythm is the soul of music. When music lacks rhythm, it is like fish leaving the sea and birds leaving the blue sky, which are both regrettable and imperfect. In the double piano performance, rhythm is the basis of the performance, and also an important prerequisite for the smooth cooperation between the two piano players. If the performer lacks the mastery of rhythm, it will lead to the inconsistency of the two players' sense of rhythm during performance, and then affect the overall quality of piano music presentation. Therefore, in order to improve the performance ability of the two pianos, the performer needs to strengthen the rhythm training of the two pianos, so as to avoid the rhythm error in the performance, and then provide an auditory feast for the audience.

2. The Artistic Characteristics of Double Piano Performance

Double piano performance is a form of performance in which two performers perform piano works on two pianos. In the process of performance, the two pianos are independent of each other, and there are also certain differences between the two performers in the performance of pitch and range. However, the two pianos can sometimes form a whole, which is mainly reflected in the mutual cooperation of the players to maximize the piano volume, timbre, intonation and other factors, so as to make the interpretation of piano works more complete. It can be seen that the biggest feature of double piano performance still lies in the premise of cooperation. Two performers not only need to show their different understanding of performance in the same track and the same voice level, but also can cooperate in the interpretation of all the phrases and segments in the track in the formal double piano performance. To achieve this effect, the two performers not only need to have strong piano playing ability, but also need to communicate and communicate in advance before the two pianos are played. Compared with piano solo, double piano performance can reduce

the tension of the performer to some extent because another person accompanies the performer during the performance. And as the two performers continue to exchange skills and emotions during training, they are also easy to reach a state of musical resonance, which will have a positive impact on the artistic expression of double piano performance. In addition, compared with piano solo, double piano performance can also bring some symphonic features. At the same time, its performance form is not rigid, and the performance display is also more shocking.

3. Rhythm combination form in double piano music

Among the playing rhythms of double piano music, the most common rhythm combinations mainly include the following three types, which are the foil type, the equal type and the consistent type. Through in-depth understanding of the rhythm combinations in the three kinds of double piano music, the understanding of the double piano players on the rhythm types can be improved.

3.1 Set off rhythm combination form

The form of set off rhythm combination is mainly composed of a main rhythm level and a supporting rhythm level. In the performance of the two pianos, the relationship between the two rhythm levels is formed between the main and accompaniment. Among them, the main rhythm levels usually ring together with the melody, so the pronunciation points are relatively dense. The supporting rhythmic level supports and sets off the main rhythmic level. In general, the set off rhythm combination form often appears in the simpler paragraphs of piano music, and its role is to enrich the rhythm ^[1]. In addition, in terms of supporting rhythm levels, there are also two types of supports. The first is the stress support, which mainly forms the support for the main rhythm level through the way the player plays the stress, so this support usually appears in the strong beat or the strong beat position. The second is the timbre support, which is based on the stress support and relies on the timbre to support the main rhythm levels.

3.2 Equal rhythm combination form

When displaying the equal-type rhythm, the performer is usually required to show the sense of mutual integration and restraint of the two equal-type rhythms through the control of the rhythm, which is a difficult point for the performer. In order to solve this problem, the smooth switching between the two equal rhythms can be solved by the minimum time value shared by the two rhythms. First, solve the rhythm difficulty by minimizing the time value. In the contrast rhythm combination, because the rhythm is interlaced with each other, the performer often makes mistakes. The reason for this is that the performer has a wrong understanding of the duration of the comparative rhythm and the corresponding relationship between each tone. Therefore, in order to strengthen the performer's understanding of rhythm, the minimum time value can be used during training, and the music rhythm of practice can be refined, so as to help the performer clarify the essence of difficult rhythm. The specific training process can be divided into three steps. In the first step, the performer can minimize the rhythm based on the two rhythm levels, and change all the rhythm levels into the sextant rhythm of the sixteenth note. In the second step, the performer can minimize one level of rhythm and restore another level of rhythm. Third, after training for a period of time to minimize the rhythm level, the performer can try to restore the two rhythm levels. Secondly, complete the rhythm conversion with minimum time value. In the imitative rhythm combination, if the performer wants to show the imitative effect of rhythm, he needs to quickly connect and transform the rhythm. In order to practice this connection and transformation, we can first use the minimum time value of the two rhythm levels to train the unity of rhythm, and then

recover to the original rhythm form after gradually mastering the rhythm.

3.3 Uniform rhythm combination form

The combination form of consistent rhythm mainly consists of two levels of the same rhythm. When playing the double piano, two identical rhythm levels need to be played at the same time, so they are mostly used at the beginning and climax of the piano music, which is used to set off the atmosphere of the music. In addition, the use of consistent rhythm combination form can form an ensemble based on rhythm of different speeds and styles, which helps double piano players maintain the same sense of rhythm.

4. Rhythm training method for double piano playing

After understanding the common playing rhythm combinations of double pianos, it is necessary to practice the three rhythm combinations repeatedly to help the double pianists better form mutual cooperation in the performance, so as to provide the audience with excellent listening experience.

4.1 Training method of setting off rhythm

In the training of set off rhythm, many players easily understand the supporting rhythm level in the rhythm combination form as accompaniment, while ignoring the supporting role of the supporting rhythm level on the main rhythm level. Therefore, if you want to play the set off rhythm well, you need to form a deep understanding and cognition of the main and supporting rhythm levels [3]. In order to achieve this goal, players can adopt two ways of training: simplifying the complex and simplifying the complex. First of all, we should integrate complexity into simplicity into the supporting level. This training method can help players divide the two rhythms into one complex and one simple. In the training process, the performer can integrate the more complicated main rhythm levels into the simple supporting rhythm levels by means of the simple and complicated way to ensure the consistency of the two rhythm levels. Secondly, simplify and refine the supporting levels. In order to better unify the rhythm between players in the double piano performance, players can first use the simplified rhythm to carry out training, and restore it to the state of stress support, so as to simplify the difficulty of rhythm training. After simplified training, players can gradually strengthen the complexity of rhythm until they master the unity of rhythm.

4.2 Training method of equal rhythm

When displaying the equal rhythm, the performer is usually required to show the sense of mutual integration and mutual restraint of the two equal rhythms by controlling the rhythm, which is a difficult point for the performer. In order to solve this problem, the smooth switch between two equal rhythms can be solved by minimizing the time value shared by the two rhythms. First, solve the rhythm difficulty by minimizing the time value. In the comparative rhythm combination, the players often make mistakes in their performance due to the interlacing of rhythms. The reason for this is that the player has misunderstood the duration of the comparative rhythm and the corresponding relationship between each tone. Therefore, in order to strengthen the player's understanding of rhythm, we can use the minimum time value in training and refine the music rhythm of practice, so as to help the player clarify the essence of difficult rhythm. Second, complete the rhythm conversion with the minimum time value. In the imitative rhythm combination, if the performer wants to show the imitative effect of rhythm, he needs to quickly connect and transform the rhythm. In order to practice this kind of connection and transformation, we can first use the

minimum time value of the two rhythm levels to train the unity of rhythm, and then recover to the original rhythm form after gradually mastering the rhythm.

4.3 Training method of consistent rhythm

In the form of consistent rhythm combination, the players of two pianos are required to keep consistent in the control of rhythm at all times. If the player's rhythm is wrong, it is easy to be found by the audience and affect the sense of listening. At present, many players who have just come into contact with the dual piano often encounter problems such as rhythm confusion, inaccurate rhythm, and insufficient duration of long notes when practicing the consistent rhythm combination form [4]. In order to solve these problems, players can try to add stress to the training of consistent rhythm combination form. By adding stress, on the one hand, the dual piano players can further realize the regularity and unity in the rhythm performance, on the other hand, they can add memory points for the consistent rhythm combination, and refine the rhythm by means of stress, which is helpful for the players to practice. In specific training, the following two methods can be used. First of all, stress the rhythm to unify the rhythm. Rhythm and rhythm are a pair of unity, so when dealing with the consistent rhythm of double pianos, we need to emphasize the importance of rhythm. Performers can strengthen their mastery of rhythm details by emphasizing beat stress in various consistent rhythms and practicing repeatedly. Secondly, add rhythm stress to make the rhythm accurate. In the rhythm structure, the stress of rhythm form is an important part. In the change of music, along with the change of music rhythm form, it is bound to form a kind of stress on the hearing. The stress under this music rhythm form can not only be synchronized with the beat stress, but also be distinguished from the beat stress by the rhythm of rhythm, thus forming its own rhythm law. At this time, if it is still difficult for the performer to unify the rhythm of the two pianos after the training of rhythm stress, he can try to further strengthen the training of rhythm by adding rhythm stress, so that the performer can better grasp the rhythm. In the process of rhythmic stress training, the performer needs to pay attention to the location of rhythmic stress. The types of stress are usually varied, but the stress related to pitch and duration can have more impact on the integrity of music than other stresses. Therefore, the performer can consider adding pitch and duration stress. Not only that, the performer can also consider adding stress to important notes such as harmony backbone and melody lines, and also add stress according to the stress marks of the piano score. In a word, the performer can flexibly choose where to add stress based on his own actual situation. In addition, in the actual rhythm, stress also has the characteristics of multiplicity. This feature indicates that stress may be a combination of multiple stress forms, and these different types of stress can have different effects on the rhythm of music. Based on this, players can design stress adding points by combining various stress forms during training.

5. Conclusion

To sum up, as the soul of music, rhythm sometimes surpasses the pitch and harmony, and becomes a measure of whether music performance is excellent. In the double piano performance, players not only need to have a good understanding, but also need to establish a unified sense of rhythm. In order to achieve this goal, the performer should strengthen the in-depth understanding of the rhythm combination of double piano foil type, equality type and consistency, and strengthen the training of the three rhythm combinations in order to better master the performance rhythm.

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