

# Research on the Embodiment of Dynamics in Multi-Tone Thinking in Piano Music Creation

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**Abstract:** This article is mainly to much thinking of sound power levels in the piano music creation of the research focus on this paper, in combination with the practical situation of the piano music creation as the basis, first analysis more thinking of sound power levels in piano music creation reflects the research background, the second from the strength of the beat and rhythm and tone and voice to the strength, the level of relationship between parts and parts number, chord structure dynamics and chords sound strength further instructions from several aspects, and discusses how thinking of sound power levels embodies in the piano music creation, will provide a reference for related research data.

## 1. Introduction

Even though the piano is a solo instrument, because of the polyphonic feature, the work fully highlights the polyphonic thinking of the orchestra. Especially in piano works strength level, not only the strength of the relevant tag and composer in the sheet music, more than asking people according to the thinking level analysis work, careful reading music beats, observe the change tendencies of tempo in the music, and music tone and single parts and multiple parts, understand the hidden strength changes. Only through comprehensive analysis and research can we internalize the composer's processing ideas on the strength of the works, accurately convey the composer's creative thoughts, develop the corresponding multi-tone reading and spectrum thinking, construct the high-quality strength processing thinking, and complete the performance of piano music works. In view of the reflection of the power level in multi-tone thinking in piano music creation, the following are the relevant analysis and suggestions given by the author.

## 2. Background of the Research on the Dynamics of Multitone Thinking in Piano Music Creation

For strength, it ACTS as the basis of physical quantities, because of the unique expressive force and influence, for the development of music in piano works, the concentrated form of piano works, starting to learn playing weight method learning experience, gradually transformed into a power control level and the piano music the strength of the marking process, can be accurately present the composer thought and pianist, expressing the emotion in the process, efforts to mark in synchronization with the piano music [1], the development for people to learn the piano works, do not get a means. In the process of studying the changes of composer's marking strength, I can feel the changes of different strength marks from a perceptual perspective, understand the joy and sadness conveyed by different strength marks, and comprehend the influence of strength marks on the expression of musical emotion. In addition, on the level of rationality, it can be understood that the intensity mark can be used to compare the emotions of adjacent sections of musical works and the emotional strength of sections, so as to perform the composer's abrupt comparison of phrases and sections and feel the changes in the composer's own emotional expression. Based on this, during the performance of piano works, the phenomenon of score dynamics marking was analyzed in detail. Accurately reflect the composer's creative thoughts, fully feel the music emotion of the work, and emphasize the performance function of the strength mark for the music. However, in the

study of piano music works, we should not only master the music notes and the time value, but also realize that there are multiple strength marks and expression marks in music scores. We should also understand the differences between piano and string instruments and woodwind instruments [2], and the changes in strength should be comprehensively presented in all aspects of music creation.

### **3. The Strength Level of Multi Sound Thinking Embodies**

#### **3.1 Rhythm Strength and Rhythm Strength in Piano Music Creation.**

To a certain extent, the rhythm shows the relationship between the regular and irregular changes of music, so different forms of rhythm represent different intensity processing modes, and the rhythm of two beats often represents the style of the music, which is due to the special alternating strong and weak rhythm to show the corresponding characteristics. So according to the performance feeling of the music beat, the performance can appropriately show the style of the repertoire. However, the three beats show the characteristics of one strong and two weak, which act on the dance style music and highlight the swaying dance posture. Therefore, two time music and three time music to a large extent reflect the music's own style. The main influencing factor is the rhythm change caused by strength. In other words, in the process of music analysis, we should emphasize the role of rhythm in the performance of music style. And even though the rhythm of three beats is mainly in the form of strong and weak, for different types of dance styles, the rhythm forms should be expressed in accordance with different forces. Take Sarabande dance as an example, which belongs to three beats on the surface [3], and its rhythm relationship is formed on the basis of the second beat, so as to develop the rhythm of weak and strong; or Mazurka dance, with the help of three beats dance The performance of the second and the third time of the section reflects a certain strength. This kind of rhythm change happens to show the particularity of dance music. Aiming at the rhythm formed by seven beats and five beats of complex beats, it is more necessary to show the internal strong and weak correlation through the characteristics of section stress. Therefore, during the performance of piano works, it is necessary to accurately grasp the rhythm and stress of music score with the help of the mode of strength and strength change, so as to master the style of music works more comprehensively.

#### **3.2 Sound Area Strength and Sound Direction Strength.**

For the comparison of the intensity of the sound area, that is, the intensity produced by the change of the sound area, most composers always deal with the high octave or the low octave in the second sentence after elaborating the first sentence when writing the double sentence segment of the piano music, such as the theme of the third movement of Beethoven's piano music, and the voice of any one time in April pine snow grass The change of area shows the characteristics of timbre [3]. At the same time, the comparison of piano passages, around the factors of music materials, the more significant condition of adjacent passages is the comparison of sound areas, but the strength of comparison is more accurate. In addition, in view of the sound part trend dynamics, that is to say, the sound part trend generated by a single part or multiple parts cooperatively causes the dynamics change. Generally speaking, the single part trend mode develops upward, thus increasing the intensity. On the contrary, the smaller the intensity is, this phenomenon is related to the strength and breath of the music player. Therefore, even if the music score lacks the content of the intensity mark, it needs to combine the sound Under the premise of the trend of the great melody, we can finish the association of the relationship between the strong and the weak according to every small change, and deeply analyze the breath strength and emotion of the composer during the creation. In particular, the trend of multiple parts, especially the external parts in the piano works, should fully understand the sound when playing the piano works under the condition of expansion and contraction To understand the connotation and emotion of the works. Take "April - Pine snow grass" as an example, the melody of the high voice part forms the Moon Festival with three upward looking sigh tones to strengthen the intensity. Even if the left hand carries out chord accompaniment, however, the bass part involved in the accompaniment chord changes to the mode of downward line,

and the rhythm part constructs the form of reverse expansion, even if the lack of the assistance of the intensity mark, it will enhance the intensity Highlights.

### **3.3 Strength of Sound Part Relationship and Quantity.**

Related to the strength of sound management, mainly in the process of presenting multiple parts in piano works, it is necessary to understand that each phrase or even section in which the voice plays a dominant role should be strengthened with the intention of the voice [4]. In order to highlight the expressive force of the vocal part, the writing modes of the piano works include the main melody and polyphonic music. In the former writing mode, the high part and the low part or the middle part are the main melody, and other parts are accompanied according to the mode of decomposing chord. If the high part is produced in the melody, it will be reflected later Voice parts, such as “dream of love” or “April”, the strength of these works will fully highlight the strength characteristics. At the same time, we need to understand the pause and long sound in the melody voice, such as songs without words and Venice boat song. In the process of expounding the theme of the eight section high voice part in the first phrase, because the melody of the seven and eight sections is mainly long sound, all the decomposition chords that act as accompaniment highlight the sub melody layer on the basis of the previous tone patterns, even if there is no sign of strength mark, they are smaller than the first few In addition, it should be understood that in most piano music works, the primary and secondary relations of the parts should be standardized, and the music performance should be carried out with different strength and subtlety. When the subsidiary melody is presented in the column and chord structure of the secondary part of the piano music, it needs to be fully lined Music theme. With the music of “January at the fireside”, the melody layers such as the middle part, the second middle part and the low part are generated under the guidance of the main melody of the high part, and each part has a special melody value. The listener is required to study the melody of the music playing parts at multiple levels of strength, so as to truly show the connotation characteristics of the multi parts of the piano works. It should be noted that the strength of the number of parts is mainly caused by the change of the number of vertical parts involved in piano works. For piano scores, when the composer lacks the change of the strength mark or under the influence of the strength mark, the change of the number of parts should be deeply felt. The essence of the strength represented by the piano part is the same as that of the orchestra. If a strong force is needed, the number of parts caused by the whole performance of the orchestra will increase, which will produce a greater effect [5].

### **3.4 Chord Structure Strength and Chord External Sound Strength.**

The creation of music works needs to be based on harmony, or many typical music works are written by harmony leading, so for the strength characteristics of horizontal harmony progression, it is often the vertical chord structure mode. Generally speaking, the major triads and minor triads cooperate with each other, so composers often describe the peaceful scene through these. However, in the case of increasing strength and conflict, composers will adopt a variety of structural chords, including the seventh and the seventh leading chords in classical music, because the dissonance of chords becomes a significant problem, causing music to move forward The driving force, so a process from uncoordinated chord to concordant chord is the change of strength from strong to weak. In view of these dissonant chords, the different chord structures indicate that there are different dissonance degrees, and the mutual comparison shows that the instability and dissonance are relatively strong in the performance of piano music, and there is greater power. In addition, music works are not formed by pure chords. Composers also need to excavate the connotation of chords in the process of using chords. Because the problems that need to be solved for chords' externals will also cause the dynamics of externals, which will be carried out from the strength angle of combination of strong and weak. For example, in the eighth section of the first movement of Beethoven's piano music, in the process of introducing the main chord, the last three parts respectively use the lingering sound and the leaning sound, which have a strong contrast with the main voice content involved in the low voice part. Until the main chord of the harmony is

introduced in the second beat, or the discordant part of the first beat to the second beat, it is a strong to weak transformation process [7].

#### **4. The Application of Strength Level in Multi Sound Thinking in Piano Music Creation.**

One is to pay attention to the measurement of self strength range. For the performance of music, in combination with the actual situation of the performer, there will be no unified standard of strength and weakness, and the performer will also be required to have the same strength and level of piano performance. In other words, each performer, for the composer he can understand, will still further design and develop his own strength range possibility through his own strength range demand Application. The first is to understand the weight and strength of the performance; the second is to master the form of force and the control ability of musical sound strength; the last is to master the performance of the instrument.

The premise of a good interaction skill is that it changes under the effect of sound. A strong voice needs to cooperate with the corresponding action, or when the amount of movement is large and the speed is relatively fast. In the process of skill acting on the level of strength, the first type is to act as the starting point through a larger part of the body, including the shoulder and waist, and the other type is to produce a rapid string strike through muscle strength For. Secondly, it emphasizes the technicality of strength level. In view of the strength embodiment of multi voice thinking in piano music works, we should emphasize the technicality of the strength level, especially the vertical balance of music parts and the strength level processing of the primary and secondary distinction. Generally, we should distinguish the highlight of the main melody and the control strength of the texture accompaniment in a hierarchical way. However, because the changes of music creation are very common, we can give priority to the embodiment of the main melody, Highlight the key voice parts or emphasize the tone of other voice parts, put the center of gravity on the fingers playing the voice parts, especially despise the nail joint, the phalanx joint or the wrist joint structure, which needs to be supported in the form of force. For the rest of the voice parts, according to the position of the stereoscopic table, adjust and relax appropriately [8], reduce the weight and height of the touch key, and also put it Loose support of the joint, reduce the size of gravity, so in terms of force and touch the key, we can distinguish the level of sound, then we can get the three-dimensional level of music, and fully tap the characteristics and essence of the strength of multi sound thinking.

#### **5. Conclusion**

It is of great practical significance and value to study the expression of strength level in multi sound thinking in piano music creation. The expression of strength level in multi sound thinking structure endows piano music creation with more influence and appeal. Creators should carefully understand the connotation of strength level, take effective ways to strengthen the effectiveness of music creation and push forward The development of playing piano music.

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