

Five Issues for Attention in the Training of Symphonic Orchestras

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Abstract: With the continuous development of symphony orchestras in China in recent years, symphony orchestras are becoming more and more common, and it has become one of the important components of music media. However, with the increase of the number of orchestras, it is necessary to grasp the quality of the orchestra, and practice is the key to ensure the quality of the orchestra, so the orchestra should pay attention to the role of practice and ensure the overall performance quality of the orchestra.

1. Meaning of Orchestra Practice

Symphonic music is a high-level form of human music culture, so symphony orchestras play symphony music is a high-quality musical performance form, but symphony orchestras include a number of 10 different types of musical instruments, and they all have their own characteristics and personality, so in writing symphony music, not only need the composer to make a reasonable arrangement of their composition, that is, timbre, to achieve the desired musical effect requires continuous practice and practice between the players. In addition, during rehearsals and performances, their seating arrangements also need to take into account the beauty of the appearance, as well as their coordination and color coordination when playing music.

It is of great significance to participate in practical exercises, so that we can find the shortcomings that are not found in ordinary times, and we can also constantly run the tacit understanding between orchestras and enhance the team cooperation ability between bands. With the increasing range of orchestra development, it is increasingly important to strengthen the training of symphony orchestras. In the continuous practice, we need to continuously improve the ability of the players to play breath control, tone tone adjustment, tone level, sound balance and unified pronunciation. To fundamentally enhance the orchestra's sense of artistic performance. This requires the orchestra to continue to participate in time activities, such as figure 1 to commemorate the 70th anniversary of the Chinese nation's anti-Japanese war symphony concert such practical activities, need symphony orchestra door active participation, this is a very valuable practice experience.



Figure 1 Symphonic concert to commemorate the 70th anniversary of the anti-Japanese war of the Chinese nation

2. Five Aspects to be Noted in the Training Process

2.1. Importance of Pronunciation Exercises

The practice of pronunciation is one of the five important problems in the training of symphony orchestras. If the orchestra wants to draw uniform notes, it needs more practice. The commander-in-chief of the orchestra should study the total score and discuss with the band's chief executives to divide the study into a unified and correct exchange point. If a part of the sound cannot be unified, it will be difficult to get a unified and beautiful pronunciation, sound accuracy, tone will be greatly reduced. If a band can't use uniform and correct music, it's hard to play uniform and good music. Because of the music sentence, texture and other factors, in the daily rehearsal will produce breathing points, breathing patterns are not the same phenomenon. At this point, the command must require the same and similar parts of the sound breathing and pronunciation of the same time, play the same, this is one of the prerequisites for a good orchestra. Many orchestra's rhythm, sound type performance practice is insufficient, the command grasp is not strict. Command and guidance at all levels should strictly distinguish between different rhythm characteristics, different styles of playing methods. The orchestra's rehearsal work is a complex and hard work, but if we can understand and master the training principles, we can achieve the best performance[1].

2.2. Importance of Breath Exercises

Although the symphony orchestra is constantly developing, there are still a series of problems to be solved in the symphony orchestra training, one of which is the problem of symphony orchestra breath control. In the symphony orchestra, the basic work is the control of the breath, for the orchestra players, must be to do and music with the same breath, and music on a note to breathe, to integrate their breath into the symphony orchestra performance, to ensure that the same rhythm of breathing time, but also to ensure that the appropriate amount of breathing, and breathing speed, but also to ensure that the way of breathing is reasonable. In different speed and intensity of the phrase, the performance of breath standardization requirements are also different. In the specific symphony orchestra training process, to ensure the smooth breathing of players, only in this way to ensure the smooth performance of music. After each performance, the players should pay attention to the control of the number of inhales and exhalation, only by fundamentally controlling the air flow, can effectively enhance the ability of the player's breath control. In the actual training process of breath control, we can increase the teaching of chest and abdomen breathing methods and expand the theoretical knowledge of the physical quality of the players.

2.3. Importance of Sound Level Exercises

The control of the sound level is paid more and more attention by the players in the process of the symphony orchestra. No matter what instrument is played, only if the instrument is pronounced accurately, can the best performance be achieved, and the relationship between the multi-tone and the interval can be fundamentally guaranteed, so that the sound level is accurate enough. Especially in the band playing process, because of the large number of musical instruments played, we must fundamentally solve the problem of sound accuracy. For many players, sound-calibration work is done only before playing, but this temporary cramming method doesn't fundamentally solve the pitching problem. For the orchestra, in order to fundamentally solve the problem of sound level, to ensure that the sound level is good enough, we must do the following. First of all, for the performer, it has to be Learn about the ears The method of listening, to expand the scope of listening, from the entire orchestra To play sound. Listen. Then, according to the overall situation to their own partial performance, to achieve the best effect of integration into the whole, to reach you have me, I have your realm. As shown in Figure 2, the tone of the piano, which plays a very important part of the orchestra, is very important and critical. The accuracy will be greatly improved after sufficient practice. For orchestral tuning, the player must be given warm-up exercises before the work is performed, and neither can be performed at the same time. In addition, the tone or dynamic changes, it will change with temperature, humidity, musical instrument quality. Every conductor should listen to the music carefully, find out the difference and correct it in time.



Figure 2 Piano playing

Yes in Figure 3 The conductor must guide the players to master each sound well and make it clear which string each sound is in, which can fundamentally adjust the player's pitch. In addition, for the performance of environmental conditions and the quality of the instrument itself, their differences will also lead to the player's pitch, therefore, for the performance of the conductor, it cannot fundamentally guarantee the band sound accuracy, must rely on long band training to optimize the pitch. Band players should also cultivate their own auditory habits to clarify the structure of related musical instruments, only in this way can play excellent music[2].



Figure 3 Orchestra conductor

2.4. Importance of Timbre Exercises

Tone color refers to the frequency of different sounds in the waveform, always have different characteristics, each object vibration has different characteristics, different characteristics. Musical instruments Because of its different materials and structure, the timbre of the sound is different For example, piano, violin and human The timbre is It's different. Tone problems can affect pitch, tone, and loudness, and the adjustment of tone can only find problems in constant contact, and then slowly adjust. In the process of training, we can slowly find the phenomenon of unreasonable timbre adjustment, which needs to fundamentally raise the tone and timbre fusion degree of the good band, and then improve the overall performance level of the orchestra. The role of the conductor is very important in the rehearsal process of the specific orchestra, he is the overall controller, he needs to inform the players, they play the process of deficiencies, fundamentally improve the band timbre fusion and the overall level of band performance. To improve the band's timbre fusion, you need to train constantly. In addition, it is necessary to strengthen the band scale performance practice, in the process of playing, the players need to hear the sound of their own instruments, according to the sound of the instrument to adjust the volume of their own performance, as far as possible into the whole, do not appear abrupt.

2.5. The Practice of Sound Part and the Importance of Distribution

In practice Played by the orchestra Process The orchestra should be organized in a strict volume ratio, otherwise Will be Appear The player's voice is unbalanced resulting in the expected sound

group did not appear. Therefore, to promote the orchestra Music of the players Sound balance, on Must Achieved band preparation rationalization. Some orchestras play musical instruments Major Divided into Group 4, Group 1 Flute, reed, group 2 There are trumpets, mezzo-soprano saxophones, the third group consists of large tubes, horn and trombone, the fourth group is mainly low music. For the orchestra conductor, it is necessary to adjust the performance of the last group of players, the sound control should be strictly in accordance with the "pyramid" principle. One conductor once said that the orchestra must be unbalanced if it is not properly prepared and if the appropriate volume ratio is required, its natural combination and play must be unbalanced, and that some kind of timbre will mask the consequences of other timbres and destroy the full multi-tone combination sound. Lost the warmth of the "sense of sound ". Therefore, we can conclude that using the correct band formation is a prerequisite for achieving orchestral balance[3].

3. Conclusion

All in all, orchestra training is the important and only way to maintain the quality of orchestra performance. Symphonic music is a common form of musical performance among many kinds of orchestras, and has been applied and innovated in the long-term development, especially in the developed countries, symphonic music is a very common form of art, for modern orchestras, including not only symphonic orchestras, but also wooden orchestras and ensembles. The conductor of the orchestra must realize the effective integration of the instrument, strengthen the training, find out the problems in the training and solve the problems in time.

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