

Research on Pronunciation Training in Suzuki Violin Teaching Method Based on Balance Principle

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Abstract: The beautiful figure, attractive sound, difficult skills and rich expressive force of violin deserve to be called the Queen of Western musical instruments. Every piano learner wants to get a loud, pure and beautiful voice, but he often sees many students whose pronunciation is dry and dim. The pronunciation training in Suzuki violin course is based on Suzuki's educational philosophy and basic music education principles, combined with the actual characteristics of violin playing and violin teaching, and aiming at the misunderstandings and disadvantages of pronunciation problems in today's violin teaching. Therefore, this paper studies violin playing based on the balance principle, summarizes three aspects of pronunciation training in teaching materials, and analyzes each aspect's advancement one by one. The purpose is to have a deeper understanding of teaching materials and try to establish a new concept of pronunciation training.

1. Introduction

Violin is a kind of musical instrument with great artistic charm, but its playing technique is extremely difficult. In the process of playing violin, besides artistic skills, many scientific problems are also involved. Violin's pronunciation depends on the vibration caused by the friction between bow and string [1]. The left hand determines the number of times the string vibrates, while the task of the right hand is to make the string itself vibrate. Music is the result of regular vibration for a certain number of times, but from the beginning of learning violin, we have encountered many unnatural physiological movements, such as holding the piano, holding the bow, kneading the strings, and tense muscles in transporting the bow [2]. I think the key is that the balance principle is not well grasped in the performance posture and technical training process. Suzuki method, who has a development history of more than 50 years, has a full and complete understanding of the practical characteristics of violin playing and violin teaching. How to make Suzuki violin teaching method develop well in our country is the greatest wish of every Suzuki teacher. Through the research of Suzuki violin teaching method, people can know more about Suzuki method.

2. Suzuki Method's Basic Thought and Teaching Philosophy

As a great educator in the 20th century, Suzuki's educational policy is to let children learn to play the violin in order to cultivate their beautiful mind, keen sense and excellent ability, that is, to shape people through the violin. Environment plays a very important role in people's life, especially children, whose ability to adapt to the environment is particularly amazing. They are like a piece of pure white paper, what kind of environment makes a person. In his book "Talent Education", he said that music education is only a means, and the cultivation of superb personality and great ideals is the ultimate goal of music education [3]. Through the activities of learning violin, they are trained to become people with beautiful mind, good moral character, ideals, culture, discipline, musical accomplishment and outstanding talents. Dr Suzuki studied children carefully. Through observation, he found that every Japanese child can speak Japanese, and the success rate of children in all countries in learning their own language is 100%, so he deduced that mother tongue teaching method can be transformed into music teaching and teaching in other subjects. Education should

start from the birth of a child, and don't wait until school, because in the first few years of a child's life, brain cells are growing at an alarming rate, and memory is particularly strong [4]. At this time, educating children will achieve unexpected results.

3. Balance of State in Violin Playing

The perfect performance of violin requires the joint action of mental work and perseverance, that is, only when the player has sound psychological and personality qualities can he better master the playing skills. The correct posture of holding the piano should be that the piano body is placed on the clavicle, the shoulder pad is the weight support point of the piano, the head is lifted backward, and the gravity of the back of the head hangs on the chin rest and the support point forms a leverage to keep the piano body at a horizontal height. For players, the violin instrument itself has neither a fixed fulcrum nor any other support, except that the feet touch the horizon to control the balance of the whole body. The violin must be able to accompany the smooth movement of the whole body. Generally speaking, the middle finger and the ring finger are flexible, while the independence and flexibility of the index finger and the little finger are weak. The imbalance of finger weight directly affects the cleanliness and clarity of pronunciation and the requirements of rhythm accuracy and speed [5]. Because the arm is up and the head is raised, the weight of the piano naturally falls on the left shoulder, and the natural weight of the head is enough to easily hold the piano firmly, thus keeping the balance between the body and the piano holder, thus freeing the left shoulder and left arm, and providing a scientific method of holding the piano for completing the difficult left-handed skills. Learning music is not only a technical problem, but also a cultivation of the soul. Therefore, we should not only attach importance to imparting knowledge and skills, but also pay more attention to the enlightenment, encouragement, education and infection of music education.

4. Pronunciation Training in Suzuki Violin Course

4.1. Sound Quality Training

From a physical point of view, sound is produced by physical vibration. Music is one of a series of sounds with regular vibration and fixed pitch, that is, music is the result of regular vibration, and music is periodic. As a good performer, it is a good and necessary condition to have rich feelings and personality. Suzuki's violin teaching method was not to sing notes at the beginning, but to sing fingering. In this way, students can remember the fingering while remembering the pitch of notes, so that they will not be confused because they need to look at fingering in the future practice. Mr. Suzuki teaches students to learn piano, which is different from our traditional sense. He emphasizes imitation, giving the students the rhyme of this tune first. When he has mastered it, the rest is to go home and listen to the recording. By testing different pronunciation points, it is convenient for us to find out the position of the best tone on the string to describe the unique emotion. Generally speaking, when you pull a strong tone or a long bow, you should approach the piano code, while when you pull a weak tone or a short bow, you should approach the fingerboard. Attention should be paid to the balanced development of the independence and flexibility of the four fingers, so as to ensure that the rhythm accuracy and speed can not meet the requirements of the repertoire due to the uneven lifting weight of the fingers.

4.2. Volume Training

Guide in the tutorial: "The best way to hold the bow is to point the right side of the thumb tip at the 3rd and 4th fingers. The pressure of thumb in this position is very important for pronunciation. This method is helpful for students to read music, and it is easy to form the basis of mode. It takes Do as major and La as minor. "Loud volume" is trained as a special pronunciation requirement. However, it should be noted that "high volume" must be based on good sound quality in the actual teaching and playing process, so as to avoid excessive string pressing when the bow is running. Even if the strength of bowing is even, it will give people a feeling of uneven strength and disunity between upper and lower bows. At this time, if we only emphasize the control and change of

strength to adjust, it will inevitably complicate the skill of the right hand [6]. Therefore, the structure of sound is determined by the quality of overtones and their free vibration. The more regular the vibration is, the more expressive and beautiful the sound will be. Therefore, training pronunciation should begin with experiencing vibration. In the beginner stage, in order to consolidate the hand shape, develop the independent activity ability of fingers, and establish a good pitch concept, the major and minor scales and broken chords in a position should be well learned and mastered, which will play an important role in students' technical development in the future.

Classical music with different styles and forms has different musical expressions with different colors and tastes. Concerto, sonata, suite and other large-scale music codes have long and large structure, profound music performance and rigorous structure, which require high pronunciation, strength, technical difficulty and style. Repeated practice is an essential part of Suzuki's curriculum. Repeated practice can not only consolidate what you have learned, but also cultivate students' excellent quality of patience and persistence. In the one-to-one classroom environment, teachers can better teach students in accordance with their aptitude, understand their students, find problems at any time, have pertinence, and students will make rapid progress. Based on the principle of balance, it is an important link to solve the psychological obstacles of players and help them build self-confidence, and the foundation of stage self-confidence is to ensure that players have solid basic skills and firm grasp of playing skills; In the monophonic scale, the basic speed of one beat is unchanged, and the practice method of combining rhythms from one tone to nine tones can help the balanced development of four fingers. The combination of different rhythms in one beat makes all four fingers use on the first tone of the beat-the support tone, thus exercising the independence and control ability of each finger. Every rhythm has a corresponding word. Students don't need to consider the relationship between numerical values in mathematics, but only need to combine oral reading with hand clapping to learn in sensibility.

4.3. Tone Training

The performance and appeal of music are directly affected by the player's string kneading, which also fully reflects a player's performance personality. If you don't find the balance point of fingers in the string kneading action, it will be difficult to knead the string, and the effect is not ideal, showing that you have more than your heart and less than your strength. The scale can't have the slightest change from beginning to end, that is, the pronunciation of every part of the whole bow should be average, equal and balanced. It is difficult to fully express the voice level, phrases and intonation trend in polyphonic works only by grasping the intonation from the vertical relationship, just like the fugue in Bach's unaccompanied sonata in G minor [7]. The timbre of violin is the closest to human voice among all kinds of musical instruments, and every piano learner must realize that throat is the highest instrument. All musical works should be considered from the height of vocal music. When playing, special attention should be paid to the balance of volume and the unity of timbre between violin and piano. It is undoubtedly beneficial to improve music literacy by studying this kind of works. At this time, the content of practice can be increased step by step. While learning new music, we should also pay attention to practicing and performing old music repeatedly, so as to consolidate our knowledge and make continuous progress.

In Japan, Suzuki School regularly holds concerts, ranging from solo by one person to duet, with dozens of people, hundreds of people or even thousands of people playing together in various forms. Let students feel the rhythm through their bodies, and pay attention to physical training and the training of the body's impromptu response to music. He believes that music education should train students from both physical and mental aspects, and students should not only learn to feel music by hearing, but also learn to feel various melodies of music with their whole body. Since volume is the only way to transmit sound, it is necessary to train volume. Violinist Canol Gran once pointed out: "I deeply feel that in our early training stage, we didn't pay enough attention to the volume, but he was absolutely necessary. Many students played very gently but lacked strength." Singing is the simplest and most direct way for human beings to express their feelings. This special sound quality makes the violin have a strong expressive force for emotions. They are not only possible to hone

players' violin skills, but also can even express violin skills. Constantly practicing and correcting the problems appeared in playing, so that their playing posture and playing method gradually developed correctly and healthily. At this time, students practice makes perfect, and they constantly improve their violin playing level.

5. Conclusion

Suzuki violin teaching method is a violin teaching method which is suitable for children's teaching. It is a teaching method that emphasizes mother tongue. Later, it developed into other fields and achieved good results. Generally speaking, correct actions can improve pronunciation skills, but actions can't replace hearing, and pronunciation can only be judged by hearing. I compare the training method of Suzuki method bel canto with that of vocal music, and get the comprehensive characteristics. Comparing Suzuki method with other music teaching methods and tutorials at home and abroad, we can get innovative features. Through the effective application of the balance principle, the violin playing process can be smoother and the music expression can be more infectious. The required teaching content in each stage is accompanied by the whole learning process, which lays a good and comprehensive pronunciation foundation for students studying this course.

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