

A Study Violin Teaching Technique for writing a Guidebook on Teaching Violin of Symphony Orchestra Students at Shenyang Conservatory of Music in Liaoning of China

He Mengli,

Panya Roongruang and Arthorn Thanawat

Bangkokthonburi University, Bangkok, Thailand

Corresponding Author, E-mail: 21185187@qq.com

Abstracts

The objectives of this research were ((1) To Study and collect Teaching Violin Performance in Symphony Orchestra knowledge. (2) To construct the teaching guidebook of the violin teaching for student symphony orchestra in Shenyang Conservatory of Music.

(3) To use the teaching guidebook for teaching experimental group. (4) To evaluate the result of teaching.

This study adopts a mixed research method, combining qualitative and quantitative research. In the research phase, a combination of interview and observation methods was adopted. The researchers observed the learning situation of freshmen majoring in violin in the student symphony orchestra of Shenyang Conservatory of Music through purposeful teaching. In the development stage, quantitative methods are used to draw conclusions through experimental design and statistical description. Ten freshmen majoring in violin in the symphony orchestra of Shenyang Conservatory of Music were selected as the experimental objects to carry out the teaching experiment of the teaching guide book of violin performance in the symphony orchestra. The effectiveness of the teaching guide book for violin performance teaching in symphony orchestras was analyzed through pre and post tests.

This article utilizes the basic principles and theoretical knowledge of violin performance teaching in symphony orchestras, combined with the author's research and expert interviews. After exploring and researching existing academic materials, a teaching guide for violin performance training in symphony orchestras has been developed. The teaching guide book includes six parts: "The Development History of Symphony Orchestras", "The Position and Role of the Violin in Symphony Orchestras", "Left handed Violin Performance Techniques and Training in Symphony Orchestras", "Right handed Violin Performance Techniques and Training in Symphony Orchestras", "Training in Violin Cooperation Techniques in Symphony Orchestras", and "Final Exam". This teaching guide has been finalized through expert interviews and aims to explore how to teach and train violin performance in symphony orchestras.

Keywords: A Study Violin Teaching Technique; Guidebook on Teaching Violin; Symphony Orchestra Students; Shenyang Conservatory of Music

Introduction

Symphony is the largest, most complex, and most diverse art form in the music genre, and its unique and irreplaceable performance has always been loved by everyone. The violin plays an important role in the symphony orchestra with its exquisite technical skills and magnificent musical performance. The technical skills of the violin in a symphony orchestra are not as difficult as those of a solo violin, but the skills are more delicate than those of a solo violin. In today's violin teaching system, the awareness of cultivating talents for violin symphony orchestras is still relatively weak, and the training materials are far less abundant than those for solo training.

At present, violin students in music schools in China have relatively rich research on solo training. The teaching system of violin performance majors mostly focuses on the cultivation of solo talents, often neglecting the cultivation of violin band talents, and there is relatively little research on the training of symphony band performance. After graduating from the violin major, many students will choose to work in symphony orchestras, and the performance ability and experience of performers become the core of modern symphony orchestra competition.

With the increasing efforts of educational reform and the rapid development of society, higher requirements have been placed on students' music literacy, and music education in universities has undergone significant changes. The forms of music activities have become more diverse, such as symphony orchestras, percussion orchestras, quartets, and orchestras, giving students more choices. Regardless of which instrument they are studying, they can find relevant music activity groups, Bringing students a rich and colorful music education experience. Among them, symphony orchestras have received widespread attention from universities, teachers, students, and their parents. They effectively integrate various types of music, such as percussion, orchestras, strings, etc., bringing more students to the symphony orchestra, making dull instrument learning interesting. In university symphony orchestras, the violin occupies a relatively important position, and it is crucial to train its vocal performance. Due to the variety of integrated music types in symphony orchestras, the training of violin vocal performance encounters more difficulties and obstacles, and the conventional training mode cannot achieve good results. Therefore, a study on the key points of violin vocal performance training in university symphony orchestras is proposed (Guan, 2010).

The main melody of the symphony orchestra is played by the string instrument group, and the core instrument of the string instrument group is the violin, which determines the absolute dominant position of the violin in the symphony orchestra. The violin has multiple sound effects, which can maximize the richness of music and provide better symphonic performance programs for the audience. From an overall perspective, the violin plays a decisive role in musical style, so it is necessary to train its vocal performance skills.

In terms of the actual development of university symphony orchestras nowadays, more emphasis is placed on violin solo training, completely forgetting the cooperative nature of the violin. In this training mode, the violin cannot effectively cooperate with other instruments in the symphony orchestra, resulting in a decrease in overall performance. Therefore, changing the training mode of violin vocal performance and enhancing the cooperation of violin vocal performance is the core of the sustainable development of symphony orchestras (Li, 2014).

In the process of violin vocal performance, the main points of left hand training are the selection of finger lift and fall movements and the range of string rubbing. Among them, the former is easily overlooked by students, resulting in a phenomenon of "lightly lifting fingers

and heavily dropping fingers". If not corrected, it will ultimately lead to a chaotic and disorderly performance of the symphony orchestra. Therefore, during the training process of violin vocal performance, it is necessary for students to maintain the position of the four fingers on their left hand to form a framework in the air, and neither empty string nor pressed string performance can produce any changes.

The selection of string rubbing amplitude is a key factor in determining the sound effect of a violin, and it is also a crucial aspect in the left hand training process. It is mainly determined based on the musical style of the playing piece (Kong, 2002).

According to research, violin vocal training tends to overlook the right hand and prioritize the left hand. However, in the actual violin vocal performance process, the right hand also plays an important role, playing a crucial role in the overall performance effect, undertaking the task of controlling the timbre and volume strength. Therefore, in the process of violin vocal performance, the key points of right hand training are mainly the control of timbre, the allocation of bow position, and the training of bow technique. Only by training the performer's right hand skills can the individual performance ability of the musician be improved.

During the performance of a college symphony orchestra, violinists need to determine their right hand bow movement according to the composer's music requirements in order to achieve good sound effects. The sound effect, also known as timbre, is mainly determined by three factors: bow speed, bow pressure, and pronunciation point. Among them, bow speed refers to the speed at which the bow is moved. When the rhythm is the same, there is a clear positive correlation between bow speed and the strength of the violin's sound, that is, the faster the bow speed, the greater the strength of the violin's sound; Bow pressure refers to the comprehensive pressure exerted by the performer on the bow stem (arms, wrists, fingers). Under the same rhythm, there is a clear positive correlation between bow pressure and violin sound intensity, that is, the higher the bow pressure, the greater the violin sound intensity; The pronunciation point refers to the position where the bow contacts the strings (Zhang, 2022).

In general, the closer the pronunciation point is to the fingerboard, the lower the strength of the violin's sound. The closer the pronunciation point is to the piano, the greater the strength of the violin's sound. Only by clarifying the relationship between the above three can we more accurately control the bow and make the violin produce the sound that the performer needs. The allocation of bow positions is a key aspect of violin vocal performance training. For a qualified symphony orchestra, consistency in the position of the performer's bow is the most fundamental standard, which can provide the audience with a better visual experience. In addition, the musical emotions presented by different bow positions are also different. It can be seen that reasonable allocation of bow positions is crucial. Under normal circumstances, during the performance of a piece of music, the position of the bow needs to be constantly changed according to the sound effect, composer's needs, and bowing technique. Only by placing the bow in the optimal position, combined with superb performance skills, can a good musical effect be formed. Compared to the tip of the bow, the root of the bow is equipped with knobs, bow storage, and other accessories, which are relatively heavy. Therefore, during vocal performance training, the light position will be weak, while the heavy position will sound, helping students better grasp the principle of bow position allocation.

There are many types of violin bow techniques. In actual training, it is necessary to strengthen the strength training intensity of students' right elbow, while also relaxing the large arm, which can enhance the flexibility of fingers and wrists, and better utilize the jumping bow technique.

Symphony orchestras are one of the main forms of music education in universities today and are widely loved by students. As the core instrument of a symphony orchestra, the violin's vocal performance is crucial. At present, universities pay more attention to violin solo training and neglect cooperation, resulting in poor performance of violin vocal performance. Therefore, a study on the key points of violin vocal performance training in university symphony orchestras is proposed. This study explores the key points of violin vocal performance training from the perspectives of left and right hands, providing assistance for the development of university symphony orchestras.

This article studies the current situation and existing problems of violin playing skills teaching in symphony orchestras through observation and interviews with experts, which has certain guiding significance for teaching practice. For teachers, it helps guide university teachers to form a systematic teaching guide. For students, they will have a more systematic and in-depth learning.

Research Objectives

- (1) To Study and collect Teaching Violin Performance in Symphony Orchestra knowledge.
- (2) To construct the teaching guidebook of the violin teaching for student symphony orchestra in Shenyang Conservatory of Music.
- (3) To use the teaching guidebook for teaching experimental group.
- (4) To evaluate the result of teaching.

Research Methodology

This is a qualitative and quantitative research method. Qualitative research mainly obtains research data through in-depth interviews with experts and students, questionnaire survey of students, literature research and other methods, and analyzes the data to obtain research results. Quantitative research mainly includes three tests: the first formative test, the second formative test and the summative test. Use research tools such as tables and charts to compare and analyze the collected data.

Conceptual Framework

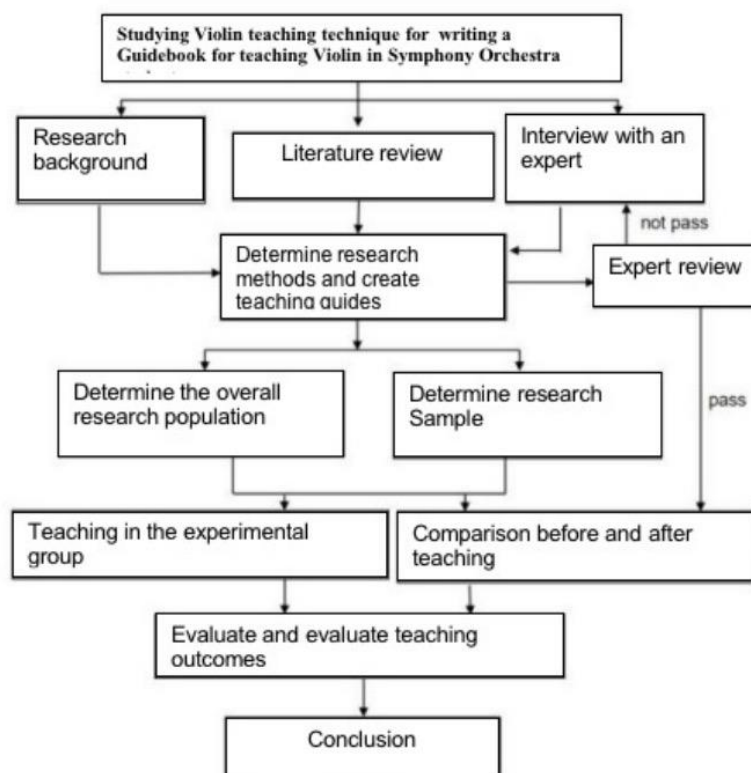


Figure 1 Conceptual Framework

Research Findings

Study and collect knowledge of violin playing techniques in symphony orchestras

Through interviews and analysis with experts, it has been concluded that symphony bands are the largest and most complex form of performance currently, and the music they play has extremely powerful and extensive expressive power. Nowadays, symphony bands are becoming more and more well-known and loved by people, so improving the professional technical level of individuals in symphony bands has become an important task for symphony band performers today. Violin playing in symphony bands is a professional and complex performance technique. However, in China's violin education system, research on this performance technique is still in its infancy and has not received sufficient attention. Most student performers are guided by the conductor to explore and move forward. Therefore, it is necessary to construct a teaching guide book for violin performance in symphony bands.

Teaching Guidebook for Constructing violin playing techniques in symphony orchestras

The researchers focused on summarizing and summarizing the violin playing techniques in symphony bands, and aimed at the group of student symphony bands, summarized the teaching of violin playing techniques in symphony bands.

This will serve as a reference and reference for violinists in future symphony bands in terms of performance techniques and experience.

3. Teaching guide content and basic requirements:

(1) The Development History of Symphony Orchestra:Renaissance period,Baroque period,Classical period,Romantic period.

(2) The position and role of violin in symphony orchestras: Students should clarify the position and role of violin in symphony orchestras.

(3) Violin left hand performance techniques and training in symphony orchestras: finger lifting and falling movements, string changing movements, handle changing movements, and string rubbing movements.

(4) Violin right hand performance techniques and training in symphony orchestras: timbre control, bow position allocation, bow technique training, and special skill training.

(5) Training of violin cooperation techniques in symphony orchestras : training in intonation, collaborative training in timbre unity, trial training, and the relationship between violin performance techniques and music expression.

(6) Final Exam: Practical Training and Performance of Symphony Orchestra.

Using the teaching guidebook for experimental group teaching

Conduct experimental teaching, evaluate the feasibility of the teaching guidebook, and conduct teaching experiments for 16 weeks. Conduct a group class once a week for a total of 32 class hours.

Teaching GuideBook Content:

Teaching Guide1 The Development History of Symphony Orchestra
(Renaissance period , Baroque period)

Teaching Guide2 The Development History of Symphony Orchestra
(Classical period , Romantic period)

Teaching Guide3 The position and role of violin in symphony orchestras

Teaching Guide4 Violin left hand performance techniques and training in symphony orchestras (finger lifting and falling movements)

Teaching Guide5 Violin left hand performance techniques and training in symphony orchestras (String changing movements)

Teaching Guide6 Violin left hand performance techniques and training in symphony orchestras (Handle changing movements)

Teaching Guide7 Violin left hand performance techniques and training in symphony orchestras (String rubbing movements)

Teaching Guide8 Violin right hand performance techniques and training in symphony orchestras (Timbre control)

Teaching Guide9 Violin right hand performance techniques and training in symphony orchestras (Bow position allocation)

Teaching Guide10 Violin right hand performance techniques and training in symphony orchestras (Archery training)

Teaching Guide11 Violin right hand performance techniques and training in symphony orchestras (Special skill training)

Teaching Guide12 Training of violin cooperation techniques in symphony orchestras (Training of intonation)

Teaching Guide13 Training of violin cooperation techniques in symphony orchestras (Collaborative training with unified timbre)

Teaching Guide14 Training of violin cooperation techniques in symphony orchestras (Trial training)

Teaching Guide15 Training of violin cooperation techniques in symphony orchestras (The relationship between violin playing techniques and musical expression)

Teaching Guide16 Final Exam
(Practical Training and Performance of Symphony Orchestra)

Table 2 Pre And Post Test Evaluation Forms

Test and evaluation form for students before teaching

student	Scoring Scale (80 points)								
	Basic theoretical knowledge (10)	Left-handed performance techniques (10)	Right-handed performance techniques (10)	Training of intonation (10)	Collaboration of unified timbre (10)	Trial performance (10)	Relationship between performance techniques and music performance (10)	Symphony orchestra performance practice (10)	Total score (80)
1	7.8	7.9	7.8	7.6	7.9	7.8	8.0	8.0	62.8
2	8.4	8.3	8.2	8.4	8.2	8.4	8.3	8.5	66.7
3.	7.9	7.7	7.6	7.9	7.9	8.0	7.6	7.9	62.5
4	7.6	7.4	7.2	7.2	7.2	7.5	7.3	7.7	59.1
5	8.6	8.5	8.3	8.6	8.5	8.5	8.5	8.6	68.1
6	7.3	7.0	7.1	7.2	7.1	7.2	7.0	7.5	57.4
7	8.5	8.2	8.4	8.4	8.2	8.1	8.2	8.4	66.4
8	7.9	7.6	7.5	7.5	7.6	7.2	7.5	7.5	60.3
9	7.9	7.5	7.9	8.3	8.0	8.0	7.8	8.1	63.5
10	8.5	8.7	8.6	8.5	8.8	8.7	8.6	8.9	69.3

Test and evaluation form for students after teaching

student	Scoring Scale (80 points)								Total score (80)
	Basic theoretical knowledge (10)	Left-handed performance techniques (10)	Right-handed performance techniques (10)	Training of intonation (10)	Collaboration of unified timbre (10)	Trial performance (10)	Relationship between performance techniques and music performance (10)	Symphony orchestra performance practice (10)	
1	8.1	8.0	8.0	8.0	8.1	8.0	8.2	8.4	64.8
2	8.4	8.8	8.2	8.4	8.6	8.4	8.7	8.5	68
3.	8.2	8.0	8.0	8.1	8.4	8.0	8.2	8.6	65.5
4	7.9	7.6	7.6	7.5	7.9	7.8	7.9	8.2	62.4
5	8.5	8.5	8.4	8.6	8.5	8.8	8.7	8.5	68.5
6	8.0	7.9	7.8	7.9	8.1	8.0	7.9	8.0	63.6
7	8.5	8.5	8.4	8.5	8.5	8.6	8.5	8.4	67.9
8	8.0	8.0	7.9	8.1	7.8	7.7	7.9	8.1	63.5
9	8.1	7.9	8.0	8.5	8.7	8.3	8.1	8.7	66.3
10	8.9	8.7	9.0	8.8	9.0	8.7	8.9	9.0	71

Average score and evaluation results

Average score of test and evaluation form for students before teaching	Average score of test and evaluation form for students after teaching	Data comparison
63.61	66.15	Increase 2.54

Data display: After the teaching of the experimental teaching guide book, the student evaluation score increased by 2.54 points.

Expert opinion: The teaching guide book on constructing violin performance teaching in symphony orchestras is feasible.

Discussion

Study and collect knowledge of violin playing techniques in symphony orchestras

Because in the symphony orchestra, the String instrument group plays the role of "statement" to the theme, and is the instrument group that undertakes the theme in the theme music. As the main performing instrument in symphony bands, the violin holds a high position in the orchestra. Its beautiful and gorgeous timbre and exquisite technical skills determine the dominant position of the violin in the orchestra. The violin has a beautiful timbre, and different strings can play different sound effects. Moreover, the violin can cooperate with other playing instruments in the symphony band to express different musical emotions. Its flexible and varied sound effects can more accurately express the composer's musical emotions, and more vividly depict the composer's spirit and inner world. The music played by the violin is usually applied by composers to express the diversity, color, and rigor of the musical work (Liu, 2013). The requirements for technical skills in violin playing in a symphony orchestra are not quite the same as those for solo violins. The violin playing techniques in a symphony band need to vary according to the period and style of the symphony. The playing skills of the violin in a symphony band have to some extent influenced how the orchestra improves its musical style and interprets the meaning of the lyrics. Based on the current situation, symphony band performers focus a lot of energy on violin solo training, neglecting the unique cooperative nature of symphony bands. Under such training, performers may be at a loss when playing in the band, making it difficult to coordinate and unify with the band. The concept of cooperation is an important concept for an orchestra, which is not only a requirement for the orchestra, but also for all performers (Xing, 2007). An excellent symphony band requires every participating performer to have a team spirit and collaborative skills. Therefore, improving the playing skills of the violin in a symphony band can also promote the improvement of the overall technical level of the symphony band and promote its development.

Teaching Guidebook for Constructing violin playing techniques in symphony orchestras

Studying theoretical knowledge and analyzing the results of interviews with experts to construct a teaching guide book is the innovation of researchers, which is different from other researchers (Zhao, 2006).

The school symphony orchestra should first strengthen the construction of the teaching staff based on the actual situation of its own school, find competent teachers, and research and design teaching content; Next, after repeated argumentation, the school needs to arrange appropriate teaching plans, choose appropriate textbooks, ensure that the teaching content combines theory with practice, provide students with more opportunities to have practical contact with symphony orchestras, improve their performance practice level, and provide greater development space for China's symphony orchestras.

Using the teaching guidebook for experimental group teaching

Researchers improve teaching content through research, develop and create new teaching content. Based on the characteristics of violin skills in symphony orchestras, prepare relevant materials around this teaching guide book. Explore the teaching content through skill training, lead students to practice and analyze, and evaluate their performance (Guan, 2021).

In the teaching process, teachers integrate the accumulated knowledge and technical skills into teaching through teaching methods. The modern educational concept requires us to not

only focus on imparting basic knowledge, but also on improving students' comprehensive qualities.

Evaluation of teaching effectiveness

Researchers evaluate students from different perspectives through pre and post tests. This evaluation can make accurate judgments in an objective form. Other researchers have similarities, but their research methods differ.

The researcher of this article uses methods such as literature reference, comparative analysis, theoretical integration with practice, and expert interviews to conduct in-depth research on individual and cooperative technical training in symphony bands (Sun, 2022). Based on the author's years of experience in violin teaching and performance in symphony teams, from the perspective of a teacher and performer, the training methods for violin performance techniques in symphony bands are summarized as much as possible.

Recommendation

1. Practical Recommendations

The violin holds a high position in the entire symphony orchestra due to its exquisite timbre and structure. The distinctive sound effects and elegant figure naturally make it the main instrument in the band, and this primary artistic function of the violin makes the violinist stand at the top of the charts in addition to conducting, particularly dazzling and enviable. Performance is flexible and versatile, making it an ideal instrument choice for solo performances, expressing a rich and diverse range of musical emotions; During the ensemble, there is also a sense of leadership, especially in the performance of colorful movements, where the violin's emotional drive further strengthens its leadership position.

The exquisite playing skills of the violin also established its dominant position. For performers, this is full of challenges, and they can change their expression methods at any time based on the style and connotation of the work. In terms of performance skills, through reasonable processing methods, performers can express emotions more deeply, depict images, and make listeners empathize. Performance skills are not fixed. With in-depth research on violin art and continuous enrichment of performance skills, students will become more accurate as long as they can correctly grasp the violin performance skills in symphony orchestras. This may contribute to the development of China's music industry, achieve integration with world music, promote the development of students' comprehensive abilities, improve the cultivation of spiritual civilization, and have a role in educating others.

2. Recommendation for future research

As a representative Western instrument, the violin embodies the unique aesthetic, taste, and pursuit of Westerners. But with the integration and collision of Chinese and Western cultures, it is not simply seeking similarities and differences in China's art development path, but constantly integrating Chinese and Western cultures, presenting works with national characteristics through continuous processing and creation. This has given violin a broader development space and greatly enriched the content of music and art education in China.

Early violins carried specific Western musical arts and conveyed the ideas and concepts of the upper class of Western society, rarely associated with the general public. However, with the introduction and research of violins in China, the general public gained a certain understanding and understanding of this elegant instrument, making the violin an important medium for conveying and expressing emotions in mass art, effectively confirming the concepts of art without borders and music for education. The promotion and dissemination of violin art has

promoted the globalization and popularization of music, enabling more people to understand different cultures, accept different emotions, and experience different lifestyles through music. It has also made China's music education methods rich and diverse.

With the continuous progress of the times, music art is also constantly innovating. The introduction of the violin provides new ideas and methods for the innovation of music art in China, and provides a broader platform for the development of music nationalization in China. Currently, how to perfectly integrate Chinese and Western cultures and promote the nationalization of violin art in China has become an important issue in the field of education.

References

- Guan, X. (2010). *On the Performance of Difficult Violin Fragments in a Band*. Central Conservatory of Music.
- Guan, Y. (2021). The Unity of Counterposition and Harmony under the Concealed Voice Part - The "Gestalt" Interpretation of Bach's Unaccompanied Violin. *Journal of the Central Conservatory of Music*, 164(3), 22-36.
- Kong, S. (2002). On the Bowing Technique of Violin in Band. *Cultural Time and Space*, 08.
- Li, J. (2014). On the Role of Violin in Band Performance. *The Voice of the Yellow River*, (18), 93-94
- Liu, L. (2013). The Role and Status of Viola in Symphony Orchestra. *The Voice of the Yellow River*, 11.
- Sun, Y. (2022). The Sound Kinetic Energy and Sound Field in the Violin Concerto "4B". *Music Research Research*, 214(3), 92-99.
- Xing, W. (2007). *The Aesthetic Course of Emotional Art*. Shanghai Music Publishing House.
- Zhang, J. (2022). Research on the Teaching and Methods of Violin Music Performance Skills - A Review of "Violin Guidelines for Performing Commonly Used Technical Music. *Chinese Journal of Education* , 349(5), 141.
- Zhao, W. (2006). 60 Basic Techniques for Violin Skills. Central Conservatory of Music Press.