

Constructing the Violin Level 4 Workbook for Violin Students at Yiyuan Music Center, Henan Province, China

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Abstract

The purposes of this paper were: (1) To study content practice efficiency in Level 4 violin teaching. (2) To create Level 4 workbook for violin student; (3) To using the workbook for teaching experiments; (4) To evaluate the effect by using workbook on violin Level 4 students. This study employed both qualitative and quantitative research methods. In qualitative research, interviews are conducted with experts. In the quantitative study, conduct an experiment on 10 students from the fourth level of violin at the Art Garden Music Center. Combining with the Violin Level 4 Workbook, collect and compare test scores through formative and summative tests to test the learning effectiveness of students using the Violin Level 4 Workbook.

The results indicate that the Violin Level 4 Workbook covers the theoretical foundation of violin practice, basic skill training, and classic Chinese and Western music. Among them, the workbook not only fully considers the interests and learning characteristics of students in terms of content, but also expands traditional teaching methods and introduces modern educational methods such as multimedia teaching, making the workbook more practical and operable. The results of three tests indicate that the Violin Level 4 Workbook has a good guiding effect on improving the practice efficiency and performance skills of fourth level violin students. It also proves that the violin students at the Art Garden Music Center have a stronger understanding and perception of music, and a stronger passion for expressing music. The success of this workbook can provide some reference experience for the teaching of other teachers and the learning of students.

Keywords: Constructing; Violin Level 4; Workbook; Yiyuan Music Center; Henan Province; China

Introduction

The violin is a widely circulated string instrument, and in modern orchestras, the violin is the most important instrument in the string group. The violin is a highly difficult instrument to play, but its voice is elegant and charming, with rich expressive power. In addition, it is flexible to play and easy to carry, so it has long been loved by people. The reason why violins are widely favored among musical instruments is that their sound is close to human voice and can express profound emotional connotations in performance. On the other hand, it is also because violins have extremely rich timbre effects and delicate timbre changes. Therefore, timbre is a very important means of expression in the art of violin performance (Jiang, 2021).

* Received: May 14, 2024; Revised: May 23, 2024; Accepted: May 26, 2024

Right-handed bow movement and timbre. To play the desired timbre style on the violin, strict training is required on both hands. The pitch of the left hand, the strength of the tremolo, the cleanliness of the fingers, and the smoothness of the handlebars all have a significant impact on the timbre, while the bow movement of the right hand plays a decisive role in the timbre. Violin performance mainly relies on the use of the right hand bow to make the violin sound, and the mastery of the bow has a direct impact on the timbre. Many violin learners do not attach enough importance to timbre during the learning process, only mechanically practicing each piece. As long as a piece is played correctly, it is sufficient, and only focusing on the practice of intonation is very detrimental to the improvement of violin performance level. To strengthen the mastery of timbre in right-handed bow exercises, the first step is to establish the concept of timbre, which can roughly distinguish different modes of timbre. It is important to understand the most commonly used basic timbre in performance and master the ability to control this timbre (Jian, 2021).

Left hand string rubbing and timbre. There is a great deal of emphasis on how to make good use of the technique of kneading strings. Many violin players do not change their string kneading, and a single method of string kneading leads to a single timbre, which inevitably makes the performance appear somewhat monotonous. To make the sound of a violin rich, bright, and layered, it is necessary to learn various methods of string rubbing. The frequency and intensity of string rubbing are important factors in changing the sound (Yu, 2018).

When violin students reach the Level 4, The frequency of changing the handlebars with their left hand increases, leading to many intonation problems and incorrect posture, which can also lead to unsuccessful handlebars changing. The right hand has higher requirements for controlling the bow, resulting in more complex rhythms. In music at the Level 4, students are required to have more emotional expression, and the coordination of two hands is also increased. As the researcher is a violin teacher, Researcher would like to create a dedicated workbook tailored to the practice problems of Level 4 violin students at the Music Center of Yiyuan, which can improve students' practice efficiency. (1) Discovering Practice Problems for Level 4 Violin Students (2) Students' Attitudes towards workbook (3) Opinions of Violin Teachers

By studying the practice methods of violin students, this study summarizes the common problems that violin students in the level 4 are prone to, and creates workbook to solve these problems, which can help violin students in the fourth level practice more efficiently.

Research Objectives

1. To study content practice efficiency in Level 4 violin teaching
2. To create Level 4 workbook for violin student
3. To using the workbook for teaching experiments
4. To evaluate the effect by using workbook on violin Level 4 students

Research Methodology

This study adopts a mixed research method combining qualitative research and quantitative research methods.

Population: There are 16 students in the level 4 of violin at the Yiyuan Music Center.

Sample: Exam 16 students and select the top 10 students for the experiment.

This study adopts a combination of qualitative and quantitative research methods. Among the 16 students in the level 4 of violin at the Yiyuan Music Center, Exam 16 students and select the top 10 students for the experiment. During the research process, key information and experts were interviewed, and the most effective teaching methods were obtained by learning violin practice methods and teaching strategies from key information. A framework for constructing a workbook was also developed. Using observation method to observe the learning situation of students before and after the experiment, and conducting descriptive analysis of relevant research results to understand the actual teaching process and student interaction. By using formative testing, summative testing, and performance testing to analyze the data of relevant factors, and through expert evaluation, the Violin Level 4 Workbook was finally completed for the fourth level violin students at the Yiyuan Music Center.

Research Conceptual Framework

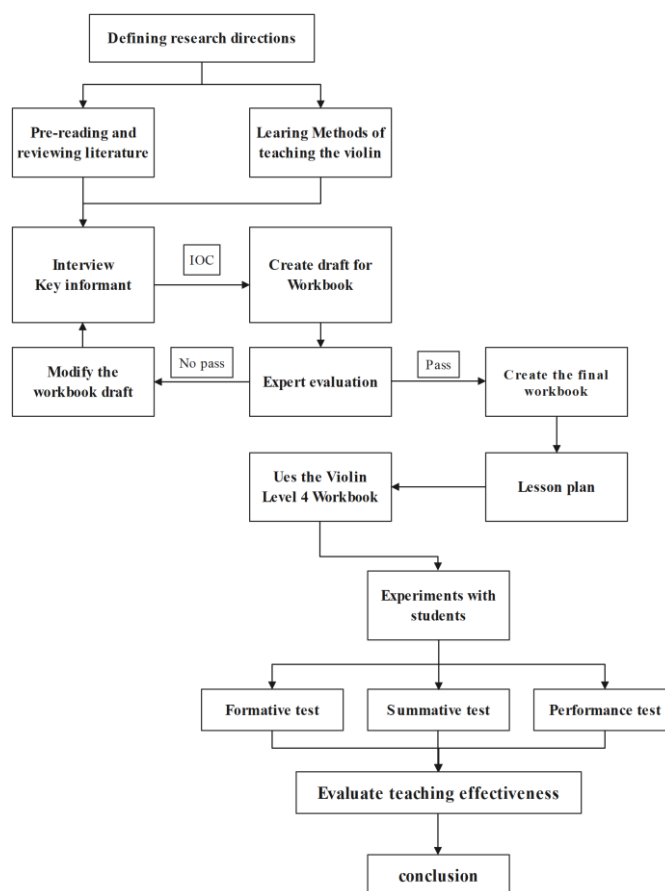


Figure 1 Research Conceptual Framework

Research Findings

1. Research on teaching methods for violin level 4 students

The researcher interviewed three experts on the teaching methods of violin and the establishment of workbook. The experts gave appropriate guidance.

First of all, the establishment of violin level 4 workbook should start from four aspects. The first aspect is to teach students the precautions for violin practice, such as the preparation before and after practice, the reference table for the left and right hands during practice, etc. The second aspect is to make students understand the importance of violin practice. The second aspect is to make students understand the problems they may encounter when learning violin level 4 and feasible solutions, so that they can solve the difficulties they encounter in a timely manner. The third aspect is to train the basic intonation and left and right hand coordination exercises. Choose exercises in different keys and positions, and select exercises for each student's characteristics. The fourth aspect is to choose comprehensive music suitable for violin students of grade 4, which is divided into two parts, Chinese music and western music, and can make students feel different music techniques and styles.

Secondly, the exercise books should have solutions for different problems. Whether it is practicing basic skills or playing a complete piece of music, there should be gradual steps to learn step by step from intonation, rhythm and so on.

Thirdly, there should be a reasonable examination system. There should be corresponding exams to test the students' learning effect during and after the learning process.

Finally, there should be evaluation and summary to summarize the learning effect and evaluate the effectiveness of the workbook.

These suggestions are crucial for the researcher to make violin level 4 workbook and become an important basis for the researcher to make the workbook.

2. Constructing a workbook for violin level 4 students

Based on the expert's suggestions, the researcher wrote the first draft of the workbook for the students and it was reviewed by the expert. After the expert's review, the researcher wrote a formal version of the workbook. the content of the workbook mainly includes four parts. The first part mainly introduces the maintenance and protection of the violin, the basic principles of practicing the violin and reference charts; the second part learns the common practice methods of the violin, such as establishing the correct concept of intonation, the practice methods of soft strings, etc.; the third part is to learn the scales and practice pieces of the basic violin techniques; and the fourth part is to learn the complete and comprehensive music pieces of various techniques. The course is divided into two parts. One is the study of basic theory and the training of basic techniques. After the completion of the workbook, three experts were invited to evaluate the workbook. The three experts thought the workbook was reasonable and comprehensive. The experts thought the workbook was feasible.

3. Teaching experimental class students with workbook

Yiyuan Music Center uses workbook to make teaching plan for violin grade 4 students, including the lesson time and learning content of each lesson: the first phase has 16 lessons, two times a week for five people, 90 minutes each time, for two months. The second phase consists of 8 lessons in pairs of 50 minutes once a week for two months. The first phase of the program focuses on the left and right hand problems that students often have and the emotional expression of the piece, from easy to difficult, from shallow to deep, in a gradual and progressive manner. In the second phase, students with the same problems are divided

into five groups and are taught in small groups with more appropriate exercises and pieces. Tests are conducted at the end of each stage, with formative, summative and expressive tests, to evaluate students' learning effects and analyze and compare test results.

4. Teaching Evaluation Using Violin Level 4 Workbook

In the course teaching for Violin Level 4 students at the Art Garden Music Center, the teaching plan formulated using the textbook includes the lesson hours and learning contents of each course. After 16 weeks of study and through four formative tests, we analyzed the performance of the Art Garden Music Center's Violin Level 4 students and analyzed the changes in performance. We saw that students made significant progress on each test. In the final performance test, we could see the progress and changes after the students learned the basic exercises and changed their practice methods, and they all achieved very good results. In the final performance test, 100% of the students achieved excellent results, which proves that the exercise book is very effective.

Discussion

The researcher believes that the change of educational philosophy is the soul of educational reform, the foundation and key to the change of educational system and content methods. Teacher-led, focusing on uniformity, standardized traditional teaching concepts can not meet the students' personalized demands, to achieve personalized violin teaching, differentiation, creativity and openness, we must establish a “student-centered” educational philosophy, highlighting the student's main position, to meet the educational demand of teaching according to the student's ability, teaching without class. The demand for education is not limited to students. Due to the differences in professional background, character and endowment, the individual differences of violin majors are large, and they have different theoretical knowledge and playing skills of the violin. In teaching practice, due to the insufficient number of teachers and limited class time, violin courses are mostly taught in “group lessons”, and the solidified teaching plan ignores the individual differences among students, making it difficult to meet the diverse learning needs of students. Violin teachers should respect the differences in students' existing knowledge and experience, and carry out targeted teaching according to the specific situation of the students, in order to cultivate the students' subjective initiative in learning. Such as in the preparation of the lesson in advance predetermined stratified questioning, stratified tutoring and stratified evaluation, and at any time according to the learning situation at each stage of the dynamic reorganization, re-adjust the starting point of violin teaching, to compensate for the omission of the violin hierarchical learning; the integration of various types of high-quality on-line violin course resources to meet the different levels of different times of stratified tutoring of different levels of students; the setting of hierarchical homework, so that each student has a sense of accomplishment in completing the homework. Promote the exchange and integration between the original knowledge and new knowledge; comprehensively understand the student's personality and capture the student's psychology, comprehensively judge the correction of errors or not, and calmly analyze and solve the problem while taking into account the student's acceptance, objectively differentiate between correcting the playing errors and speaking out to combat (Yue, 2021).

Teachers also need to inspire and guide students to learn on their own, focusing on the cultivation of creativity. Creativity is an essential attribute of music works, and it is the concentration of the function and value of music art education (Li, 2018). Through music creation and performance, it can cultivate students' imagination, expressiveness and creativity, improve their aesthetic level and artistic literacy, and promote students' overall development and personality development. For example, the game teaching in Orff pedagogy, through designing relevant music games, teaching for fun, letting students perceive the charm of violin art in a relaxing and pleasant environment, and improving the students' participation in the course; or selecting the world's classical masterpieces as the students' aural training in Suzuki pedagogy, to cultivate the students' imagination and sensibility. At the same time, Orff also emphasizes the importance of national culture for music creation, and its teaching activities are also based on local languages, nursery rhymes, folk songs and other basic teaching materials (Guo, 2016).

This provides good inspiration for the development of our violin education and teaching: firstly, we should take the original nature as the core, take the emotional experience as the main line, guide the students to actively participate in the violin creation, performance and appreciation, return to the basic music rhythms, stimulate the emotional resonance of the students, and let the students form their individuality, comprehensiveness, and rich musical aesthetic experience; secondly, the teachers should pay attention to the violin teaching's Secondly, teachers should pay attention to the "Emotionalization" of violin teaching, strengthen students' feelings for the beauty of violin art through the transmission and guidance of emotions, and strive to enhance students' artistic literacy in the emotional cut and depth, so as to achieve a high degree of achievement in classroom teaching quality and effectiveness; Thirdly, we should promote the ethnicity of the creation of violin works, and actively incorporate elements of ethnic music into the violin curriculum, such as Third, we should promote the creation of national violin works and actively integrate national music elements in the violin course, such as drawing on folk songs, operas and national musical instruments to enrich the teaching of the violin course, so as to promote national culture and cultivate humanistic artistic literacy (Cao, 1993). And we should pay attention to the high quality of violin daily practice. Teachers should make targeted and personalized daily practice plans for students, so that students can achieve a high level of performance skills in high-quality practice.

Recommendation

1. Practical Recommendations

With the development of the times, more and more young people choose to learn the violin. The method of playing is very important for beginners, although there are many learning methods and experiences summarized by previous generations, they are not applicable to every learner, and still need correct guidance and teaching by teachers.

Learning the violin is not only to strive for accurate intonation, but also to master the left hand and right hand skills, such as articulation, vibrato, bow change, handle change, string change and a series of technical essentials, but the ultimate goal is to be able to use this instrument to express the inner music emotion, to achieve a certain realm of performance. First of all, when training students' intonation, teachers should let students have a precise grasp of the concept of intervals, let students spend a certain amount of time every day

patiently practicing their intonation, and help students adjust their intonation problems. Secondly, the speed and rhythm of playing have a great influence on the musical effect, violin teachers should take strict training for beginners to lay down solid basic skills. This is a more important part of the violin playing process, to strengthen the students' awareness of rhythm and tempo, so that they use multiple senses and use their ears to distinguish the texture of the music.

Teachers in the violin teaching, according to each student's learning characteristics and ability, as well as the learning process of the different levels of development to choose different suitable repertoire for teaching, but also to let the students understand the basic performance training is extremely important. Teachers should not only have an in-depth understanding of the repertoire, but also understand the learning ability of the students, so that teachers and students can cooperate with each other to achieve better learning results.

2. Recommendation for future research

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