

The Comparison of Violin Teaching Method

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ABSTRACT

Violin is one of the famous musical instruments in China for children and adults. Nowadays, violin teacher has various violin teaching methods to develop violin technique and skills. Many violin instructors developed their teaching method, teaching technique, supplementary books, and exercises to enhance teaching violin. These violin approaches spread out at the international level, encouraging violin teachers to develop their teaching skills. This academic article aims to present the violin teaching method of famous violin instructors and compare teaching methods to show each method's uniqueness. Moreover, this article presents the uses of the violin teaching method to each violin technique, which benefits violin students and violin teachers who want to enhance their performing skills.

Keywords

Teaching method, Violin teaching, Music education

INTRODUCTION

Music is the most beautiful voice in the world. It is also a medium for human beings to express their hearts and feelings. As a traditional Western musical instrument, the violin is graceful and has excellent performance. Its timbre is known as the timbre "closest to the human voice", which has attracted many people to study and learn the violin. Especially in the stage of violin enlightenment and basic training, how to cultivate scholars' interest and solidly train violin basic skills has become a topic that contemporary scholars have been studying.

The particularity of the violin also requires that the road of learning the piano must be cultivated from an early age. A good enlightenment teaching can enable students to form a good learning ability and habit from the beginning. The gap is often slowly opened in the teaching of the Enlightenment period. A seemingly simple little action, such as holding a bow and clamping a piano, how far-reaching these insignificant details have a profound impact on the performance. Perhaps it is only because the slightest neglect of teaching in childhood has not been corrected in time, and there will be great obstacles to playing in the future. Therefore, it can be seen that the basic skills in violin enlightenment teaching is a subject worthy of further study.

This article will compare and analyze the background, teaching ideas and left-hand and right-hand performance skills of the teaching methods studied by five violin educators, so as to find a balance in Violin Teaching and bring some teaching inspiration and help to violin scholars.

THE VIOLIN TEACHING METHOD

1. Suzuki music teaching method

Shinichi Suzuki, Nikki violin educator and founder of "Suzuki teaching method", was born in an instrumental family. In the 1940s, Suzuki launched the famous talent education movement through the practice of teaching young children to play the violin, developing and cultivating

children's musical potential in the way of "mother tongue learning". Start learning from an early age and integrate the learning process into your daily life. You don't have to force yourself to study subjectively, just imperceptibly, like talking with your family on weekdays, so that learning music becomes a natural and natural thing. He believes that the purpose of learning music is not necessarily to become a musician, but to cultivate personality through music learning, so that human beings have a really beautiful heart and feeling (Suzuki, 2004).

2. Galamian violin teaching method—Violin playing and teaching principles

The principles of violin playing and teaching written by Galamian, published in 1962, can be regarded as the most important treatise on Violin Teaching in the 20th century. Galamian's teaching concept inherits the tradition of French school and Russian school. For Violin Teaching and performance, his method is the most practical one. He systematically discusses the dialectical relationship between skill and performance, left-handed and right-handed performance methods, as well as the attitude and method of practice.

Galamian believes that in the field of violin performance and teaching, three basic principles are ignored. First, teachers must recognize the individual differences in students' physiological structure. Therefore, there are no certain rules for violin performance, only the principles of universality, and these principles must be based on the premise of "nature" and "correctness". Because only nature can make students feel comfortable and effective.

Second, pay attention to the repeatability and relevance between various basic skills. Once a detail action is changed, the posture must be adjusted to match the overall playing.

Third, the highest goal of violin playing should be to establish spiritual control and make the coordination ability of mind and muscle more accurate and fast, rather than stop at the performance of mechanical skills (Galamian, 2012).

3. Leopold Auer's violin teaching ideas and methods

Leopold. Auer (1845-1930), born in Veszprem, Hungary, is a great violin educator spanning two centuries. His students, such as Elman, Milstein, Bronstein and Hafez, have become important violin players in the world music industry. Auer's works are quite rich. In addition to compiling a large number of violin repertoires, He also compiled eight volumes of graded course of violin playing, violin masterworks and their interpretation and the skills of collecting violins, which are discussed in the book "violin playing as I teach it".

My violin teaching method, published in 1921, is the most important work of orr in his later years. In his book, we can find that he is constantly seeking a relaxed playing state, scientific playing mode, rich inner emotion and perfect performance technology. Because many of his thoughts are still shining today, they provide a very valuable reference for perfect performance.

In the training of violin playing posture and movement in this book, Auer expounds the following parts in the book: Violin holding - pronunciation - Bow - left hand - double tone, vibrato and overtone (Auer, 1921).

4. Carl Flesch—The art of violin playing

Carl Flesch (1873-1944), Hungarian violin theorist, performer and educator. His theoretical system is embodied in the book & the art of violin playing. This book was first published in 1924. Before the publication of this book, there were many violin courses and formed many schools, such as Germany, Austria, FabI and Italy, but the theories of these schools had the same weakness: using mechanical teaching methods to limit most of the violin playing skills to a low level, and most of the playing masters at that time had high artistic talents, These art masters are very mature, but they can't tell people the truth that they can play well. Calvaresh made a comprehensive description of violin performance from various technical angles, and he emphasized "thoughtful" piano practice and the day after tomorrow's hard practice, and opposed the "theory of genius". He broke the thinking pattern guided by intuition and experience in violin teaching, and raised violin teaching to a systematic and scientific level (Flesch, 1979).

5. Raphael Bronstein, the science of violin playing

The science of violin performance written by Bronstein is a theoretical book on violin performance. It was published in 1977. It was more than half a century later than the works of orr, flesh and others. Therefore, it reflects some new views on violin performance.

"Visual intonation" is a new concept put forward by Bronstein. Of course, his meaning is not enough. He does not need hearing, but only visual observation to determine the intonation. Instead, he requires analyzing and understanding the fingerboard to form the habit of rationally calculating the distance and relationship between sounds before the fingers fall, so that the player does not have inner hearing and has a premonition of pitch. Moreover, fingers should have a premonition of distance and position to increase the reliability of intonation (Bronstein, 1977).

Bronstein also put forward some valuable suggestions on the technology and training of left and right hands. The most enlightening chapters are "music processing" and "technical analysis". From the chapter of "music processing", we can see that music processing is not empty and elusive theory, but

some real laws and methods. Playing a piece of music is like telling a story. There are many characters with different personalities, and each character has its own joys and sorrows. Various factors are related and cannot be confused with each other. From the important role of music processing, the basic requirements of expressing music, to the characteristics of classical and romantic music, the author listed more than a dozen suggestions that should be paid attention to in processing, which is very incisive and useful.

Table 1 The Comparison of Violin Teaching Method

Violin Instructor	Origin	Target Group	Outstanding student representative	Concept of Teaching	Class
Suzuki	Fabian school	Children	Jiang Teng Junzhi, Akiko Suwanai	Mother tongue education, talent education	Group Teaching
Galamian	1.Fabian school 2.Russian school	Music College Students	Itzhak Perlman, Kyung Wha Chung	Teach students according to their aptitude and combine hands and brain	one-on-one
Auer	1. German School 2. Russian school	Music College Students	Jascha Heifetz, Nathan Milstein	Music style, psychological factors	one-on-one
Carl Flesch	German School	Music College Students	Henryk Szeryng, Szymon Goldberg	Practice the violin "thoughtfully" and oppose the "theory of genius"	one-on-one
Bronstein	Russian school	Music College Students	Elmar Oliveira, Michael Ludvig	A new concept of "visual pitch" is proposed	one-on-one

CONCEPT OF TEACHING METHOD

Suzuki

The first is "mother tongue" education. Suzuki believes that there is a common education method in the world, that is, mother tongue education. Every baby's brain is not fully developed at birth. Through external perception and stimulation, he begins to recognize the language he hears, and then imitate it. He has experienced the stage of learning to speak. At the age of two or three, every child can learn his mother tongue. This seemingly simple move has great enlightenment for children's education. If the method of mother tongue learning can be used in learning music, early children's music education can be easily solved (Suzuki, 2004).

Therefore, Suzuki requires every child to learn to listen to music before learning music. From infancy, I began to listen to music and feel the beautiful melody, so as to lay a solid foundation for music enlightenment in the future. Suzuki also requires his students to often listen to Classic Violin Works and observe master classes and other activities. Only by listening to more beautiful music can they improve their musical literacy, and bring their emotions into the music during practice, so as to play beautiful music. This "mother tongue" education method can not only let students get the edification of art, but also let students respect and love music from the bottom of their heart.

The second is talent education. Suzuki believes that the cultivation of children should not only teach him the necessary knowledge, but also develop good character. The cultivation of character should be put in the first place. If a person has a cheerful and sunny personality, then he is a positive and optimistic attitude towards everything, and many difficulties can be solved. On the contrary, if his character is lonely and dark, he has a negative and pessimistic attitude

towards things, which will cause a lot of trouble. This is often said "Character determines fate." so Suzuki mentioned that the first thing to do is to cultivate a child into a confident person. Self confidence is not born, but needs to be cultivated after tomorrow. Then the first teacher in the child's growth process is the parents. Parents' encouragement is the best education for the child.

Galamian

Galamian's first violin teaching idea was to teach students according to their aptitude. He emphasized that every student is a unique individual, and teaching students in accordance with their aptitude is the first principle of violin teaching, and believed that "to make the rules of violin serve people, natural, comfortable and labor-saving methods are desirable, and the theory that violates the principles of nature is doomed to failure". Therefore, in the process of teaching, Galamian requires students to think actively. "Hand brain" combination is the second concept in galamian's teaching method, in the principles of violin performance and teaching It expounds that the left hand's mastery of intonation, fingering and string kneading and the right hand's requirements for bow movement, pronunciation and holding are not only the mastery of the violin by the limbs, but the actions reflected in the hand by the signals transmitted from the brain, and finally act on the violin. Only when you have a clear mind, can you keep your mind clear. In other words, only when you have a clear mind can you keep your mind clear. It is more important to train the brain when practicing hands. It is emphasized that daily practice is the top priority in violin learning. It also attaches great importance to cultivating and improving students' artistic interest and style. He not only cares about the physiological technical problems encountered by students in the process of learning to play, but also attaches great importance to the psychological problems and troubles encountered by students in the process of practice, and uses the most natural, scientific and direct ways to help students solve these problems. It is this scientific and rigorous teaching concept that makes galamian's teaching method affect the whole violin industry.

Auer

Orr's teaching method is also known as the essence of Russian violin school. Orr attaches great importance to the embodiment of musical style in his teaching. He thinks everyone is an independent individual and should have different understanding of the same piece of music. In Orr's eyes, even if every student plays the same music, he should have his own label. On the contrary, he is not keen on teaching some technical things, not that skills are not important, but he pays more attention to music understanding and expression. Usually, Orr will ask his teaching assistant to help students improve their technical problems. Only when the technical level reaches a certain level, he will personally teach students how to interpret music with different styles. Orr pays great attention to the influence of psychological factors on playing music in teaching. He believes that the fluctuation of psychological emotions will affect the performance of players all the time, As a precise and complex musical instrument, it is not enough to have skilled skills and rich musical expression. If there is no strong psychological quality and calm and stable typhoon, it will certainly affect the performance of players. Therefore, Orr also attaches great

importance to the training of psychological quality in ordinary teaching. In his later years, Orr also wrote works on violin performance, including "my violin performance teaching method", "my long music career" and "interpretation of classical violin works", which made outstanding contributions to the study of Orr's teaching method for future generations.

Carl Flesch

Karl flesh divided the art of violin performance into three parts: the first is the general skill part; The second part is the application skills; The last is the expression of art. General skills: refers to the most perfect skills that the two arms have in order to play all the sound effects that the violin can produce with confidence and without defects. It can also be called the pure technical part of violin playing. For application skills, kalflesh explained; Application skills refer to the application of general skills to overcome the difficulties in music works. What these two skills have in common is that they require the same means to master - practice. The difference is that the categories of general skills are relatively simple, while the applied skills are on the contrary. When a composer uses these categories of general skills to write a work, the possibility of its development is unlimited (Flesch, 2003).

Raphael Bronstein

"Visual intonation" is a new concept put forward by Bronstein. Of course, his meaning is insufficient. He does not need hearing, but only uses visual inspection to determine the intonation. Instead, he requires analyzing and understanding the fingerboard to form the habit of rationally calculating the distance and relationship between sounds before the fingers fall, so that the player does not have inner hearing and has a premonition of pitch. Moreover, fingers should have a premonition of distance and position to increase the reliability of intonation. Bronstein also put forward some valuable suggestions on the technology and training of left and right hands. The most enlightening chapters are "music processing" and "technical analysis". From the chapter of "music processing", we can see that music processing is not empty and elusive theory, but some real laws and methods. Playing a piece of music is like telling a story. There are many characters with different personalities, and each character has its own joys and sorrows. Various factors are related and cannot be confused with each other. From the important role of music processing, the basic requirements of expressing music, to the characteristics of classical and romantic music, the author listed more than a dozen suggestions that should be paid attention to in processing, which is very incisive and useful.

COMPARISON OF VIOLIN TECHNOLOGY TEACHING

Violin holding posture

Suzuki's teaching method requires students to form a straight line with their nose, string, elbow and left foot after clamping the violin, but there is no detailed description in the textbook on how to clamp the violin.

In the galamian teaching method, the explanation of holding the piano is also relatively broad. It is proposed that the main way to judge whether the body action and any

muscle action in violin performance are "correct" is that the instrument, body, arm and hand can make various performance actions comfortably and effortlessly

About the Standards. In terms of how to stand and how to sit, Galamian doesn't make any strict rules, just ask the performer to feel comfortable. However, excessive body movements should be avoided. For example, he believes that as long as the jaw is not pressed on the stringer board, it is not a problem to use the left hand or the shoulder and head, but he emphasizes that the height of the piano head must be high. This can avoid putting too much weight on the left hand and prevent the bow from tilting to the left hand.

For the posture of holding the piano, Karl Flesch elaborated from four aspects. The first is the posture of legs. He analyzed three different standing postures: (1) the posture of two legs close to each other and two feet at right angles; (2) A posture in which the feet are angled; (3) A position in which the legs are separated. The first two postures can not give full play to the free balance of the body, which will make the player feel unnecessary tension when playing difficult segments, so they are not what we advocate. In the third position, Flesch is positive. Because this posture can give the body greater support and keep the body stable and balanced, so that the upper body will not be limited when doing difficult skill movements. As for the movement of the upper body, Flesch takes a very easy-going attitude. He does not require the students to remain motionless when their emotions are naturally revealed, nor does he allow the students to swing back and forth aimlessly. He advocates that students can try to practice standing and sitting playing the piano at the beginning of learning. Flesch believes that if children stand too long, it is likely to hinder their growth and development. In addition, not all violin learners will eventually become soloists, and most learners will eventually become excellent chamber music or orchestra players. Secondly, the problem of holding the piano. The direction of the piano should be correct to ensure that the bow direction is parallel to that of the piano horse. The height of holding the piano should not be too high or too low. The standard to measure it is to ensure the free movement of the bow between the piano horse and the fingerboard.

Bronstein believes that when holding the piano, the head should be facing the center of the player's face. When the left hand is placed on the instrument, the hand and forearm should be in a straight line. The palm of the hand should not rest on the neck, nor should it bend outward. The index finger should be bent, so that the rest of the fingers can move conveniently and fall on the string with the fingertip meat pad naturally. The thumb can be placed opposite the index finger, or slightly forward, but not backward. Otherwise, the thumb leaves the rest of the hand, causing tension in the palm muscles. The height of the thumb and the contact point of the neck are a matter of personal comfort, but in any case, do not put the neck below the first joint of the thumb. When standing, move the weight of your body to the left, separate your feet slightly, put the piano on the clavicle, and don't lift your shoulders to hold the piano. Something like a shoulder rest may be used to make the player feel comfortable.

Orr should be the most strict. He stressed that holding the piano correctly is an important starting point for violin learning. Compared with the other two teaching methods, it

has formed a relatively strict standard at the beginning. He requires that when holding the piano, his eyes must be facing the head of the piano, and do not press the piano on his shoulder or lift the room to clamp the piano. This is wrong, and he does not waste the use of shoulder pads, thinking that this will weaken part of the timbre. Orr also required the height of holding the piano, and asked the students to draw and confirm this conclusion by observing the performance of the masters.

Left hand type

As for the left hand type, Galamian believes that the basic framework of the left hand should be based on the convenience of the left thumb. For example. When the left thumb is pressed on the Si of the E-string, in order to form an octave, the left index finger should be pressed on the Si of the A-string, and then adjust the position of the thumb to make the thumb and index finger complement each other. Hold the piano easily and freely, relax the shoulders, arms and elbows, and use your fingers to play the violin, so that the whole performance will not be stiff. Instead, it's easy.

Suzuki did not make too many requirements on the position relationship between the left finger and the violin. He still followed the principle of if straight line. He believed that each student's physiological structure was different, but he needed to strengthen his finger strength training, so that he could stretch his left finger freely when playing complex music.

On the position of the left hand, Flesch reminded us that it is an important principle to let the root of the index finger rest on the neck rather than the upper part of the third joint of the index finger. If our posture is the latter, then we often pull the first tone of the handlebar too high.

At this point, Orr only talked about the thumb, that is, after putting the hand shape, the thumb should be in line with the middle finger. Or two or three fingers in the middle, which can facilitate the extension of the left hand. He also suggested that we should strengthen the practice of finger strength to rub the finger strength and consolidate the correct position of the finger.

Violin changing position practice

Galamian divided the change handle into two categories, full change handle and half change handle. The full handle change is to change the handle and thumb to the new handle position. The half handle change does not change the contact point with the neck, but uses the hands and fingers to move up and down to other handle positions through the adjustment of the thumb. Galamian believes that the action of changing the handle should be proportional to the total speed of the phrase. The action of changing the handle in slow speed should be slow, while the action in fast speed should be faster. The process of changing the handle can be described as: the hand finds a new position on the neck, the feeling of the guide finger to the distance, and the ear's supervision in changing the handle. Use the combination of these three to give fingers the right sense of distance. In the low handle position, the double contact point is to use the thumb and index finger to contact it on both sides of the neck. Contact should be very sensitive. The lighter the contact, the more sensitive it will be. At the same time, this contact does not have to be continuous. From the fourth position upward, the hand itself contacts the piano, replacing the root of the index

finger to form a second contact point. The index finger must now leave the instrument. Otherwise, it will greatly hinder the kneading sound. From the fifth position up, the principle of double contact between thumb and instrument should still be maintained. For people with short thumbs, when playing the high handle position, the thumb can completely leave the neck to the side board, but still maintain the double contact between the lower half of the left hand and the instrument. In the actual handle changing, if the bow speed is slowed down slightly and the pressure is reduced, a large number of glides can be removed. This should be emphasized especially at the beginning of learning.

For this problem, flesh believes that during practice, we should change the handle slowly and let our fingers slide over rather than jump over. This practice method helps us to be proficient in the distance and position of changing the handle,

After mastering it, you should play as fast as possible so that people can't hear it (except for the sliding fingers that need special emotional expression). Of course, they recognize the use of process sound in the process of upward handle change.

Orr believes that when changing the handle, you should gently lean your thumb against the edge of the piano collar and follow one finger to move on each handle position to support the upward movement of the whole hand And down, without any adhesion. Above the fifth position, the thumb should be close to the side plate and the center of the end of the neck. When descending, the thumb gradually retracts to support the descending movement of the whole hand. Students had better change the handle based on the rhythmic fingering, that is, change the handle where there is rhythmic stress. For the three degree double tone handle change, the upward one or three fingers should always be close to two or four fingers, and then quickly move to the next handle position. The downward two or four fingers should be close to one or three fingers, and then change the handle position, so as to avoid unpleasant glide.

Brownstein believes that the upward handle changing movement is led by the finger, and the hand follows the finger. The note before changing the handle should be pulled enough, and the action of changing the handle should be light. Then drop the finger quickly and decisively. When changing the handle, you should not be in a hurry. Pull the sound time value in front of the handle fully, aim at the next sound at the same time, and then change the handle quickly and quickly. At the same time, the continuity of the number should be maintained and the pressure of the number should be light. When changing the handle from the first position to the high position, the thumb should rotate below the neck until it contacts the body. But when going down, when the hand moves to the third position, the thumb will return to its normal position. When playing a slow melodic phrase, without damaging the sound played, the thumb should walk before changing the handle, and make sure that it is accurate. Reduce the pressure of bow movement on the note before changing the handle, and continue to maintain the horizontal movement of bow movement when changing the handle.

As for the technique of changing the handle, Suzuki only provides the corresponding score for students to practice in violin teaching, without more specific text explanation.

Bowing and pronunciation

Suzuki's view on bow movement and pronunciation is relatively basic and does not go deep into this problem. He believes that the training of bow movement and pronunciation must be done in every class to make the pronunciation beautiful. Therefore, he wrote some exercises composed of dichotomous notes in each section of 4 / 4 beat: he also stressed the need to pay attention to the change of pronunciation points due to the requirements of strength during practice, If you need to increase the volume, the bow should be close to the piano code. On the contrary, it should be close to the fingerboard. When playing, the bow is always parallel to the piano code.

Bronstein believes that in order to achieve uniform pronunciation, we must recognize and make up for the natural weight of our opponent and bow. The natural weight of the lower bow is greater than that of the upper bow. When playing the upper bow, we need to use a faster bow speed to make up for the volume. In order to balance the volume of the whole bow, the weight of the arm should not be used when transporting the bow at the root of the bow, and the bow speed should be appropriately accelerated; The bow tip must use the weight of the arm, and it is also necessary to appropriately speed up the bow speed. Whether it is the upper bow or the lower bow, "one fast and one slow" is the formula to control the bow speed and obtain the hook pronunciation. The stable change of the bow root is mainly to maintain the arched state of the hand, so as to avoid the excessive weight of the bow. The change of the bow at the bow tip is initiated by the forearm, and the change of the bow at other bow sections outside the bow root does not need special coordinated action. The bow changing movement is composed of arms, wrists and fingers. The stable bow changing should be well coordinated with the left hand movement to avoid the noise of bow changing.

Galamian affirmed that the straight-line operation of the bow is the basis of the whole bow transportation technology, because if it is not straight: the contact point will change at will, which will also affect the sound quality. Galamian analyzed: because the action of straightening the bow is not the natural action of our hands and limbs, the bow and arm will form three different shapes in the three different stages of bow root, middle bow and bow tip, and then we need to naturally coordinate these three shapes in the process of bowing, so that the bow can be straightened, So why is it so difficult for a violin learner to straighten the bow naturally and comfortably. Then he pointed out three important factors about pronunciation: bow speed, weight and pronunciation point, that is, the speed of bowing, the pressure of bow to string and the contact point between bow and string. In order to achieve the best pronunciation effect, the three points should be used alternately according to the specific requirements.

Karl flesh discussed the pronunciation, that is, the contact point, strength and timbre of the bow string. The problems in pronunciation and strength have also been corrected. On the issue of bow string contact point, that is, pronunciation point, flesh also proposed that the contact point needs to be changed frequently. How to change it depends on the speed of bow speed, pressure and the position of right hand handle. This is consistent with galamian's proposal that as long as there is a

change in the three factors of bow speed, pressure and pronunciation point, at least one other factor should also change. Galamian and flesh share the same view that the thinner the string, the higher the handle and the need for strong volume, that is, the bow should be close to the Qin horse.

Orr's view in this regard is not so detailed. He looks at this problem from a macro perspective. First of all, he acknowledged the importance of pronunciation. He believed that making the violin produce a singing sound is a compulsory course for all violinists. Therefore, he believes that in order to deal with this problem well, he should not only study it by himself, but also be good at accepting the teacher's teaching and taking the example of an outstanding violinist as a guide for reference.

CONCLUSION

Suzuki's unique vision shows the inheritance of education incisively and vividly. Starting from the stage characteristics and psychological characteristics of children, make use of "mother tongue" education and talent education to make children have a good music enlightenment education. Suzuki teaching method is to let children have a good musical quality and learn to listen to beautiful music, which is undoubtedly an innovative move for the social situation at that time. This is why Suzuki teaching method has been popular for so many years. This teaching method has milestone significance for violin learning, and also reserves a group of excellent music talents all over the world. Galamian's teaching style is both rigorous of the Russian school and romantic of the Fabian school. His years of teaching experience has made him rich all over the world. In the principles of violin teaching and performance, he expounded several very important ideas in his teaching method, such as teaching students according to their aptitude, the combination of hands and brain and the requirements for teachers, He has cultivated many outstanding violin talents in the field of violin in the world, and his students are also appealing to the next generation to pass on his ideas. As the founder of the Russian violin school, Orr trained a large number of excellent violinists, who also carried forward the Russian school and spread it to this day. His teaching philosophy emphasizes the understanding of music style and the cultivation of psychological quality. Because he was deeply influenced by the German Academy, he did not emphasize excessive release and relaxation in the expression of music. Therefore, the Orr teaching method occupies a place in the field of violin teaching. As the most respected violin educator and theorist in Hungary in the early 20th century, Kalflesh was also active in Europe as an excellent performer, but what made him famous was his violin teaching activities in Berlin and other places. He is one of the few teachers who took the lead in studying the teaching and performance methods in the history of violin teaching, and established his own theoretical system for the art of violin performance and teaching. Karl flesh has carried out in-depth research and Thinking on the general skills and application skills of violin, which not only makes the theory of violin performance technology rise to the stage of scientization and systematization, but also provides a new thinking mode for the training of performance technology in practical teaching.

As well as his works, it can be said that Karl flesh's works are the most complete teaching theory in the early 20th century. He combines the current situation of violin performance and teaching since the 20th century and integrates the strengths of various violin schools to build his own theoretical system, which has laid a solid foundation for the development of Viola in the 20th century. Bronstein put forward the new concept of "visual intonation" in the science of violin performance. He has trained a large number of leading violin teachers and players of the current generation in his teaching career of 65 years. It has reserved a large number of talents for the world music circle.

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