

Study on the Professional Qualities of Suona Musicians in National Orchestras and Chamber Music

--Some Thoughts on Suona Professional Teaching to Cultivate Students' Playing Accomplishment

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Abstract: For a long time in the past, in the field of suona professional education, education experts and students have paid more attention to the improvement of performance techniques and the control of the details of music processing. It can be said that contemporary suona art has passed from generation to generation of predecessors and experts and all practitioners. Under the efforts of learners and learners, it has been perfected. However, the problem that gradually emerged with the performance practice is that not all professional colleges of Suona majors can meet the performance requirements of ethnic orchestras or chamber orchestras. A considerable part of the professional music colleges' Suona professional graduates may have excellent performance skills, but in orchestras with teamwork as their primary task, various problems may occur that affect the performance level and performance of the work. The reason is that these performers have not paid enough attention to the improvement of their professional qualities in the professional learning process, so that the professional qualities are slightly missing. In the current current music vocational education process, the discussion or cultivation of playing ability has received enough sufficient attention, but for another important factor that determines the future career height of students-the professional quality of professional musicians, but there is no very systematic and standardized research or explanation. Therefore, this article will explain the professional literacy training of suona musicians in national orchestras and chamber music players from six aspects: musical instrument playing ability, timbre control ability, role conversion awareness, conductor watching ability, team collaboration ability, and on-site adaptability. The direction provides a reference for the teaching and learning of Suona professional teachers and students in the majority of music schools and secondary vocational schools.

1. Introduction

Looking at the ancient and modern Chinese and foreign music stages, there are always some musicians or musicians who are favored by conductors, critics, and audiences, while others have excellent talents in performance or singing, but they are often criticized. What is the reason?

Those beloved musicians seem to have something in common. These characteristics or qualities helps them to keep their performances in good condition. So what qualities should a professional musician in a band have to be qualified? All competent musicians have similar abilities and qualities, but there are some differences between different majors. All professional musicians should have the same professional qualities, which are explained in the Suona part of the National Orchestra.

2. Ability to Play Musical Instruments

Needless to say, qualified performance skills must be the most basic bottom line for a competent musician. Therefore, whether the ability of Suona musicians to perform (here including finger, lip and tongue skills and endurance blowing endurance and breath power) can meet the requirements of most works is the minimum measurement standard for performers. The cultivation of these abilities

comes from the usual Self-training. Suona players in the National Orchestra must be able to perform the actual pitch correctly according to the music score (except for special requirements of the conductor) to ensure stable pitch, rigorous rhythm change, clear legato treatment, precise technique, and strong contrast. Weak levels of richness, considering many factors such as changes in speed, are not easy. In addition, the precision training, notational and musical notation recognition skills and sight-reading abilities of commonly used difficult fragments are also important components of a Suona player's playing ability, because the Suona player may have sufficient skills in the music training at the school stage. Time, however, working in the band, often face the situation of tight time and difficult tracks. Therefore, the Suona players in the music group should have a stronger ability to quickly familiarize with the score and correctly play the Suona score. The cultivation of these abilities depends on the requirements and implementation of more systematic norms in professional learning and training.

3. Tone Control

There are divergent opinions on the concept and theory of timbre, and there has never been a unified theory. The famous French mathematician and physicist Jean Baptiste Joseph Fourier (Jean Baptiste Joseph Fourier) proposed independent sine waves as an important part of sound in the eighteenth century. Unique characteristics. In other words, the basic timbre of each specific musical instrument and human voice is restricted by physical attributes. However, in addition to the basic timbre, the timbre of each sound is adjustable within a certain range. The regulation of this timbre comes from the active operation of the performer on the one hand, and from the process of sound transmission on the other hand.

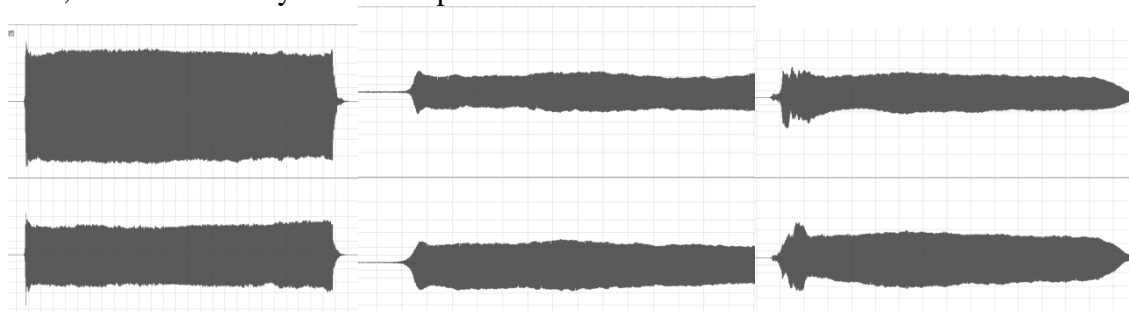
The timbre control capabilities discussed in this article mainly refer to the suona performers using their inner subjective initiative and playing skills to fine-tune the suona timbre within a certain range according to different situations. This kind of fine-tuning can make Suona's timbre more reasonable and sufficient when cooperating with different musical instruments or expressing different emotions and emotions, and strong musical drama tension.

Suona's expressiveness in expressing emotions is extremely strong, and this expressiveness largely depends on shaping different timbre characteristics according to different musical moods. In the works or fragments expressing tenderness, the tone of Suona should be sweet and soft, which requires the Suona player to play softly when playing, multi-purpose chest fibrillation and throat fibrillation, the lips and tongue movements are light and the breath is coherent. When expressing mournful emotions, the player should have obvious abdominal tremors to ensure that the flow of air is not fast but the flow is large. In the performance of Shaanxi style works, the "bitter comment" (abdominal tremolo, slow frequency and large amplitude) and "sweet comment" (chest throat tremolo, fast frequency and small amplitude) are often emphasized in this regard.

When Suona is playing music that expresses joy, Suona's voice should be crisp, requiring the player to play the sound clearly and cleanly, with a moderate air flow and less vibrato, making the sound pure and clear. When expressing the state of perseverance, the player is required to open his throat, breathe his breath, and spit hard, trying to make Suona's voice thick, firm, short, and straight. When expressing humorous and leisurely feelings, the player is required to touch the whistle point back to the tongue, add the wrap control surface to the lips and change it according to the need, and change the finger to be slippery and sticky, so as to achieve a soft and relaxed, light and gentle voice. When expressing agitated emotions, performers are required to have clear voicing, loud sound, large flow of breath, and obvious vibrato, so that the sound is transparent and straight, and full of explosiveness. When expressing a sad and deep psychology, the player is required to exhale a slightly delayed pronunciation, the lips are tightened tightly, the parts of the tremolo, chest, throat, and lips are freely used, and the breath is pushed violently and instantaneously, making a cautious worry, sigh, and great tension the sound of. It is for this reason that different regions have different sound characteristics due to different cultural customs: Shandong Suona is delicate and meticulous, Hebei Suona is simple and solemn, Henan Suona is smooth and gentle, Northeast Suona is high-spirited, and mountain (west) Shaanxi (west) Suona is beautiful Stirring ...

Suona performers should have the ability to independently adjust the timbre to achieve a clearer contrast, create a clearer image, and create more dramatic tension in the performance of the work according to the image and mood of different music.

In addition, when Suona is combined with various other instruments, the sounds are closer to each other, and the harmony is not abrupt.



When Suona is combined with a wind band, most of the time only the original tone needs to be maintained. When Suona cooperates with silk and bamboo instruments, it needs to actively weaken the original tough attack, and at the same time the tone is more restrained, to ensure a slightly divergent, soft sound effect, and to be more compatible with other cooperative instruments (also comparable to Western string instruments) Cooperative world music performance situation). In the three pictures above, the left side shows the attack situation when playing the standard sound A (at the standard audio frequency mentioned in this article is 440Hz) with normal suona tone and medium velocity. It can be seen that the attack is more sudden and the head is relatively “hard” and has a large amplitude, which is in line with the unique tone of Suona. In the middle is the attack situation of erhu playing standard sound A. It can be seen that the attack of the stringed instrument is gradual. Compared with the suona performance, the amplitude is smaller and the sound is softer. The picture on the right shows the attack situation of suona imitating the attack of a stringed instrument. Compared with the picture on the left, the picture on the right is closer to the state of attack and hold of the stringed instrument. Suona imitates the attack of a stringed instrument. The specific method is: the tongue retreats slightly slow during the voicing process, similar to the pronunciation of “su”, rather than the traditional “tu” sound action; the breath maintains the sound level as it should. The pressure and airflow speed ensure the intonation, but the amount of breath is controlled from the throat to the mouth and lips, making the strength weaker.

When Suona plays music clips with different emotions and styles, the tone should be adjusted accordingly. In short, the ability to regulate and control timbre is not so much a skill and a method, it is a kind of consciousness that needs to be cultivated for a long time in the school learning stage. Suona performers should have the ability to independently control the suona timbre in accordance with the needs of different partners and works during the performance of the performance.

4. Consciousness of Role Change

Role conversion awareness (or role awareness for short) means that during the ensemble, the Suona player is clearly aware of the position of the notes or phrases he plays in the entire texture structure. Based on the different ways to grasp the playing style and performance skills. National orchestral music or national chamber music is a process in which a variety of musical instruments cooperate to weave a complete piece of music. In this sentence, the melody or dominant position is likely to become a supporting or accompaniment part in the next phrase. With a better role consciousness, Suona players will measure their own volume according to where they are, and whether they should use Suona's own timbre features more than the entire track is completely to the collaborator's timbre. The role conversion consciousness should be possessed by all chamber music players, and it is also a kind of thinking ability that the ensemble teachers of the majority of art colleges focus on developing for the students. When a Suona player with a certain level of performance has a good sense of role conversion, then the cooperation between instruments with different timbre attributes becomes natural, rather than a deliberate act, so that the player has a

temperament temperament, etc. The grip is more accurate and natural.

The following will take the band scores of the two sections of the national orchestra “Red Sorghum” (A Kun tune, arranged by Lan Tian) for the national orchestra and the chorus of boys and girls as an example to analyze the role conversion of the Suona voice in different sections .

The example below is section 106-113 of the work “Red Sorghum”. Reading the example shows that after the other parts of the band began to play the chord accompaniment on the second-grade sound, the treble suona part began the theme statement. At this time, the harmony of the entire band gave way to the main melody line of the treble Suona, and the tone of Suona became the protagonist. The tone should be the unique tone of Suona, with a slightly higher intensity than the accompaniment texture and full expression.

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4.1 Control of “Self-Awareness”

American musician McKinnon once pointed out in his paper that “self-consciousness” needs to be completely suppressed during music performance. He believes that “self-awareness” is dangerous and will block the player's memory channels and should be “avoided”.

The author believes that, if you think of drama actors as an example, “self-awareness” should be equivalent to the concept of “playing”. A good and competent drama actor should be able to “get into the drama”-trying to shape the character and integrate the drama into the plot-but also “play” from time to time-find out what he is in the whole story scene Role positioning. In life, everyone is their own protagonist, and in a drama, the primary and secondary status of each character will change between each play (unless it is a single-play).

Returning to the field of music performance, it is understandable that the performers are fully

committed to solo, but in the entire symphony or ensemble performance, the suona part is not always the main line of the development of musical works, there is no “self-consciousness” The rational grasp of the role change will fall into the self-centered “false cooperation” quagmire, exhausting all the means but unable to achieve true harmony and perfect music.

Therefore, “self-awareness” should be properly retained and awakened, but how to master the balance depends on the long-term standard training and awareness training of students by the Suona professional teachers in colleges and universities.

In daily teaching, when students perform their works with sufficient accuracy and proficiency, teachers often ask students: “How do you think the role of the suona part in the whole texture?” How to play? “Guide students to explore independently by asking questions instead of giving students what they call” standard answers. “There are two reasons for this: First, the process of independent inquiry will gradually accumulate as a student's literacy as the number of trainings increases and the process of logic repeated reinforcement and stimulation, so that students can use their own experience to solve problems when they encounter new problems. . Second, the understanding of art is very subjective, only more reasonable, and no more correct interpretation. Therefore, in teaching, teachers should fully respect the students' views and viewpoints, and only need to check them in the general direction of aesthetics and deconstruction.

4.2 Good at Seeing Command-Seeing the Ability of Command

The important role of conductor in the orchestra is unquestionable. A good conductor will also let all the players see their movements and understand the meaning behind the movements. However, during the live performance, due to various uncontrollable factors, the conductor was able to make temporary adjustments to the treatment of the music. In this sudden situation, whether you are good at looking at the conductor and understanding the content conveyed by the gestures, breath, movements, and expressions of the conductor has become an important indicator to measure the performance ability of the player.

At present, the directing gestures of various orchestras and national orchestras of colleges and universities are divided into three major types: beat type-strictly according to a certain commanding gesture of the beat and the required speed to swing strictly; Perform a personalized swing, such as a three-beat work rounded, or only give a strong beat to each bar, etc .; integrated type-a combination of beat type and rhythmic command gestures. At the same time, some conductors are used to start swinging while shooting, while others are used to giving gestures before shooting.

Orchestra conductors have different habits. Even small chamber orchestras do not have conductors, but rely on a certain high-musical instrument player or percussion player to perform physical movements, expression hints, and breathing indirect command, which requires Suona performers, and even all professional instrumental performers, have strong adaptability and understanding. The cultivation of this ability needs to be acquired from a large amount of orchestra rehearsal experience since the time of student.

4.3 Teamwork Ability

Teamwork ability is not so much a professional quality of musicians, it is a portrayal of personality and professional ethics. Can musicians rehearse and perform at the prescribed time; can they cooperate with conductors and other musicians and live in harmony; Whether to make sufficient preparations for performance practice before and after performance training, as well as material preparations for musical instruments, musical scores, etc .; whether rehearsal performances can do everything possible to ensure good condition ... and so on, all of which also belong to the scope of teamwork ability. Of course, there will be sacrifices in front of the team: every member of the Suona part should temporarily give up their individual playing personality in the state of the band ensemble, temporarily forget their habitual playing style, do not highlight their personality and show off their skills; they should pursue Commonness, seeking balance, relying on ear coordination control to bring the pitch close to each other, and the sound close to each other.

Cultivation of teamwork and tacit understanding can be achieved through small games and small exercises between rehearsals, such as-beat rhythm improvisation game: a musician determines the

tempo and tempo, and other students join in one by one improvisation , All the voices and instruments are played together, and the performance is finally terminated by the implied conductor such as eyes.

4.4 Ability to Adapt on the Spot

Music is an art of regret. No matter how meticulous and rigorous training you have done under the stage, various situations or accidents may occur at any time on the stage: accidental damage to parts such as reeds, mistakes in turning the score, and wrong sounds on the spot. A lot of rehearsal will make you have a full understanding of the music, and will make you more confident to perform rapid on-site contingency during the performance to avoid greater mistakes. Emergency handling of various situations and preparing for the most unfavorable situations in practice are also the more demanding professional qualities that an excellent Suona player should have.

Most of the training effect of on-the-spot adaptability depends on the player's individual psychological quality and adaptability, but it also requires professional teachers to teach students how to cope with various emergencies during the rehearsal, performance, and competition. Subtle penetration and cultivation.

5. Conclusion

Although the above sounds complicated, it is a brief summary: “The necessary consciousness and preparations for rehearsal and performance at all times” are the qualities that professional musicians should have. However, in order to shape and improve these qualities, in addition to the efforts of learners themselves in this direction, teachers in professional colleges should also establish directions and goals, and train students in various abilities in teaching and practice, thinking that students 'future Remove the biggest obstacles in your career.

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