

# **The Importance of Western Wind Ensemble Teaching to the Improvement of Practical Ability**

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**Abstract:** In Europe, wind music itself has a fairly broad mass base. It is mainly completed by a variety of Musical Instruments playing together, and interprets the organic integration process of different musical styles. Nowadays, western wind music has been introduced into China, and ensemble teaching based on western wind music has been gradually systematized. It plays a very important role in cultivating students' musical practice ability, appreciation ability and collective cooperation ability. This paper discusses the important value of the implementation of western wind ensemble teaching, and analyzes the ways to improve students' practical ability in the teaching of musical wind ensemble.

## **1. Introduction**

Western wind music has a long history, and its artistic expression forms are varied, in which the thousands of feelings of Europeans at that time are poured into it, so that the wind instrument forms of different styles and different regional cultures are integrated, showing a brand new wind ensemble form. As a matter of fact, each group of instruments of wind music is of strong musical expressive force and appeal. As a musical artistic expression form that appeared earlier in the western music circle, ensemble teaching around it has quite high artistic research value and educational significance.

## **2. The Realistic Connotation of Western Wind Ensemble**

Western wind ensembles use a large number of wind instruments of different types, varieties and styles, among which the clarinet and tuba are the most representative and common wind instruments. In the 16th and 17th centuries, wind instruments gradually rose, which was completely thanks to the contributions of many famous music masters such as Mozart and Beethoven, who created a large number of well-known wind music works, ushering in the golden age of wind ensemble development. In fact, as the earliest musical ensemble form in human history, wind ensemble was initially used in military marching and fighting. Commands gave different instructions according to the different rhythm and pitch of wind instruments, so as to direct the troops to boost their morale and help their own side win the battle advantage. Therefore, the Western Wind Ensemble has a long history. It has gradually transformed and permeated into the current education field from the initial military war music, and more highlights its artistic practical value in the field of art education.

## **3. The Importance and Function of Western Wind Ensemble Teaching Implementation**

### **3.1 The Importance of Western Wind Ensemble Teaching Implementation**

With the rapid development of China's economy and culture, people's requirements for spiritual life are getting higher and higher, which is reflected in the field of education. In the field of art education, for example, in the form of a large number of musical instrument ensemble into the field of music art education content is more and more rich, including the wind ensemble teaching, it can meet the demand of people for the spiritual and cultural life of the reality, although said it in the

present China is still at an early stage of development in the field of education, but in order to promote people's spiritual and cultural life, The teaching of wind ensemble has indeed fostered a large number of excellent wind talents, which has made great contributions to promoting the overall quality of cultural life of Chinese people. At present, many colleges and universities have officially established the major of wind music, but in fact, the teaching talents of wind music are in short supply. On the other hand, as the teaching mode of wind music major still adopts class teaching mode, it does not conform to the teaching rules of music discipline, which is not helpful to improve students' learning and practical ability, because the traditional one-to-many wind ensemble teaching is relatively unfavorable to talent cultivation.

### **3.2 The Educational Mode of Folk Music Culture in Colleges and Universities is Not Attractive**

Of course, ensemble teaching of wind music adopts a teaching mode of collective cooperation. It hopes to make up for the shortage of teaching staff in traditional classroom teaching, and it needs a large number of staff in ensemble teaching to carry out the teaching process. In this teaching activity, students need to establish a good degree of collective cooperation and tacit understanding, and carry out a one-to-many teaching mode in combination with teachers' wind music teaching to ensure that all students can learn the same music knowledge content. In this process, it hopes to highlight the individual flexibility and collective cooperation of wind ensemble teaching, and to cultivate every student's strong musical practice ability. Among them, students can choose their favorite Musical Instruments according to their own characteristics and hobbies, which is also in line with the character characteristics of students as a young generation of young people.

### **3.3 The Function of Western Wind Ensemble Teaching Implementation**

The field of Western wind ensemble teaching is a great test of students' comprehensive musical ability, and it has various characteristics, rich music images and music content, which can be combined with each performer and audience to design music experience content with different states of mind. Because of the wind itself has very rich emotional color, it can be played through a variety of tubular instrument, show the different types of sound and music effect, so the different groups of tubular instrument can present a different music emotion, in wind ensemble teaching groups will use different effect of different music performance skills. Different groups of tubular instruments under the unified command will present the most abundant musical emotions. From the overall rhythm and emotional balance, wind ensemble is the ability to present a different emotion and scene, such as grand as hammering, avalanche, yixing, Bridges the somebody else's quiet scene, and so on, for example, they are able to create a distinctive for students to imagine the picture space, play the part of the students in completing their after still can continue to appreciate others play. It is also a self-learning process in the process of ensemble cooperation to discover the strengths and weaknesses of the ensemble through the visual and auditory sensory systems. It can be said that the wind ensemble has stimulated students' love for music to the greatest extent, and it is very helpful to improve students' music appreciation ability and practical ability.

The wind ensemble is very beneficial to the improvement of students' collective concept, because the wind ensemble requires high musical ability of students in all aspects. Take a wind ensemble as an example, all the players should form a tacit understanding with each other. For example, the cooperation of saxophone, tuba, trumpet and so on must be closely connected and cohesive. It is hoped that students can jointly complete the specific emotional expression of a specific part of the work. Of course, in the performance process, we should ensure that each student can maintain his or her own personality, and on the basis of losing his or her personality, devote himself to the wind ensemble and play their own functions.

Of course, unexpected events are likely to occur in wind ensembles. At this time, it is necessary to adapt according to the actual situation of each performer to ensure the smoothness of the performance of the works and not to be damaged. Therefore, in the process of wind ensemble, it is necessary to cultivate every student's good sense of contingency, so as to ensure the integrity of the works. Always ensure that individual concept serves the collective concept. In the process of wind

ensemble, mutual understanding, mutual respect and mutual cooperation must be achieved, so as to make concerted efforts to complete the work perfectly. Collective collaboration is a thought that every wind ensemble student needs to grasp reasonably in teaching activities.

In order to maximize the function of wind ensemble, it is necessary to further study and clarify this complex performance activity, and make effective adjustments from the aspects of the tacit understanding of the playing team and the coordination ability of ensemble students to the music, so as to ensure the improvement of individual wind performance level. Therefore, in the process of performance, every student needs to pay attention to the performance, so as to effectively avoid the problem of emotional expression and transfer during the performance of the work, and the pitch of the instrument needs to be expressed according to the emotion. On the other hand, we should always remember that we are a member of a western wind band. During the performance, we should make use of the timbre and pitch of the wind instrument to cater to the performance process of the music team, so as to ensure the integrity and perfect interpretation of the music works.

#### **4. The Method of Improving the Practical Ability of Western Wind Ensemble Teaching**

##### **4.1 Understand the Teaching of Wind Ensemble**

In the teaching of western wind ensemble, teachers should first ask students to clarify the different types of wind instruments, which are woodwind instruments (representing clarinet, flute and saxophone). Brass instruments (representing tuba, trumpet, trombone, horn, upper bass); Percussion instruments (big drum, small drum, timpani, triangle, steel instrument, xylophone, etc.). Among them, woodwind instruments are performed together with other instruments, while brass instruments mostly appear independently. They emphasize the overall outline of music, and can appear in solo performance or ensemble performance. The percussion group is mainly responsible for the whole rhythm of the music.

Students a basic understanding of wind ensemble content, teachers need to combine students have knowledge lecture significance value for students, let students to in-depth understanding of wind instruments, a basic understanding of wind music style system, at the same time stimulate students' ability to adapt and cooperation ability, understand the style of music system at the same time, the ensemble to find and solve problems in class teaching. In the learning process of participating in the ensemble class, the orientation of students should be clarified, and the actual teaching objectives, teaching ideas, teaching contents and teaching strategies that can be implemented in the wind ensemble teaching should be understood.

##### **4.2 Training the Ability of Wind Ensemble Cooperation**

In the teaching of wind ensemble, teachers should train students' ability of ensemble cooperation. First of all, do all the preparatory work before class. Ensemble band conductor can assign students the first task, let students through the clarinet blowing A tone to achieve the adjustment of all instruments intonation, cultivate students to form A good habit of tuning at the beginning of the wind ensemble. For example, in the brass group, the trumpet, trombone and horn will jointly extend the same note in a meaningful way. At the same time, the cooperation process will be sublimated by the mutual listening and adjustment between the playing team, and the tone will be skillfully set and the wind sound will be carefully adjusted. For example, it is possible to optimize the sound of a wind instrument by setting the "speed" and "length" of the sound for each wind instrument. For example, woodwind, flute and clarinet are instruments with fixed pitch, so you can practice long notes and scales to adjust the breath and speed. A student who plays the flute in a woodwind ensemble will indulge in the cadenza, while a student of the clarinet will try to make the sound of the instrument run through the entire sequence in the loud musical brilliance. The clarinet itself has a strong expressive force, so it can show its own delicate, soft side in the interplay process, showing a rich and diverse range of sound color.

##### **4.3 Learn Works in Different Musical Styles**

In the learning process of wind ensemble class, teachers should teach students to learn works of different musical styles, such as Baroque music works, especially the accompaniment part of Baroque music, which is called “through bass” in wind ensemble. The production of bass is the center of Baroque music, here to teach students how to relate monophonic songs with opera, oratorio, etc., emphasize the close combination of voice and wind ensemble music, and in the opera scenery. Moreover to learn classical music works, such as learning the works of Beethoven, Mozart, Haydn, lead the students in the process of wind ensemble depth consideration basic concepts, structure of music teach students how to balance tonal concepts, clear feel an effective balance between paragraphs in the music, guides the student to listen to the music connotation accurately, especially it is one of the classical flavor. Thirdly, I should study romantic music, such as works of Mendelssohn, Schubert and other composers, and try to practice playing music content of different music schools in combination with wind ensemble theory. In the process of wind ensemble, students are required to understand the different music styles of different composers, which is of great help to enrich the music connotation of students.

In the process of training and performance, teachers must unify students' awareness of wind ensembles, so as to directly affect the quality of ensembles and let students feel the melody lines of beats of various instruments in the process of wind ensembles.

For example, in the process of melody lines in duple meter (2/2, 2/4) of wind ensemble, the relatively soft and vocally rich, lyrical and illusory duple meter music can be used to practice. And if it is the middle board and allegro, students must be required to do simple and crisp movements in the process of wind ensemble. In the teaching of wind ensemble, teachers should also teach students to use the dashed position to prepare the beat to carry out the practice of strong sound or the learning process of weak beat. And the method of extending and ending notes can also guide students to develop the practice process of wind ensemble. When students are familiar with the basic lines of conductor movements, the whole ensemble process can basically achieve a multiplicity of the result with half the effort. In the process of ensemble teaching, students can also ensure the mutual tacit understanding between each part of the wind music through observing the teacher's command process, including observing the conductor's facial expression and line of sight changes, and finally coordinate with each other. Deep understanding of the inner differences between ensemble and soloist actors, so as to achieve a good performance.

#### **4.4 Learn to Play a Multi-Part Ensemble**

In the teaching of wind ensemble, it is the key to teach students the multi-part ensemble. For example, in the teaching of three-part ensemble, teachers expect students to play multiple parts at various heights. For example, let students play the pitch of three notes through long notes, and then gradually add minor triads, reduced triads and augmented triads. Mainly according to the students' ensemble level, guide the students to improvise the three chords that form three inversions, from the low part to the high part of the ensemble piece passage. In this process, teachers should select songs with relatively complex rhythm for students and add multi-chord notes to train students' ability to listen to three notes at the same time and learn multi-part ensemble content step by step.

In the practice of partial wind ensemble, teachers need students to understand the horizontal relationship between the parts. For example, when playing the high part of the wind, teachers should play the middle part. When the student plays the low tone, the teacher plays the low tone, and so on. Finally, the teacher should let the students act as the vocal part, middle part and low part independently. Through the practice of temperament among multiple parts, the students can grasp the temperament and rhythm more accurately, and can balance and coordinate the process of the divided part wind ensemble, and cooperate to complete a complete song.

### **5. Conclusion**

To sum up, teachers should focus on the research and training of each link of the wind ensemble as the basic part of the teaching of the western wind ensemble in the process of jointly constructing the framework system of the teaching of the western wind ensemble. Then, combining with the

practice, the students are trained to improve the ensemble level through different multi-part and partial-part exercises. Preliminary exploration and demonstration of more ensemble experience content, enrich the teaching process and content of Western wind ensemble course.

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