

The Specific Components of Lin Yaoji's Violin Teaching

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Abstract

This article presented the specific components of Lin Yaoji's violin teaching. The Lin Yaoji Method is a teaching method created by Chinese violinist Mr. Lin Yaoji based on his many years of teaching experience. The method focuses on cultivating students' musical perception and expression ability, emphasizes technique training and music theory knowledge, and aims to cultivate violin students with good musical literacy and performance ability. The promotion and application of the Lin Yao Ji Method in China has also achieved remarkable results. The Lin Yao Ji Method is a method of training violin playing techniques and instructing musical works in the most concise and easy-to-understand words and metaphors. From his many years of teaching experience, learning from nature, from life and from his peers, he constantly draws nourishment and summarizes his experience with advanced philosophical thinking, and gradually develops a set of unique teaching methods to explain and solve some common problems in violin playing.

Keywords: The Specific Components; Lin Yaoji; Violin Teaching

Introduction

Biography of Lin Yao Ji

One of China's most influential contemporary violin educator representatives, Lin Yaoji was born in Taishan City, Guangdong Province in 1937, and passed away on March 16, 2009, after a long illness (Wen, 2019). During his illustrious teaching career, he trained an entire generation of outstanding young Chinese violinists. This generation, led by Hu Kun and Xue Wei, has become a group of shining stars on the international stage. As the educational giant who lifted up this group of stars, Mr. Lin's life has condensed into the Lin Yaoji phenomenon, and his teaching method has become the respected Lin Yaoji teaching method in the industry, and has become a popular object of study for violin players, teachers, and music theory researchers (Huang, 2012).

In 1937, Lin Yaoji was born in Guangzhou to an art-loving overseas Chinese family. The rich local characteristics of Guangdong and Chaozhou music were the lullabies of his early childhood, and the paintings of the Lingnan School of Painting and the fine art ceramics of Shiwan made his childhood life colorful. As a teenager, Lin Yaoji had many beautiful dreams, but when he heard Paganini's performance in the movie "The Sword and the Gallows", he was instantly attracted by the magical sound of the piano, and his dream of being a violinist was born. At the age of 13, Lin Yaoji began to study violin, and two years later was discovered by Ma Sicong, the first director of the Central Conservatory of Music, who came to Guangzhou to enroll students. Ma, a composer and violinist, not only enrolled him in the Junior Class, but also taught him personally. At the school, Lin Yao Ji practiced and studied hard, and a few years later he gave a solo concert in Guangzhou (1957), making a name for himself in the music

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world. Just as he was striving to become a violinist, a trip abroad changed the course of his life: in 1960, Lin graduated with honors from university and was selected by his country to participate in the Second Tchaikovsky International Violin Competition. In the Soviet Union, he had the honor to meet the world famous violin educator, Y. I. Yankelievich. The maestro appreciated Lin Yaoji's playing, but considering the level of Chinese violin playing and teaching at that time, as well as his own preparation for the competition, he suggested that he give up the competition and stay in the Moscow Conservatory to further his studies, specializing in violin pedagogy. The master predicted: "If you bring this teaching method back, the future level of Chinese violin playing will definitely go up." The master's wise teachings made Lin Yaoji think of the words of the world-famous violinist David Oistrakh to Chinese violin students when he visited China in 1957: "Your basic posture has not been solved, and if you don't solve this problem, you won't be able to produce talents in 20 years' time." After much deliberation, Lin Yaoji listened to Yankelevich's advice. At the same time, he also secretly resolved: "Although he lost the opportunity to participate in international competitions, but must be a paving stone to the international music world for our future violin players." Traveling to the Soviet Union, Lin Yaoji studied hard the teaching ideas of Jan Kerevich and David Oistrakh's performance methods, and took every opportunity to visit famous masters and teachers, to learn from all the strengths in one. Two years of hard study, so that he in the violin performance method, teaching method, as well as artistic cultivation and other aspects have benefited greatly, for his future engaged in the cause of violin education to lay a solid foundation.

Since returning to China from his studies abroad, Mr. Lin Yaoji has devoted himself to the study of violin teaching, and has created a large number of outstanding violin elites by virtue of the advanced pedagogies he has learned abroad and by combining his own learning experiences. In view of these brilliant teaching achievements, Mr. Lin has been invited to give lectures and conduct "master classes" at home and abroad. For example, Mr. Lin was invited to participate in the Northwest Youth Music Festival in 1992 and the Aspen Music Festival in 1996. He has also been invited by many prestigious music institutions abroad, such as the Icelandic Academy of Music, Seoul Conservatory of Music, Cincinnati College of Music, Royal College of Music (UK), and Juilliard School, to conduct academic exchanges. Mr. Lin has been a member of the jury of many major international violin competitions, such as the Carl Flesch Violin Competition in 1985, the Tchaikovsky International Violin Competition in 1986, the Japan Music Competition in 1989, and the Japan Music Competition in 1991. Japan Music Competition" in 1989, "Spohr Violin Competition" in 1991, "Wieniawski International Violin Competition" in Poland in the same year, "Libiza" Competition in Italy in 1994, "Wieniawski International Violin Competition" in Poland in the same year, "Wieniawski International Violin Competition" in Poland in the same year. In 1989, he was awarded the "National Higher Education Excellent Teaching Achievement Special Prize" and was recognized as one of the best violinists in the world. In 1989, he was awarded the "National Higher Education Excellent Teaching Achievement Special Prize", and was successively selected as "National Expert with Special Contributions", "Member of the National Committee of the Chinese People's Political Consultative Conference", and "Director of the International Committee of the Calvary Flesh International Violin Competition". "He is also a member of the National Committee of the Chinese People's Political Consultative Conference (CPPCC) (Wen, 2019).

Development of the Lin Yao Ji pedagogy

In September 1962, Lin Yaoji returned from Moscow to teach at the Central Conservatory of Music and began his career as a violinist. The art of violin playing has a history of more than three hundred years in the West, and various schools of thought have been formed. In China, however, violin education only started in the 1920s and 1930s. Lin Yaoji believes that the violin is a Western instrument and we need to learn from foreign players first. However, for a long period of time in the past, Chinese violin education, "tends to start from the phenomenon, too much from the surface of the imitation of the world's violin schools, with the teacher and easy, change again and again, nothing to follow, the inner laws of the art of violin playing lack of understanding." After an objective comparison between the Soviet Union and the violin schools of Europe and America, he found that "the Soviet Union was superior in science and artistry, but lacked individuality and creativity, and there was more of a 'one-size-fits-all' approach; Europe and America, on the other hand, relied on the frequent exchanges, and tended to dominate in terms of performance, but lacked a systematic approach to teaching methods." Through observation, study and research, he realized that he could not stick to a certain school of thought, let alone copying and imitating and being a slave of the school of thought, but rather, on the basis of extensive absorption and reference, he should take the strengths of each school and incorporate the best of them, so as to form a scientific violin teaching system suitable for the psychological and physiological characteristics of Chinese students. Lin Yaoji read a lot of books, read philosophy, appreciate poetry, pick the stone of other mountains, sharpen their own diamond. From Su Dongpo's ancient poem, "Question on the Western Forest Wall", he realized that looking at things from different angles and different distances will give completely different results, and that to recognize the truth and the original appearance of things, one needs to jump out of the small circle and stand higher and farther away. The sentence in Dana's Balzac: "An artist without philosophical thought is only an entertainer for pleasure", was a revelation to him. He realized that "Nature and life are our best teachers", "Philosophy is a golden key that opens the door to the laws of art", and "Standing outside the violin to look at the violin, using the laws of nature and philosophical ideas to explain the violin and guide violin playing. violin and guide violin performance, many difficult problems become easy to solve." Using the discursive thought of unity of opposites, he summarized the "ten relations of violin playing", namely, the four pairs of external contradictions (the human body and the instrument, the bow and the strings, the left arm and the right arm, and the parts and the whole) and the six internal relations (exertion and relaxation, movement and static, change and stability, space and time, emotion and reason, individuality and commonality) This theory of teaching is philosophically based. This set of teaching theory reveals the basic laws of violin playing from a philosophical height, involving various fields such as technique, method and art. It is simple and easy to understand, and to a certain extent, it solves the psychological and physiological problems of Chinese students in violin playing, and becomes the core content of "Lin's Violin Teaching Method".

Artistry includes musical meaning, aesthetic interest and artistic style. According to Lin Yaoji, violin as a performing art, art and technique are interrelated and inseparable. His basic requirement for violin playing technique is "even, accurate and beautiful", which includes both technical and artistic aspects. The moving part of the violin lies in its "singability", and Lin Yaoji emphasized that it must be played with "enough flavor". When he teaches, he always sings the melody to his students, and he sings it with great devotion, with his eyebrows and eyes full of expression. At the same time, he asked his students to sing along with him in their

hearts: "Listen in advance to the inner singing, measure the movement of the two hands in advance", "Sing in advance to the rate of the two hands, and follow the two hands obediently". He also advocated that violinists should have a "cool head and a hot heart", and that they should deal with the relationship between reason and emotion, and ultimately realize the perfect unity of "full expression" and "full enjoyment" of music and self. The perfect unity of "full expression" and "full enjoyment" of oneself.

Creativity refers to rich artistic imagination and unique personality expression. Lin Yaoji believes that technique and imagination are the two cornerstones of artistic creation. Violin performance should be "the heart of the creation, the law follows nature", the technology should be vitalized, the art of life. He asked the students not to see only the four strings less than a foot long and the little bean sprouts on the sheet music, but to improve their cultural and artistic literacy and enrich their inner world. To "read books, read life, read nature, good at discovering the truth, goodness and beauty hidden in life." The life of art lies in innovation. Lin Yaoji opposes imitation, and often warns his students: "At the beginning of learning, you need to listen to (see) the master's performance, but imitation alone will not work, it is second-hand goods, a disguised pirated version, not worth the money. Art must be innovative and individualized, and recordings of other people's performances can only be used as a reference." He said, "The violin is, in the end, a tool, a tool to express language, violin teaching is actually teaching students how to use the violin as a tool to express the language of music, so that it becomes part of life. The relationship between human violin to achieve the integration of human violin, the violin and the neck must be connected together (many students did not do), the weight of the head into the cheek rests, the violin and the ground parallel to the ground, naturally a little bit tilted, the purpose is to make the whole right arm from the shoulder to get liberated, comfortable, natural, in order to eliminate all kinds of obstacles, favorable performance pronunciation, the operation of both hands to provide the greatest convenience to hold the bow, to let the bow become a part of the hand " Is an extension of the arm, can not be tight, to always maintain the flexibility of the finger joints and the flexibility of the bow musical instrument school, and further specified the different roles of the five fingers: the big finger is the pivot, the strength of the support, index finger little finger in the bow tip bow root in the transport of the bow to play a balancing role, the middle finger in the form of a "ring" to become the center of the ring finger to play a stabilizing role. The five fingers act as a power switch, coordinating together to transmit the power from the shoulder, through the big and small arms, to the strings (Geng, 2021).

Lin Yaoji's pedagogy ranges from the training of violin playing techniques to the instruction of musical works, all expressed in the most concise and easy-to-understand words and metaphors. From his many years of teaching experience, learning from nature, from life and from his peers, he constantly draws nourishment and summarizes his experience with advanced philosophical thinking, and gradually develops a set of unique teaching methods to explain and solve some common problems in violin playing. His teaching philosophy combines the violin playing technique with the expression of musical emotion according to the laws of nature, and pursues the naturalness and harmony of the playing state, which has become an indispensable teaching essence in the application of violin professional teaching. In his teaching, Lin Yaoji often guides students to utilize their own imagination and shape their own style. He often warns students to learn from the natural laws of life, and not to take any artist as the absolute model, because no musical style can be reproduced, and the value of performing art is to perceive music from one's own life experience and express artistic emotions. If one

imitates, one loses one's own creativity and individuality, and eventually becomes a performing machine. Lin Yaoji's teaching philosophy completely breaks through the principle of imparting violin teaching centered on cultivating technique; as a teacher, he takes the development of students' playing mentality of exploring to nature as the main body, and cultivates students to practice the violin skillfully with a scientific approach, to abide by and summarize the scientific method, and to find out the rules of nature (Zhang, 2018).

Lin Yaoji has devoted his life to violin education in China. He has incorporated a great deal of traditional Chinese philosophical concepts into his teaching thinking, and his teaching language covers relevant aspects of human history, the natural world, and social life, etc. He seeks to help his students by seeking appropriate methods to be able to quickly solve the physical (technique-technical) as well as the psychological and physiological problems that exist in violin playing, which is what he has uniquely created as "Lin's Teaching Method This is his original "Lin's Teaching Method", a unique educational method full of life feelings and dialectics. In practice, this method has produced students who have won awards in many major international violin competitions, and a large number of outstanding contemporary Chinese violinists and educators (He, 2022).

The Lin Yaoji Method is a violin teaching method created by the famous Chinese violinist Lin Yaoji, which aims to cultivate students' musical literacy and playing skills. The development of the Lin Yaoji Method can be traced back to the late 1970s. The development of the Lin Yaoji Method began with Lin Yaoji's own reflection and exploration of traditional violin teaching methods. He believed that traditional teaching methods focused too much on technique training and neglected the importance of musical expression and emotional expression. Therefore, he began to explore a more comprehensive and holistic approach to teaching, aiming to develop students' musical perception and expression. In practice, Lin Yaoji's pedagogy combines elements of Western music education and traditional Chinese music culture. He emphasizes the need for students to express their emotions and thoughts through their understanding and perception of musical works. He focuses on cultivating students' musical perception ability by teaching music theory and analysis so that students can have a deeper understanding of musical works. At the same time, he also focuses on developing students' playing skills and improving their technical level through practice and performance. With the passage of time, Lin Yaoji's teaching method gradually formed a complete teaching system. His teaching method was gradually recognized and promoted in the Chinese music education community. Many schools and music colleges began to adopt the Lin Yao Ji Method for violin teaching, and a large number of excellent violinists were trained. The development of Lin Yaoji's method is a process of continuous exploration and improvement. Through his efforts and practice, the Lin Yaoji Method has become a teaching method that emphasizes musical expression and emotional expression, and has had a positive impact on Chinese violin education.

Specific components of Linyoji's violin teaching and learning

Mr. Lin Yaoji believes that violin teaching should be scientific, i.e., it should start from the objective law and teach under the natural law, rather than from self-consciousness. No matter what activity you are engaged in, you have to explore its inherent natural laws, and the same is true for violin playing. In the process of violin playing, uniformity, accuracy and beauty are the ultimate standards of playing. Uniformity means harmony and stability. Human disharmony is the existence of disease, social disharmony will be a problem, violin playing disharmony will lose the integrity, let people feel uncomfortable. The harmony and stability of violin mainly includes the stability of rhythm, the stability of beat, the stability of speed and the stability of sound control. The so-called accuracy not only includes rhythm accuracy and beat accuracy, but also accurately expresses the style and culture of the violin work, and adopts the accurate way of playing. Only by truly reflecting the objective law can it be called accurate. The so-called beauty, that is, the violin performance should pursue perfection, the inner music feeling should be close to the work, let the feelings of the work lead the left and right hands to play, only in the performance of the mobilization of life experience, life accumulation can be truly perfect. The scientific nature of Mr. Lin Yaoji's violin teaching is also manifested in the scientific teaching methods he uses. Only with scientific teaching method and performance method can the inner emotion of a musical work be expressed to the fullest. In violin teaching, the violin is only a medium, a medium utilized to express emotions. Practicing the violin is a matter of flexible thinking, thorough preparation, and purposeful and demanding practice. Philosophical in nature is the dialectical thinking of unity of opposites and the concept of division into two that Mr. Lim Yew Kee employs in his violin teaching. Practicing the violin is a process of exposing contradictions, analyzing them, and resolving them. Each person either covers up or exposes contradictions when practicing. Therefore, it is important to remove the mistakes, remove the falsehoods, find out the problems, analyze the problems, and solve the problems from the surface to the inside, and from the outside to the inside. For example, exertion and relaxation in the process of violin practice is to remove excess force, with the purpose of more efficiently exerting power; the power used should be moderate, and should be accompanied by changes in the strength of the piece to make corresponding changes, so as to achieve the effect of four or two pounds to one thousand kilograms. Lin Yaoji's violin teaching method integrates scientific and philosophical aspects, and its teaching philosophy follows the laws of nature, pursues nature and harmony, and perfectly combines the technical training of violin playing with the expression of musical emotion, becoming the essence of the art of violin teaching (Liang, 2016).

According to Lin Yaoji, according to the viewpoint of dialectics, the world is ever-changing, yet harmonious and perfect. Nature has interdependent opposites such as day and night, hot and cold, etc. Lin Yaoji used these opposites to summarize the four pairs of contradictions external to the violin and the six pairs of contradictions internal to the violin. The external ones are the human body and the instrument, the bow and the strings, the left hand and the right hand, the part and the whole: the internal ones are the force and relaxation, the movement and the static, the change and the stability, the space and the time, the emotion and the reason, the individuality and the commonality. By grasping these ten relationships, one has also mastered the secret of violin playing (Zhao, 2007).

The four pairs of external contradictions are: 1. The human body and the instrument. Lin Yaoji believes that violinists have an innate regret compared to singers, whose vocal cords grow on the human body, and violinists' instruments are external to the body. To make the violin sound close to singing, the instrument and the human body must be closely integrated. He advocated holding the violin as close to the neck as possible so that the violin becomes part of the human body. The bow, like a singer's breath, should also become part of the human body, and the five fingers should be skillfully combined with the bow so that the bow becomes an extension of the right arm. Correct posture is a good foundation for the player. 2. Bow and strings. Friction of the bow hairs against the strings to make the violin sound is the first step in violin playing. The process of the bow hairs acting on the strings is full of contradictions. The amount of pressure, the speed of the bow as well as the point of contact and the angle are all important factors that directly affect the articulation. Lin Yaoji has eloquently put forward the idea that the bow should be "straight, flat and stable". "Straight, flat, and stable" facilitates the resolution of all kinds of bow-string conflicts, and produces an "even, accurate, and beautiful" sound. 3. Left hand and right hand. Compared with the piano player, the violin player also has a big regret: the piano player's two arm postures are the same; while the violin player's two arm postures are very different, the left and right hands often interfere with each other and the "separation" of the situation, which is the most prominent contradiction in the violin player. Lin Yaoji puts it succinctly: "Movements should be separated, but playing should not be separated". On this point, he once explained in detail: "Although the movements and sensations of the two hands are different, our musical performance must be the same, that is to say, the movements of the left and right hands must be unified on a common note. This requires both hands to be in tune with each other and maintain tacit understanding. The human body, the body of the instrument, and the bow are composed of three parts, and there are three points of connection: the point where the left hand holds the instrument and presses the strings, the point where the right hand holds the bow and the point where the bowstring comes into contact with the strings. If you can make these three points organically combined together when playing, each other's breath, you can freely "sing". 4. parts and the whole. In the violin performance, the human body (mainly arms) each part of the action is different, but also united as a whole. It is necessary to separate the parts, each post, but also to work closely together. For the left hand, Lin Yaoji has this mnemonic: "The root of the finger to the tip of the finger, the joints of the fingers do not wilt, the fingers rest in turn to store the endurance, the fingers are independent of the solid and firm." There is also a mnemonic for the right hand: "Shoulder, elbow, wrist and finger ring ring ring, the overall action is not fragmented, the upper arm and lower arm joint movement, bold and broad voice." All of them specifically and clearly spell out the relationship between parts and the whole.

The six relationships inherent in the violin are: 1. Many people are often "tense" when playing, both mentally and physically. Over the years, the subject of "relaxation" has been a part of violin teaching. However, the concept of "relaxation" is not understood in the same way. According to Lin Yaoji, "relaxation is the removal of excess force". Playing the violin is a kind of movement, and movement requires force. Holding the violin, holding the bow, and playing with the left and right hands all require a certain amount of force. The important thing is what kind of force and how much force is used in different situations of playing. Whether the force is appropriate or not is the dividing line between "relaxation" and "tension". For example, in the case of the bow, both the bow and the right arm have a certain amount of weight, and the force generated by "putting the bow on the string and the hand on the bow" during playing is

" $1+1=2$ ". If you fully utilize these two natural weights, you can play with less force, and to save force is to relax. On the contrary, if the bow is gripped too tightly with extra force, this extra force will cancel out the gravity of the bow, and the two forces will not add up but subtract from each other: " $1-1=0$ ", which makes playing laborious and "tense". Due to the principle of leverage, the bow operates with the change of parts, the gravity acting on the strings is also changing, in order to play an even sound, it is necessary to adjust the fingers and arms, increase or decrease the power used to change. If we use the lowest and most necessary force, the absolute value of this force is no longer big enough to be called "tension". Lin Yaoji often told his students: "The relaxation we are talking about is not the absolute relaxation when sleeping. Rather, we must seek relaxation in movement." The principle of "relaxation" is not only embodied in the bow movement, but also in the whole playing circle, throughout the whole process of playing.

2. Movement and stillness. The movement of things is absolute, but in the absolute movement there is a relative stillness, no relative stillness, there is no movement, the two are interdependent and complementary. In violin playing, there is also the factor of "stillness", and it is very important to catch the factor of "stillness". For example, the fingers of the left hand should be quiet after pressing the strings, otherwise the intonation will be destroyed. The reserved fingers should be quiet and not be affected by the movement of other fingers. For the right hand bowing, Lin Yao Ji's suggestion of "manual bow quietness" and the bow movement should be "all the time, two flat and three stable" are all emphasizing the quietness. Sometimes it is also necessary to emphasize "movement", and when playing a slow bow with long notes, the fluidity of the bow should be emphasized. In the expression of music, it is more important to grasp the unity of motion and stillness, playing fast flowing tone group, with a calm mind and quiet ears to establish the pillar of "stillness"; playing slow music, very slow movement, to more appreciate its inner power.

3. Change and stability. Music is a fluid construction. Due to the infinite combination of different notes and the colorfulness of human feelings, this building is also ever-changing. In the face of these variations, one's playing often becomes more and more chaotic, and one falls into confusion. In response to this situation, Lin Yaoji proposes to "seek stability in the midst of change". Rhythm is the axis of music. Evenness and accuracy of the rhythm, the stability of the beat (except for special treatment), like the heart beating, can not appear "heart rate". Lin Yaoji often reminds his students to have a sense of relaxation and a firm rhythm. Accuracy of pitch, beautiful articulation, etc., are the "standard parts" of the building, no matter how the melody is carried out, how the notes beat, how the intensity, timbre, and emotional tone change, these "standard parts" are the stabilizing factors that cannot be destroyed. For those players who are monotonous and lack musical expression, they should pay attention to the changes in the music. Change and stability are also complementary to each other, "there is stability in change and change in stability".

4. Space and time. Music is the art of time. Unfortunately, musical instruments occupy a certain amount of space. Between the four strings of the violin, between the fingers and the strings, between the tone and the tone on the same string have a certain distance, and the operation of the bow has two directions, up and down. Therefore, it is necessary to change fingers, handle, strings and bow frequently during the performance, which makes the violin performance produce a spatial obstacle. This spatial barrier often affects the accuracy of note timing and destroys the art of timing. In order to overcome the spatial obstacle and solve the problem of the four changes, Lin Yaoji proposed to reduce the space and gain time. He told the players that the left and right hands should take a shortcut in playing, without making unnecessary detours. For example, when changing strings, the bow's changing fan should minimize the angle, the vertical

movement of the right hand should shorten the route as much as possible, and the fingers of the left hand should not be lifted up too high, and the lower the lifting, the better, under the premise of being able to satisfy the power needs. Reducing the space and gaining time not only ensures the accuracy of the note timing, but more importantly, it expands the time for each note to be pronounced and enhances the resonance of the instrument to produce a great spatial vibration. It also helps to reduce superfluous movements, making the performance more energy-saving and relaxing.

5. Emotion and reason. Rich emotion is a necessary condition for a good artist, a player without emotion, enthusiasm and passion in his heart is not infectious and will not move the audience. However, if you are overly emotional and lack the necessary reasoning, your playing will be out of control, inaccurate tone, uneven rhythm, unattractive tone, etc., making it impossible to express what you want to express. Lin Yaoji advocates that violin players should have a cool head and a hot heart, and also believes that only with reason can we reasonably allocate feelings to achieve the full expression of music and the full enjoyment of self.

6. commonality and individuality. An instrument, a bow and human hands form a playing ring, and through the movement of the ring they play the music and strive to perfectly express the content of the music and the emotions of the self. This is true of all good players, it is their commonality. Due to the differences in the size, length and thickness of the hands and arms of people, their life experiences, thoughts and feelings, psychological temperament and aesthetic views, it is not possible to play with the same gestures and moods. The same is true for playing techniques, for example, whether the position of the left thumb is better high or low, whether it should be leaning forward or backward. For this issue, which has been debated for many years, Lin Yaoji believes that the thumb can be very loose, and the player can pull it however he feels comfortable, and he does not advocate that the thumb should have a fixed position. In fact, many players vary greatly, but they all put the weaker little finger in a favorable position, allowing for balanced development of all four fingers. The same is true for the other links, allowing the choice of a posture that suits one's physiology without violating the basic principles. Further, the concept of pitch and the choice of meter varies due to the different listening habits and preferences of the players. Lin Yaoji asks his students to take care of the melody when it is the main melody, and favor the fifths; when it is the main chord, they should take care of the harmony, and favor the pure meter; if they play in the same degree or octave with the piano, they should use the twelve equal temperament, and get in line with the piano. He himself called it the synthesized balanced law. No matter how to choose and change, should make the human hearing happy to accept, get the enjoyment of beauty. The commonality is in the individuality. This is especially true in art, where individuality is extremely important in musical expression. The performer is not only the analyzer of a piece of music, but also the re-creator of the piece. Every virtuoso's approach to a piece of music is unique. A performance that merely imitates others without creativity and individuality has no artistic value. In his teaching, Lin Yaoji is especially good at guiding students to utilize their own strengths and establish their own styles. He often warns his students that the methods, musical expressions and artistic ideas of any artist are not absolute truths and should never be copied. What should be absorbed is only what is regular and universal. His teaching, which aims to cultivate students' scientific, artistic and creative qualities, has broken through the traditional box centered on imparting knowledge and skills and entered the modern track centered on students' active and creative learning. Within the ten relationships mentioned above, all areas of technology, art and thought are included. Lin Yaoji asks his students to make constant adjustments in practicing and playing in order to find their balance. He teaches his

students that they should always look for the rules of playing, think hard and constantly summarize and find the rules, and practice well under the guidance of science (Gong, 2005).

The book "The Essentials of Lin Yao Ji's Violin Teaching Method", written by Yang Baozhi, explores and researches Mr. Lin Yao Ji's violin teaching method. The second chapter of the "Essentials of Mr. Lin Yao Ji's Violin Teaching Method" clearly discusses the "viewpoint of treating specific cases specifically", which covers the relationship between intonation and rhythmic system, the relationship between stabilization and change of playing posture, the individuality and the commonality, and the demonstration of playing during the teaching. According to the different teaching purposes, the most suitable teaching content should be selected and a scientific teaching plan should be formulated. The selection of teaching content should emphasize the hierarchy, so that students can progress from the surface to the inside, from easy to difficult, so that students can gradually make progress through the learning of different content. To grasp the student's personality characteristics, the use of different teaching methods. Violin learning is a long time cumulative mastery of the process, to fully grasp the content of the study needs to grasp every detail of the violin performance of each skill training should be strictly controlled, master each point before entering the next stage of learning. In the violin training skills to accurately grasp the relationship between general and key, violin training from easy to difficult, from low to high, and ultimately to realize the fingers like flying, handy effect. In the violin teaching must be solid foundation, scientific and reasonable arrangement of training courses, to complete the basic course of training. In the process of the violin master performance, as the listener feels the most profound is a strong musical atmosphere Performer and violin music into one. The listener is touched by the emotionally charged violin music and is moved by the rhythmic changes in the music. The integration of oneself into the music requires an accurate understanding of the piece, which requires a high level of musicianship. Therefore, in the process of violin teaching, teachers should pay attention to cultivating students' artistic cultivation and quality, so that students can consciously integrate their emotions into the music. Teachers should let students understand the social environment of the creation of the work and the author's feelings, and then guide the students into the role of the role, into the music, with real feelings for the performance, and finally make the students in the context of mingling to achieve artistic sublimation (Xia, 2017).

Conclusion

The concept of Lin Yaoji teaching method is fully understood and applied in teaching, focusing on students' practical ability and theoretical knowledge. The teaching content covers basic violin techniques, music performance, music theory and so on. Interactive teaching is used to encourage students to actively participate, ask questions and find answers. Teaching methods and progress are also flexibly adjusted according to students' learning progress and understanding. Students' learning effectiveness is evaluated through regular assessment and feedback. Teaching methods are also constantly adjusted and optimized according to students' feedback and their own teaching experience. Students' interest and motivation in learning have significantly increased, as demonstrated by their active participation in class and self-improvement after class. Using the principle of "personalized teaching" in the Lin Yao Ji teaching method, we develop different teaching plans and methods for each student's learning situation, and encourage students to explore themselves and learn actively. According to the individual differences and learning needs of the students, we flexibly choose the teaching

contents, including the practice of basic skills, in-depth study of music theory, and the performance of actual repertoire. Emphasis is placed on comprehensive evaluation of students, not only on technical proficiency, but also on the enhancement of artistic literacy and the cultivation of creative thinking. As the teaching content and methods are closer to students' needs and interests, students' motivation to learn has been significantly enhanced. Their proficiency and accuracy at the technical level have improved significantly, as well as their understanding and expression of music. They continue to try out new techniques and methods in practice, and dare to challenge themselves and innovate.

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