Understanding and Playing on the Tone Colour of the Violin

Liang YU
School of Music, Shaanxi Normal University, Xi'an Shaanxi China
Email: 11152321@qq.com

Key words: tone, violin, performance, function

Abstract. Timbre is one of violin playing a very critical factor, in this paper, through lists a number of works for violin playing style to express the relationship between the timbre and playing, and play the role of. That is to say, importance of the timbre of violin playing in.

Introduction
The art of violin is the charm of human nature with music, to express feelings. Playing with music and fingers directly to convey information, resonate. This is not comparable to other art forms. The success or failure of performance, not only have a solid basic skills, but also in the artistic expression, can be deeply moving, can understand the situation, as well as a thorough understanding of the connotation of music. When playing, can achieve the feeling, the artistic conception, the charm. In order to achieve the real purpose of music performance. So how to make the music in the emotional expression of the most vividly, lifelike, perfect? How to resonate with the audience? How to express themselves better, do both? In addition to good music, master the theme of the work of the idea, is the understanding of the tone.

Tone plays an essential position in violin playing. By reading the music to understand the theme of the novel, the author analysis the creative intention and works to understand the basic content and the significance, and the author wants to express emotion; by reading the music, can find the spectral inherent rhythm, melody of dynamic, master notes itself has the artistic characteristics. Each section, each section has some cadence, according to the provisions of the content of the music scene. Analysis with what bowing techniques play performance is needed by the emotion is most appropriate, to tease out the playing strength of the treatment.

All of these are in the familiar music, expressed through the tone, to enhance. The players do well. The audience can be personally on the scene.

Tone has the role of imitation
Violin pronunciation characteristics is that it can be issued in the case of not changing the string three different timbre, only need to change the position of the contacts of the bow and string can achieve such effects, for example, in the middle of the Qin code and fingerboard, whether left or right can issue the clarinet sound, close Qin code will be a warm and lively tone, if close to fingerboard pulling the strings will a flute sound. For this reason, the form of violin playing is also colorful. It can fully express the people of the passions. But if you do not pay attention to the role of violin sound in the performance, the players do not pay attention to innovation, then his performance will be dull, lack of vitality, but also cannot be pleasant to the ear. Tone has the role of imitation, like a hurricane. You need to strongly tone to reflect the kind of strong shock force. And the breeze blows, you need a little mild tone to reflect the gentle breeze.

French composer Charles Camille Saint-Saens's "The Carnival of Animal", for the elephant's bulky, composer selected bass to portray the elephant scene, because the bass sound of the coarse ore. The bass is more suitable for an elephant. In the band and other kinds of bass instruments, such as bassoon, tuba, bass clarinet, but they in timbre are significantly less than the bass cello right, because the sound of large hard, a cold deterrent, obviously and the elephant's lively does not
conform to, Bassoon and bass clarinet sound too thin, the elephant isn’t like the strong body and heavy pace.

The relationship between sound and performance

Playing method is the method of playing each instrument. It is under a very close relationship with the tone. In people just invented instruments and in use, playing method is very simple, but with the development of the musical instrument and a generation after generation of exploration and research, musical instruments playing method are becoming more and more complex, also more and more abundant. These complex playing methods make each instrument to transform a variety of personality. The corresponding people can enjoy a more rich resonant. In the early 18th century, the Italian school performer will not only violin range limitations within the three position and in addition to bowing techniques outside, almost completely excluded from the left hand all modification techniques, such as glide, rubs the sound and so on. 1 | [1] At the time of the Italian School of school evaluation of the famous violinist, Soames is said: “he showed excellent bowing in Europe's brilliance... He overcame the major difficulty of the violin, the long sound of the last...... Bow down for so long, seemed to be. Can also cause the breath to feel the breath.” 2 | [2]

In the middle of the eighteenth century, with the increasing demands of the works, the violin playing technology has also been greatly developed. Left hand and right hand skills to further enhance. Especially left relying on vibrato, decoration, harmony and the different strings, different position of sound expression change colorful. At that time, for a skilled performer, the highest on the string should reach seventh bits, while in the lower three on the string to reach three or four. Sometimes, when playing a double sound, it will go beyond the limit. 3 | [3] For these traditional normative challenges, first from Loka in Taipan. In Taiwan, where the Loka violin capriccio, not only the sound of a wide variety, and the left hand is often beyond the natural Position of the rule on the fingerboard, and the extension and the big interval jumped into the method to obtain more ups and downs of the sound effects. Loki and started violin around innovative techniques to make people realize simple and boring technology formula contained in the great artistic potential. 4 | [4]

In fact the topic about the sound, it is difficult to use such a short length of a few words said to let people understand, but it is worth noting is timbre can be in a certain mood to describe some specific image, but more common is simply from the point of view of sound changes, compared to use the sound, especially in larger works, the change of the sound is more complex, rich and frequent. It plays a major role in promoting, forming the symmetry and structure of the contract and so on.

The role played by the sound in playing the violin

The performance of music by relying mainly on the music changes, and changing music is passionate performer constantly through the bow on the strings interpretation to give vent to their works. Therefore, the violin is bound to pull through the bow speed. Applied pressures on the

1 [1] see Qian Jianming's "Western string art" Nanjing publishing house in August 2003, the first edition, pp.184.


strings and playing rude understanding of works to reveal the different timbre changes. It is well known that a beat note is the key to the accuracy of specific speed of the bow and applied pressure on the strings, if you want to on the violin a distinctive note must not be separated from the corresponding pressure etc.

**Main types and their characteristics**

**Type one:** the fantasy of the performance of the tone

Such as Prokofiev's first violin concerto, 1st movement, in the theme is played a, the timbre of fantasy is very difficult performance. When playing, the boy should be as close as possible to the fingerboard, even above the fingerboard, and need less as far as possible the use of bow hairs. The beginning of a little voice is very important, usually practice should pay attention to breathing, let the music with their natural breathing out. In addition, left hand vibrato more in this very weak phrase, more should be small and dense, so that it can better show theme connotation and connection in part because the tonality conversion frequent, fast, highly technical, so when playing the intonation is not very good grasp of Players can be in practice, to explore his playing is relatively easy, convenient fingering. In addition, changes in the position of this part of the stress are worth attention performance. Theme B in the performance, if every sound can have a soft voice, then this, the feeling of modern dance will be more obvious, more strong feeling.

Due to the first movement, solo violin just in accompaniment role, so in performance should not distract attention, just like in the main melody floating a series of jumps notes, and create a better a dramatic effect.

**Type two:** flexible tone performance technique

French composer Charles Camille Saint-Saens (Saint-Saens), for example, is a versatile, outstanding and prolific composer. His every piece of music is novel and unique, with a sense of style back. His song introduction and Rondo fantasy melody rhythm are very unique and flexible.

The introduction is a sad meditative Andante and timbre like the falling leaves floating in the sky, very salon style taste. In the middle of the Spanish Dance flexible smooth, charming and moving, then the luxury of arpeggios, followed by a galloping fast bow passages, make the music more back to the more wonderful and moving. Colorful, in music contests, is one of the skills of the violin works. Just grabbed the music score expression of emotion is not enough, then also pull opern, familiar with the works of note, playing sound processing design. By skilled notes, playing music can understand the work rhythm, rhythm, dynamics, mode, tonality, variation of intensity, structure of the works; including the climax of the song; and, through skilled music, you can also understand the work of the melody. For a good violinist, in addition to master beautiful pure pronunciation, skilled superb skills must also be highly sensitive and deliberate pursuit of the art of music, and the unique style and the spirit of innovation. That is to say, to have a good sense of music. This is the soul of the violin playing art. In normal life, emotional changes have the passions. Speak with a cadence different tone can say a piece of music, also must have a fast and slow, high and low, suppression and Yang, light and heavy, Xu Yuji, meal and setbacks, even with broken staggered with. Through repeated practice of music, understand the ups and downs of melody, rhythm changes, the configuration of the accompaniment. In the process of practice, of scores for each structure, every hint of comprehensive understanding, has an objective and complete image of the music, this is the beginning of the painting has a profile. In addition, we must also jump out of the sheet of music from the paper, the impression gained from the notes. After the players I thought the repeated understanding, and constantly experience and be touched, and inspire the true feelings of the heart stirring. Stay among them by their form, gestures, eye contact, facial expressions and contains full emotional tweedle to infect the audience and the complicated and changeable mood to explain clearly the audience. Improve self-ability, rich artistic accomplishment.

**Other types of introduction and its role**

In addition to the use of the above two ways, there is some famous violin player, by the use of ultra-conventional playing techniques, combined with the integration of their original interpretation techniques to show a more special tone. For example: the famous Italian violinist Paganini played in
improvisation and vividly mimics the animal in people's daily life of singing. Also in the play Viotti Concerto cadenza deliberately broke or two strings, playing the song of a first shock G string by the rest of the strings, sometimes warm pure sometimes bold and unrestrained, another audience intoxicated.

Several of the violin's home, they are all through a variety of techniques to show their amazing achievements in the violin strings. As Gadamer said: "from the practice of music performances, this is not a random coordinate, and there is a simple explanation of the variant...... Each artist gives a creative re - shaping, and it is unique." [5] we through research and reference different performers in the concert version, revealed performance has different playing style and tone of the interpretation method can get their creative play logic, improve ability of art appreciation and performance level.

Repeat the above various we discover not hard, the use of timbre of violin is ever-changing, colorful, as a remarkable virtuoso must pay attention to playing in front of works is a survey and study, first speculate about works of the genre, according to skills in the use of the melody of tones, this is the most critical step, hope everybody to give attention, so as to achieve the violin playing techniques that enhance the point.

Music is used to show life, to express feelings, hopes, indicates the ideal and reflect the beauty of the art form, but the same theme music works, because of the different age, the environment is different. The emotional connotation of the song is also different. In addition, usually should also enrich the art of self-emotional experience, widely read and related art categories, a large number of reading and viewing art works, also need to be put into practice in life as much as possible, Experience the vicissitudes of life, broaden the vision of life, the accumulation of life experience, get more inspiration from. In concert, master work to understand the theme, grasp the mood music, pull quasi scores, also of the music for performing the design and master of music creation background, author style, which basically everything is available, also need is Dongfeng - self how to behave. Express the heart, how to achieve the performer to play from my heart. This requires our performers on behalf of the song of the people, in the situation of the run through, the perfect interpretation of each of the outstanding works of art.

Summary
In this paper, a number of music to discuss the relationship between the sound understanding of the violin and playing the violin. It's just a small part of the violin. In the long history of human society and the development of music, performance technology awareness of each work is a deepening process, the discussion in this paper is just a beginning, hope through the analysis to the violin makers of loving the legend of casting a brick to attract jade, the author in view of the difficulty of sound grasp of the proposed practice to hope that through his personal experience in teaching and practice of many practice detours, more important still need to persevere and personal practice, to reach the level of play affectionately.

Reference
Reference to a chapter in an edited book:


