

# *Study on the Cultivation Path of Middle School Students' Playing Ability in Clarinet Teaching*

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**Abstract:** The core purpose of clarinet teaching is to cultivate students' musical understanding ability, expression ability and performance skills, and to be able to complete music performance alone or play an important part in the symphony. However, the steep learning curve of clarinet has high requirements for the performers 'playing ability. Therefore, how to improve the teaching quality of clarinet and strengthen the students' playing ability has also become a problem that junior high school teachers are actively thinking about. This study expounds the concept of clarinet instrument, students' clarinet ability connotation and the significance of students' clarinet ability cultivation, at the same time from the four clarinet teaching students' ability of training path, on the one hand, hope to improve the quality of junior high school music teachers' clarinet teaching, on the other hand hope to strengthen students' clarinet playing ability and music expressive force, strengthen students' aesthetic level, realize the core literacy.

In recent years, our primary education direction is gradually from exam-oriented education to student ability education, the importance of music teaching, teaching at the same time from students playing skills to students' comprehensive ability, on the one hand, pay attention to students' aesthetic ability and music, on the other hand also need students good playing skills as support. As a traditional western instrument, the clarinet has beautiful timbre, small size and flexible performance, which is suitable for application as a teaching instrument for junior middle school music courses. Although it is difficult to master the clarinet playing skills, it tests the players' musical emotional understanding ability and expression ability, and the musical emotional understanding ability and expression ability are part of students' comprehensive music literacy. Therefore, how to improve the performance ability of junior high school students in clarinet teaching is also a problem for teachers to think positively.

## **1. Overview of students' clarinet playing ability**

### **1.1 Overview of the clarinet instrument**

Clarinet, also known as black tube or carat tube, belongs to the woodwind musical instrument, which is often made of African black wood, ebony, rosewood and other high-density wood, because

of its dark color, so it is called black tube. The pronunciation logic of the clarinet is that the yellow piece in the mouth vibrates with the breath of the player, and continuously enlarges through the non-section detachable tube body, vibrates the air column in the tube, and finally emits a sound<sup>[1]</sup> from the tube mouth. Clarinet range, across nearly four octave, can by replacing the body change pitch and tonality, at the same time the clarinet in playing melody, scale, arpeggios, jump, etc are quite good, and the instrument price is low, small volume, easy to carry, easy to use, after mastering the clarinet playing can quick introduction other reed western instruments, so also often as the primary and middle school students to contact western instrument first choice. Just as shown in figure 1.



Figure 1: Clarinet structure

## 1.2 Connotation of students' clarinet playing ability

In clarinet teaching, playing ability is the main purpose of teachers' teaching, but there are different opinions on what is playing ability. Just as shown in Figure 2. The author from the clarinet playing characteristics, playing difficulty of multiple dimensions such as integration analysis, think the clarinet playing ability should be students understand music and beauty as the core, including music aesthetic ability, music knowledge ability, music emotional understanding ability, music emotional expression ability, playing skills and students' self-development ability<sup>[2]</sup>. It can be seen that the clarinet playing ability is not limited to the clarinet itself, but emphasizes students' understanding and expression of music. The clarinet only is a way to express their ability, reflect music accomplishment and music emotion, so students need to have good playing skills to support their understanding of music emotion.

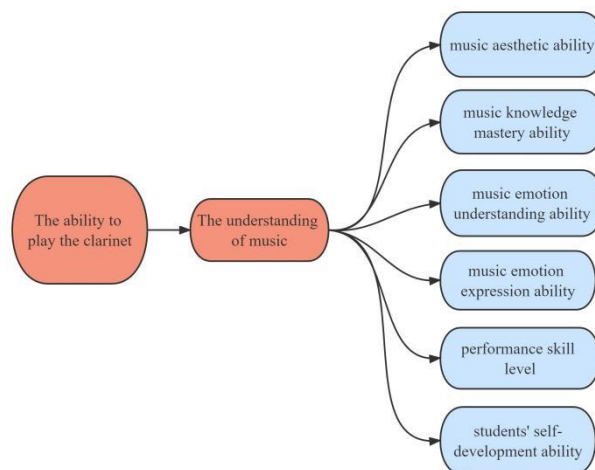


Figure 2: Clarinet playing ability should be based on students' understanding of music as the core

### 1.3 Significance of cultivating students' clarinet playing ability

The significance of cultivating students' clarinet playing ability can be divided into three points. Just as shown in Figure 3.

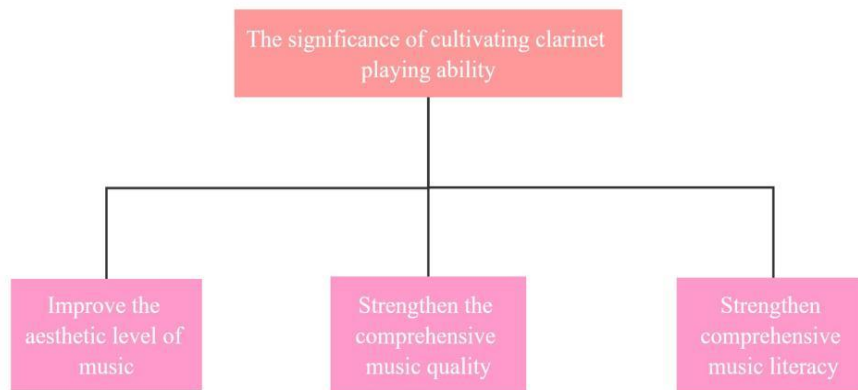


Figure 3: The significance of cultivating students' clarinet playing ability

First of all, students' clarinet playing ability can drive students to improve their musical aesthetic level and even their artistic aesthetic level. In the process of playing clarinet music, middle school students should not only master good instrument playing skills, more thorough music essence, students also understand the connotation of the music expression and emotion, and try to use their own skills to reproduce, the process, students through constant practice to improve their music understanding level, and realize the true meaning of beauty, eventually form a good aesthetic ability [3].

Secondly, cultivating students' clarinet playing ability can strengthen students' comprehensive musical quality. In the process of playing clarinet, students can make use of flexible and rich playing ways of clarinet to make music present more diversified content and more characteristic thoughts and emotions, which can not only improve students' understanding of music depth and emotional understanding. It can also strengthen students' own emotional display techniques, so that students can turn from imitation to creation and touch the essence of music.

Finally, cultivating students' ability of clarinet playing is helpful to strengthen students' comprehensive quality. On the one hand, in the process of clarinet learning and playing, students attract others to communicate with themselves, which not only improves students' social communication skills, but also strengthens students' confidence; on the other hand, students learning clarinet, continuous study and practice can improve students' learning ability and innovation ability, and cultivate students' hard work spirit. In addition, students also need to cooperate closely with other students when performing the clarinet ensemble.

## 2. The cultivation path of students' playing ability

### 2.1 Pay attention to students' playing methods

The playing method determines the scale, and the playing method is the basis of the playing ability of the clarinet. Therefore, teachers should first pay attention to students' correct game methods. On the one hand, it can ensure that students with zero basic skills can develop good habits and improve their learning speed; On the other hand, it can also ensure that students play a more beautiful scale and improve students' confidence.

### 2.1.1 Playing posture

The clarinet requires a clear posture and has versatility. In the process of playing, students should maintain the standard upright state, the feet and shoulders width, the chest up, the center of gravity in the axis, the trunk form is similar to the saxophone form, which can ensure the smooth pronunciation of the players and natural <sup>[4]</sup>; after ensuring that the posture is correct, the teacher should pay attention to the state of the students' arms, the students, the right thumb, the other fingers and the fingers relaxed, with the clarinet and the body at 45 degrees Angle. The performance posture ensures smooth breathing, sound pronunciation, and flexible fingers. Just as shown in figure 4.



Figure 4: Clarinet playing posture

### 2.1.2 Mouth shape and pronunciation

Mouth shape and pronunciation can also affect the quality of the clarinet pronunciation. Teachers should pay attention to the mouth shape of the students with the flute head, and ensure that the smooth place of the flute head and the upper front teeth are light. The lower lip and the lips of the flute head should keep the tongue approaching the whistle and keep close to touch to provide sufficient space for the vibration of the whistle. Teachers should prohibit students from using the upper and lower teeth to bite the whistle or flute head, keep students 'jaw in a semi-relaxed state, ensure that the tongue has enough flexibility, and the space in the oral cavity can be quickly changed, which can help reduce the probability of students' subsequent performance errors. Just as shown in Figure 5.



Figure 5: Clarinet playing mouth type

### 2.1.3 Finger movements

Whether the finger movement is standard will affect the air tightness of the clarinet and even the playing timbre, and the excessively tense finger movement will affect the speed of students' sound cutting. Teachers should pay close attention to the direction of students holding the clarinet fingers, ask the students to take the thumb as the point of the rest of the students, and the fingers to <sup>[5]</sup>, pay attention to the sound hole, and ask the students to practice repeatedly until the formation of muscle memory, reduce the subsequent teaching cost. Just as shown in figure 6 and 7.

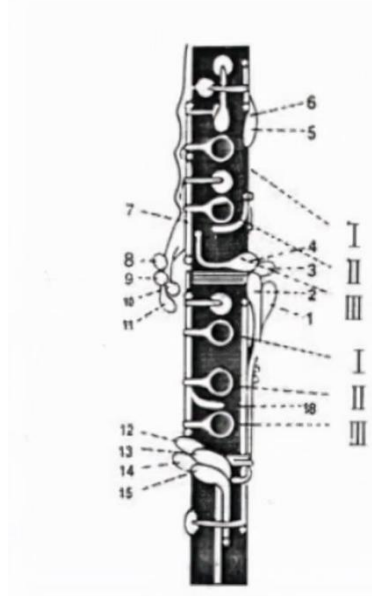


Figure 6: Clarinet finger position



Figure 7: Clarinet fingering

### 2.1.4 Playing atmosphere

The atmosphere of performance is the core of the performance effect of the clarinet, and it is also the difficulty from entry to advance. First of all, ensure that the students can find the best vibration

point, then lead the students to practice the chest and abdomen breathing method, inhalation is fast and full, exhalation is slow and uniform, keep the diaphragm always maintain the support state, and finally make full use of the remaining gas by relaxing the diaphragm. When exercising breathing, we should first pay attention to whether students have two shoulder lifting movements, and then pay attention to the inhalation volume, air output and breath stability. Finally, we should pay attention to the way students use breath under different pitches. We should use large air flow with high pitch and bass to ensure the unity of tone. In addition, teachers can also guide students to use the oral breath drill device together with the mixer to strengthen the intensity and stability of the performance breath. Just as shown in Figure 8.



Figure 8: Oral-type breath exercise device

## 2.2 Cultivate students' good sense of music.

Whether the player's sense of music is good determines whether the player can grasp the color rhythm and melody characteristics of the music itself, and whether he can find the suitable performance method for the music. Therefore, after mastering the basic playing skills, the teachers should cultivate the students with a good sense of music, and let the students change from "imitating music" to "playing music". The specific concerns include the following points.

### 2.2.1 Focus on the naturalness of the performance

The naturalness of performance refers to keeping breathing, naturalness and fluency of tone, intonation and rhythm in the process of music performance, so as to avoid irregularities. Some students have improper ventilation positions during performance, and the sound color of chorus stage is vague, which are obvious manifestations of not doing a good job in music naturalness. Some students also mechanically imitate others to play. Or look at the music to play one note at a time, resulting in music performance is also due to the lack of understanding of the nature of the performance. In order to solve such problems, teachers should focus on the naturalness of students' performance. In the stage of students' practice playing, students should first understand the characteristics of the beat number and tone in the spectrum, and ask the students to play the music in advance, think about the coordination between fingering and music, and pay attention to the adjustment of the high-density section in the music to ensure the consistency of the phrases. Teachers can lead the students to play slowly, gradually form the fingering muscle memory, and at the same time pay attention to the students' syntax, note accuracy and music rhythm, and finally gradually improve the speed, master the music, and complete the independent performance.

### **2.2.2 Active emotional integration degree**

Active emotional integration is the level at which students put their own thinking and emotion into the performance when playing the clarinet. Whether a track has emotion or not depends not only on the design of the arranger, but also on the performance mode of the performer. Many students play with good fingering, clear ventilation, and excellent skills, but the sense of listening is not satisfactory. The core reason is that the students' performance is divorced from emotion, that is, the lack of active emotional integration. Teachers should not only focus on students' playing skills, more attention to the students' understanding of music and their emotional integration level, such as creating playing situation, for students into emotion, also can let the students understand the emotional influence into the music, mobilize students' subjective initiative, constantly explore the emotional integration way.

## **2.3 Grasp the music performance style**

### **2.3.1 Performance is based on the style of the music itself**

Different music has different styles, even the same type of music will have subtle differences in style, for example, both belong to classical music, Mozart's music style is more sunny, and Chopin's music is more dark and deep. Therefore, when instructing students to play clarinet, teachers should first guide students to have a deep understanding of the music connotation, understand the composer's era background, characters, history, etc. The characteristics of music styles, as well as the differences in the purchase of music from different countries and the connection between the purchase differences and local culture and geographical environment, enable students to have a basic impression of a certain kind of music or a certain piece of music. Then, through performance, teachers enable students to have a deep understanding of the meaning of the music. Considering that junior high school students have difficulty in expressing the artistic conception and thoughts and emotions created by music with professional vocabulary. Teachers can invite students to construct situations to express their own thought and emotional experience, or to find songs similar to this style of music. When the students can initially understand the music style, the teacher can adjust the teaching direction and invite the students to choose a style of music to play to further consolidate the students' ability to play the style. Finally, the teacher can try to change the music and change the music style to another style, like adapting the Xinjiang music to the Indian music alone, the teacher can provide the students with the arrangement of Xinjiang and Indian music to help students lower the threshold of music theory knowledge.

### **2.3.2 Play based on students' personality characteristics**

The thoughts and emotions conveyed by music are fixed, but the personality characteristics of students are diverse. Different players often show different playing styles when playing the same song. If Yi pursues the restoration of emotion, the players will never be able to realize the transformation from technology to art. In teaching teachers should be adhering to the inclusive ideas, allow students to interpret a music of different ideas and emotional comprehension, at the same time encourage students with music knowledge and playing skills to express their emotions, while retaining the students' personality characteristics and improve the students' participation, and make students unique playing method.

## **2.4 Strengthen students' interest in playing**

The music is beautiful and the timbriness of the clarinet is also moving, but the process of

practicing playing the clarinet is boring and boring. Although it is relatively quick to get started, it is difficult for students to master the clarinet, which requires students to continuously practice with high intensity. Junior high school students generally have low perseverance and are highly dependent on their own interest when carrying out actions, so teachers should strengthen students' interest in playing and support students' continuous practice. Find the beauty of music and feel your own progress in the process of practicing and playing. For example, the teacher can add fun games to the playing practice, so that several students can play the clarinet together. Each student is responsible for one note, and another student is responsible for using the triangle iron to strike the drum beat. In this process, middle school students have a higher cognitive level of rhythm, exercise students' sense of cooperation, and more interesting exercises help form a reward loop, so that students can actively insist on practicing performance. In addition, teachers should also pay attention to the progress of students. When students' playing ability is improved, teachers should timely encourage students to explain the level of progress and progress, and restore the actual situation of students' progress, do not let the students understand the improvement of their playing ability, but also let the students realize the existing shortcomings. It helps students form deeper endogenous power and continue to engage in playing practice<sup>[6]</sup>.

### 3. Conclusion

In total, on the basis of the connotation of clarinet instruments, students' clarinet playing ability and the significance of playing ability, this study puts forward the training path of students' playing ability in clarinet teaching, including paying attention to students' playing methods, cultivating students' good sense of music, grasping the music playing style, and strengthening students' interest in playing. Among them, paying attention to students' performance methods include: playing posture, mouth and pronunciation, finger movements, playing breath; The cultivation of students' good musical sense includes: emphasizing the singing, paying attention to the naturalness of the performance, and actively integrating the emotion; Mastering music performance style includes: performance based on music style itself, performance based on students' personality characteristics.

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