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## FUNDAMENTAL ACADEMIC PRINCIPLES OF LEOPOLD AUER AND THE INFLUENCES OF RUSSIAN VIOLIN SCHOOL ON VIOLIN TRAINING IN VIETNAM

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**Abstract.** This article focuses on the key teaching principles of Leopold Auer, a Hungarian violinist, who is considered the founder of Russian Violin School. The author enumerates some of Leopold Auer's students and followers who have brought fame to their outstanding tutor all over the world, including Vietnam, thus greatly influencing the local teachers and performers. The author highlights the difference between music and science, and the corresponding peculiarities of teaching this kind of exquisite art. Taking into account the academic principles described in Leopold Auer's book "My Violin School", the author comes to the conclusion that the teacher should not just share their knowledge with their student, but also instill their character, develop their creative potential, be persuasive and sympathetic, thus forming and developing students' harmonious personality. In conclusion, the author points out that a good teacher should not necessarily be a good performer as well because he has a more important and worthwhile goal – to help their student open up their potential and outperform their tutor. Keywords: Leopold Auer, teacher's role, violin training, violin performing in Vietnam.

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## ФУНДАМЕНТАЛЬНЫЕ АКАДЕМИЧЕСКИЕ ПРИНЦИПЫ ЛЕОПОЛЬДА АУЭРА И ВЛИЯНИЕ РУССКОЙ СКРИПИЧНОЙ ШКОЛЫ НА ОБУЧЕНИЕ СКРИПКЕ ВО ВЬЕТНАМЕ

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**Аннотация.** В данной статье рассматриваются ключевые педагогические принципы Леопольда Ауэра, российского скрипача венгерского происхождения, основоположника русской скрипичной школы. Автор приводит имена учеников и последователей, прославивших своего выдающегося наставника по всему миру, в том числе и во Вьетнаме, таким образом оказав сильнейшее влияние на местных педагогов и исполнителей. Подчеркивается отличие музыки от точных наук, и связанные с этим особенности обучения данному виду искусства. Автор, беря за основу принципы, изложенные Л. Ауэром в его книге «Моя школа игры на скрипке», приходит к выводу, что педагогу следует не просто делиться своими знаниями с учеником, но и воспитывать его характер, раскрывать его творческий потенциал, быть настойчивым и сопереживающим, таким образом формируя полноценно развитую и гармоничную личность. В заключение автор высказывает идею, что хороший

педагог необязательно должен быть одновременно и хорошим исполнителем, так как перед ним стоит более важная и ценная задача – выявить потенциал ученика и позволить ему превзойти своего учителя.

**Ключевые слова:** Леопольд Ауэр, роль педагога, обучение игре на скрипке, вьетнамская исполнительская школа.

**Конфликт интересов.** Автор заявляет об отсутствии конфликта интересов.

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Russian violin performing school, initiated by outstanding violinist Leopold Auer, is one of the preeminent and advanced schools having the leading positions in training violonists in the world.

Leopold Auer is a Hungarian-born violinist. He was born in 1845 and used to study violin with Jakob Dont and Josef Joachim. These two teachers were masters in violin in Europe in the 19th century. They had the strong influences on Wien violin school headed by Georg Hellmesberger.

In September 1868, L. Auer moved to work at the Saint Petersburg State Conservatory, Russia, where he popularized the music teaching methods in which there included high-scientific academic principles. Especially, he emphasized the interpretation of artistic contents, ideological intentions in the works and expressions of the individual identity of the player. He trained many genius violinists such as Jascha Heifetz, Nathan Milstein, Mischa Elman, Lev Tseitlin, Konstantin Mostras and Abraham Yampolsky.

There have been many generations of famous Russian artists and teachers inheriting and developing L. Auer school. They are, for example, M. Poliakin, A. Jampolsky, K. Mostras, Y. Jankelevich, D. Oistrakh, L. Kogan and I. Bezrodny. Their achievements have brought

L. Auer violin school to the world's top position with many well-known names such as I. Galamian, V. Tretyakov, V. Spivakov, I. Bochkova, G. Kremer, E. Grach, E. Gilels, D. Sitkovetsky, O. Kagan, M. Fedotov, I. Kaler, D. Schwarzberg, M. Kopelman, O. Krysa, V. Klimov, Viktoria Mullova, Sergey Stadler and Zakhar Bron.

People who work in the field of music in Vietnam are proud that there have been several generations of talented violinists and pedagogues having been trained in the Soviet Union and the Russian Federation since the 1960s. Especially, some of them have been trained at Moscow Conservatory named as Tchaikovsky or the Saint Petersburg Conservatory. They are, for instance, Nguyen Bich Ngoc studying with O. Kaverzneva, Ta Bon with B. Belenkiy, Hoang Cuong with M. Kurdiumov, Bui Cong Thanh with Y. Yankelevich and E. Chugaeva, Ngo Van Thanh with I. Bezrodny, Tran Manh Hung with E. Komarova, Nguyen Trong Binh with S. Kravchenko, Le Tri Toan with E. Komarova, Bui Cong Duy with I. Bochkova. They are active factors in spreading L. Auer school in training violin performing in Vietnam.

From the perspective of educators, we always highly appreciate the scientifically academic role, which

is necessary for the development of academic music. Moreover, because the classical music has just emerged for over half a century and not yet been in Vietnamese musical tradition, L. Auer's teachings can be said to be very important factors and as a guideline for training and developing the career of violin in Vietnam as well.

As far as we know, teaching is the science that studies the rules of social experience that is essential to life and work. It is passed on previous generations and positively absorbed and then developed by following generations. The role of teachers in training is not only to deliver knowledge but also to see whether students grasp that knowledge and how they will use it in practical activities (Авратинер В., 1981; Ражников В., 1980).

Music is one of the most exquisite fields of art. It is distinct from the science in that science seeks the only right solution or one of the right solutions while arts in general and music in particular seeks ways to develop a certain intention and at the same time requires very high creativity (Готсдинер А., 1993).

L. Auer in the heritage "My violin school" emphasizes the creative factors in teachers' teaching process and students' performing process (Ауэр Л., 1965). One of his profound instructions is that teachers must know how to ignite the passion and desire to conquer the depth of the author's ideas in students' performance. To do that, first of all, they should have deep and wide understanding of the process of forming the work, the historical context, the influence of the environment and the features of the work through style, types and

genre of suitable techniques. They should also consider the expressive and technical abilities of students before approaching musical works.

The role of teachers in the training of violin performance of L. Auer is presented as two very important aspects. They always go hand in hand between the control and creativity, the transfer of information, the reception, the selection of necessary elements and restoration of those at necessary times. This means that teachers not only impart knowledge, but also educate and instill in students the character, which forms their attitudes towards life, develops artistic aesthetics in them, corrects their faults and directs their creativity to the most effective trajectory. Professional teachers play a key role in forming and developing students' harmonious personality (Гинзбург Л., 1950).

Teachers lead students into the world of musical art, free them from the development of instinctual improvisations and bring them to a high level of musical development to gain the ability of expressing music naturally based on what they have learnt to show all the exquisiteness of musical art. In order to gain the success in pedagogical activities, teachers must be pedagogically talented, which can be seen through their ability of empathy, emotivity and persuasion, communication with students, organizational skills and theoretical competence. Theoretical competence is the transmission of general knowledge and deliberate performing experience which can be addressed in an understandable way. If knowledge and skills are transmitted without deliberation, students can

only imitate teachers unconsciously.

Training future artists can only be successfully if the teacher-student relation becomes interactive and creative. If the teachers are outstanding performers but lack good pedagogical competence, they are not likely successful in training. Those who have pedagogical competence are not necessary to be good at performing on the stage. Instead, they can help open up potential performing abilities in their students, guiding

and developing them to succeed, even students who are better at music performing than themselves.

Today, teachers need to be equipped with professional knowledge and suitable training method to provide the best results in the shortest time with the least effort.

Vietnamese violin educators consider L. Auer's instructions as a lighthouse to the success and the right path for a young Vietnamese music performing industry.

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