

“步摇” is an ancient Chinese lady’s hair ornament, which is a noun and translates as “tinkling headdress”, but here Professor Xu Yuanchong adds the background information “on a lady’s hair” to explain that is specially decorated on lady’s hair but not man. Because there is no such word in western, but exist in Chinese. In order to complete the expression, the method of amplification must be used.

The aim of translation and English teaching is to achieve cross-culture communication. As a kind of words carrying cultural information and containing national characteristics, culture-loaded words are very important in cultural communication. Culture-loaded words, as a kind of words expressing specific cultural meanings, can be translated correctly only by fully understanding their connotations. In this way, translators can standardize the culture-loaded words in intercultural communication.

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## **APPLYING THE SUZUKI METHOD IN CELLO TEACHING IN CHINA**

***Cui Shuyao***

*Master’s student of the Department of Music and Pedagogical Education  
Belarusian State Pedagogical University named after Maxim Tank, Minsk  
carlcsy524@gmail.com*

The article discusses the main principles of the Suzuki method and the possibility of their implementation in the system of modern Chinese music education. The use of this method allows you to increase the effectiveness of music lessons, improve the results of the teacher's work interest learns in the process of Cello playing learning.

**Keywords:** elementary Cello teaching; nursery education; the Suzuki Teaching Method; Talent Education.

The Suzuki Method has seen increasing popularity in China and abroad, with a growing number of music teachers incorporating its elements into their music lessons. The Suzuki Method uses a combination of both musical and pedagogical concepts to help cultivate musical talent in young children. This includes teaching children to sing, play, and recognize music through repetition, parental involvement, and listening exercises. It also emphasizes the importance of proper technique and development of good music habits. As more people become aware of the Suzuki Method's benefits, it continues to grow in popularity in China and abroad.

Modern Chinese Cello Education requires the use of the Suzuki Method. The Suzuki Method is a unique teaching method that centers on practicality and effectiveness, allowing students to learn cello techniques as quickly as possible and to make greater progress in rhythm and performance. The basic principle of the method is that students learn the techniques in as short a time as possible so that they can apply them in a timely manner and improve with each practice.

The Suzuki Method is based on the principle that all children possess ability and that this ability can be developed and enhanced through a nurturing environment. All children learn to speak their own language with relative ease and if the same natural learning process is applied in teaching other skills, these can be acquired as successfully. Suzuki referred to the process as the Mother Tongue Method and to the whole system of pedagogy as Talent Education [1].

The musical and pedagogical concept of Suzuki is based on the following:

1. Learner-centered teaching method.

Compared with the traditional teaching method, the concept of Suzuki Teaching Method emphasizes that human is an important factor. According to the content of his textbook compilation: based on the principle of right hand movement, first learn the short bow and then learn the long bow, with the pitch of the empty string. A lot of familiar music as a practice theme must be used. In order to replace the boring etudes, the need to use heuristic teaching, so that students have their own concept of playing, so that he knows how to play a musical instrument.

2. There is interrelation between teachers and students.

The teacher's position in Suzuki Teaching Method is also very important. In addition to teaching playing skills, it is necessary to give different teaching according to the individual differences of students' physiology and psychology. In addition to teaching students, it is also necessary to teach parents how to assist their children in learning.

3. Parents and children need to work together.

In the process of learning, parents play very important roles. Parents attend classes, help to take notes, learn how to tune a musical instrument, and help children to cope with difficulties in the process of learning to play a musical instrument.

4. Learners imitate teachers.

Children's imitation ability is very amazing. At the lesson, the teacher first demonstrates the performance, then tells the principle, and the students watch how the teacher learns a new musical composition.

5. Pay attention to the ability of children to listen to music.

Let children listen to classical music from an early age and it give them a sense of classical music. Suzuki believes that students need to listen to the track CD to be played repeatedly to be familiar with the language of music. If learners are already familiar with the music before playing, the melody of the song has been deeply rooted in their mind, and the intonation is easier to master.

6. Well-known music as teaching materials.

In the traditional concept of learning music, there is no skill, and there is no interpretation of musicality at all. The traditional teaching materials are written to train professional violinists. Suzuki believes that it is more important to cultivate more children's ability to appreciate music, stimulate children's interest, and then choose their own favorite musical instruments. Therefore, Suzuki believes that the formation of skills can also be obtained in the music itself. Taking Suzuki Cello teaching materials as an example, the first and the second volumes are folk songs. In this simple music learners find important technical elements to practice. Both the left hand and the right hand have special music for training. Short music can not only learn technology, but also stimulate learners' interest.

8. Complete teaching materials to cultivate playing ability.

In China, after completing the general primary teaching materials, teachers often have a lot of difficulty in finding binding teaching materials. Suzuki's teaching materials consist of a total of ten volumes, from the beginning of the Little Star Variations to the tenth volume of Bocellini's Cello Concerto. In terms of developing cello skills, this is a complete set of learning materials.

9. The Importance of Group Learning.

It is often a mistake to think that Suzuki Teaching Method is a group teaching method. In fact, Suzuki has one-to-one guidance in addition to teaching learners in group classes. However, he pays more attention to group lessons. The contents of his group lessons are: technical guidance, music

appreciation. In group lessons, children can see the success of other learners and focus on them in order to play well in future.

10. The promotion procedure of graduation.

Learners who learn to play the cello and have been trained in the Suzuki Method play the following musical compositions by levels at the reporting concert.

Level 1: Bach Minuet No. 2.

Level 2: Beethoven Minuet in G major.

Level 3: Vivaldi Sonata in e minor 1st 2nd mov.

Level 4: Eccles Sonata in g minor 1st 2nd mov.

Level 5: Sammartini Sonata in G major complete.

Level 6: Boccherini / Guttmacher Concerto in B flat Major complete.

Level 7: Bach Suite No.3 for unaccompanied for cello complete.

Level 8: Saint-Saens Concerto No.1 in a minor.

There are misunderstandings and prejudices about nurturing Suzuki's talents. Many people think that Suzuki's education is only for geniuses because Suzuki has taught many great performers. But Suzuki's focus is not on cultivating great musicians, but on using music as a means to develop musical inspiration in children, to develop musical potential in children. Therefore, Suzuki often says that «ability is not innate, but can be developed through learning» [2]. And this should begin with the creation of favorable conditions for development at a very early stage. In the learning process, every child can become successful.

To summarize, modern Chinese Cello education using the Suzuki Method focuses on practicality and effectiveness, while also emphasizing the importance of play in order to make learning more concrete, fun and effective.

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## **INTERCULTURAL CAPABILITY: A QUAGMIRE FOR LANGUAGE LEARNING?**

***Deng Zihan***

*Master's student of the Department of Foreign Languages*

*Belarusian State Pedagogical University named after Maxim Tank, Minsk*

*harveyteng5@gmail.com*

The paper deals with the stages of intercultural development continuum model applied to teaching a foreign language. Due to the lack of evidence to demonstrate how a low intercultural capability can affect language learning, there is a need in methods to evaluate its indicators as well as strategies to cultivate it in language learning and teaching. Based on R. Hammer's Intercultural Development Continuum, we tried to develop a new graph of relativity of language learning and intercultural capacity.

**Keywords:** intercultural capability; intercultural competence; intercultural development continuum; language learning; cultural interaction.

Traditionally, cultural component can be omniparous in language teaching whereas there are few to subordinate their sequence. The cultural element comprises a series of civilized products including Literature and Arts of its own representing country and nation. In this case, language students are