

Research on the Singing Psychology of Tibetan Students

Jing Leng^{1,*}

¹*School of Music and Dance, Sichuan Minzu College, Kangding, Sichuan 626001, China*

ABSTRACT

The basic task of vocal art psychology is to reveal the essence of the psychological phenomenon of vocal music teaching and learning and the scientific law of its occurrence and development. It specifically study the law and physiological mechanism of singing and vocalization. Through understanding and analyzing the vocal singing characteristics and learning process of Tibetan students entering colleges and universities, this work started from their cultural background and aesthetic characteristics to summarize the cognitive characteristics and general rules accumulated in their singing process through feeling and thinking mode. Therefore, teachers can understand the characteristics of their thinking in singing, grasp the singing phenomenon caused by singing psychology, guide and improve their singing ability under the premise of retaining their national characteristics.

Keywords: *Tibetan; Students; Singing; Thinking*

1. INTRODUCTION

In recent years, with the attention and popularization of quality education and art education, students from many ethnic areas have been admitted to colleges and universities to study. The free normal student program for ethnic and remote areas has made more minority students a reserve force for future teachers in ethnic areas. Additionally, music free normal students have also been included in the ranks of free normal students in colleges and universities. They come from remote ethnic areas all over the country and undertake the mission of receiving public-funded normal education and supporting the improvement of home education in the future. These ethnic minority students are born with their own ethnic music cognition and singing habits, can sing and dance and have their own unique cultural blood. These characteristics are particularly prominent among Tibetan student. Therefore, the purpose of studying the laws and conditions of the formation process of Tibetan students' individual psychological characteristics in singing and the relationship between the psychological process of singing and vocalization and singing personality is to make clear in theory the psychological essence of Tibetan students' singers and to give full play to the regulating role of psychological factors in singing practice and teaching practice, so as to improve Tibetan students' vocal music learning efficiency, so that they can better adapt to teaching and social needs after graduation.

Vocal music art is not only an independent subject of music performance, it contains knowledge of music knowledge theory, literature, medical anatomy, psychology and other disciplines [1]. Through the study of Tibetan students' singing psychology, vocal music teachers can improve the level of vocal music teaching for ethnic students, enhance the vocal music learning ability of ethnic students, and provide a good talent cultivation measure for

the state and ethnic areas public normal education plan.

2. FEELINGS FORMED BY TIBETAN ETHNIC GROUPS AND THEIR VOCAL THINKING

2.1. Forming process of singing sensation in a group

Sensation is the reflection of different attributes such as respiration, breath control, sound resonance, sound position, articulation and articulation, emotion and emotion that directly affect the sensory organs (hearing, sight, smell, touch, etc.). Singing and vocalization are an integrated activity composed of many attributes according to certain internal relations [2].

The main human sensory organs are eyes, ears, tongue, nose, and skin, so the feeling of singing and vocalizing is mainly obtained by listening, watching, smelling and touching. According to the classification of *Vocal Art Psychology*, the singing sensation can be divided into external, internal and motor analyzers according to the place where it is produced and the part where it is located. These parts are transmitted to the brain through auditory perception, forming a preliminary reflection and memory of sound.

2.2. The acoustic induction received by the group environment

The Tibetan nationality is a singing-loving nationality, which has rich folk songs and songs with Tibetan characteristics. Students from the Tibetan region have been living in such a rich musical environment since childhood and accept the physical characteristics of the singing

sounds audibly. All kinds of sensations in singing are stimulated by external signals, such as the unique singing method of Tibetan, the acoustic resonance effect and intensity of the sound, which are transmitted to the center through afferent nerves, and then analyzed and synthesized through the cerebral cortex and the center of the cortex.

For example, when a Tibetan student listens to the singing of Tibetan songs, the song directly acts on his sensory organs and feels the performance style of Tibetan songs on the stage, the expression of the singer and the changes of the expression. The characteristics of the singing can be reflected by auditory sense, which is bright and graceful. The stimulating response of singing to taste buds can be reflected by gustation. The emotional change in the singer's voice can be perceived through feeling (skin touch). In such an environment, students can gradually experience the changes in the body through the sense of reflection, and imitate the singer's body muscle movement and organ work involuntarily. Through the amplification of the individual perception into the group, the general unity of Tibetan students' vocalization and singing style is formed. This kind of unity is the traditional form of singing that can be accepted and loved by a group in the process of dissemination, and the feeling of singing formed by Tibetan students.

3. THE LIFE EXPERIENCE OF TIBETAN STUDENTS CONSTRUCTS THE THINKING OF SINGING IMAGE

3.1. Image thinking formed in cultural environment

The vocalization thinking of singing is the muscle-working thinking, which means that singers should use inner vision and hearing to select, analyze and synthesize vocalization activities, and one of the most important is to use the sense of hearing to get the beauty of sound [1]. There are two ways of thinking in human cognition, abstract thinking and image thinking. Image thinking plays an important role in singing. Image thinking is the process image of thinking activity combined with concrete life, and the specific image can be shown through the song vividly. If singing leaves reality, it will lose its artistry. When the Tibetan students come into contact with singing Tibetan songs, they can feel the real image of people, scenery or things coming to the Tibetan area. For example, the song widely spread in the Tibetan area, *Ma's Sheepskin Coat*, is a song created in singing according to the image of specific characters. The song describes her care and warmth by shaping her image, eulogizing her love to accompany the growth and struggle. Such an image of Mama is experienced by Tibetan students in their growing up. They can see and feel it with their own eyes, and they can deeply affect the hearts of students who are away from home to study, and they are deeply loved by Tibetan students.

3.2. Concrete reflection of image thinking in singing

There are many Tibetan songs describing mood and atmosphere, such as *Sea of Joy*, and the cheerful and enthusiastic music arrangement shows the mood and atmosphere of the festival scene, arouses the memory of the past experience of Tibetan students in their hometown, stimulates the imagination, image and scene, and enables them to determine the mood, sound characteristics, body performance style and successfully perform such songs. Most of the Tibetan scenery is very beautiful and spectacular, broad grassland and vast sky are the environment for Tibetan students to grow up. Many Tibetan songs depict the sky, mountains, rivers, grasslands and other natural images of the Tibetan region. When Tibetan students are involved in the singing of such songs, they will form in their minds the images of the scenery depicted in the songs. Such accurate brain memory can make them more appropriate in timbre and more accurate in mood when shaping the scenery in singing.

Image thinking affects the singer itself [3]. When singing, the singer needs to assume that he or she is in the situation to express, so as to reflect the authenticity of the song and make the song more convincing. Whether moved by love of a mother's love, conquered by the magnificent scenery or the lingering love images expressed in the songs, all of them have been experienced by Tibetan students since childhood, so their thinking of images in singing Tibetan songs is real and exists. The emotions expressed by them have a strong life flavor, and the figures and scenery images can deeply attract and move the audience.

4. AESTHETIC THINKING OF TIBETAN STUDENTS' SINGING

4.1. Aesthetic psychology in singing

The aesthetic of singing is the result of the singer's direct expression of the understanding of the sound. Different people like different timbre and have different views and angles on the beauty of things in life [4]. Music gives people a sense of beauty from the physical to the psychological, sometimes it can be understood, but language can not be said clear, which is a kind of invisible and intangible psychological perception. For singers, such aesthetic psychological feeling is particularly important, and is the key to the success or failure of singing. People's aesthetic consciousness of singing is formed by the influence of their own group. Chinese people and Westerners have different aesthetic characteristics, and it can be divided into sound, feeling, emotion, image and other aspects of aesthetic.

4.2. Aesthetic psychology formed since childhood

China is a vast country with a large population and rich nationalities, and different nationalities have different aesthetic tastes towards sound in singing; for example, the grassland ethnic Tibetan, Mongolian and other are affected by their own living areas, so they like broad and high timbre, which can be transmitted for dozens of miles, but the way of expressing feeling is different; the Korean nationality prefers the deep voice to express the deep feeling in the song [5-6]. Uyghur singing spirit comes from their own dance characteristics, and they like light and cheerful timbre. Most of the Tibetan groups like to sing high and bright timbre. Tibetan students grow up in such an environment and have inner reflections, so when they sing, they will also sing high and broad timbre according to their national aesthetics. Such sound formation is the result of repeated simulation of auditory awareness of internal organs in long-term living environment. From the perspective of Tibetan students, such timbre is good, and is recognized by the public. Of course, the traditional timbre aesthetic is also prone to fatigue, and now there are some special timbre circulating in Tibet, forming a new timbre aesthetic trend.

4.3. The origin of aesthetic psychology

Music feeling and emotion aesthetic is very important to the singer, and many vocal music teachers often use "music feeling good" to students' singing evaluation, which is a relatively high evaluation of the singer. Such evaluation means that the core of the music is understood by the student, and he can also convey such feelings to the listener. Part of the beauty of music is innate, but it is attainable through training, which is based on the accurate expression of music, and the mastery of sound, rhythm, rhythm, speed, and strength. Many types of Tibetan songs celebrate the beauty of Tibetan life, including blue sky, white clouds, sun, moon, majestic mountains and rivers, and holy white snow peaks. Just the river has different forms, there is a winding quiet small river and a turbulent big river, and these songs also add their emotions to the scenery of nature, describing the beautiful kind lovers, kind Mama, and beloved cattle and sheep. The eagle describing the sky can be derived from the national spirit and tenacious perseverance. The flowers and plants describing the grassland can tell the story of beautiful girls and the yearning in their hearts. The snow-white mountains can convey the holy and pure, with a strong solemn religious concept. This kind of music aesthetic and emotional expression is widespread in the Tibetan people. When singing Tibetan songs, Tibetan students seem to be born with the ability to accurately express Tibetan songs, whether it is delicate and graceful, or distant and high-spirited, they can adapt to find the music aesthetic sense of songs to sing the feelings.

4.4. Artistic image created by Tibetan songs

Singing is to shape the artistic image in the song, which has a strong resonance effect. The artistic images in the song are all people, focusing on the expression of people's feelings rather than their physiological characteristics. The image of a mother can evoke emotional resonance in humans. The Mama mentioned above, The Tibetan song takes the Mama's sheepskin jacket as a symbol of maternal love and sublimates it into the driving force of her life, so the Mama's love for her life is reflected in the sheepskin jacket she wears. The song successfully portrays a Tibetan mother in a white sheepskin jacket, caring about her children with hot tea in her hand. If the child is afraid of freezing in cold weather, she will take off her sheepskin jacket to cover the child and take care of the child so that the child can grow up healthily. The image of the Mama in the song has great appeal, and it has typical and common characteristics of the Tibetan mother, which can arouse the aesthetic resonance of the Tibetan figures. There are also songs that miss their hometown, whose main core is the things of hometown, the scenery of hometown, the feeling of people's heart, and various emotions of people, so as to trigger the aesthetic resonance among ethnic groups. In recent years, there are also many popular songs of love, such as *Zhuoma*, *Dear Girl I Love You*, *Where the Girl Goes* and so on. These songs express the singer's love and affection by shaping the beautiful and gentle Tibetan female image in a direct and gentle way. For example, the girl image created in the song is favored by young men and women, and arouses the strong emotional resonance of young men and women in love.

5. SUMMARY

Most of the Tibetan students are good at singing and dancing, and it is very valuable to enter the university to study and progress. They have formed the cognition of singing from their own growing environment, and being able to teach them vocal music is a new study for "traditional vocal music teachers". The traditional vocal music teacher refers to the vocal music teacher who is engaged in training students in bel canto and ethnic singing after orthodox vocal music learning practice. In addition to the research on the vocalization methods of their singing skills, it is necessary to pay more attention to and understand their cognition, thinking and psychology of singing, so as to be able to teach students according to their aptitude. It is a long-term task for vocal music teachers in ethnic colleges and universities to standardize and guide their singing through their own mastery of music knowledge and understanding of vocal methods, so that they can sing more easily, expand minority students' singing ability, and retain their own national characteristics. This analysis tries the logical theory of *Vocal Art Psychology*, and makes a certain analysis and summary of the Tibetan students' group singing thinking, which reflects the complementary relationship between the physiology

and psychology of vocal music art, expecting to help improve the teaching level of vocal music for Tibetan students.

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