

# **A Discussion on the Functional Effect of Chinese Traditional Vocal Music Aesthetic View On Ordinary College Vocal Music Teaching---Reflections on the Present Situation of College Vocal Music Teaching**

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**Abstract.** Chinese traditional vocal music originated in ancient times. The Singing and The Central Plains Phonology produced by the Yuan Dynasty became the earliest vocal music works, theoretical value and the aesthetic standard of "Correct pronunciation and tone, affectionately "has been widely recognized in vocal music world. However, due to the lack of education, most of the young singers don't know this. This article according to the extensive inheritance and development of the traditional aesthetic thought of vocal music by artists and educators, discusses again the scientific nature and uniqueness of Chinese traditional vocal music culture and the indispensable to the development of the contemporary vocal music art.

## **Introduction**

Nowadays, the development of Chinese vocal music art, especially the foreign vocal music culture is really popular. More and more young singers have got a place in the international arena. China's major cities are also hosting the international large-scale vocal competitions, staged a foreign opera, more and more famous troupe pack into China. In the world heavyweight Vocal Competition, Chinese young singers won many awards, carrying forward and inheriting Italy Bel Canto Art in China has a wonderful situation.

## **The Present Situation of the Development of Chinese Vocal Music Art**

In recent years, the study of German and Austrian artistic songs in China appears good posture. This for the world cultural combination and prosperity is undoubtedly positive and optimistic. However, in the face of the impact of diversified culture, the present situation of Chinese traditional vocal music art is worrying. Most of national singers study the folk songs and national style; young singers including music major students, especially claiming to belong to the bell canto of the students decisively give up because of the difficulty of the singing of traditional vocal music concert, and learn to sing foreign vocal music. The traditional opera theatre is bad, and a majority of music lovers follow the draft program, music workers are frequently concerned about pop music, apart from some colleges and universities of traditional vocal music educators and professional, the people who really devote themselves to studying and carrying on the traditional vocal music works and innovation in China are very few. Robert Zollitsch, famous German composer and Chinese culture researchers, in the *Chinese Music Culture is Being Swallowed*, he is clearly pointed out, Chinese stars keep repeating their old works, always find a way to get away from the real challenges, escape the responsibility for the development of Chinese music. This article thinks, above vocal music art phenomenon shows that the direction of China's vocal music

education has been skewed, young singers break away from the tradition, our education has been seriously lack of understanding of long standing and well-established Chinese culture and its values and functional understanding.

### **The Current Main Problems of Vocal Music Education in Colleges and Universities**

Education has been carrying on for training talents who have professional knowledge and a sense of responsibility, and the same is true for vocal music education. However, when vocal music education in colleges and universities face to music new curriculum reform and transformation, if adapt to the development trend of the vocal training in teachers ' colleges?

With the above problems, this paper has made some research on China knowledge network in recent years worked on problems and research status of teaching of vocal music works in colleges and universities, and talk about some questions raised by the vocal music educator.

Gao Xiuzhu and Si Ruizi of Musical conservatory of Beihua University are the author of *The Problem of Vocal Music Teaching in Normal University and Thinking on the "Pearl River" Cup National College (normal) Professional Undergraduate Students Basic Skills Competition*, from the common problems of the contestants to make a reflection on the status quo of vocal music teaching, the article points out: Due to the mistake of vocal music teachers' quality and teaching ideas, causing students generally pursue work high, big and difficult, while ignoring the most basic language, style, intonation rhythm etc. It puts forward that the basic theory of vocal music, the theory of vocal music teaching, and the education of the culture of vocal music should be strengthened.

Associate professor Sun Xingyou of college of art of University of Science and Technology Liaoning is the author of *Research on Vocal Music Teaching Reform From the Current Situation of Vocal Music Teaching in Colleges and Universities*. In this paper, it puts forward that Vocal music teaching in Colleges and Universities lacks of systematic vocal music theory, neglects the aesthetic and cultural education. In *Discussion on Present Situation and Reform of Vocal Training in Teachers ' Colleges* Han Zaihong and Liang Yu of Shanxi Normal University point out, the concept of vocal training in teachers ' colleges is wrong, "blindness obsequious to foreigners, ignore the mother tongue vocal music work, pay attention to sound, despise language, pay attention to technology, despise culture "and so on. Han Changmei of Academy of music of Minzu University of China is the author of *Remove Nationality of Minority Nationality Education in Colleges and Universities*. It points out the lack of language awareness in minority nationality vocal music teaching, and ignores the "Language is the basic condition for the existence of minority nationality vocal music. "And "Lagging of the related theoretical study, lead to textbooks cannot keep up and so on, caused the minority vocal music teaching lacks of the national characteristic. And the relevant theoretical research lag lead to supporting the construction of textbooks to keep up with, resulting in a lack of vocal music teaching in minority ethnic characteristics etc. Li Li of Academy of music of Inner Mongolia Normal University is the author of *Research on Vocal Music Teaching in Colleges and Universities*, in this paper, the "mature vocal music teaching theory course" mentioned the primary position of vocal music teaching. In addition, this paper has made a wide range of research on the study of vocal music teachers from all over the country, it has become an urgent problem to be solved in the field of vocal music education, such as the lack of curriculum setting, the fuzzy goal of training, the single closed of vocal music teaching mode, and so on.

In this paper, the problems and roots of vocal music teaching in Colleges and universities are summarized as the following: The lack of Chinese traditional music culture education led to the disappearance of national characteristics in teaching of vocal music, revealed in taking the long process than the short process; The lack of vocal music aesthetic education leads to the guidance of the vocal music teaching and the failure of the concept. Revealed in paying attention to sound, despising language and paying attention to technology, despising culture; Vocal music theory system is not perfect led to the

vocal music teaching mode single closed. Performance in the teaching curriculum setting is not scientific, teaching methods of occlusion, one-sided, subjective.

### **The Importance of Vocal Music Aesthetic Education in the Teaching of Vocal Music in Colleges and Universities**

**Vocal Circle Understanding of Chinese Traditional Culture Esthetic Education.** First of all, in the summary procedure of Training seminar on vocal talents of music education major in Colleges and Universities, which hold in YangZhou in 2014, professor Xiao Lisheng, vice chairman of the branch of Chinese Music Education put forward suggestions on the teaching reform of music education at that time, the first proposal is: "normal university should pay attention to the development trend of the current national education reform..... Put aesthetic education and competence Education on an important position which meets the needs of the era of all-round development of personnel training. " Furthermore, Tong Jun teacher of Beijing Normal College of Arts and Media is the author of *The Influence of the Change of the Vocal Music Competition on the Aesthetic Education in the Special Course of Culture*, this paper points out that in the commentary of "Pearl River Kaiser cup", "Pearl River Kaiser Cup" fourth section of the National College Vocal Music Education Professional Vocal Competition , reflection on the aesthetic education in the vocal music study in Colleges and Universities, he said: " With Chinese traditional culture... Based on the national culture, protected national culture, protected national art, with a broad international vision, pattern of mind to create valuable Chinese works and to cultivate the artistic creator of the world... ", Master of Chinese Academy of Music Wei Lin wrote.

**National Education Policy Further Clarifies the Core Value of Music Aesthetic Education.** The educational idea of "core of music aesthetics" is not strange. In our country as early as in the 2011 edition of *Music Curriculum Standards of the Compulsory Education* explained the meaning of "music appreciation", reveals the core value of music appreciation in school education. In March 2015, education minister Yuan Guiren pointed out in the National School Art Education Conference:"2015 will be the critical year for deepening the Reform Comprehensively and promotting the construction of school aesthetic education. Aesthetic as the important carrier of strengthen the socialist core values education, as an important form of inheritance and innovation of Chinese excellent traditional culture....., As an important part of the comprehensive reform in the field of Education need to put forward higher requirements." In September 28, 2015, the general office of the State Council promulgated the "national approach to strengthening and improving the work of aesthetic education in schools" [2015] 71. This paper proposed the colleges and universities to in creation of art appreciate to the limit of elective courses and the creation of artistic practice, history, criticism and other aspects of arbitrary elective courses. The above policies reflect the core value of music appreciation of "music aesthetic education" in the direction of Chinese music education.

**Returnees Patriots Who Are Proficient in Chinese and Foreign Cultural Professional Knowledge Structure Admire and Inherit the Aesthetic Thought of Traditional Vocal Music.** First of all, by the influence of the theory and mode of vocal music education in the West and missing home, overseas returnees vocal artist and composer don't pay more attention to the Chinese vocal music singing, research and teaching than vocal workers who directly accept western music culture, they pay more attention to the traditional vocal music art aesthetic function and value. May fourth period, a large number of excellent Chinese composers who studied abroad, created Chinese art songs in western techniques, such as: Xiao Youmei's *Asking* , Zhao Yuanren's *How Can I not Think of Him* , Qing Zhu's *I Live at the Source of the Yangtze River*, Huang Zi's *Spring Nostalgia*, *Three Wishes of the Rose* etc. These profound classical works pay attention to the interpretation of Chinese Poetry, attracted a large number of vocal artists, educators and students focus and study on Chinese traditional vocal arts, become the carrier and classical works of Chinese traditional vocal music art .

Secondly, excellent vocal educators have made pioneering and foundation for how to inherit and carry forward the Chinese traditional vocal culture. Such as: in the early years of study in France, just before the death of the great vocal educator Zhou Xiaoyan, advocated and founded the Chinese new vocal school, what she advocated: "Make foreign things serve China, Chinese must sing Chinese songs well" is the flag of China's vocal music industry. She said: "Learning Bel Canto is Chinese's means not purpose, our goal is singing Chinese songs well." She has trained a large number of outstanding vocal artists and educators for the country, not only can stand in the world stage, but also can hand a butcher's cleaver skillfully. The contemporary tenor Fan Jingma's YAGE, Professor Zhao Xiaonong's research on Chinese ancient vocal music art and the art songs of classical Chinese Poetry, both widely praised in the field of education and caused great influence. In vocal area, they take root in the traditional, extensive study in the west different traditional culture, have a perfect knowledge structure and deeply know about the essence of the national culture. This text thinks, only with the above qualities can always be yourself, inherit and carry forward, and find the way to solve the coexistence issue of today's vocal music teaching, skillfully use "integration of the ancient and the current", "Sino-Western Combination".

### **The Research and Application of Contemporary Chinese Vocal Music Educator's Aesthetic Thought of the Traditional Vocal Music Art**

Professor Jin Tielin inherits and carries forward the core idea of Chinese traditional tune art aesthetic. The first vocal works of China in the Yuan Dynasty-*The Theory of Singing* says: "Real words, benedict, in accordance with the cavity, paste tune", "Real words" gets the first place. Verse writer Li Yu's *Xian Qing Ou Ji* said: For the people who learn to sing, not mention wisdom, only care about if he has a mouth. For the people who listen to the song, talks about advantages and disadvantages in no hurry, ask if he has real words. "From this, we can know that "Real words" is the first purpose of Chinese national singing art. Because of its importance, it has aroused the extensive attention and exploration of artists, writers, musicians and American scholars in the past dynasties. The famous Vocal educator in our country-Professor Jin Tielin, in order to inherit the Chinese national vocal music's singing tradition of "Bring the sound with words", "Correct pronunciation and tone ....., provide vocal department of first-year students with Pronunciation course, help them to master the standard pronunciation of Putonghua. Professor Jin Tielin said, flexibly and correctly read words, with the tone of expression, it is the first step in learning vocal music. But this is not a substitute for the language training of singing, if want to solve the combination of "words" and "sound", need a long time to sharpen. Professor Jin Tielin also designed a systematic practice method for this. In the teaching of famous vocal music educator Zhou Xiaoyan, he is strict in "Speaking is most important in Opera" of singing language, and also advocates "The voice of singing with heart is the most beautiful thing" etc, the famous anesthetist Cai Zhongde commented on the theory of singing in his book, which called *The history of Chinese Music Aesthetics*: The theory of singing always values sound (singing) and emotion, always chases after the combination of "voice" and "emotion", always stresses "Emotion". Zhou Xiaoyan and Jin Tielin's view of vocal teaching takes Chinese traditional culture as a starting point, the vocal educator of the older generation that represented by them, respect China's traditional vocal music education theory and aesthetic standards, fully proved the scientific nature of the theory of Chinese traditional vocal music. What the ancients advocated "relationship of word and sound", "relationship of sound and emotion" is still the most basic and the most important problem in vocal music teaching.

Contemporary outstanding composer Li Yinghai, Zhao Jiping, Gao Weijie, Luo Zhongrong and so on to write a large number of ancient poetry art songs, such as *Spring dawn, Anchoring the Maple-bridge on Night, Guan Ju, Small Singing Yuanqu (Three Poems), Autumn Song(Three Poems)* etc. They all provide excellent material and basis for traditional Chinese vocal music teaching. Their actions once more illustrate the status and role of traditional culture in vocal music teaching.

In addition, nowadays, there are a large number of highly qualified music teachers, scholars, actors and students who already started to explore, practice and research on Chinese traditional vocal music culture and aesthetic features of vocal music, and have achieved a lot, although the group is not strong enough in our huge vocal group, but they all set an example for us, and mark the good development trend of the cause of Chinese vocal music.

## Summary

According to traditional Chinese vocal art aesthetics implemented in college vocal teaching, this text makes following assumption: First, educators should timely understand the national education policy. Singers and teachers not only deeply learn about professional skills, but also try to learn a foreign language, study the history and cultural customs of all nationalities, timely understand forefront of academic trends and development trend, should be rooted in tradition, make foreign things serve China, combine Chinese and Western, achieve mastery through a comprehensive study of the subject, keep pace with the times. Second, make curriculum perfect. Extensively carry out "The development history of Chinese traditional vocal music art", "Theory of vocal music", "Teaching method" and other necessary courses in colleges and universities. Third, vocal music aesthetic education should be permeated in every aspect of education, we should have the same goal, work together to help students build a perfect knowledge structure, comprehensively build the ideology of "country in heart, tradition in song, people in sound". Completely change the pattern and phenomenon which is one-sided, emotionless and which ignores the tradition.

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