THE SOLUTIONS TO THE PROBLEMS IN THE TEACHING OF NATIONAL VOCAL MUSIC IN COLLEGE AND UNIVERSITIES OF SICHUAN PROVINCE

Wang Jie Ke¹, Sayam Chuangprakhon², Watcharanon Sangmuenna¹

College of Music, Mahasarakham University, Thailand

ABSTRACT

This paper is based on the Teaching Method of Sichuan Folk Songs in China Sichuan Conservatory of Music. This paper is a qualitative research on Sichuan Conservatory of Music in Sichuan Province. The data comes from the field investigation of two professors of ethnic vocal music in Sichuan Conservatory of Music. This paper presents a descriptive analysis by means of field investigation and face-to-face interview. The results are as follows: 1. Teaching objectives need to be further clarified. 2. Teaching content needs to be further optimized. 3. The teaching plan needs further preparation. 4. The teaching evaluation system needs to be further straightened out.

Keywords: Teaching of national vocal music, Sichuan Conservatory of Music, Face-to-face interview

I. INTRODUCTION

According to historical records, "Sichuan is a basin, surrounded by Wushan, Dalou mountain, Daliang mountain, Laoshan, Micang mountain, and Daba mountain. The unique geographical location, climatic and environment have created a unique national culture. Since it is surrounded by mountains, the road is rugged, and it is said that it is difficult for Shu Road to rise to the sky." [1] Nevertheless, Sichuan's people have developed a road to the outside of world by their wisdom and labor. Therefore, Sichuan culture can be understood and recognized. At the same time, Sichuan's opera and folk songs are out of Sichuan for more art lovers to watch and listen. Many people visit Sichuan to experience the customs, culture, and environment. The people of Sichuan are hardworking, flexible, brave, and humorous. People in Sichuan live in slow pace life, rich life after dinner, or playing Mahjong or listening to small songs. People in Sichuan love working, they love to hum a few words while working, even if it is just washing clothes, brushing a bowl, they will not be idle. They created materials wealth and spirituals wealth in labor and love to express their inner emotions with a song, additionally, the beautiful things that they pursue and yearn for. [Li, M. D, 2008].

Sichuan is a large multi-ethnic province, which is Han, Li, Tibetan, Wa, Miao, Hui, Mongolian, Tujia, etc. There are various customs with a long and deep history of local cultural treasure that was created by a large number of immigrants. Therefore, Sichuan folk songs have developed. The unique local language makes Sichuan folk songs became unique among many Chinese folk songs. Forming a unique regional color, as early as more than 10,000 years ago, Bashu ancestors created a unique music culture on this fertile soil and integrated into Chinese nation art. The landscape of Sichuan is a basin with flat land and hills. The different landscapes and environments created different styles of folk songs. According to the factors of local terrain, folk songs can be divided into, [Zhou, Q. Q, 1993].

Flatland folk songs. Since Sichuan's landscape is surrounded by many mountainous, for this reason, all flatlands become towns. The towns are overcrowded however, the traffic is well-developed. On both sides of Sichuan streets, There will be a small teahouse with a unique style. The people sitting on the chairs, drinking tea, playing cards. There is a group of people setting up a dragon gate or listening to unique Sichuan operas, the leisurely and elegant life taste has nourished generations of Sichuan people. With the changes in the times and economic development, Sichuan's transportation becomes cheap, the integration of cultures from all sides of the business exchanges has greatly promoted the vigorous development of local music. After the founding of the People's Republic of China, Sichuan folk songs had the participation of literati. The literary and logical nature of the city has strengthened the
development of Sichuan folk songs. It has also incorporated many Jiangnan styles, due to the population flow from south to north. For instance: "Flower Tune" and "Embroidered Pocket" lyrics are mostly narrative and lyrical, similar to "Great Wall Tune", which is a folk song deduced from the scriptures, is also very representative. (Wang, Y, 2009).

Since the Sichuan dialect is flat, consistent, high, and fast, no matter it is a local song or a popular folk song, Sichuan people will sing a bit high and bright.

Western Sichuan is the birthplace of Bashu culture. Western Sichuan has a flat landscape and low-price transportation, it has been a large granary with high yields for Sichuan people. People here have a wealthy life, with a developed culture, and simple folk customs. Because of the lyrical and beautiful songs in the western Sichuan region, folk songs in urban areas and folk songs in rural areas have certain similarities, just like songs such as "Banker" and "Sycamore Trees" are sung in cities and rural areas. The methods are similar. But the two are different. There are fewer common words in urban flatland folk songs, and the language is more unified. When singing, they pay more attention to the melody and the standard of rhythm, while the flatland folk songs have a concise rhythm, easy to catch, and easy to sing. (Zou, L, 2013).

However, today's national vocal music education in Sichuan still maintains the traditional mode. There are some deficiencies in curriculum, training mode, learning mode, teaching and evaluation mechanism. This requires teachers to make some relevant things to explore and improve. Therefore, this paper will provide some ideas.

II. RESEARCH METHODOLOGY

This article adopted qualitative research method and focused on field survey to obtain useful data. The study was carried out in the following procedures:

1. Identify projects, collect literature, and obtain basic data with records; Special attention is paid to materials related to the basic teaching theories of folk music in Sichuan.

2. Interviewed three teachers of Sichuan Conservatory of Music. They are: 1) Song Changqing, Department of Folk Vocal Music, Sichuan Conservatory of Music; 2) Wu Jing, School of Continuing Education, Sichuan Conservatory of Music

3. Observe the teaching process of national vocal music teachers. Pay special attention to teaching. Teaching objectives, teaching contents, teaching materials and teaching evaluation system.

4. Discuss and summarize the teaching modes and methods of ethnic vocal music with relevant experts. At the same time, explore solutions to existing problems.

5. In order to improve the teaching quality and learning efficiency, some innovations should be made in the teaching of national vocal music.

III. RESULTS

Through field interviews and relevant data research, the relevant results of Sichuan ethnic vocal music teaching are obtained as follows: I can analyze the problems existing in Sichuan ethnic vocal music teaching reform and relevant strategies as follows:

In view of the above problems, I would like to talk about my views.

The sound is tight. It is because the throat cavity and oropharynx cavity are tight and stiff in singing. At the same time, it is relatively backward, which makes the sound lack resonance. The sound effect is narrow and sharp. Sharp and bright. The reason for this phenomenon is that in the sound training, in the case of no stable sound position, it overemphasizes the sound back and the process of articulation is not clear. It makes the articulation between words lack unity and coherence. The result is that the breath is stuffy, the throat muscle is tight, resulting in tongue stiffness. When singing, there will be a thick neck and a red face. Tight is relatively loose. The correct sound is done in a relatively relaxed state. Tight refers to the jaw joint stiffness caused by improper sound position and poor breath support. The laryngopharynx is tight and jammed, resulting in excessive force on the articulation and
articulation. The word and sound are disjointed, and the sound state is not unified. The two shoulders can't be put down, the chest can't be opened, and the body is in a tense state when singing. At this time, the voice lacks fluency and roundness. The words are stiff and the voice is tight. Lack of mellow mixed sound resonance color. Squeeze and tight are closely related, squeeze is bound to be tight, tight is bound to squeeze. The two are related to each other, so solving one of them will solve the other. In teaching. It is also an effective way to use "yawn" to solve the problem of squeezing and tightening. In practice, the vowels of "Wu", "Ou" and "ah" are often used. While keeping the position and fulcrum of the voice, you can sing these vowel conversion exercises in the state of yawning. So that the voice is relaxed and concentrated, and up and down to be through, so that the squeeze. Tight voice can flow up. In addition. Psychological factors are also one of the causes of the problem. Some singers because of the psychological quality is not good, after class. Stage contrast is bigger. After class and on stage, the voice is relaxed and fluent, with position and support. The songs are well-organized and sincere, but it's not normal on the stage. There is a big contrast, so we should adjust the singing psychology of these students.

1. Breathing is a very important problem in singing

Breathing is the life of singing. The traditional Chinese singing method stresses that the breathing of "Qi Shen" and "Dantian" is the most natural, quiet and deep part. That is, the singer is full of inner vitality. When the emotion is most stimulated and the imagination is most abundant, the material power of expressive singing can be found,

1) We should have the right fulcrum. When singing, first of all, stand upright and raise your head. Leaning forward slightly, I feel energetic. Then inhale quickly with your mouth and nose. You can't lift your shoulders up. Feel the air around your waist. Let the breath find the fulcrum on both sides of the back of the waist, cooperate with the contraction of the lower abdomen, and let the breath slowly spit out under the control of this fulcrum. How to find this fulcrum? For example, when we are carrying a heavy load. If you don't use your strength, you can't move it. Where can you use this strength? If you experience it, you will know that it comes from the strength of your waist, abdomen and legs. Of course, you don't need so much strength to sing, but if you don't have this support point, you will not be able to breathe and float up when you sing.

2) There is control without loss of nature. We usually talk. We never think about the method of breathing, because our respiratory system instinctively adjusts our breathing to meet the needs of speech. Singing is different. The breath of singing needs to be changed according to the requirements of the music. Time is long, time is short, time is strong, time is weak, strength and softness are combined, so we need to control and practice artificially. But this kind of artificial control and practice must also require nature. Do not violate the natural laws of the human body. There are some beginners of singing. It's a habit to take a full breath before making a sound and pour it all the way to the throat, which makes the whole body nervous and makes one blush. When singing, one's voice is exhausted. This kind of breathing method violates the requirements of physiological laws and loses its nature

3) Throat sound and carbon head lifting. This kind of problem mostly exists in male students' voice parts and throat sounds, which are tight but unnatural, stiff, inconsistent resonance up and down, low voice down, high voice difficult and lack of timbre change. The reason for this is that the larynx is lifted up or stuck down, causing the larynx to collapse

4) Do not breathe rigidly. In the process of singing, if the breath is too stiff, it will give people a feeling of no flow and no sound. There would be no beautiful sound. This requires us to adjust our breath flexibly, because there are many changes in a piece, which requires long, short, high and low. Strong, weak change is very big, on the basis of the waist. The breath should follow

The waist and upper body have the feeling of stretching, and the legs and back waist try to support the force. In addition, when singing a weak note, there is a feeling of breathing in. If you sing a weak note with this feeling, you can achieve extreme weakness. And it's very uniform from strong to weak.

2. Easy problems and their correction methods.

1) The voice is white. It's the most common problem for beginners. It is characterized by a straight and sharp voice. And rigid, because of the lack of resonance, no normal sound wave. Voice flexibility is not enough. Lack of voice changes. This phenomenon is mostly for the pursuit of high volume. The pursuit of excessive
There was no control of the volume of pharyngeal cavity during phonation, and the volume of pharyngeal cavity was not controlled by the throat. The longitudinal passage is composed of the base of tongue and soft palate. And affect the formation and penetration of resonance. This phenomenon. Almost all beginners have problems. So, I ask the students. First of all, we should be clear in the concept, not unrealistic high pitched, blind pursuit of sound brightness. In vocalization, the position and formation of resonance should be strictly required. The base of the tongue remains free and stable, and the upper and lower palates open. Form a good resonance through the pharyngeal cavity space. Use smooth and even breathing to sing. Practice "a" more. "U" and so on vowel letter practice, temporarily less practice "wide this kind of closed vowel. And with the help of" hum Ming "practice repeatedly. To find the high position of the voice.

IV. CONCLUSION AND DISCUSSION

The teaching reform of national vocal music should be reflected in the scientific and reasonable teaching settings. Optimize the teaching content and set up scientific and reasonable teaching materials. Establish a scientific and reasonable vocal music teaching evaluation system. At the same time, we should also pay attention to the following aspects:

1. The innovation of singing techniques in the teaching of national vocal music.

National singing should pay attention to the characteristics of the times, can not be satisfied with singing only a few primitive folk songs and traditional songs, but to consider how to enrich and expand the content of national vocal music. If we only inherit and do not pay attention to the characteristics of the times, there will be no innovation, and it will only stagnate on the original basis, and it will not be able to meet the needs of the times and society. Only closely combined with the times, bold innovation, the courage to explore songs and singing which reflect the technical difficulty of modern life, can promote the development of national vocal singing skills, and meet the needs of the people's increasingly rich cultural life.

2. The implementation of vocal music teaching practice.

In the teaching of national vocal music in Colleges and universities, more attention is paid to teaching and practice. Of course, teachers' teaching and students' practice is an important part of teaching. There are many students in the classroom listen carefully and practice, after class is very hard, but to let them give full play to their actual level in the classroom is still very difficult stage. Most university students are more likely to have this situation. Relatively speaking, students from professional music schools tend to be more stable on stage.

REFERENCES