

CONSTRUCTING THE HUANGZI'S ART SONG BOOK FOR TEACHING STUDENTS AT THE XINGHAI CONSERVATORY MIDDLE SCHOOL

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Abstract

The research topic is “Constructing the Huangzi's Art Song Book for Teaching Students at the Xinghai Conservatory Middle School” and the objectives are 1) To study the “Students’-based Huang Zi's art song teaching method.” 2) To construct the “Students ’-based Huang Zi's art song teaching method.” 3) To teach students in experimenting groups using the “Students’-based Huang Zi’s art song teaching method.” 4) To assess the teaching abilities using the students ’-based Huang Zi's art song teaching method”. This paper adopts a mixed method of qualitative and quantitative research. The quantitative research is mainly reflected in the fact that this paper will be based on collecting students' learning data and verifying the efficiency of teaching instructions through experiments. The qualitative research is mainly reflected in the construction of the “Huang Zi Art Song Teaching Guide” based on the analysis and understanding of the relevant research materials of Huang Zi.

The research findings were (1) By learning Huang Zi's art songs, students can on the one hand improve their singing skills and ability, and on the other hand, they can have a deeper understanding of the extensive and profound Chinese culture. (2) The songbook consists of the history of the art songs, an Introduction to Huang Zi's life and study of creative style, and the Sound requirements of Huang Zi art songs, Teaching requires song analysis and singing guidance, a used for teaching, reference section (3) teachers should teach students following their aptitude, design teaching suitable for students 'progress,

adjust the teaching progress, and mobilize students' enthusiasm for learning with high emotions. Only in this way can effective teaching be carried out. (4) "Huang Zi Art Song Manual" can effectively help students to master the singing of Huang zi art songs, and get a better improvement.

Keywords: Students'-based; Huang Zi's art song; teaching method

Introduction

Since the development of Chinese art songs in the early 20th century, a number of excellent works have emerged. It is characterized by both the use of lyrics with Chinese classical flavor and the integration of western music creation techniques. In the 1920s and 1940s, a large number of famous musicians created such genres. The 1920s included Li Shutong, Shen Xingong and others. The representative works of the former are "Spring Tour", "Flower Fragrance", "Return to Yan", etc. Shen Xingong created such tracks as "Yellow River" and "Lotus Picking Song". By the 1930s, the representatives of Chinese art songs were Huang Zi, Ren Guang, Liu Xue'an, Chen Tianhe, etc. In addition to combining Chinese poetry, Chinese art songs in this period also began to explore harmony techniques with Chinese characteristics to make them more Chinese. After the 1940s, composers such as Xian Xinghai, He Luting, Nie Er and Tan Xiaolin appeared. Their creations are more inclined to learn from the new techniques produced after the 20th century in the West. Today, artistic songs are still a genre favored by Chinese composers, and more composers continue to explore in this field (Zou, 2000).

In view of this, the teaching of art songs is the top priority in the teaching of Chinese vocal music. This is the reason why this paper chooses the teaching of art songs for research. The basis of this study is based on the teaching of the secondary school affiliated to Xinghai Conservatory Middle School. Located in Guangzhou, it is the only secondary music school in South China, and is in charge of Guangdong Provincial Department of Education and Xinghai Conservatory Middle School. The school was founded in 1957, formerly known as Guangzhou Music School. In 1985, to commemorate the people's musician Xian Xinghai, the school was renamed Xinghai Conservatory Middle School. In 2009, it was recognized by the Ministry of Education as the third national key secondary music professional school after the middle school attached to the Central Conservatory of Music and the middle school attached to the Shanghai

Conservatory of Music. The school aims to cultivate excellent reserve students and compound middle music talents in higher music colleges. It is open to the whole country (including Hong Kong, Macao and Taiwan). There are six majors including piano (including double-row keys), orchestra, folk music, vocal music, composition, music and dance. Among them, piano is one of the first key construction majors in Guangdong Province. Vocal music discipline is one of the important disciplines in the attached middle school, with professional directions of bel canto, folk singing and pop music singing. In recent years, students of vocal music discipline have made an appearance on the stage of performance, and won the Peacock Award, Silver Award in the Vocal Music Competition of National Secondary School of Art and other awards. Therefore, it is a suitable choice to carry out teaching experiments in the secondary school affiliated to Xinghai Conservatory Middle School, and its research results are universal.

Today, although the teaching of art songs in Xinghai Conservatory Middle School has become mature, there are still some teaching problems: in the classroom design, it is often only composed of two parts: the teacher first lets the students start with singing songs, and then lets the students sing songs. In this process, the teacher teaches students breath control methods, articulation skills and other techniques. Therefore, the teaching content often only involves the singing and processing skills of specific works. This teaching method may lead to the following problems: 1. Students' learning enthusiasm is very low, and teachers often need to "force" to learn. 2. Students often do not think twice when learning, resulting in only singing the songs taught in class, and can't draw inferences from one instance. 3. Many students often fail to meet the comprehensive quality standards, and it is difficult to understand the harmony, structure and other problems in music. 4. Students often only focus on the sound problem, and do not pay attention to "performance", resulting in many students can only sing but not play.

This situation is evident in Huang Zi's teaching of art giving money (Huang, 2020). Huang Zi is a very representative composer in China, and his artistic song creation is the classic of Chinese artistic songs. His art songs can be divided into three categories. The first category is lyrical art songs. For example, Homesickness and Songs of Spring Thinking. The second category is artistic songs created using ancient Chinese poetry. For example, flowers are not

flowers. The third category is some patriotic songs written in response to social life at that time, such as "Song of Resistance to the Enemy", "To the Former Enemy Soldiers", "The Flag Is Flying", and so on. Huang Zi's artistic songs create simple but beautiful melodies according to the unique rhythm of poetry. At the same time, he can also show his understanding and grasp of poetry through music. Huang Zi studied Chinese culture since childhood. These accumulations enabled him to better grasp the structure and rhythm of poetry, and integrate the unique cultural charm of poetry into music. In addition, Huang Zi's superb western music composition technology allows him to combine western music with the tone and rhythm of Chinese language to create excellent and unique works. Therefore, Huang Zi's creation of ancient poems and artistic songs has opened up a new way for the creation of Chinese artistic songs, which makes singing his artistic songs become the course content that Chinese students must learn now.

Research Objectives

1. To study the "Students'-based Huang Zi's art song teaching method".
2. To construct the "Students'-based Huang Zi's art song teaching method".
3. To teach students in experimenting group by using the "Students'-based Huang Zi's art song teaching method".
4. To assess the teaching abilities by using the students'-based Huang Zi's art song teaching method".

Literature Reviews

Huang Zi's Artistic Song Creation: Huang Zi's art songs can be divided into three categories. The first category is lyrical art songs. For example, there are three works in Spring Thoughts. The lyrics of "Homesickness" and "Songs of Spring Thinking" are both from Wei Hanzhang. "Homesickness" adopts a two-part form, E flat major. It mainly describes rural scenery and expresses homesickness. "Song of Spring Thoughts" depicts the pitiful scene of a woman missing her husband on the battlefield. This piece of music also uses two pieces of music, which is very innovative in texture creation and has clear layers. The "Three Wishes of Roses" uses the word "Dragon Seven". This word expresses the misfortune and suffering of Rose. Although the song is very short,

it has rich connotations. His artistic songs of this kind are very exquisite and have profound emotional expression (Yu, 2000).

The second category is artistic songs created using ancient Chinese poetry. For example, "Flowers are not flowers" was written by Bai Juyi, a poet of the Tang Dynasty. This song is very short, but the melody is very beautiful. It depicts a dreamy scene. In "Point Crimson Lips · Fu Climbing the Tower", the words of Wang Zhuo, a musician of the Southern Song Dynasty, express the author's reluctant mood for the beautiful scenery of spring, but also imply the yearning for good food. For example, it uses the "Bu Ji" of Su Shi, a poet of the Northern Song Dynasty. His artistic songs of this kind are generally short in structure, but they try to express the artistic conception of poetry in music language, and also use the harmony of impressionism, which makes the music have the unique style of Chinese art songs (Guan, 2005).

The third category is some patriotic songs written in response to social life at that time. For example, *Sleeping Lion*, also written in the words of Wei Hanzhang. This song is in G major. The music is very powerful and the melody is ups and downs. Frequently use the commonly used variation tones and minor second intervals in western music creation. It is also very characteristic in rhythm change. It first uses 6/8 beats to describe firm determination and unyielding fighting spirit, and at the same time uses 9/8 beats to express more grand scenes. In addition, there is also such as "Blood Song". This song expresses the author's strong patriotism and enthusiasm for protecting the territorial integrity of the motherland. There are also such songs as "Song of Resistance to the Enemy", "To the Former Enemy Soldiers", "The Flag Is Flying" and so on. Among them, "The Flag is Flying" is the most widely circulated. This song adopts the rondo form, with a sonorous and powerful rhythm and an impassioned and vigorous melody (Yang, 2007).

His artistic songs therefore have strong personal characteristics, which is related to his musical aesthetics. His aesthetic principles of music are inherited from the Romantic aesthetics of Germany and Austria in the 19th century (Yu, 1993). He believes that "the meaning of music is music itself". At the same time, he supports the view of "art for art". However, this does not mean that he denies the role of music in life. He believes that music can reflect the characteristics of the times and also express the personality of composers. He argued that not only creation needs the support of life, but also life itself needs the support of music.

The so-called "changing customs, not good at music". Music can not only move people, but also change their character. In general, Huang Zi is a very representative composer in China, and his artistic song creation is the classic of Chinese artistic songs.

Research Methodology

This paper adopts a mixed method of qualitative and quantitative research. The research tools consist of (1) Interview form: mainly used to understand the students of the secondary school affiliated to Xinghai Conservatory of Music, and use the questionnaire to understand their familiarity with Chinese art songs. (2) Observation form: used in the teaching process, it will record the students' classroom situation and provide learning guidance for each student's problems according to the records. (3) Lesson plans: design the classroom according to the "Huang Zi Art Song Teaching Guide", so that students can grasp knowledge more effectively. (4) Formative and summative test: Through the test to understand the progress of students after being guided, so as to obtain the effectiveness of the guide book.

Results

Research and Summary of the Singing Methods and Teaching Methods of Huang Zi's Art Songs

Huang Zi's art songs are very rich. The creation of these art songs not only represents the development level of Chinese art songs, but also has profound spiritual and cultural connotation. By learning Huang Zi's art songs, students can on the one hand improve their singing skills and ability, and on the other hand, they can have a deeper understanding of the extensive and profound Chinese culture. Therefore, it is very necessary to learn Huang Zi's art songs. For the singing of Huang Zi's art songs, we should first pay attention to the need for proper pronunciation, and the first word should be short, light and accurate; and the final pronunciation should be clear. And in breath respect needs to grasp good breath mouth, and accomplish inhale must be as natural as when smelling flowers, soft. Expiration is uniform and moderate. In terms of artistic expression, Huang Zi's artistic songs often have a profound and distant artistic conception, so we must first master the specific expression of the lyrics before

singing, so as to truly sing Huang Zi's art songs well. In teaching, Huang Zi's art song teaching first requires students to establish the correct sound concept. Only with the correct sound concept can they grasp the singing style of art songs. Secondly, in the process of teaching, it is necessary to mobilize the enthusiasm of students. Active learning can often make students better master a variety of different knowledge points, so it is very important to arouse students' interest. Finally, in the teaching process, students must be taught in accordance with their aptitude. Only by designing teaching in line with the actual situation of students can students increase their singing ability.

Construction of Huang Zi Art Songs Manual

The construction of Huang Zi's art songs should include the following contents:

- 2.1 The history of the art songs
- 2.2 Introduction of Huang Zi's life and study of creative style
- 2.3 Sound requirements of Huang zi art song
- 2.4 Teaching requires song analysis and singing guidance
- 2.5 A used for teaching
- 2.6 Ref section

The first part of the introduction of art songs is to better let the students understand the style of art songs, correctly grasp the singing of art songs. The second part, as a supplement to the cultural background, enables students to correctly grasp the artistic characteristics of Huang Zi. The third part is to let the students can establish a correct and systematic concept of sound, so that they can sing correctly. The last three parts are for students to practice in contact with specific works.

The reform, the Huang Zi Art Song Manual will be designed according to the following five parts:

The first part, about the development of art songs, which should include the development of western art songs and Chinese art songs. These two aspects of learning can make students more effectively master the style and characteristics of artistic songs and their singing processing methods.

Part two, The introduction and creation style of Huang Zi's life. No matter for any work, it is crucial to understand the composer, only with a good grasp of the composer's own style, so this part is also necessary for students.

Part three, Sound requirements of Huang Zi's art song. Correct sound concept can make students correctly realize that what standards should be followed in the specific singing process. If there is no correct sound concept, singing is no rules.

Part four, Song analysis and singing guidance of Huang Zi's art songs. This part mainly focuses on the specific analysis of Huang Zi's artistic songs, and provides specific guidance for the singing of these works. Having these instructions can help students to have more evidence to rely during practice.

Part five, Reference section. The reference section allows students to provide important help when they want to further understand Huang Zi's art songs.

Summarize the Guidance of Huang Zi Art Song Manual

When using the Huang Zi Art Song Manual for guidance, the researcher often encounters various problems. For example, when instructing more excellent students, they tend to be more active in thinking, so they often ask different questions. Teachers should be patient and answer these questions carefully. In the guidance of poor students, students' learning enthusiasm and enthusiasm are often not high, and the understanding of knowledge is relatively slow. In this regard, teachers should teach students in accordance with their aptitude, design teaching suitable for students' progress, adjust the teaching progress, and mobilize students' enthusiasm for learning with high emotions. Only in this way can effective teaching be carried out.

In addition, in the process of using the yellow from art song manual, some music theory or music training poor students may not be able to understand the analysis of the song, so the teacher when professor each art song also need to pay attention to explain some of the more difficult to understand the concept, to help students understand the content.

Summary of the Teaching Efficiency of Huang Zi Art Song Manual

After using "Huang Zi Art Song Manual" for teaching, the conclusion is that "Huang Zi Art Song Manual" can effectively help students to master the singing of Huang zi art songs, and get a better improvement. Specifically, the manual can help students master the development of art songs, Huang's life and artistic creation, the establishment of correct sound concepts, and grasp the style characteristics and singing methods of Huang's art songs.

After teaching these students, the first group of students was supposed to be relatively excellent students, with a growth rate of 13%, exceeding expectations of 3%. The second group of students, those with original middle grades, had a growth rate of 20%, exceeding expectations by 5%. The third group of students, who originally had poor grades, grew by 29 percent, beating expectations of 9 percent. From an overall point of view, students can improve their grades by 20% on average after receiving this teaching guidance, which also shows that the Huang Zi Art Song Guide Manual can effectively help students understand and understand Huang Zi's art songs and master.

Discussions

Huang Zi's art song teaching is a often discussed topic, but at the present stage, many teaching only pay attention to the training of vocal music skills, but ignore the understanding of cultural background and the establishment of sound concept (Wang, 2009). Music is never a separate music, but exists in an era, influenced by its economic development, political wrestling, social customs, and cultural atmosphere. Therefore, even in the vocal music singing, we should also pay attention to the understanding and learning of the cultural background and the establishment of the sound concept.

For example, Huang Zi's artistic songs have a very strong personal characteristics, which is related to the musical aesthetic thought at that time (Shang, 2003). At that time, the principle of domestic music aesthetics was inherited from the actual German and Austrian romantic aesthetics of 19, believing that "the meaning of music is music itself". And he himself supports the idea of "art for art". In terms of music creation, he stressed the need to learn from western composition techniques and combine them with folk music. He

believes that simply copying or borrowing of western works cannot make the development of Chinese music (Yu, 2000). China's new music must have its own characteristics, and at the same time can master the creation techniques of western music. As a musician who has returned home, Huang zi is undoubtedly very far-sighted. Just like this, his artistic song creation ability often highlights the strong Chinese national style in the western creation techniques.

The singing and teaching of Huang Zi's art songs should be based on the understanding of these cultural backgrounds, otherwise, once the singing loses its cultural foundation, it will be reduced to a simple skill display, without moving. Therefore, the compilation of the Huang Zi Art Song Manual should also pay more attention to the introduction of the cultural background, rather than just the analysis of singing skills.

New Knowledges

In the process of teaching, we should pay attention to the characteristics of Chinese art songs. Although Chinese art songs are produced relatively late, the characteristics of their art forms are not simple due to the long history of Chinese culture. Secondly, since these artistic songs are the products of the early to the mid-20th century, they often combine many musical techniques with Chinese national characteristics on the basis of western music creation techniques. Huang Zi's art songs are even more outstanding among his contemporaries. Therefore, the possible problem in the analysis of Huang Zi's art songs is that the simple use of western music analysis techniques may not be able to fully understand Huang Zi's creative techniques, but also need to combine China's own music theory. Secondly, due to the high quality of the poems in these art songs, understanding the meaning alone may lead to misunderstanding. Therefore, the interpretation of these poems also needs to rely on the aesthetic concept of traditional Chinese poetry.

Conclusions

From the exploration of the singing skills of Chinese art songs, the possible problem is that the current international "bel canto" singing method based on Italian opera may not be fully suitable for the singing of Chinese art songs. The reason is that there are great differences in pronunciation, and the aesthetic pursuit in different regions. However, as a singing skill developed in

the 17th century, "bel canto" singing method presents the characteristics of systematization and science, so it must be of reference significance for the singing of Chinese art songs. Therefore, it is important to handle the relationship between bel canto singing and Chinese aesthetic pursuit.

Finally, when applying the theory to specific teaching, the problem may be that students lack of understanding of traditional culture or understanding of traditional poetry, which leads to the effectiveness of teaching. Therefore, in addition to the vocal music teaching, it is also very important to explain the Chinese traditional poetry culture.

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