

THE STUDYING PEDAGOGY FOR DEVELOPING STUDENT SINGING AT COLLEGE OF MUSIC, GUI ZHOU NORMAL UNIVERSITY

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Abstract

The research topic is “The Studying of Pedagogy for Developing Student Singing at College of Music, Gui Zhou Normal University” The objectives of this study are fourfold: (1) To study the pedagogy for singing. (2) Compiling the singing pedagogy guidebook. (3) Using the guidebook for teaching vocal students at Guizhou Normal University. (4) To evaluate the result of teaching by using the guidebook. This research method was qualitative and quantitative mixed methods. Qualitative research is to analyze and study the pedagogy for singing, while quantitative research is to teach the experimental group. The population is 10 students of first-year students of vocal music education of music, Guizhou Normal University.

Findings: (1) The Researcher studied books and articles related to vocal music pedagogy, learned 11 ancient Chinese poetry and art songs from vocal music experts, and looked up the relevant introduction, singing skills, music analysis, and other data of each song. (2) The Guidebook consisted of the pronunciation, handling, and expression of songs in vocal music teaching, Handling, and expression of the stage performance skills, history and development, aesthetic characteristics of the singing pedagogy of Chinese Ancient Poem Art Songs, and 11 Chinese Ancient Poems Art Songs. (3) The lesson plan contains 16 lessons, then working on pre-test, formative and summative tests. (4) The effectiveness of teaching by using a guidebook, the

learning outcome of students is at a very good level; the guidebook is suited to use for teaching at a very good level.

Keywords: Pedagogy for Singing; Vocal Student in Guizhou Normal University; Chinese Ancient Poem Art Songs

Introduction

The creation and beginning of ancient Chinese poetry and art songs is an exquisite art song created by musicians returning from overseas since the 1920s, drawing on western art songs and using Chinese classical poetry as lyrics and piano accompaniment. It has always been the favorite writing genre of professional composers and musicians. The early representative composers in China include Qing Zhu, Huang Zi, Tan Xiao Lin, etc. As China continues to advocate and inherit traditional culture, many professional composers have composed music for ancient Chinese poetry and lyrics. China has once again set off an upsurge of singing ancient Chinese poetry and songs. Ancient poetry and art songs are vocal works created by modern composers using ancient poems of Chinese culture. They carry the value of excellent traditional culture and are very important vocal music works in college vocal music teaching. They have important educational value for strengthening and improving school aesthetic education, promoting students' all-round development, and cultivating students' patriotism, social responsibility, innovation spirit and practical ability. Ancient poems and artistic songs also play an important role in deepening cultural construction, promoting students' cultural self-confidence, and promoting national unity. Ancient poems and artistic songs can promote the cultural confidence education in colleges and universities, promote the promotion of excellent traditional culture, and promote the improvement of college students' comprehensive quality (Liang Shuang,2021:47-50).

Research Objectives

1. To study the pedagogy for singing.
2. To evaluate the result of teaching by using the guidebook.

Literature Reviews

The university is an important base for inheriting Chinese traditional culture, but there are still many problems in the teaching methods of ancient Chinese poetry and art songs in the university, and there is still a lack of teaching methods of ancient poetry and art songs in the university. Students do not have a deep understanding of ancient Chinese poetry, art and songs, and many students rarely contact these ancient Chinese poems. We cannot understand the historical background of the creation of these ancient poems, let alone sing these works. There are still many problems in college vocal music teaching. College teachers and students cannot correctly treat the value of ancient poetry and art songs, teachers and students do not pay enough attention to ancient poetry and art songs, students' singing ability is poor, and the use of ancient poetry and art songs teaching materials is confused; College teachers do not attach importance to the cultivation of students' comprehensive singing quality, and students do not pay much attention to things other than singing skills. In addition to practicing singing skills, students will not spend extra time looking for cultural materials and music analysis of songs. Students' aesthetic level, learning ability, cultural quality, music literacy and other abilities are poor, and their comprehensive singing ability is still insufficient. The teaching method of ancient Chinese poetry and artistic songs is basically oral teaching. Teachers ignored some theoretical foundations of teaching, and the use of textbooks was also very arbitrary and subjective. Many textbooks only have music scores, and songs have no singing guidance. It is very simple, which is not conducive to the improvement of students' singing ability. Students think that ancient Chinese poetry and art songs are rather obscure and boring. Some lyrics are more difficult to understand. Without a certain literary level, it is difficult to appreciate; This quiet and elegant style song is difficult for students to sing out its charm and artistic concept (Liang Shuang,2021:59-62).

Therefore, the compilation of the Teaching Method of Singing Ancient Chinese Poetry and Artistic Songs is of great significance to the vocal music education in colleges and universities for students to sing ancient Chinese poetry and artistic songs. Through the "Teaching Guide to Singing", we can teach students to sing ancient Chinese poetry and songs, cultivate students' good classical Chinese poetry and literary literacy, learn their unique singing skills, and let students better sing ancient Chinese poetry and songs. Students can

better reflect the perfect combination of music and poetry, show the unique cultural connotation and musical expression of ancient Chinese poetry and art songs, truly realize the integration of music and poetry, and better inherit and carry forward. Chinese excellent traditional culture and art songs, so as to better understand the development of Chinese music (Wu Bin,2015:13-15).

Research Methodology

This is a mixed research method including qualitative and quantitative. Qualitative research mainly obtains research data through in-depth interviews with experts and students, questionnaire surveys of students, and literature study, and analyzes the data to obtain research results. Quantitative research mainly involves four tests: pre testing, first formative testing, second formative testing, and summative testing. Research tools such as tables and histograms are used to compare and analyze the collected data.

Population: Population of this research is a group of 17 first year students of vocal music education of music, Guizhou Normal University.

Sample: The experimental sample is 10 first year students of vocal music education in Guizhou Normal University.

Sampling technique: Researcher adopted the simple random sampling method. The specific sampling steps are as follows: first, assign students to 17 numbers, and then use the method of drawing lots to randomly select 10 numbers from them. The 10 students represented by these 10 numbers are the sampled students. **Key informant:** Three vocal music teaching experts.

Inclusion Criteria: (1) The three vocal music teaching experts are associate professors and above. (2) The three vocal music teaching experts are with more than 25 years of teaching experience. (3) The three vocal music experts are much experienced in teaching. (4) These three vocal music experts accumulated many unique pedagogies in the teaching of Chinese ancient poem art songs.

Results

Student Questionnaires: By conducting a questionnaire survey on students and conducting statistical analysis of their questionnaires through statistical charts, we have gained an understanding of their mastery of ancient Chinese poetry and artistic songs, in preparation for writing teaching guides. Before the questionnaire, experts were invited to conduct IOC evaluations on 15 questions, and the expert evaluation result was 0.89.

Pre- test: According to the singing requirements of Chinese Ancient Poem Art songs, researcher has formulated 10 scoring criteria, each accounting for 10 points, a total of 100 points. Researcher conducted a pretest on 10 sample students. These 10 items were replaced by 1, 2, 3, 4, 5, 6, 7, 8, 9 and 10 respectively. As shown below:

- 1 = pitch and rhythm accuracy
- 2 = tone and breath support
- 3 = song background
- 4 = singing skills
- 5 = emotional expression
- 6 = stage performance
- 7 = song integrity
- 8 = lyrics meaning
- 9 = music analysis
- 10 = lyrics singing

From the prediction test summary table, it can be seen that only 2 of the 10 students have a total score of more than 80 points, and the remaining 8 students have a total score of about 60 points. It can be seen that the students' ability to sing Chinese Ancient Poem Art songs is very poor before the experiment, and they have not mastered the singing methods of Chinese Ancient Poem Art songs, which needs further study.

Table 2: Summary of Pre -test

Student	Items										Total
	1	2	3	4	5	6	7	8	9	10	
S1	8	7	9	8	8	8	8	8	8	8	80
S2	7	7	6	7	7	8	6	6	7	7	68

S3	6	6	6	6	6	6	6	7	7	7	63
S4	9	8	7	9	9	8	9	8	8	9	84
S5	6	6	7	6	5	6	7	6	7	7	63
S6	6	6	6	5	6	6	7	6	7	7	62
S7	6	7	6	6	6	7	6	6	7	7	64
S8	6	6	6	6	6	6	6	7	7	7	63
S9	6	6	7	7	6	6	6	6	7	6	63
S10	7	6	7	6	7	6	7	7	7	6	66

First Formative Test

Table 3: Comparison of Pre- test and the First Formative Test

Student	Pre- test total score	First formative test total score	First rate of rise
S1	80	84	4%-
S2	68	77	9%
S3	63	73	10%
S4	84	86	2%
S5	63	71	8%
S6	62	69	7%
S7	64	73	9%
S8	63	73	10%
S9	63	73	10%
S10	66	78	12%

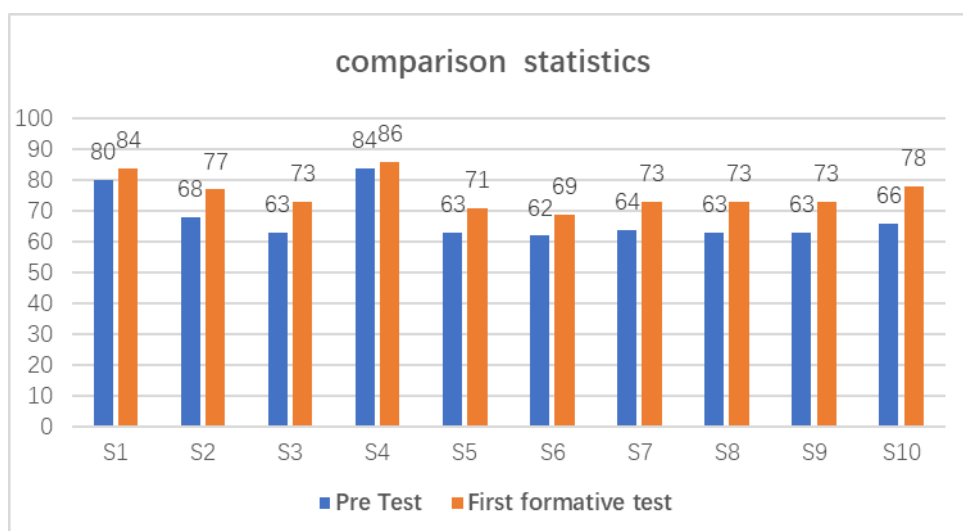


Figure 1: Comparison of pre- test and the first formative test

The comparison chart of the total score of the first formative test and the total score of the prediction test shows that S1 increased by 4 points, S2 increased by 9 points, S3 increased by 10 points, S4 increased by 2 points, S5 increased by 8 points, S6 increased by 7 points, S7 increased by 9 points, S8 increased by 10 points, S9 increased by 10 points, S10 increased by 12 points. It can be seen that in the first formative test, the singing ability of 10 students has been improved to varying degrees, In particular, three students improved by more than 10 points.

Second Formative Test

Table 4: Comparison of Pre- Test and second Formative Test

Student	Pre- test total score	Second formative test total score	Second rate of rise
S1	80	89	9%
S2	68	82	4%
S3	63	80	7%
S4	84	90	6%
S5	63	78	15%
S6	62	76	14%
S7	64	77	13%

S8	63	77	14%
S9	63	79	16%
S10	66	82	16%

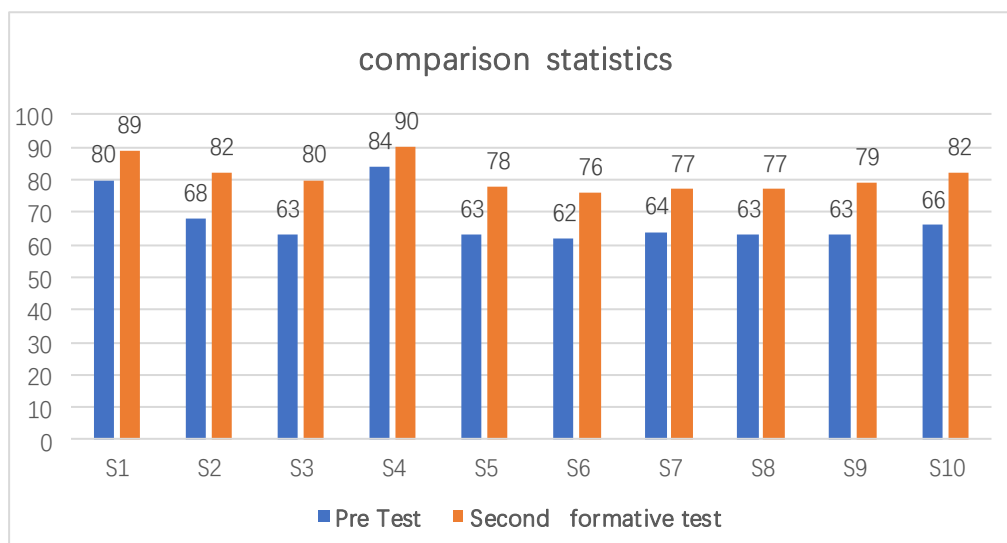


Figure 2: Comparison of Pre- Test and second Formative Test

According to the summary table of the second formative test, among the 10 students, there are 5 students with more than 80 points, including 1 student with more than 90 points, and the other 5 students with more than 75 points. The comparison chart of the second formative test total score and the pre-test total score shows that S1 increased by 9 points, S2 by 14 points, S3 by 17 points, S4 by 6 points, S5 by 15 points, S6 by 16 points, S7 by 13 points, S8 by 14 points, S9 by 16 points, S10 by 16 points.

Summative Tests

Table 5: Comparison of Pre- test and Summative Tests

Student	Pre -test total score	Summative test total score
S1	80	94
S2	68	91

S3	63	90
S4	84	95
S5	63	88
S6	62	87
S7	64	88
S8	63	86
S9	63	86
S10	66	91

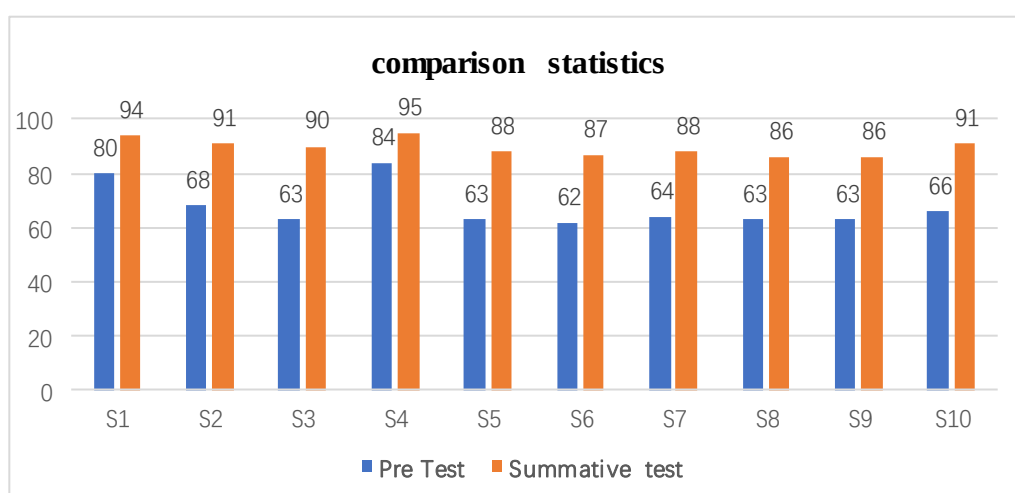


Figure 3: Comparison Chart of Pre -test and the Summative Test Scores

Table 6: Comparative Statistical Chart of Four Tests

Student	Pre- test total score	First formative test total score	First rate of rise	Second formative test total score	Second rate of rise	Summative Test	Summative rate of rise
S1	80	84	4%-	89	9%	94	14%
S2	68	77	9%	82	4%	91	23%
S3	63	73	10%	80	7%	90	27%
S4	84	86	2%	90	6%	95	11%
S5	63	71	8%	78	15%	88	25%
S6	62	69	7%	76	14%	87	25%
S7	64	73	9%	77	13%	88	24%

S8	63	73	10%	77	14%	86	23%
S9	63	73	10%	79	16%	86	23%
S10	66	78	12%	82	16%	91	25%

Discussions

Compiling the singing pedagogy guidebook: Through the compilation of the "Singing Pedagogy Guidebook", it was mainly found that Hao Jian Hong and Han Jing's "Guidebook for singing pedagogy " are related to the researchers' guidebook. Unlike researcher, these singing pedagogies guidebook are relatively limited. Lack of singing guidebook for Chinese ancient poem art songs. The singing pedagogy of researcher is a combination of theory and practice, selecting Chinese ancient poem art songs from different eras to comprehensively guide students in singing from multiple aspects and improve their comprehensive singing ability.

Using the guidebook for teaching vocal student in Guizhou Normal University: The main discovery during the teaching process is that students initially had a relatively limited understanding of Chinese ancient poem art songs, and there were few works that could be performed, as well as no scientific singing methods. Through this experiment, students will not only learn singing theory, but also learn to sing 11 songs. Through the teaching process, it was found that students' interest in Chinese ancient poem art songs is constantly increasing, and their singing ability has been significantly improved. Three vocal experts believe that the design of the lesson plan is scientific and the pedagogy is effective and scientific.

Evaluating the result of teaching by using the guidebook: In the teaching process, in order to understand whether students' singing ability has improved, researchers designed two formative tests and one summative test, and designed 10 test standards in advance for each test. Based on the test results, create various statistical comparison charts. The main discovery is that students' singing ability has greatly improved. Three vocal experts believe that the 10 test standards are scientific, and the teaching guidelines for teaching methods are very effective. Students are very interested in ancient Chinese poetry and art songs, and their ability to understand works has greatly improved.

New Knowledges

Through research on pedagogy at home and abroad, it is mainly found that the singing pedagogy of Jin Tie Lin, Shi Wei Zheng, Hao Jian Hong, Yang Li Gang, Zou Chang Hai, and Cao Wei Hai are related to the singing pedagogy of researchers. Unlike researcher, these singing pedagogies are relatively single. The researchers' singing pedagogy is a comprehensive pedagogy that integrates multiple disciplines such as literature, aesthetics, history, and musicology, helping students understand the ideological content of songs more deeply, thereby improving their singing ability.

Conclusions

In recent years, many students at home and abroad have been infatuated with the art of the pipa. Many outstanding pipa performers have been active on the international stage in the Year of Parents, carrying forward the art of the Chinese pipa. With its long historical connotation and rich national cultural accumulation, the pipa has demonstrated to the people of the world the charm of China's excellent traditional music culture. The wide range, rich playing techniques, and changeable timbre in performance form the unique style and various schools of pipa art.

Pipa is an important solo instrument in Chinese national instruments and plays an important role in various forms of instrumental ensemble, ensemble, and accompaniment. Especially since the 1970s, the pipa has produced extraordinary artistic effects in the concert with large symphony orchestras or national orchestras and has significantly impacted the international music stage.

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