

Choral Teaching Based on Aesthetic Education in China

Yang Xi,

Chutasiri Yodwised and Pariphon Dinlansagoon

Bangkokthonburi University, Bangkok, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

Abstracts

Music education occupies an important position both at home and abroad, whether it is the art of the "Six Arts" in ancient China or the music of the "Seven Arts" in ancient Greece, all belong to music education. Music education has a long history. Confucius, the master of Confucian thought in ancient China, believed that a person's comprehensive cultivation could not be separated from music. For example, in the Analects of Confucius, Taibo, the view that "standing in poetry, standing in the ceremony, and becoming in music" is just this meaning. The Spartan education system of ancient Greece believed that music could encourage children's courage and discipline and required children to learn to sing hymns and military songs. In medieval Europe, music had long held an important educational position and was kept among the so-called "seven free arts."

Keywords: Chorus teaching, Aesthetic education, China

Introduction

Aesthetics is a science that studies the rules of people's aesthetic activities worldwide, especially in art. The theoretical basis of aesthetic education is aesthetic thought. Aesthetic education can cultivate people's ability to be beautiful, which is divided into four levels step by step. They are the ability to feel beautiful, the ability to appreciate beauty, the ability to express beauty and create beauty, the ability to pursue life interests, and the ideal realm. Aesthetic education is to achieve the cultivation of beauty through the understanding of artistic creation and culture. Music aesthetics is a branch of aesthetics. Music aesthetic education originates from the idea of music aesthetics. Music aesthetic education is to analyze and study the essence, content, function, and law of music from the Angle of philosophy, psychology, and sociology.

In recent years, China has promulgated Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, which clearly states: "Beauty is an important source of pure morality and rich spirit. Aesthetic education is aesthetic education, sentiment education, and spiritual education. However, it also enriches the imagination and cultivates the innovative consciousness of education, can improve the aesthetic quality, edify sentiment, warm the soul, and stimulate innovation and creativity. It is required further to strengthen the function of aesthetic education in schools and build an education system that comprehensively cultivates morality, intelligence, body, beauty, and labor. Music education has a fundamental guarantee. Music education has again been confirmed as one of the main ways to improve national quality. Most music educators have widely studied "Chorus" as one of the effective means of music education. Chorus is a collective multi-voice singing art, through the cooperation, division of labor, and cooperation

to show the connotation of music works, express people's inner feelings, and trigger the audience's emotional resonance and deep thinking. How to carry out choral education in colleges and universities is a subject. Colleges and universities have begun to popularize choral education and establish college choirs. *Chorus* is an art form widely loved by college students, which more and more colleges and universities use to carry out aesthetic education, improve the comprehensive quality of college students, enrich campus life, and promote the construction of campus culture.

At present, China's social economy is developing rapidly, people's material living standard is constantly improving, and spiritual life is becoming richer. Beautiful music can be heard everywhere, especially the aesthetic thoughts contained in traditional music can promote people's overall development. Therefore, this paper first summarizes Chinese traditional music aesthetics, then analyzes the significance of music aesthetics to music performance, then puts forward the influence of traditional music aesthetics education on college students, and finally takes Ji Kang's "no sorrow music" as an example to study the teaching practice of traditional music aesthetics in colleges and universities for reference (Fu, 2020 : 237-238).

Definition of chorus

In Homer Ulrich's Introduction to Western Choral Music (2008), *choral music* is defined as music written for performing groups with several singers in each part. This form began in the mid-15th century. Throughout history, the number of voices in a chorus has varied from two to twelve or more, and there is no fixed number of voices in each part. According to choral literature, many works require only 8 to 12 people; some require 200 or more for the perfect effect. Some choruses are written for women, children, or men's choruses. Others are written for mixed choruses.

The concept and characteristics of the chorus in Vocal Music, the textbook for the 12th Five-Year Plan of National Preschool Education Major (New curriculum standards) compiled by Yang Huali and Xia Yanping (2015), are as follows: chorus consists of two or more voice parts, respectively according to the tunes of their voice parts, singing songs at the same time. Its characteristics include 1. Wide range (four octaves); 2. Wide range of force (knock < r < P); 3. Diverse timbre (soprano, alto, tenor, mixed male, and female.) 4. Able to sing complete harmony and multi-part polyphonic music 5. Persistence of breath (using the technique of circular breathing to sing long-lasting notes) 6. Rich expression.

Zhu Yangdong (2014 : 76) mentioned the issue of choral context in his "Introduction to the Art of Choral Conducting," which covers choral education, skill performance, choral culture, choral activities, and other aspects, as well as performance factors related to choral singing language, singing emotion, piano accompaniment, body dance. The cultural realm of choral context reflects the development of social culture at a certain level. Improving the chorus art level is a social music culture aesthetic enhancement.

To summarize the definition of the chorus in the above books, the author believes that chorus refers to the art of collective singing of multi-part vocal works, often with a conductor, accompaniment, or a cappella. It requires a high degree of unity of a single voice part and melody harmony between voice parts. It is one of the most popular and widely participated musical performance forms. As the expression tool of choral art, the human voice has its unique advantages, which can most directly express the thoughts and feelings in the music works and stimulate the emotional resonance of the audience. The number of voice parts needs to be

specified. There are generally four. Most of them are in the tenor, baritone, soprano, and alto areas.

The history of choral

The origin of choral

The origin of the western music system is closely related to the development of Christianity. In the early stage of Christian music, due to the underdeveloped production of Musical Instruments, instrumental music could not assume the mainstream role, and vocal music was widely used and was often a chorus of many people, which is the origin of the chorus. The churches of medieval Europe echoed with the simple, austere sound of chants, and as Christianity spread widely, the tunes of chants varied from place to place. Pope Gregory developed a code of chant singing during his papacy, which was published and spread widely, hence the Gregorian name chant. Christianity suppressed the spread and development of secular music, but its slow development of nearly a thousand years led to the foundation of harmony. In order to enrich the chant or because of the singer's vocal range, a fourth or fifth began to appear. Gradually the priests began to add another melodic line to the chant, and as the melodic line increased, polyphony was born. After that, the concept of harmony gradually emerged, and a counterpoint was born. Only then can we count the true sense of a multi-part chorus.

According to Xiao Bai (2017) in his book *The Art of Choral Conducting*, the texture structure of choral music has been changing continuously for more than 600 years since the Renaissance (14th-century to 16th century), which can be divided into three forms and three methods: (1) polyphony, (2) harmony, and (3) free timbre combination. The relationship between chorus and polyphony is flesh and blood and destiny. The beginning of the multi-voice chorus is a counterpoint, and the history of polyphony development is synchronized with that of chorus development. Choral music recorded the first glorious period in music history, the Renaissance and Baroque periods, which was also the mature development period of polyphony music and reached its supreme peak. They have been interdependent for 800 years, completing the polyphony system, laying the foundation of the chorus, opening up the chorus world, leaving music documents, establishing theoretical methods, and clarifying philosophical thinking.

Development of choral music

Homer Ulrich's *Introduction to Western Choral Music* (2008) describes the precursors of choral performance, such as Mass, Motet, Gregorian chant, Discant, and Chanson. Composers in the 11th to 14th centuries focused on the polytonal ornamentation of Gregorian chant while maintaining the principle of contrast of intensity. They wrote one part of the chant in polyphonic form, leaving the rest in its original monophonic texture. Polyphonic passages are in two or three parts, each sung by a soloist, and monophonic passages are sung in unison by a larger group. Usually, polyphony and monophonic passages are sung alternately to enhance the texture contrast. Homer Ulrich divided choral performance into the following stages: Northern music (1445-1525), Catholic Church music (1525-1600), Protestant and Anglican Church music (1525-1625), secular music (1425-1600), Early Baroque music (1600-1675), Late Baroque music (1675-1750), Pre-classical and classical music (1725-1825), Early Romantic music (1825-1860), late Romantic music (1860-1900), 20th-century music.

By the chorus conducting art overview, summarizes the chorus art history in China, including school lyric songs, chorus art germination, the new culture movement period, choral art spread, before and after the war of resistance - chorus art development, in the early days after foundation, choral art prosperity, during the cultural revolution, the popularity of the crowd singing activities, after the cultural revolution - the choral art aesthetic.

The development of multipart choral music has a history of nearly one thousand years since the "chant" in the Middle Ages of the West. The development of western choral art can be roughly divided into four stages: First, the Renaissance (1450-1600). Second, the Baroque (1600-1750), and third, the Classical (1750-1827). And fourth, the Romantic (1820-late 19th century). This paper focuses on the development history of Chinese choral music, which is closely related to the "school music songs" in modern China and has only a hundred years of history. Chinese choral music developed in the turbulent modern history of China. Its music style is closely related to the development of social history and has a distinct imprint of The Times. According to Wang Yuhe's division of Chinese chorus, the development of this hundred years can be divided into four stages: 1. From the end of the last century to the end of 2020s; 2. From the 1930s to the 1940s; 3. From the 1950s to the late 1970s, the development of choral singing after the Reform and opening up in the 1980s.

Chinese contemporary choral art presents diversified development. Professor Tian Xiaobao (2014) mentioned in his book *The Diversified Development of Chinese Contemporary Choral Art*: "The diversified forms of Chinese choral music from the perspective of postmodern culture," which mentioned seven forms of contemporary Chinese choral music. The author believes that modern Chinese choral art "has gradually formed a pattern of the coexistence of Chinese and western choral paradigms, among which the western choral paradigms can be specifically divided into three forms. The Chinese choral paradigms can be divided into four forms." These seven forms are the European chorus form, opera chorus form, Russian chorus form, Chinese folk chorus form, art chorus form, popular chorus form, and mass chorus form. The development of choral art in non-professional colleges is concentrated in the Chinese choral paradigm.

Chorus teaching

Chorus is an important carrier of aesthetic education at home and abroad. Therefore, there is an endless stream of books introducing chorus teaching at home and abroad. The author referred to the book "Choral Training" by Yang Hongnian (2008). The author of this book, Mr. Yang Hongnian, is a professor in the Conducting Department of the Central Conservatory of Music. He has extremely rich experience in conducting teaching, choral training, and choral conducting practice. Choral training is a collection of his decades of choral conductor training, teaching experience, and theory of the essence. Book chapter twelve, upper and lower two volumes, includes the basic knowledge of the chorus, how to maximize the chorus sound effect, the specific method of breathing, voice, empathy training, how to grasp intonation training chorus, and how to deal with the breath, resonance, diction and intonation, command how to accurately grasp the balance of the fusion of sound and sound, a textbook of choral training on how to deal with the levels of musical works and how to express the colors of musical works with human voices.

" The chorus and conductor "around the development history of the Sino-foreign chorus, the chorus of the basic knowledge, skills training chorus sound, the chorus of coordination, balance, harmony, balance training, choral conductor skills, chorus conductor

paperwork, treatment method of the chorus of the capability, and organize rehearsals for theoretical study and teaching practice, Improve students' musical knowledge and artistic accomplishment so that they understand the beauty of music, the beauty of chorus (Wang & Ma, 2018).

Regardless of China and the West, chorus art has been developing continuously throughout history. In different historical periods and social backgrounds, chorus art "takes its essence and eliminates its dross," presenting different styles. For example, in the past century, there were four periods of development of Chinese choral art with different styles. In the first stage, before the 1920s, "New learning" emerged, "Chinese style was used in the West," church songs were widely used, and choral styles were westernized. In the second stage, from the 1930s to 1940s, Chinese choral art developed rapidly with the Anti-Japanese and national salvation movements. At the same time, Chinese musicians began to use the western harmonic arrangement method to create choral pieces with national characteristics. 50 s to 70 s the third stage, is a complex and tortuous era. China experienced the "great leap forward" and the "cultural revolution," the two special historical periods, "the great leap forward" periods, and chorus works emphasize blindly on quantity. Quality of the overall decline, the "cultural revolution" period the artistic creation must serve politics by the party's policy to refine the creation. Some were desecrated and destroyed as the product of "capitalist roaders," and the style continued from the previous period. However, something is shining in this period: the creation of Chairman MAO's poems, which are boldly integrated with the quintessence of Chinese culture, Peking Opera, with grand and national implications. In the fourth stage, since the 1980s, under the promotion of China's "reform and opening up" and the "Double Hundred policy," choral art gradually recovered and got on the right track. Many new works emerged, innovating based on western harmony techniques and counterpoints, with varied themes and bold integration of Chinese and Western elements. The style determines the type, and different types have different characteristics. With corresponding vocal characteristics and performance forms, different vocalization methods and techniques are used to be sung by people of different classes and classes, making the chorus art a trend of diversified development.

The style of choral art

The West first introduced choral music in China. Influenced and influenced by the extensive Chinese culture with a history of five thousand years of civilization and the baptism of the Chinese nation's revolutionary struggle against imperialism and feudalism in the last hundred years, it has been deeply branded with traces of the politics of The Times. The May 4th Movement is of great epoch-making significance for promoting the development of choral music in China. It is from this period that the development process of choral music in China has a very distinct political character and has always been closely linked with the future and destiny of the country and the progress of social civilization. The anti-Japanese War period is an important stage of choral music in China. Gradually mature, with state and national life and death in peril, the choral music changed from form to content. Fundamental changes took place in the surging great passion that replaced pastoral singing and became a wake-up morale, the spirit of the fight against foreign invasion. In the early days of the founding the People's Republic of China, chorus music in Our country has greatly developed and become the most popular form of artistic expression. The choral music of this period had great changes and innovations compared with the past, whether in content and subject matter or expression form and creation techniques. The decade of the "Cultural Revolution" was a shackle period for the

development of choral music in China. Influenced by the political factors at that time, choral music became a carrier highlighting the political theme. After the reform and opening up, along with our country's economy, culture, and thought in the field of open step-by-step and the expansion of the foreign exchange, the prosperity of Chinese chorus music into a real stable development, not only in form and content presented the "flowers," but also established a relatively complete system of theory research and professional talent training system

The comparative study of Chinese and Western chorus art focuses on the reasons for their differences to accelerate the optimization and reform of Chinese chorus art and promote the sustainable development of Chinese chorus art. This paper holds that the western chorus has a long history, while the Chinese chorus has a short history. Western chorus forms are diversified, while the Chinese chorus is a little monotonous. Chinese choral art mainly focuses on political functions, while western choral art is mostly related to religion. As art in different countries and periods, stage singing must have its corresponding forms of expression, consciously or unconsciously leaving a mark on history. And then form a unique style. It is a necessary artistic accomplishment for every chorus conductor to study and understand the choral styles in different periods and a bounden responsibility entrusted to us by history

From the above scholars, researchers can conclude that both Chinese and Western choral art developed under the historical background of The Times. Whether it is the western "chant" music or The Chinese "school music," their starting point is not the music itself but the service for the object. In terms of creation skills, western chorus art is adapted to the music theory of the same period, while China is more based on the western theory to explore nationalization.

Aesthetic education

The concept of aesthetic education appeared in Schiller's Aesthetic Education Books in Germany in the late 18th century. The essence of beauty in the form of letters. The ninth letter of Aesthetic Education illustrated the educational function of art, which mentioned: if theoretical education should promote practical education, and practical education is the premise of theoretical education, isn't this a cycle? All improvement in politics should come from the nobility of character, but how can human character be noble under a barbaric state system? To this end, seek an instrument the State has not provided us with to open the source of purity untainted by corruption. This tool is the art of beauty, opening a fountain of purity in an example of artistic immortality. Art, like science, is free from all that is arbitrary and produced by human prejudice. The political legislator can close off these two realms, but he cannot dominate in these two realms. He may cast out the seekers of truth, but the truth is forever. He could insult lip artists, but he could not fake art, and nothing was truer to the zeitgeist than science and art. Here, Schiller's deep understanding of the truth and historical value of science and art has been proved by historical facts at home and abroad.

In the tenth letter of Aesthetic Education, Schiller explained the effect of aesthetic education on personality cultivation. The author points out that man will depart from his mission and follow two paths and that our age is wandering along these paths, either as a victim of rudeness or as a martyr of idleness and depravity. So, we should lead people from these two wrong paths through beauty. Developed beauty can improve custom. Everyday experience proves that educated taste is usually bound up with clarity of understanding, the liveliness of feeling, freedom of thought, and solemnness of action, while the uneducated man is on the contrary.

To sum up the cognition of aesthetic education at home and abroad, the main tasks of aesthetic education include one is to cultivate and improve students' ability to feel beauty; Second, cultivate and improve students' ability to appreciate beauty; The third is to train and improve students' ability to show the beauty and create beauty; Fourth, cultivate and improve students' ability to pursue an interest in life and ideal realm. The key points are artistic aesthetic education, social, aesthetic education, natural aesthetic education, and educational, aesthetic education. Art and aesthetic education have different emphases. Art focuses on the creation and cultural understanding, while aesthetic education focuses on cultivating aesthetic feeling. Music is one of the important means of aesthetic education. All countries are using different music carriers to educate their citizens.

Under the background of deepening reform of higher education, music major has been paid More and more attention has profoundly influenced the development of music culture and the construction of spiritual civilization in China. In promoting the reform and development of music majors, music aesthetics has gradually expanded its influence and become an important part of a college education. It can further expand the function of music education, improve the educational effect of music majors and cultivate students' comprehensive quality in an all-round way. In order to ensure the smooth implementation of music aesthetics education, colleges and universities need first to clarify the positive role of music aesthetics courses and do a good job of the course positioning. On this basis, the corresponding teaching strategies must be designed according to students' learning requirements to create good conditions for training musical talents and constructing the music aesthetics discipline (Han, 2020 : 95-99).

Choral art is a performing and musical art with a collective nature, which has the interweaving and interchange of the human voice and emotional outpouring and resonance. Whether from the perspective of its creation or performance, it reflects a kind of "beauty" that is different from other musical expressions. Viewing choral art from the perspective of music aesthetics, we can feel the characteristics of choral art. Based on introducing the definition of chorus and chorus art, this paper explains the aesthetic characteristics of chorus art. It finally further explores the chorus art from the perspective of aesthetics from the perspectives of creation and singing to make the audience feel the beauty of chorus art more

The ancient Chinese music aesthetic thought is rich in connotation and has a long history. It surpasses the historical traces of western music aesthetics. It is an important historical material of music education aesthetic education in modern music colleges and universities, with high use value and reference significance. It can not only improve the thinking space of music education and teaching but also open up teaching ideas and inspire students' creative ability of music aesthetic thought, which has a far-reaching impact on music education in colleges and universities (Zheng, 2020 : 32-33).

In the music discipline, the basic theoretical disciplines are divided into musical aesthetics, music history (traditional musicology, musical anthropology), and ethnomusicology. The characteristic of music aesthetics is to train people's logical thinking for the purpose, which has the same characteristic as philosophy. The applied theories are divided into composition technology theory, music pedagogy, and music performance theory. Under the influence of Marxist aesthetic thought, Chinese musical aesthetic theory is a system of musical aesthetics with Chinese characteristics, dominated by western musical aesthetics and combined with Chinese traditional musical aesthetic thought. Its core content is the ontological problem of taking music as the noumenon or sound as the noumenon (Li, 2020 : 81).

Conclusion

Chorus has always been one of the most common forms of performance in vocal music art. Chorus has gained the favor of the audience through its unique charm. Therefore, in vocal music, teaching chorus is a very important form of teaching but also the focus. In this case, how to give full play to the role of chorus teaching is very important for vocal music teaching. Under the background of aesthetic education, good chorus teaching can help students master the correct singing method, and the use of aesthetic education can improve students' ability to appreciate music, cultivate sentiment, enrich imagination and cultivate innovation ability, enhance their teamwork ability so that their physical and mental health development. This paper explores the innovation and practice of chorus teaching in promoting vocal music teaching mode, elaborates the role and significance of chorus teaching in vocal music teaching, further analyzes the interactive teaching of chorus and vocal music in detail, and puts forward the innovation and practice of chorus promoting vocal music teaching based on it.

References

- Fu, Y. (2020). Practical research on traditional music aesthetics teaching in colleges and universities. *Northern Music*, (16), 237-238.
- Han, Y. (2021). Research on effective ways of Integrating chorus Training into vocal music Teaching in Normal universities. *Journal of Sichuan University for Nationalities*, (01), 95-99.
- Li, H. (2020). On aesthetics of Chinese Music. *Drama Home*, (20), 81.
- Zheng, Y. (2020). The ancient Chinese music aesthetics in colleges and universities music education research. *The influence of the Yellow River*, (21), 32-33.
- Zhu, Y. (2014). *Introduction to the Art of Choral Conducting*. Beijing. China Yan Shi Publishing House.