

# **The Importance of the Application of Han Folk Songs in the Vocal Music Lessons of Freshman Students in Guangzhou, The People's Republic of China**

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## **Abstracts**

The purpose of this paper is mainly in two aspects: first, it provides a feasible plan for the popularization and implementation of Chinese Han folk songs in the music education of colleges and universities in Guangzhou; Secondly, it points out the feasible development direction for the development of Chinese national vocal music. This paper adopts the research methods of investigation, observation, and literature analysis, synthetically compares the academic theory, fully considers the development of Han folk songs to the inheritance and development of Chinese traditional music and Chinese national vocal music.

The research shows that popularizing Han folk songs in college education is of great significance to solve and break through the problems of Chinese national vocal music breaking away from traditional Chinese folk songs and the lack of development impetus of Han folk songs. To solve the above problems, this paper puts forward relevant measures about the popularization of Han folk songs in college music education, hoping to promote the development of Chinese traditional folk music education and promote the continuous development of Han folk songs and Chinese national vocal music in a good direction.

**Keywords:** Han folk songs; Chinese national vocal music; music education; Gansu "Flowers"; Northern Shaanxi "Xintianyou"

## **Introduction**

Chinese folk songs have a long history and their development started late. In the early 20th century, the corresponding folk song system was gradually formed. Han folk songs were originally oral songs created by working people in order to express their thoughts and feelings and were constantly processed and improved in the process of inheritance. Han folk songs originate from people's life (Huang, 2012). The music language is simple and concise, the music image is vivid, and the expression techniques are rich and diverse. Chinese folk songs of the Han nationality have a long historical tradition and are often associated with music and dance in the ancient primitive society. Due to the large number of ethnic groups and vast territory, the Han folk songs in each region also have their own characteristics, beautiful scene, and together become the foundation of the development of Chinese music and culture. Various musical art forms, such as instrumental music, song, and dance, Quyi, opera and other musical cultures often absorb nourishment from the folk songs of the Han nationality, and thus promote its continuous development and improvement. Professional music creation often takes folk songs of the Han nationality as the material, or quotes the original songs, or extracts fragments, or draws on their singing styles to develop and create (Chen, 2022).

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Han folk songs were created by the Han people in China before there were words and music. In the long course of history, folk songs were created by oral singing by the working people, and the oldest songwriting preserved the essence of ancient Chinese folk songs in the form of poetry. For thousands of years, the Han people have created a splendid music culture (Long, 2021). Han folk songs in the history of Chinese folk music is not optimistic, and even some decline, among which the most important reason is that people's overall understanding of Han folk songs is not enough, the scope of understanding is limited, and the ideological consciousness of the ethnic vocal music is weak, which leads to the continuous decline of the development level of Chinese ethnic vocal music. Fortunately, in recent years, the academic circle has continuously called for the development of national vocal music and the excavation of Chinese traditional folk songs, and the relevant departments of the state have also increased the impetus in the development of Chinese folk songs. Therefore, the voice of revitalizing Chinese national vocal music is more and more strong, and the development of national vocal music has a new impression (Miao, (2010).

Han nationality has its special status from the perspective of the whole country because of its large population and long history of cultural development. The folk songs of the Han nationality are widely distributed in different regions. Due to the differences in natural environment and dialects, the folk songs of the Han nationality are diversified in style and basically stereotyped in categories. In terms of musical characteristics, it can be summarized into three types: haozi, folk song and minor tune (Zhao, 2018).

The emergence and development of national folk music is closely related to historical culture, political background, ecological environment, human geography, population factors, language characteristics, living habits and so on. Chinese folk songs are interrelated with the music of all nationalities in the world, and they are different in shape and color. Chinese folk songs are basically oral singing, improvisation, and the differences are mainly reflected in language and customs. Therefore, today we study the Han folk songs, we must proceed from the reality, pay attention to the point of emphasis, grasp a good sense of proportion, and study it step by step (Jiang, 2019).

## **Research Objectives**

- 1) To study the feasible plan for the popularization and implementation of Chinese Han folk songs in the music education of colleges and universities in Guangzhou
- 2) To study the feasible development direction for the development of Chinese national vocal music.

## **Research Methodology**

This study adopts qualitative research method to study the popularization and application of Han folk songs in vocal music classes of freshmen in Guangzhou.

The object of this study is the first-year college students. Twenty students in the first semester of the first-year college in 2022 in Huizhou University, Guangdong Province, are divided into two groups.

This study takes music majors and non-music majors of freshmen in Huizhou University of Guangdong as the research objects. This study adopts purple-oriented sampling and divides 20 sampled students into an experimental group of 10 according to their majors.

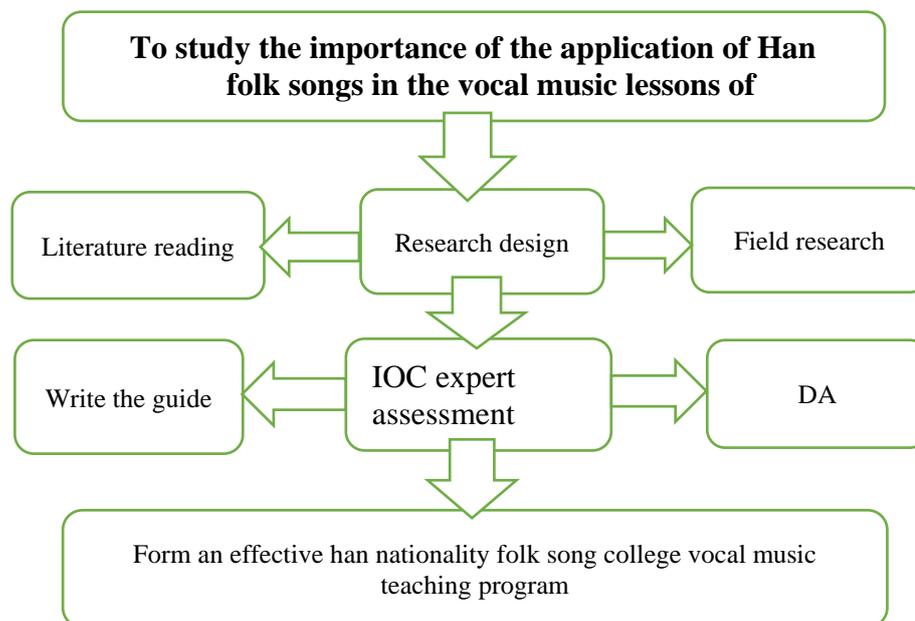
## Research Scope

Location: Guangzhou, China

Time: October 2022

Research content: The importance of the popularity of Chinese Han folk songs in vocal music classes of freshmen in Guangzhou

## Research Conceptual Framework



## Research Findings

### Create Guidebooks

#### Section 1: Types of Chinese folk songs

Chinese folk songs can be roughly divided into three categories: Haozi, folk songs and minor tunes. The classification of folk songs is helpful to understand and study the relationship between folk songs and people's life, the social function of folk songs, the musical expression methods, singing characteristics and other problems. Folk song is the working people in the practice of social production activities lyrical oral creation of songs, it is the crystallization of the collective wisdom of Chinese working people. Chinese folk songs, which can be traced back to primitive society, are part of the national folk music with the earliest generation and the most extensive spread.

The creation of folk songs is simple and free because of its objectivity and randomness. Some songs may not have a strict form of music, but the structure of Chinese folk songs is nothing more than the mold, the same head for the tail, the fish bite the tail and screw the top of the form. The melody characteristics of folk songs are generally divided into three types, namely open type, closed type and decorative type. The melody interval of open folk songs is relatively large, the rhythm is relatively loose and free, and the tone is wide and long and full of lyric characteristics. Most folk songs, haozi songs and some folk songs of ethnic minorities contain such melody patterns, such as the northwest folk song "Go up to the mountain and

look at the plains". Crenel type melody interval beat relatively small, single rhythm, calm tone, and narrative characteristics, in various folk songs in the "crenel sentence", part of the labor songs, ancient songs, worship songs, children's songs and ballads include this kind of melody. Decorative melody interval, this kind of song melody changes frequently, the rhythm is more fluid, the tone is graceful, gorgeous, detailed, generally with flowers decoration and other characteristics.

The lyrics of Han folk songs are not fixed, and there is no regular rhyme, so there is also the possibility of innovation in the improvisation processing and adaptation. In China, due to differences in different regions, languages, and customs, even the same song may have different lyrics and rhythms. Especially, some rhymes in the lyrics are basically the same as "bridge words". For example, in "A Little Wagon is Long and Long", "then" and "whooping" in the lyrics are written as "coming", "whooping" or "whooping" in some local folk songs. Folk songs have no fixed structure, with long and short lyrics and a flexible and free syntax. In the process of creation and development, folk songs of Han nationality reflect people's thoughts, feelings and living conditions. For example, Anhui folk song "A Little Wagon is Long and Long" (see the picture below)

小小水车长又长

安徽 安庆  
汉 族

♩=68

小小水车长又长 (那么) (呀 哟); (呀 哟)  
 现在多车 干转水 (那么) (呀 哟); (呀 哟)

起早歇晚 (么) 喂 (唷 咳) 车水忙 (那么) (那就好) 了。  
 来多收 (么) 喂 (唷 咳) 万担粮 (那么) (就好) 了。

Figure 1 Xiao Shui Che Chang You Chang  
 Source: Lin Guojun

### 1. Musical structure of Han folk songs

The form of Han folk songs is generally formed by expanding the basic structure, which is also the common form structure of general vocal music works. Some songs often reflect the structure of two and a half sentences, which is actually a half sentence in the next sentence, or some of the two sentences after the addition of the second half sentence. In addition, the three-sentence structure is also developed from the two-sentence structure, and the structural form is usually shown as "up and down" or "up and down". There is also the "lifting and closing" form, which is the compression of the four-sentence structure. The form of four-sentence and half-sentence structure is developed by adding one or half sentence "interlining" to the four-sentence structure. Generally, it is added to the end of the third sentence to foil the fourth sentence to achieve the role of connecting the preceding and the following, so that the end of the sentence is more prominent and complete. In addition, there is another "five sentences", which is to add one sentence after the four sentences as a motif. This form is more common in southern folk songs.

Improvisational structure is very common in the creation of folk songs, especially the use of this technique is more prominent in folk songs.

This form is mainly in the structure of the length of free, flexible, expansion and compression play a great role in rhythm, rhythm, basic structure and expansion of the structure of the free, at any time to increase the possibility of new music material. The most representative form of this form is "single sentence", in which a complete tune is used to sing a lyric. Some lyrics are too many, and the same tune is simply repeated or changed repeatedly, which may change at any time because of the length of the lyric. It is highly improvisational and generally appears in folk songs and haozi. For example, Sichuan folk song "When will Sophora Blossom" (see the picture below)

槐花几时开

♩=65 自由、抒情地 四川民歌

高高山上(哟)一树(喂)槐(哟喂); 手把栏杆(啥)望朗来  
(哟喂) 娘问女儿呀你望啥子哟喂? 哎,  
我望槐花(啥)几时开 (哟喂)  
我望槐花(啥)几时开 (哟喂) (哟喂)。

Figure 2 Huai Hua Ji Shi Kai  
Source: Lin Guojun

## 2. Melodic elements of Han folk songs

Compared with other ethnic minority folk songs, Han folk songs not only have the same place, but also have unique charm. From the perspective of melody of Han folk songs, melody can be divided into two important parts: "tone" and "rhythm". Although Han folk songs are originated from folk, some songs' expression forms and temperament show typical regional characteristics. However, no matter which region of the Han folk songs need to develop on the basis of certain temperament, and to meet the physiological characteristics of human folk singing conditions.

Due to the differences in regional features and historical background, the folk songs of the Han nationality in the north and the south are different in terms of structure and rhythm. The folk songs of the Han nationality in northern China are characterized by more melodies and less regularity in rhythm. In southern Han folk songs, the melody is more progressive, the rhythm is regular, the melody lines are twists and turns, and the music style is mainly lyricism.

### 2.1 "Haozi"

There are five types of bugle: handling Haozi, engineering Haozi, farming Haozi and fishing Haozi e. The music of Haozi is strong, bold, and bold, and the music is full of

rhythm. Its strength, weakness, width, and narrowness directly reflect the rhythmic characteristics of the rhythm of the labor rhythm. Such as sichuan folk song "familiar boatman song", shown in the sail on the river of calm mood, speed slow, melodious melody, gently, led the melody with sichuan opera Gao Qiang lasting appeal, the end of the song, boaters with strong rhythm of the rolled pulp sing 6 - | -- - | harmony, 1 with led corresponding to each other. The characteristics of Haozi: sonorous tunes, impassioned generous, calm, and powerful. One person makes, many people and, the music style perseverance simple, bold, and bold, it is an indispensable cultural gene in Chinese folk songs. For example, Sichuan folk song "Pingshui Haozi" (see the picture below)



Figure 3. PingShuiHaozi  
 Source: Lin Guojun

## 2.2 “Shange”

Folk song is a vocal music genre produced in the working life in the mountains. It has a high, bright tone and free rhythm.

Flexible and changeable, is a direct expression of personal feelings of a folk song. It is a popular folk song among the working people, with a wide range of content and strong improvisation. There are folk songs in most areas of our country, and the names of folk songs are different because of their national customs. The characteristics of folk songs are strong improvisation, singing along with the compilation, many folk songs singers are touching the scene, blurt out. It reflects not only love life, but also natural scenes, working life, revolutionary struggles and class contradictions in the old society.

The type of mountain songs is mainly divided into three big categories in our country: Gaocavity mountain songs, flat cavity mountain songs and short cavity mountain songs. First, Gaoqu folk songs, high tunes, loud voice, free, wide vocal range, the melody of the beat sex is very big, free rhythm, long drawl, the singer is free to extend the sound more, generally for young men and women duet, adult men with falsetto singing. Second, the Pingqiang folk song has a relatively free rhythm, a long tune, a smooth melody, and a beautiful and delicate emotion. Pingqiang folk song is a kind of multi-variant, the melody uses the double technique of rapid rhythm type or free extension tone combination, the music image is more vivid and flexible. Third, short Chinese folk songs are called "low Chinese folk songs" in some areas. It has a beautiful, soft tune, less drawl, and a wide vocal range. The lyrics and songs are usually one word and one tone, and the rhythm is regular.



## 茉莉花

抒情、优美地 江苏民歌

5 好 一 朵 美 丽 的 茉 莉 花 ， 好 一 朵 美 丽 的 茉 莉 花 。

9 芬 芳 美 丽 满 枝 丫 又 香 又 白 人 人 夸 。

13 让 我 来 将 你 采 下 送 给 千 万 家 。 茉 莉

花 呀 茉 莉 花 。 间奏略

Figure 5. Mo Lihua  
Source: Lin Guojun

## 2.. Local characteristics of Han folk singing

### 2.1 Common and personalized characteristics

The author has described the stylistic characteristics of Han folk songs in some regions of China. It is undeniable that northwest folk songs have something in common with folk songs of other provinces and regions, which may be the basic connotation of folk songs as artistic media. Such as vigorous and powerful, this can be said to be the common characteristics of various parts of China's labor haozi. But in the whole northwest region not only folk songs, labor songs have these characteristics, in some Yangge, minor tunes also have different degrees of performance with this rugged temperament. Therefore, it is against the rules and reality to think that the style characteristics of northwest folk songs are completely different from those of Han folk songs in other provinces. On the other hand, it is unrealistic to think that the style characteristics of Han folk songs in the whole country are the same. For example, Gansu flowers and Qinghai flowers are different to some extent, while Northern Shaanxi folk song is the most prominent in the whole northwest folk song field. Most of Qinghai flowers are like minor style with fast rhythm and free melody, while some are similar to mountain songs with high voice and long tone, such as Qinghai Hui folk song "Snow-white Dove". And Gansu folk songs because of the border with northern Shaanxi, so Gansu folk songs always have obvious "Xintianyou" flavor, but the unique spirit of Gansu folk songs is obvious, such as Gansu folk songs "green walking green", "Sister's Shandan flowers open", "Down Sichuan" and so on. According to the above situation, therefore, we should pay special attention to the singing of folk songs cannot be the same, we must pay attention to the local characteristics of folk songs. The stylistic characteristics of folk songs are not invariable things, they are bound to change with the different people's lives and the changes of The Times, but the essential things belonging to the working people will always exist. For example, Gansu folk song "Sister's Shandan Flowers Bloom".

## 2.2 Regional colors in folk singing

Regional color refers to the local characteristics of a place, which is an important part of the style characteristics of folk singing, can also be said to be different from other folk songs in the primary sign. To sum up, the regionalization characteristics of folk song singing can be summed up in the following aspects: First, every place has its own ethnic dialect. Even if a nationality is in a different area, its dialect is also different. Language factor is an important part of regional color. The ebb and flow of many folk tunes is influenced by the tone of the language. The common pronunciation at the end of words in folk songs has its own characteristics in every place. For example, in northern Shaanxi folk songs, "ah, hi, whew, howl" and so on become "hey, yi, ow" and so on in other areas. Second, the local characteristics of various interlining words, interlining sentences. Such as "Whoops, whoops, whoops, whoops", etc. These contrast words are especially prominent in northwest folk songs. Third, various grace notes and variations formed by the influence of local dialect pronunciation. For example, in northern Shaanxi folk songs, the upper glissando, lower glissando, trill and coloratura are often used to decorate the tune of the song.

### 3. Some important skills in local folk singing

Local folk songs are an art as well as a knowledge. We learn to sing folk songs, master the characteristics of the local language, but also understand its style and flavor, which is only half the solution to the problem, and the other half is to learn some important skills of folk singing. The style characteristics of folk songs, it depends on the singer's singing skills to support, otherwise just grasp the style characteristics, no good singing skills and singing skills or performance of the inherent charm of folk songs.

The most common singing techniques in local folk songs are only these types of singing, vibrato and glissando. The so-called Gao Qiang singing method mainly refers to the use of falsetto in the high voice area in folk singing, that is, the head cavity echo point. This point is particularly important in northwest folk songs, especially in northern Shaanxi folk song "Xintianyou" singing, Gaoqiang singing is basically "common". Vibula singing and burlesque singing are also one of the commonly used skills in northwest folk songs. In Gansu folk song Flowers and Shaanxi folk song Xintianyou singing, burlesque singing is often a decorative feature to increase the color. Singers often increase the emotion of the whole song through up burlesque and down burlesque singing. Vibrato singing is essential in flower singing, because the "lining", "reducing" and "playing the tongue" are often decorated with vibrato.

From the singing of folk songs and the development of folk songs in different regions, almost no folk songs are without ci

It is not only mood words, but also decorative words of local color. Some music phrases are completely displayed by the lining words. It can also be said that the lining words and the singing method of the lining words are the basic requirements and necessary means of singing folk songs, as well as the most basic conditions for mastering the singing style of folk songs.

### Section 2: the Han folk song teaching methods

#### 1, the way of national vocal music development

The development of Chinese national vocal music is bound to be "pluralistic". Pluralistic coexistence and local characteristics are the characteristics of the current vocal music education in China. Chinese national vocal music is a relatively complex unity,

including folk songs of Han nationality and other ethnic minorities, rap music and opera music.

The characteristics of Chinese national vocal music is the sound standard, natural, strong appeal, enunciation words clear, flexible breath, in the real falsetto conversion use freely, vocal area unity, wide range, sweet voice, strong and soft very expressive.

With the development of society and the continuous improvement of people's living standards, people's aesthetic concept and auditory system have also changed. Now, the Internet information age has broadened people's vision, and the music works that initially satisfied people have gradually withdrawn from the market with the improvement of life concept. In fact, in recent years, the creation and singing of national vocal music have a distinct sense of The Times, in line with the development standards of The Times to create no matter from the concept of singing or singing form, with the pace of the trend of The Times. In a word, with the development of the society, people have a new concept and identity for the evaluation of beauty, which also includes the enrichment and renewal of the national traditional concept of vocal music art and creates conditions for the diversified development of national vocal music.

#### 1.2. Principles for the development of Chinese National vocal Music

On the way of the innovation and development of Chinese vocal music art, we should always adhere to the idea of "self-oriented, reference as supplement". To focus on myself is to reflect the backbone of the development of national vocal music and create popular national vocal music works. In the process of accepting foreign vocal music, we must think rationally and carefully, not blindly to imitate, not to copy. Music art is the language of the world, and the development path of vocal music should not be too conservative or too open. If it is too strict with the fundamentals, it will become old-fashioned. If it learns from too much, the personality traits of national vocal music and the essential attributes of folk songs will change There you go.

##### 1.2.1 Be Self-centered

This is the principle of the development of Chinese national vocal music. It is not only the excavation and protection of Chinese folk songs and folk singers to bring forth the new, the most important is to study the development and innovation of national vocal music and inherit the excellent traditional culture, and constantly refine the scientific, theoretical, systematic, and national singing method. Based on learning from western Bel canto singing, Chinese folk singing absorbs nourishment from Chinese Han folk songs and constantly improves and innovates itself.

"Self-oriented" means to take Chinese national vocal music culture as the guide, Han language and dialect as the main body, through the exchange and mutual learning with western culture and various ethnic music to learn and communicate to make up for the weak, to make Chinese national vocal music develop healthily and rapidly.

##### 1.2.2 Reference is auxiliary.

Practice has proved that any cultural form will be more perfect if it absorbs foreign factors.

The development process of Chinese vocal music art, we take the traditional culture as the starting point, with the international vision of change, development, movement to look at the Chinese national vocal music art, in inheriting Chinese folk songs, we should constantly according to the actual needs of the infusion of new content, new elements, new styles, this continuous absorption of new elements, in essence is the inheritance of traditional

vocal music art. At the same time, it is also the correction of their own weaknesses, which is the enrichment and creation of the traditional Chinese vocal music art. Only by respecting style differences, acknowledging the relativity of artistic value standards of various ethnic vocal music and advocating the importance of inheritance and development of various ethnic vocal music, can Chinese ethnic vocal music find the right starting point and foothold, and find its own development advantages and position.

## Discussion

Implementation of Chinese Han folk songs in the vocal music classes of students in Guangzhou University. The purpose of this study is to popularize the teaching of Han folk songs to college music education, so that students can fully understand Chinese traditional folk songs in school music education, so that students can learn to sing Han folk songs in music class, which is conducive to improve students' deep understanding of Chinese traditional folk songs and have a deeper understanding and learning of Chinese Han folk songs (Zhao, 2018). However, it is found in the survey that almost all colleges and universities in China have not popularized Chinese Han folk songs, and some schools are too light in the description of Han folk songs involved in the teaching of Chinese folk music, and there are serious defects in the teaching of folk songs (Jiang, 2019). As a result, students have no interest in learning in the music class and have very little understanding of traditional folk songs. Moreover, some students do not know what traditional folk songs are, which is the defect and deficiency of the education and teaching of folk music. This paper is to advocate the popularization of Chinese Han folk songs in college music education, which is forced by the current form of folk music education.

## Conclusion

This study has made a lot of investigation on the popularization and implementation of Chinese Han folk songs in the vocal music classes of students in Guangzhou University. The purpose of this study is to popularize the teaching of Han folk songs to college music education, so that students can fully understand Chinese traditional folk songs in school music education, so that students can learn to sing Han folk songs in music class, which is conducive to improve students' deep understanding of Chinese traditional folk songs and have a deeper understanding and learning of Chinese Han folk songs. However, it is found in the survey that almost all colleges and universities in China have not popularized Chinese Han folk songs, and some schools are too light in the description of Han folk songs involved in the teaching of Chinese folk music, and there are serious defects in the teaching of folk songs. As a result, students have no interest in learning in the music class and have very little understanding of traditional folk songs. Moreover, some students do not know what traditional folk songs are, which is the defect and deficiency of the education and teaching of folk music. This paper is to advocate the popularization of Chinese Han folk songs in college music education, which is forced by the current form of folk music education.

Of course, there are some difficulties in popularizing Han folk songs in colleges and universities at the present stage, including the formulation and implementation of policies of the Ministry of Education, the allocation of Han folk songs and vocal music textbooks and the setting of music courses in schools. However, the fundamental reason for this situation is that the teaching of Chinese national vocal music is not closely combined with Chinese Han folk

songs. Chinese national vocal music pays more attention to the introduction of this plate in the two aspects of "introducing" and "going out". Therefore, Chinese national vocal music presents a situation of "one thousand people with one voice" and "one thousand people with the same voice". This study is to advocate Chinese national vocal music in the "go out" more efforts, and go out is not a slogan, we need to prove with practice, how to find a national vocal music development road that not only conforms to the international standard of vocal music, but also reflects the Chinese taste, Chinese charm, Chinese grace, Chinese charm, etc. Its starting point and foothold are Chinese Han folk songs.

Therefore, the healthy development of Chinese national vocal music cannot be separated from the nourishment of Chinese traditional folk songs and the theoretical support of the singing characteristics of Chinese Han folk songs. Only by popularizing Han folk songs in vocal music teaching in Chinese colleges and universities can the development of traditional music be well promoted, and only by popularizing folk songs teaching can the essence of vocal music education in schools be brought into play. Only when the teaching of Chinese national vocal music is closely related to, closely cooperated with, and highly integrated with Chinese Han folk songs, can the teaching of Chinese national vocal music get out of the Chinese character.

## **Recommendation**

### **Theoretical Recommendation**

In vocal music teaching, we must realize the importance of language in vocal music, adopt scientific teaching methods, and encourage students to grasp vocal music language correctly, to sing some local folk songs with ease and skill.

Vocal music teaching must do "individualized teaching", cannot be generalized, class a hat. Special attention should be paid to the development of students' personality, personality thinking is a kind of idea that must be adhered to in vocal music teaching, vocal music teaching should try to avoid the situation of "one thousand people with one voice, ten thousand people with the same cavity". In particular, the teaching of Han folk songs should not only pay attention to the depth and width, but also grasp the vertical development, so that students should have the development space of thinking creation. The concept of vocal music learning is more vague, is a kind of invisible things, and vocal music learning should not only have a systematic and comprehensive, scientific method of sound, but also to highlight the personality characteristics, which all depends on a teacher's comprehensive quality to shape, so, teachers in the process of teaching vocal music must have a solid theoretical knowledge reserve and rich personal experience, Only in accordance with the actual situation of students and the characteristics of the harmony line to develop a learning plan, has reached the learning goal.

### **Practical Recommendations**

In the educational work, the teacher's function has two meanings, one is to teach, the other is to learn. And in the teaching of vocal music art, the teacher's responsibility is particularly important, because vocal music art is a kind of intuitive art, he is formed by the vocal cords of the voice of the human body and the combination of tone and language art, compared with instrumental music, has a very obvious mold, vocal music art with language description, more direct and specific expression of people's subtle emotions. Therefore, vocal music teachers in teaching students singing, must be different from person to person, according to their aptitude, on the basis of outstanding personality to achieve scientific norms.

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