

# **The Music Teaching for Development on Being Musician of Dancing Students at Guangzhou University in China**

**He Zhe,  
Chutasiri Yodwised and Satana Rojanatakul**  
Bangkokthonburi University, Bangkok, Thailand  
Corresponding Author, E-mail: nicha.musiced@gmail.com<sup>1</sup>

\*\*\*\*\*

## **Abstracts**

In 2022 the Ministry of Education made music and dance arts courses officially compulsory in primary and secondary education. Dance students always neglect the importance of music courses, and therefore learning music courses is a necessary means of accessing the primary and secondary school pathways. The purposes of this study were (1) To Study and collect Music Drama knowledge. (2) To construct Music Drama course plan. (3) To use the course for teaching experimental group. (4) To evaluate the result of teaching. This study adopts mixed research methods, qualitative and quantitative research methods. In the research stage, interviews and observations were used. the researcher observed the learning status of first-year students majoring in Dance at Guangzhou University. In the development stage, quantitative methods are adopted through experimental design and conclusions with statistical description. The 10 students in the first-year of Dance major at Guangzhou University were selected as the experimental subjects to carry out the teaching experiment Music Drama minor singing. The effect of Music Drama minor singing is analyzed through the pre-test and post-test.

The researcher using the basic principles and theoretical knowledge of Music Drama combined with the author's study and expert interviewing, after exploring and researching the academic materials available at present, aiming at the weak links of Music Drama, this paper creates the course plan for the students of Dance major. Music Drama course plan has been created, which consists of four parts: "the theoretical knowledge of Music Drama", "Music Drama tunes singing", "summary and review" and "final examination". This course plan is finalized after expert interviews, aiming to explore how to teach and singing Music Drama, to improve the musical ability of developing dance students.

**Keywords:** The Music Teaching; Development on Being Musician; Dancing Students; Guangzhou University; China

## **Introduction**

Dance and music are both arts that express emotions directly, and the common denominator between the two is rhythm. The length and strength of the rhythm in music can be reflected in the size and strength of the dance movements, thus allowing the audience to experience the content and melodic emotion of the music more intuitively. Of course, music is often combined with other art forms, such as film, poetry and theatre, but the most common form is dance and music. As dance students always ignore the importance of music lessons, they lack the ability to teach music (Chen, 2011).

---

\* วันที่รับบทความ : 6 พฤศจิกายน 2566; วันแก้ไขบทความ 14 พฤศจิกายน 2566; วันตอบรับบทความ : 15 พฤศจิกายน 2566

Received: November 6 2023; Revised: November 14 2023; Accepted: November 15 2023

The "importance" of music teaching is reflected in three aspects: 1. social service value, in line with the current market demand for art education in China; 2. aesthetic experience value, to improve their own temperament, can build a beautiful professional image of teachers; 3. cultural heritage value, through the study of traditional folk music styles, can promote (Sun, 2019).

The case study chosen for this research is the workplace where the author's former occupation was located, which will be pseudonymized in the text as a university in Guangzhou. The school is a full-time specialist undergraduate institution, which has rich experience in running dance program. Considering the typicality of the research subject and the convenience of the study, the author has chosen this university as a case study for further detailed research. Therefore, the study of this thesis is of fundamental and universal significance, and can provide some countermeasures and suggestions for the reform of the music curriculum for dance students in colleges and universities

Music teaching began in the 1970s. As we entered the 1990s, with the issuance of the Standards for Arts Education in Primary and Secondary Schools, the graduates trained according to the original syllabus had long since failed to meet society's demand for complex arts education personnel. Following this, along with the development of secondary education, corresponding adjustments were made in the teaching content and teaching time of teacher training in order to meet the content of music teaching in primary and secondary school art classrooms. However, for a long time, the focus on these issues has only been in related research papers published, and they have all been extensive investigations and analyses of dance education music classes in dance education by frontline workers in our schools, or only in a particular aspect of teaching, without any in-depth investigation specifically for music teaching work in dance majors in art colleges by category. Therefore, how to teach music classes well, promote curriculum reform, and make music classes give full play to their proper utility in university dance majors is precisely one of the problems that need to be solved at present, and is also the value of this paper's research (Liu, 2006).

The starting point of this thesis is another innovation of this thesis. The focus of this thesis is on the employment of dance students in colleges and universities, so as to reflect on the rationality of the teaching content; another innovation of this topic is that its research does not only stay at the theoretical level, detached from the practical generalities, but is based on practice and experimentation to test the research results, making it more practical. Therefore, in the design of the topic, the clarity and relevance of the object and content of the research and the practicality of the research results are one of the innovations of this topic.

### **History of musical theatre**

The most influential school in Rome in the late 17th century was the Naples opera school, represented by Yascarati. Instead of chorus and ballet scenes in the play, the music highly developed the solo technique later known as "bel canto". When this style of "singing only first" goes to the extreme, the original dramatic expression and ideological connotation of opera are almost lost. Therefore, in the 1720s, there was the rise of the comic opera genre based on daily life, witty plot and simple music. The first example of Italian opera was Pagolesi's "Housewives" (premiered in 1733), which was originally an opera. When it was staged in Paris in 1752, it was vilified by conservatives, thus setting off the famous "xi opera debate" in the history of opera. The first French comic opera, the Country Indiviner, was born under the inspiration of this debate and this opera. Italian opera was the first transformed in France and combined with the national culture of France. Luli is the founder of the French opera ("lyric

tragedy"), in addition to creating the solo melody closely integrated with the French, he also took the lead to use the ballet scenes in the opera. In Britain, Per created the first British national opera Doton and Inias based on the tradition of masquerade. In Germany and Austria, Haydn, Diettelsdorf, Mozart and others developed folk singing dramas into German and Austrian national opera, and his representative works were Mozart's Magic Flute. In the 18th century, Gluck addressed the mediocrity and superficial nature of Naples opera at that time, so that the opera must have profound content, music and drama must be unified, and the performance should be simple and natural. His ideas and "Ofio and Juliici", "Ifigi in Olid" and other works have a great influence on the development of later opera (Zhao, 2014).

After the 19th century, Italian Rossini, Wildi, Puccini, Wagner of Germany, Bicai of France, Grin card of Russia, Musolsky, Tchaikovsky and other opera masters made important contributions to the development of opera. The operetta (meaning operetta), formed in the 18th century, has evolved into an independent genre. Its characteristics are: short structure, popular music, in addition to solo, duet, chorus, dance, but also to put it bluntly. Austrian composer Sobe and French composer Aufenbach originally from Germany are the founders of this genre. Among the opera composers of the 20th century, the early representative figures were Richard Strauss (Salome, Knight of the Rose); after the First World War, the Belge (Vothek); in the 1940s, Stravinsky, Prokofiev, Myo, Manotti, Babier, Orff, Janadera, Henze, Moore and the famous British composer Britton (Qian & Lin, 2003).

### **Current situation of Chinese Musicals**

China's musical theater market is in the initial stage of development, and its consumption needs are mainly concentrated in Beijing, Shanghai and Guangdong, with developed economy and good cultural atmosphere. The national musical theater market has not yet been really formed. In 2011, 880 musicals were performed nationwide, of which 564 were performed in Beijing, Shanghai and Guangdong provinces (cities), accounting for 64.09% of the total performances in China. In addition to Beijing, Shanghai and Guangdong, Chengdu, Hangzhou, Wuhan and other cities are the second echelon cities for the development of musical theater market in China. First of all, the large-scale resident musical Jinsha produced by Chengdu Performing Arts Group largely promoted the development of Chengdu musical market. In 2011, Chengdu performed 125 musicals, including 112 performances; in addition, besides Beijing, Shanghai and Guangdong, the musical market in Zhejiang, Jiangsu, Chongqing, Hubei, Shandong and other places gradually improved, with more than 20 performances in 2011. The development of musicals in China is not balanced. Compared with first-tier cities, many cities do not perform a musical every year. In 2011, out of 854 musical performances nationwide, only 46 were performed outside Beijing, Shanghai, Guangdong, Sichuan, Zhejiang, Jiangsu, Chongqing, Hubei and Shandong, accounting for only 5.4 percent of the country's total performances (Guan, 2013).

### **Research Objectives**

1. To study and collect music drama knowledge
2. To construct music drama course plan
3. To use the course plan for teaching experimental group
4. To evaluate the result of teaching

## Research Methodology

This study adopts mixed research methodology. In the research stage, interviews and observations were used. the researcher observed the learning status of first-year students majoring in Dance at Guangzhou University. In the development stage, quantitative methods are adopted through experimental design and conclusions with statistical description. Population was 20 students in the first-year of Dance major in Guangzhou University and they were selected as the experimental subjects to carry out the teaching experiment Music Drama minor singing. The effect of Music Drama minor singing is analyzed through the pre-test and post-test.

## Conceptual Framework

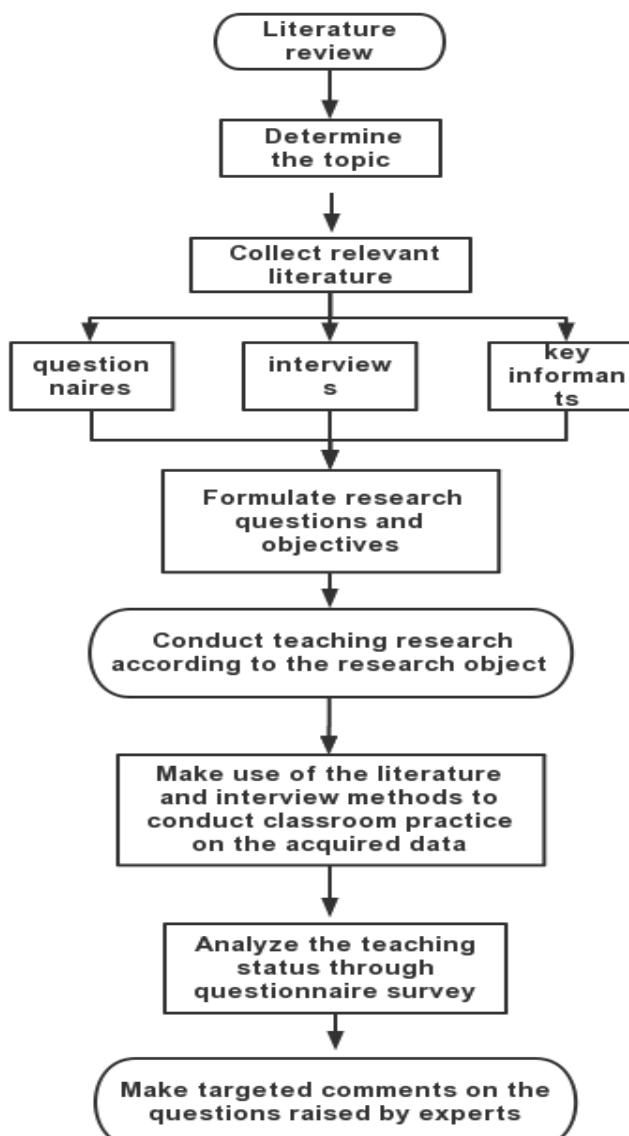


Figure 1 Conceptual Framework

## Research Findings

### Study and collect Music Drama knowledge

For most performing arts, the actors build a bridge between their works and the audience. It can be said that whether the works can be performed, A lot depends on the level of the performance. As a stage art such as musical, the second creation of actors is particularly significant. When we watch musicals, we often show our life on the stage, and create the pursuit of a highly comprehensive, highly organic and high image He praised the perfect way of acting, but also applaud the exquisite acting of the actors and the rich singing and dancing skills in the musical. In the musical, the unique artistic charm created by the actors through singing, dancing and performing the triathlon is more reflected in terms of the comprehensive ability of the actors to perform.

A good musical is naturally inseparable from a good creative team, produced by the composer Richard Rogers with playwright Hammerstein Jr., director Robben McMurian, and choreographer Agnes Demilly co-wrote Oklahoma first the show also marks the rise of the musical choreography to a new level. The play eulogizes the American spirit with an optimistic passion God, the high position in the history of Broadway musicals, the first one from his script to his music He changed the performance on the stage for decades, the excellent script and beautiful music, let the audience to enjoy the rich national spirit and hometown A high standard musical of local life. It became the most highly attended musical on Broadway, performing in New York City. This success of the play is mainly attributed to the strong creative team, whether it is lyrics, choreography, or director, all have high water Accurate professional skills, Rogers is a music prodigy, since childhood showed a high musical talent, after pulling into Julia music The college studies composition and is keen on Broadway stage writing. And more worth mentioning is the choreographer of this department, Agnis demi Lee, the Broadway writer and daughter of the film director William De Millar, entered the Good Remar when she was young A color bud school to learn dance, later served as "rodeo" a blockbuster, with a strong American style, is not bound by the traditional bud. Officially caused the cast of the show He unanimously agreed that he served as the choreographer of Oklahoma., She uses trained professional dancers, roots According to the characters to arrange the dance, both depicting the western cowboy image of the male dance, but also on the romantic character of young women through the ancient the dance moves to shape their characters. The design of the long dance scene coincides with the plot content, allowing the dance in the integration of the singing performance on the stage reflects the coordination and unity of the dance language and the development of the plot, which is for the past A revolution in musical creativity. "Oklahoma" shows the more beautiful American folk dance features the national musical got rid of the song and dancing style of British musical, and the choreography of Egnis Demir created the American folk-dance Wind plays an important role in musical theatre, strengthening the dance factor and the organic connection with singing for later Broadway musicals It provides examples and also puts higher requirements for the musical actors at that time. Until the time of Millie, musical dancers must have professional quality, must have a good color bud foundation, which also put forward the quality of musical actors more professional Please, a large number of dancers need to study in a professional dance academy.

The quality requirements of musical actors these two sections illustrate the unique artistic characteristics of musical and the artistic qualities of the musical theater actors. That is, the training specifications of our musical performance talents should be: the training has on the

performance quality and skills of "good song, good dance, performance", and has a certain improvisation ability, with the correct art concept and artistic morality, with a certain theoretical cultivation of musical performance talent.

Domestic well-known music institutions also awareness to the lack of musical talent, began to teach musical theater in China. Year, the Central Academy of Drama and Beijing Dance The college welcomed the first freshmen of their musical theater major, which created a precedent for musical theater education in Chinese universities. In 2003, Shanghai Conservatory of Music also opened the Musical Theatre Department, recruiting students across the country, followed by Shanghai Theatre Academy Sichuan Conservatory of Music, Nanjing University of the Arts, Shenyang Conservatory of Music and many other colleges and universities have joined this team. Since the year of the central drama Since the school of Drama and Beijing Dance Academy have established the discipline of musical theater, nearly 30 high schools and other art colleges have been established successively Many primary and secondary schools have also offered musical theater courses.

It can be seen that Beijing Dance School, taking advantage of its profound dance tradition, offers many different specialties in music and drama The dance form course exposes students to the essence of Chinese dance culture. The Chinese Drama Academy has added many things related to performance It have high requirements for students majoring in musical theater. Students should accept the major of drama, film and television performance The same systematic training in performance.

China wants to develop local musicals, and Chinese dance acts as well the important element of Chinese stage art will certainly play an important part of local musicals, therefore, in the dance of musicals The inclusion of Chinese folk dances as much as possible in the course plays an important role in the revitalization of national musicals need.

### **Constructing Music Drama course plan**

In order to improve the Music ability of dance students and to better spread music culture, the researcher use the research results, experts' interview and Music Drama theoretical knowledge, first created a suitable for first-year students' Music Drama course plan outline, and then determined the composition of Music Drama course plan, finished the completed version of the course plan, and finally asked the experts to evaluate the course plan before carrying out the experimental research.

#### **Music Drama course plan outline**

Music Drama teaching content and requirements of Guangzhou University:

Applicable major: Dance

Course duration: 32

Course credit: 2

Course plan objectives:

The purpose of this study is to build a course plan for Music Drama singing for first-year of Guangzhou University according to the opinions of 3 experts, and use the course plan to carry out teaching activities and design teaching course, and do the experimental. According to the research process, the experimental results include: course plan evaluation of experts; Observation of students; pre-test results; post test results. This course plan will help students master Music Drama theoretical knowledge and clearly while learning and the course plan introduces the theoretical knowledge of Music Drama, such as the original, history and

characteristics of Music Drama, to help students learn Music Drama singing skills well and cultivate their interest in Music Drama.

The course will be taught according to the course plan. According to the experts' suggestions, the course will last 16 class, a total of 16 weeks. The content of the course will be set according to the opinions of the expert group, including theoretical knowledge of Music Drama, Analysis of the musical theatre works, each class lasts for 1 hour.

### **Use the course plan for teaching experimental group**

The core part of this paper is to appreciate musical works and teaching practice, in order to improve the sublimation of students' singing ability, dance ability and performance ability

Pop songs are an important part of the study of dance students. In Chinese universities, dance students should master the following parts: western music history, solfeggio and ear training, music theory, music appreciation. Musicals can belong to the category of music appreciation, and the tunes of musicals make up for the gap in the processing of musical works.

Course plan combined with theoretical knowledge and eight music works analysis teaching, such as musical theory part detailed, accurate explanation region, history, performance form, in singing practice, according to different tunes learning different singing skills and singing methods, with understandable method let singer easily master, accordingly improve the ability of singing works, to learn more vitality.

The course plan is divided into 16 courses. Basic learning includes (singing practice, dance training, performance practice), course objectives, teaching difficulties, specific teaching implementation plan and after-class practice.

#### **Course content:**

- Course 1 Basic theoretical knowledge of Music Drama
- Course 2 Musical theater at home and abroad
- Course 3 The miserable world boundary
- Course 4 Phantom of the Opera
- Course 5 Cats
- Course 6 Miss Saigon
- Course 7 Beauty and the Beast
- Course 8 Snow fox Wolf
- Course 9 cloud gate dance ensemble
- Course 10 Hu die fu ren
- Course 11 Practical Teaching (singing)
- Course 12 Practical Teaching (Dance)
- Course 13 Practical Teaching (Performance)
- Course 14 Practical Teaching (creation)
- Course 15 Review and do the course summary of this semester
- Course 16 Final examination

#### **Evaluate the result of teaching (pre-test and post-test)**

The musical theater teaching program of Guangzhou University is feasible. Through a semester of teaching practice, a total of 16 weeks, 16 hours of class, according to the students' pre-test and posttest, teachers have a relatively obvious teaching effect. Musicals underwent relatively effective innovation and promotion, especially the use of musical theatre performances. The musical theater class is more satisfactory. Based on the data, students and teachers believed that the course could be effective in improving their musical abilities.

## Discussion

It is an innovation to analyze the results of the interview experts and study the theoretical knowledge of musical theater. Local universities first follow the actual situation of the school, strengthen the teacher construction, determine the teacher teaching ability, learn and design the musical teaching content; secondly, after repeated demonstration, the school must arrange the correct teaching plan, select appropriate textbooks, ensure the course content theory and practice, increase the opportunity for students to actual contact with the musical, so that students really feel their unique artistic charm. At present, there are still a few universities offering drama courses. Drama is a comprehensive art form, which puts forward high requirements for schools and teachers. This study according to the teaching status of "music and drama", combined with the college music curriculum standard (2017 edition), summarizes the desirable experience, reflection, combined with the guidance of the curriculum standard, using the actual teaching Suggestions, for is still in the groping stage or plans to open "music and drama" module school provide effective reference, promote the development of "music and drama" module.

Researchers study the knowledge of musical theater, improve the curriculum content of musical theater, and develop and create new curriculum content. First, according to the characteristics of the musical theater course, they prepare relevant materials around the domestic and foreign musical classic works of this course. The second is to discuss the content of the musical theater course. Watch the relevant musical works to prepare for the musical performance. Finally, guide students to perform exercises and analysis and evaluate their performance.

In the process of musical theater teaching, teachers will integrate it into the teaching classroom through traditional multimedia teaching methods, so that students can acquire an acting and creative ability in the calendar, history and content, on the basis of mastering the norms and key points, and in the rehearsal process of finished products, procedures and innovation (Guan, 1995). At the same time, the modern educational view requires us not only to pay attention to the teaching of basic knowledge, but also to pay attention to the improvement of the overall quality of students, cultivate students to love the national culture, love the traditional culture, love the appreciation of musical art. Therefore, learning musical theater courses can effectively improve the musical ability of dance students (Huang, 2008), which is that they will have a wider range of employment, stronger comprehensive ability and more employment direction in the future.

With the rapid development of science and technology, the environment and concept of the world education are changing, simply imparting knowledge Moderns need to be changed, and drama teaching is the "new" field we need to explore. However, although drama teaching has been included in the music curriculum in Chinese universities for twenty years, there are still few schools offering "music and drama" module. Although Britain and the United States are involved in drama teaching earlier than us (Luo, 2010), in the course setting, class size, historical and cultural background and teaching environment, it is obviously inappropriate to copy foreign teaching models. Therefore, the author of Guangzhou university dance students to understand and observe, through the ordinary college music curriculum standard (2017 edition) "in" music and drama " module content requires in-depth interpretation, understand the design concept and significance, and discusses the realistic conditions, provide operational teaching practice advice, hope to give about the module is still in the stage of some school can

learn experience. Promote the teaching of "music and drama", and contribute to the construction of ordinary college drama courses with Chinese characteristics.

## Recommendation

### 1. Practical Recommendations

At present, the three schools mainly write the theme of teachers as the teaching content, using the way of games and improvisation, since the theme of the compilation is close to students' life, can better drive students to participate in it, is worth learning from the experience. However, the ideological connotation of the self-compiled theme content is slightly shallow. The author believes that in the class of "Music and Drama", we should pay more attention to the selection of excellent classical drama works as teaching materials, and choose more educational drama works, so as to arouse students' thinking in the learning process, which is more in line with the development needs of high school students. On the one hand, the music occupies different position in different operas, such as musical music emphasizes the theme throughout, compared with the opera, the music component is relatively light, and the music of each opera is independent and not follow, the opera music has the characteristics of stylized, music occupies an important position in the opera and opera works. By learning the excellent works of various operas, let the students understand the different forms of music. On the other hand, watching movies is one of the popular entertainment ways among students. Many classic drama works have been adapted into film works, or even remade and rereleased for many times. In other words, high school students are not unfamiliar with the expression form of drama. Taking this opportunity, students will be guided to understand different categories of drama from the perspective of entertainment and appreciation in the process of appreciation, and gradually rise to understand the meaning of the works, and to dig out the cultural background behind them, so as to understand the music culture. The reason why classic drama works are classic is because they have universal and profound ideological connotation. The appeal brought by cross-era giant works is incomparable to pure improvisation performance.

### 2. Recommendation for future research

Guangzhou city can also learn from the successful experience of Shanghai city, integrate various teaching resources, and join hands with middle schools and universities Form a good two-way interactive relationship, jointly promote the development of music and drama teaching, and create a win-win situation. First of all, the experts into the campus: the school can invite drama professional performers into the campus, adopt the mode of "education theater", selected by professional selection with educational, social themes, students through view, rich drama experience, then organize and guide students to all the view works to discuss and review, deepen the education function. Second, the education department can increase the intensity of a line of music teacher training: from the "music and drama" module curriculum objectives and content requirements, to the drama performance training and teaching methods, provide all aspects of the curriculum, encourage teachers boldly open "music and drama" module and teaching practice, further promote drama in high school classroom teaching. Again, university and middle school cooperation agreement: in Guangzhou Xinghai academy of music, for example, has a special vocal music opera and modern music and drama, professional counterpart, the school can create opportunities to college students to high school is responsible for "music and drama" teaching practice, can make high school students access to more

professional drama teaching, and can make students give full play to their professional expertise, accumulate social work experience, the win-win situation.

## References

Chen, Q. (2011). *The revelation of educational drama to music education*, [Doctoral Dissertation]. Henan. Henan University.

Guan, J. (2013). *Cultural vision of Chinese music aesthetics*. Nanjing. Nanjing Normal University Press.

Guan, J. (1995). Thoughts on the subjectivity crisis in the development of Chinese music Culture. *Music Research*, (04).

Huang, A. (2008). *Exploration and practice: Drama Education under the background of new curriculum reform*. Hangzhou. Zhejiang University Press.

Liu, L. (2006). *The preliminary conception of the musical theater walking into the art classroom in primary and secondary schools*, [Doctoral Dissertation]. Hunan Normal University.

Luo, Q. (2010). *Culture in Music and Music in Culture* (revised version). Shanghai Conservatory of Music Press.

Qian, Y., & Lin, H. (2003). *Introduction to Opera*. Shanghai Music Press.

Sun, H. (2019). Crack the "liberation of nature" myth —— reflection on a performance concept and the introduction of external intelligence work. *Theoretical research of literature and art Investigate*, (06), 56-65.

Zhao, Q. (2014). Preliminary exploration of western classical opera appreciation. *House of Drama*, (16), 30-34.