

Chinese a cappella choir Training methods and skills

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Abstract

A Cappella has a long history and cultural tradition. It sings only by human voice without the accompaniment of any musical instrument, and shows rich and diverse musical effects through harmony, rhythm and other elements. In recent years, More inclined to integrate different musical styles (such as pop, rock, R & B, jazz, etc.), And may include more sophisticated arranger and acting skills, Also commonly used are human voices to imitate the sound of musical instruments, Such as percussion, bass, etc. Maybe even to use modern technology, Such as microphones, acoustics, etc. To enhance the audio-visual experience of the performance, It will also present good works on TV shows, social media and other platforms, Share it with more people who love music, Attracting large numbers of young audiences and performers, It is a musical cultural phenomenon that is gradually becoming popular worldwide, The same is true in senior music education, It offers fun and challenges, Suitable for cultivating the music literacy and social skills of the elderly. However, in the field of music education for the elderly, the teaching guidelines and methods of modern A Cappella have not been paid full attention and explored to suit their learning needs and psychological characteristics. This article presented Chinese a cappella choir Training methods and skills.

Keywords: Chinese; A Cappella; Choir; Training Methods; Skills

Introduction

A cappella Transliterated as Chinese is A cappella, the simplest explanation is the performance mode of no instrument accompaniment in the chorus performance. But the explanation of A cappella in foreign music academic studies is indeed that the a cappella from Italy originally meant "church style". In the most traditional form of A cappella performance, it should be a chorus completely unaccompanied in the chorus, or the chorus is without independent accompaniment.

For Chinese scholars, most of the meanings quoted are explained in the first Chinese school, while in Italian A cappella means a small church. This shows that the origin and original meaning of A cappella is the unaccompanied church music. At the beginning, A cappella was sung in 2/2 shots, and the members of the choir were the members of the church singing the chants together. At that time, there were already recording instruments for recording the human voices to record the singing of the chants, and the constant vocals were the dimension of the A cappella Choir. In addition to define defined as a human vocal cord can create sound, a late also slowly into a public can perform the art form, become the grazing favorite art form, and singing melody, lyrics, rhythm are strictly follow the counter method, overall looks very neat and easy to sing.

The evolution and development of A cappella

Renaissance 14 when cada pastoral to everyone like, and with the western enlightenment and the industrial revolution, the western literature and art and people's ideology and culture have a new development, for the acceptance of literature and art also have new ideas, at the same time the music industry also appeared a lot of musical instrument type, and the violin, piano, accordion is also created in that time, became the composer, singer and the social noble favorite music type, also have now we have some of the familiar music.

In the 19th century, strings are replaced by wind, wind together became a high-profile performance form, opera, chorus and other vocal music is formed at this time, but it is because of the orchestra to join is the singing mode has the soul and vitality, but this time a cappella decline, even presents the phenomenon of extinction, but then similar to Mozart, Beethoven and other famous musicians have not made to live today.

When the sound of the 20th century industry reminds people of the most primitive, natural, ethereal purity the vocal chorus once again made A cappella popular, but the gap period of many years made A cappella present a difficult situation of development. But fortunately, this pure vocal chorus model was very popular, starting from the United States, and gradually prevailed in Europe, and then spread to the whole world. It was not until 1909 at Yale University that the revival of A cappella officially began. During the same period, A cappella produced several major schools that continue to this day.

It development in the folk and non-academic circles relied on the promotion of African Americans to be known to the public, and later continued to promote this art form through sound recordings. It was not until 1968 that the King's Choir performed the Cambridge premiere of A cappella and finally reached the list in 1971, turning A cappella into a mainstream form of artistic expression. Later, under the promotion of singers and choirs from various countries, it became one of the main means of modern music activities.

In addition to the strong flavor of the Renaissance, there are more modern civilization integration when A cappella once again appears in the academia and the public, it has been recognized and pursued on the basis of modern sound effect combined with the characteristics of multi-voice chorus, with the main melody matching and chord formula appears, ensuring that each part will have a simple triple chord and second repeated harmonic melody, but to protect the integrity and overall principles of the chorus will rely on monosyllabic sound or instrumental simulation to help obtain the chorus effect better results, modern A cappella added to percussion in order to make the singing more perfect pure life is not thin, but also let more people can accept it (Ren, 2010).

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Form of a cappella performance

As the name implies, both A cappella and a cappella are unaccompanied forms of artistic performance, which emphasizes the importance of sound, that is, in addition to body sound is the only way of expression of musical art. Similarly, for conceptual understanding, it must be thoroughly understood that not all vocal music forms are silent accompaniment or a cappella. It is also necessary to emphasize the integrity of musical performance. Although there is no piano as the main melody, the human voice can produce corresponding acoustic effects, and the prelude, interlude and main body of the music can be simulated by human voice, and there is a clear song image. Only then can it be regarded as an artistic effect, which is the

characteristic that A cappella and a cappella want to reflect. It is the differences in accompaniment that distinguish A cappella and a cappella from other types of musical art. A cappella originated from church music. Before the 16th century, European church music chorus mostly relied on pure vocal accompaniment; Due to the particularity of the development of The Times and the limitation of productivity level, the prototype of Chinese a cappella chorus is the musical expression of everyone around. Nowadays, with the enrichment of the form and technique of A cappella, a cappella has also been deeply expanded, but it still retains the characteristics of a cappella (Chen, 2017).

Features of multi-voice singing

A cappella began to imitate the four parts of A cappella, and the two still use such a multi-part singing mode, including the soprano part, the alto part, and the male high and low part. Under such musical performance, the most important thing is to maintain unity and achieve the principle of four-part balance. Generally, a cappella ensemble performances require a collection of two parts, and a cappella also emphasizes the use of two or more parts. And Socrates says; "True imitation is not the imitation of the surface, but the imitation of the character of the thing." Starting from this, in the process of imitating A cappella, a cappella not only grasps the "form", but also learns the singing style, pronunciation and music connotation in an all-round way. Ensure that the composition of the music meets the pitch of the parts, coupled with the vertical foil function of the harmony, ensure that the melody lines of the singing works meet the singing of different parts and make changes, ensure that the musical melody of the performance echoes up and down, and the complete unity of the singing vertical and horizontal parts. The form of melody imitation is mainly divided into two parts: direct imitation and indirect imitation. Direct imitation refers to the process of directly learning the skills of summarizing with a cappella, that is, they are in the same space and learn the skills and behaviors through immediate interaction. In contrast, indirect imitation refers to learning that is not in space, emphasizing learning that breaks through the limitations of time and space either internally or with the help of some communication medium.

Therefore, indirect imitation can also be the imitation of the form of a cappella, the imitation of God, the imitation of mature music style, the imitation of sound effect, which is also a very big reason for the preservation of multiple voice parts and the formation of the creative similarities between the two.

The concept of replacing Musical Instruments with human voices

The biggest feature of a cappella is the multi-angle, multi-faceted and application and identification of the human voice. In a general sense, A cappella lovers believe that the plasticity of the human voice is very strong, even beyond the musical instrument, and is the product of the best emotional expression. This is also the main reason for the development of A cappella from pure vocal chorus to vocal accompaniment, which is similar to Chinese silent accompaniment, both of which do not rely on any Musical Instruments and bring the most original expression. In order to meet the style needs, A cappella You can imitate a variety of instruments such as guitar, piano, bass, drum, harmonica, organ and so on through vocal training. The Chinese silent accompaniment also emphasizes the need to maximize the potential of the human voice. A professor from Shanghai Conservatory of Music pointed out that "the human voice is the instrument that can most express thoughts." The use of onomatopoeia can make the development of Chinese a cappella chorus more broad.

Training methods of solfeggio and ear training

The most difficult thing to control for a cappella and a cappella singing is the intonation, so the design of a cappella for solfeggio ear training multi-angle technical form of innovation, through the mastery of intonation and rhythm, stimulate the singer's inner hearing and better use of their own voice, to improve the ability of generation and hearing. A cappella relies on natural sounds or the imitation of a part of the body, as many of the lyrics and music in a cappella are inspired by nature. Therefore, in the learning of skills, it is necessary to combine the blunt voice parts and skills with fantastic imagination, because the inspiration comes from life, and life is linked with nature. Some of the original sounds of nature and animals are also the object of the A cappella performers to imitate. In silent accompaniment learning, teachers need to let students feel the correct pronunciation position when the high voice, the teacher will ask students to learn some animal sounds, first let students find the correct position. Imitating the sounds of nature relieves the pressure of theoretical knowledge and powerful manipulation, and teachers help students find the right singing state in this way, and then put the vocal knowledge learned into practice. Furthermore, in the mode of voice training, teachers or students in two groups first beat the rhythm, and students in the other group make the corresponding voice rhythm to understand the monophonic part, and then continue to develop the multi-voice training, adding simple intervals and chords to make the music form more three-dimensional and vivid (Chu, 2019).

The difference between A cappella and Chinese a cappella groups

Application of Singing skills

The singing skills of A Cappella emphasize the imitation of instrumental music with human voices, but in Chinese silent accompaniment, this point is not emphasized but the use of coloratura. Neither of which the other has. Acapella amplifies the expressive force of music infinitely, and at the same time has a very important control and grasp of the strength of the use of breath, which requires acquired control and connection and continuous consolidation in addition to the naturally good voice conditions, and a specific training for the voice parts to achieve the perfection of the human voice. At first, this vocal instrumental music came from the black American hip hop music, combined with the human body to form a "B-box", known as beatboxing, and later this beatboxing can imitate a variety of Western and Chinese instruments, becoming the most important part of the rhythm of a Cappella. By imitating different instruments, the overall feel of the music changes, highlighting the stressed rhythm, which may have tension or be warm and soft.

However, the number of Chinese silent accompaniment choir has been increasing by 7 people, until in recent years, under the influence of A Cappella, there began to be a chorus of 4 people, or even an independent choir. Due to the difference in the number of people, the use of equipment for voice processing such as microphone and sound effect enlargement is relatively high. Influenced by the expression method of traditional Chinese opera, the a cappella singing mode has very strict requirements for straight tone, glissando and other singing skills, and has very typical singing characteristics. This is the difference between the two based on cultural differences. This year, A cappella has been combined with opera, and many of the rhythms in opera have become the model advocated by the new popular Chinese a cappella (Yang, 2017).

Obvious features of Chinese and Western music

Multi-part harmony is the most prominent performance characteristic of A cappella and Chinese a cappella. Half of the music uses the mode of juxtaposing emission to make the whole music look very rich in rhythm types, mainly consisting of three major types: compound harmony, tendency and smooth. And the rhythmic type of vertical combination of each new A Cappella song is very similar. Half of the first vocal area of the lead singer is relatively high, while the second and third vocal area is relatively clearer, slower and softer. In Chinese a cappella, it should be noted that the process of using it will be refined so that the degree of imitation between each bar is similar. Moreover, in Chinese silent accompaniment, triad chords are more used. The use of this technique is more in line with the singing of Chinese performers and can also meet the embodiment of different national styles in the mode. Because the forms of harmony and tone are diverse, singers can also make different choices according to their own timbre conditions and music styles, so as to improve the learning efficiency of a cappella singing and better present the performance effect.

Interfusion

The development of Chinese a cappella choir focuses on combining the skills of western A cappella with its own national characteristics to create a new development model.

In 2010, the Chinese a cappella production of Peach Blossom Fan by the Central Conservatory of Music combined the dramatic treasure and the skills of a cappella, and the hundred-member performance choir had in-depth communication with Kunqu artists, which innovated the form of a cappella in China. In the performance of "Lonely White Snake Gai", the combination of Mongolian long tune and A cappella enhances the sound dominance of the picture and makes the rhythm scattered more powerful. At the same time, by imitating the sound of horses' hooves, the wind and the sound of horse head qin, the non-realism of A Cappella is depicted in more detail.

Compared with chorus, a cappella chorus seems to have higher requirements for performers. In addition to requiring performers to control their own voice, performers are also required to have excellent musical discrimination, keen judgment of the timbre of the song, and have a high degree of cooperation with other players including the conductor in chorus. Since there is no piano accompaniment in a cappella singing, a proficient grasp of the skills of a cappella is required. In the West, a mature system has been established in the teaching of a cappella, which can effectively train the harmony between the chorus members of a cappella works, ensure a sense of hierarchy in the singing process, and show every plot feature of the music.

At the same time, A cappella has a very broad space for artistic processing, so China's a cappella should not only be limited to national expression, but should use more free and smooth expression, combined with modern music or regional characteristics of expression to make music works present a more perfect side. However, this feeling of free running has been very similar to that of A cappella, so Chinese a cappella also needs to consider the rationality of investment when learning and drawing lessons from it, and combine its own development status to carry out secondary processing and creation. At the same time, for Chinese a cappella chorus, the free expression of a cappella is conducive to the creation of Chinese music. Everyone has a unique understanding of music, so he or she can use his or her own feelings to weaken the need for skills and enrich musical emotions in the performance. However, this does

not mean that skills are unimportant, but emphasizes the order and devotion of skills. Strictly control the beat and singing rhythm, and always self-examine according to the conductor or other performers, in order to stimulate the resonance of officialdom as the primary purpose of the performance.

A Cappella also requires a cappella to clarify the concept of musical form, and a brief overview is the structural form of the music. The importance of song structure is that it can determine the style of a song, whether it is happy or sad. Through the four principles of contrast, development, variation and repetition, the musical mood or character image can present more three-dimensional, diverse and innovative changes. The form is divided into two types from the structural type: small form and large form, in the play, the large form is high and fierce, ambitious, and the small form is gentle and gentle, soft and sad gun, the contrast between the two is stark, not only to let the singer have a body rest time, but also to let the audience emotional level fine, do not need to be tight at all times to enjoy the chorus performance. As a medium of communication, the melody is the primary factor to attract the audience. Whether it is European singing or Chinese traditional folk singing, most of the modern a cappella chorus in our country can really combine Chinese and Western singing.

Because of the difference between Chinese and Western languages, the lyrics of China's a cappella works can still reflect the poetic language of China, with obvious lyric borrowing, and convey the feelings through the lyrics, which also requires the a cappella performers to sing the drama emotion and invest more emotion when singing (Yang, 2018).

Conclusion

In the future, the development of Chinese a cappella chorus will be more diversified, and the independence of expression form and creation style will be stronger, which will naturally have higher requirements for a chorus team. It is the foothold of the future development to improve the musical sensitivity and the ability to capture the timbre of chorus performers and to strengthen the ability to use artistic processing means. Chinese a cappella also needs to ensure that the emotion is full, the voice is full, and the artistic nature is full, so that the beauty can be reflected in the singing, and the quality of the overall performance can be improved as well as the effect of the live performance. At the same time, the original subject and material should be innovated, and the original simple and short melody should be added to the creation skills of a cappella. Repetition of key passages, shift, reflection, etc., are all technical learning that requires constant practice to get feedback. In addition, harmony in the performance of performers is also an inevitable development. The performer's judgment on intonation and mastery of rhythm should be similar, and the performer needs to have a general understanding of the whole emotion of the work. The performer may have individual emotional distress, but needs to process himself in a uniform emotional tone in each paragraph. In the future evolution and development, the use of breath also needs to be adjusted and changed according to the above problems. Chinese characters' diction, pronunciation and rhyme will affect the resonating cavity, which is also an important direction that Chinese a cappella singing needs to pay attention to.

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