

# Theoretical research on the development of Chinese vocal art in China

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## Abstract

At present, more scholars are conducting theoretical research on Chinese vocal music from the perspective of the development of the discipline, including the compilation of the historical process and development lineage, the interpretation of styles and characteristics of each category, the elaboration of the current development situation and problems, the dissemination of the development of the outlook for thinking and so on, which also covers all aspects of singing and performance, teaching and learning, and the aesthetic and cultural aspects of the content. At present, the words "diversification", "multi-dimension" and "inheritance and development" appear in the titles of more literature, which shows the current development trend and direction of Chinese vocal music. This article presented theoretical research on the development of Chinese vocal art in China.

**Keywords:** Theoretical research; development; Chinese vocal art; China

## Introduction

Ancient Chinese poetry is the essence of thousands of years of cultural precipitation of the Chinese nation. Since ancient times, the relationship between Chinese poetry and song has been inextricably linked. Chinese poems themselves have a certain rhythm and meter when recited, which has a natural relationship with the rhythm and pitch of music. By studying abroad, musicians, composers and scholars have unique insights and experiences of Chinese traditional culture, plus absorbing the excellent music theories of other countries on the basis of the perfect combination of poetry and music, so that the Chinese ancient poems and art songs show their own national characteristics. Combining ancient poems and music together conveys a new art genre with our local national style - "Chinese ancient poems and art songs".

Excellent ancient poems and art songs have the following characteristics: firstly, they use ancient poems as lyrics, which condense the essence of thousands of years of literature and culture in China; secondly, they are composed by western professional composing techniques, and retain some of the characteristics of art songs; thirdly, most composers and musicians at that time were deeply influenced by traditional Chinese culture, and they paid great attention to the expression of national style. The combination of these three made excellent ancient poems and art songs. Due to the outstanding national and professional characteristics of these works, they were very popular with the new youth and intellectuals at that time, for example, "Going East of the Yangtze River", "Red Bean Lyrics", and "Pointed Jiangliao - Fudenglou", etc. Both before and since, these works are all timeless classics in the professional vocal colleges and universities and are very important to our vocal career today in terms of singing, composition and teaching. It is a good inspiration and reference for our vocal career in singing, creation and teaching.

China has a long history and profound culture, since ancient times, "words" and "music" have not been separated, poetry naturally carries the nature of singing, therefore, the ancient poems have also grown with the development of the long river of history, forming a marvelous culture. The art songs of ancient Chinese poems and lyrics are aesthetically neat in meter, rich in genre, and structured; vivid in content; melodious and beautiful in melody, and vivid in line; and harmonic in aftertaste, and staggering. It shows the elegant feelings of the literati and the profound civilization of the Orient as well as the noble character of the authors. With delicate vocals and melodious melodies, strict and regular accompaniment and delicate lyrics, the ancient Chinese poetry art songs have high aesthetic appreciation value and stage practice.

## **Theoretical research on the development of Chinese vocal art**

### **Five Musical Styles of Chinese Vocal Music Genre Forms**

**The first category:** Chinese classical art songs, refers to the vocal works that use classical or modern poems with the spirit of Chinese culture as lyrics, and are rich in the spirit of Chinese culture in terms of composition, orchestration, accompaniment and singing style. Chinese ancient poetry songs are divided into two categories. One is the original lyrics and original score composed by the ancients and handed down to the present day, such as "Eighteen Beats of Hu Jia" and "Three Pieces of Yang Guan". The content of the songs is either aria or lyric, and also expresses the concern for the fate of the country. Secondly, modern composers utilize modern composing techniques to make new arrangements of ancient poems, which are closely combined with our traditional singing art style, but with new characteristics of the vocal art path. For example, Mr. Zhao Jiping composed "Guan Ju" and "The Orchid Exercise".

**The second category:** Chinese folk songs and adapted folk songs. Folk songs, i.e., folk songs, are produced in the folk and processed in people's long-term oral circulation, thus they have an outstanding collective creation nature, with distinctive national style and local color. Its form is simple, the performance is plain and warm, the emotion is exposed, and the tone is exaggerated. At present, Chinese folk songs are generally divided into two kinds, one is the traditional songs that have been created and passed down through generations; the other is the folk songs that have been adapted and created, i.e., through the creative labor of music workers, the prototypes of the folk songs are processed and organized with the modern aesthetic consciousness and modern creative techniques or directly quoted for creation, so as to make them into vocal works with distinctive characteristics of the times, rich living atmosphere, and strong artistry and ornamental qualities. Adaptation of national style songs imitates the musical characteristics of folk songs, the structure is more complex, sophisticated and standardized.

**The third category:** Chinese opera. Chinese opera refers to a new art form that combines the performance formula of national opera with the performance techniques of new drama and the experience of European opera art. Chinese opera needs to take care of the Chinese people's appreciation habits, focusing on the performance as well as the character portrayal, the character's reaction in the plot, and so on.

**The fourth category:** modern Chinese art songs. Modern Chinese art songs are different from traditional folk songs, operas and operatic works, they are the products of the combination of Chinese and Western music culture, with unique aesthetic character, mostly solo songs written by famous composers in China. The lyrics of art songs are often written by famous composers, who fully understand the mood, emotion and style of the lyrics, and carefully compose the music melody, with piano accompaniment or orchestra accompaniment that accentuates and renders the melodic content of the song, which blends with the lyrics, and beautifully shapes a perfect musical image. Art songs are small in length, but large in content, often in-depth with unrestrained and rigorous musical ideas and skillful techniques, reflecting the life of the people, revealing profound themes, giving people the enjoyment of beauty.

**The fifth category:** modern composition songs. Modern composition songs are mostly created with the help of Western composition techniques, combined with elements of Chinese folk music, and most of its music type is a combination of Chinese music style and Western style, which is a fusion of Chinese elements added on the color of Western music.

### **Chinese vocal aesthetics and aesthetic studies**

The comprehensive study of Chinese vocal art is mainly concerned with the theoretical study of Chinese vocal music involving other specialties for comprehensive study, including aesthetics, history, culture, acoustics and so on.

In recent years, with the active enrichment of vocal aesthetics research and the expansion and extension of methodology, vocal aesthetics research has gradually attracted people's attention.

The number of literature on vocal music aesthetics and aesthetic research in China is the largest compared with that on other topics, which shows that Chinese vocal music has a high level of attention to vocal music aesthetics and aesthetic research in the process of its development. This kind of writings mainly take aesthetic research as the main research object from the development of Chinese vocal music art and music culture, analyze the aesthetic characteristics, standards, principles, aesthetic experience and changes of national vocal music, and take classic works as examples for aesthetic analysis and appreciation. For example, *History of Aesthetics Research on Chinese Vocal Music Art and Study on Aesthetic Orientation of Chinese Ethnic Vocal Music*. Most of the periodical literature discusses the aesthetic features of Chinese vocal music, such as the beauty of language, voice, melody, emotional expression and flavor. Xu Danguang, in his "On the Aesthetic Rehabilitation of Contemporary Ethnic Vocal Music," argues that the most prominent feature of ethnic vocal music is "love," emphasizing the need to accurately determine the aesthetic value of ethnic vocal music in terms of lyrics, language, and articulation techniques. The *Aesthetic Reflection on the Technique to Art of Ethnic Vocal Music Singing under Empirical Thinking* mainly demonstrates that under empirical thinking, the exploration of ethnic vocal music has changed from focusing on the technical level to gradually exploring the spiritual connotation and developmental characteristics, principles, and value of its artworks, and discusses how to grasp the developmental laws of vocal music aesthetics and the aesthetics of the voice, lyrics, and music as well as the aesthetics of ethnic vocal music. It discusses how to grasp the laws of aesthetic development of vocal music and the aesthetic significance of voice, lyrics and music, as well as the aesthetic significance of good expression, the pursuit of flavor and

psychological harmony in national vocal music. Research on Chinese Contemporary Ethnic Vocal Music Art Based on Aesthetic Perspective" combs through the historical changes in the development of Chinese contemporary ethnic vocal music, summarizes the aesthetic characteristics of Chinese contemporary ethnic vocal music art from the perspective of the aesthetic emotion of sound and emotion, and elaborates on the aesthetic education and aesthetic value of ethnic vocal music art. Cui Shusheng's "Discussing the Grasp and Expression of Aesthetic Style in Ethnic Vocal Music Singing" discusses how to accurately grasp the aesthetics and style of China's ethnic vocal music singing from the perspectives of ethnic cultural forms, singing timbre and body, and expression. The article "Analysis of the Aesthetic Characteristics of Chinese Ethnic Vocal Music Singing Art" discusses the aesthetic characteristics of ethnic vocal music singing art from the five aspects of singing: word, sound, taste, emotion and shape. In the article "On the Era Characteristics and Aesthetic Orientation of the Development of Chinese National Vocal Music in the New Period", the author systematically combs through the development process and era characteristics of China's national vocal music since the reform and opening up, discusses the transformation of its aesthetic performance to diversification, popularization and popularization, and finally emphasizes the need for systematic scientific theories to serve as the disciplinary support for Chinese national vocal music.

Han Zijuan (2015) mentioned the aesthetic value orientation of Chinese and Western vocal music in 2015: the differences between Chinese and Western social environments, personal beliefs, and humanistic habits have led to a great difference between Chinese and Western cultures, and the aesthetic characteristics are also very different. Although the aesthetic characteristics are very different, there is still a little connection between Chinese and Western aesthetic value orientation. Take Chinese and Western painting art as an example, Chinese painting has a unique white space to let people imagine and feel, the purpose is to express the deep beauty of the mood in the work. While westernization pays more attention to the art itself, that is, the image in the painting is more perfectly embodied, which is a more rational value orientation, the same aesthetic value orientation also exists in Chinese and western vocal music. Western vocal music believes that art comes from imitation, that is, to describe things with vocal art, focusing on the harmony and unity of the senses and inner emotions. Chinese vocal music focuses on the expression of emotions, influenced by Confucianism and Taoism, the music is often seen in the human nature of the true goodness and beauty of the cultural connotations of the Guqin and Gu music and other forms of vocal music is also more free and unrestrained, which is the aesthetic value of Chinese vocal music, subtle and introverted.

Tian Likun (2019) puts forward the idea that in order to inherit the Chinese classical aesthetics, it is necessary to innovate the performance of Chinese vocal music, which has absorbed the essence of multiple regions, multiple styles and multiple ways of playing, and gradually formed its own unique way of singing. For the modern society that highly pursues spiritual entertainment and artistic beauty, vocal performance fulfills most of people's needs for music. In the process of vocal performance, the most influential is the Chinese classical aesthetics, which to a certain extent broadens the scope of vocal performance and appreciation, and presents a more beautiful vocal performance for the audience. In the process of vocal performance, appropriate incorporation of classical aesthetics and innovation and expansion on this basis can greatly improve the ornamental quality of vocal performance, therefore, vocal creators and performers should attach great importance to the inheritance and

development of classical aesthetics. For example, in the process of vocal performance training, teachers can first tell students about the relationship between human character and vocal performance as described in the Records of Music, so that students can deeply realize the important role of good aesthetic cultivation in the improvement of vocal singing skills, increase their attention to classical Chinese aesthetics, and guide them to reasonably develop and expand their vocal performance based on classical Chinese aesthetics. They will be guided to innovate and expand their vocal performances on the basis of Chinese classical aesthetics.

Bai Hao (2020) proposed three basic links of music practice in the study of vocal music aesthetics: "creation, performance, and appreciation" - which is very important for the study of the aesthetic nature and aesthetic characteristics of music. Very often people tend to pay more attention to the result of music - the music work itself for research, while the research from the perspective of the subject of music creation and audience appreciation is a little bit lacking, the three links of music creation, performance and appreciation constitute the complete dimension of music practice. As can be seen in the above aesthetic process and major musical trends of modern Chinese music, musical trends have deeply influenced its music creation, music performance and music appreciation. The creation of musical works (including Chinese vocal works) can be regarded as the "creation of beauty", and the audience's appreciation of them can be regarded as the "appreciation of beauty". The aesthetics of Chinese vocal music cannot be studied without the appreciation of many lyricists, singers, and audiences. The "creative beauty" of Chinese vocal art plays an important role in guiding a vocal work. The significance of studying history is to summarize the development experience under the premise of respecting history and transcending history, which will be beneficial to the better development of Chinese music in the future.

### **Inheritance and Development of Chinese Vocal Arts**

From the 1920s, China's early vocal music was deeply influenced by the concepts of Western vocal music education; in the 1940s, on the basis of the traditional art of folk songs, raps, operas and other musical forms, the theory of Western "American" singing was borrowed; after the founding of the New China, through the efforts of several generations of vocal music educators and singers, Chinese vocal music formed a variety of singing methods and forms, such as national, American, national popular and national American vocal singing, laying a profound foundation for the vigorous development of Chinese vocal music. After the founding of New China, through the efforts of several generations of vocal educators and singers, Chinese vocal music has formed a variety of singing methods and forms, such as national, American, national popular, and national American vocal singing, which has laid a profound foundation for the vigorous development of Chinese vocal music.

Zhu Yajie (2018) proposed the main direction of the diversified development of Chinese vocal music, one is the gradual operaization and poeticization of Chinese vocal works; due to China's vastness of land and possessing a civilization with a long history as well as a multi-ethnic cultural background. As China is a vast country with a long history of civilization and multi-ethnic cultural background, vocal music culture has developed unimaginably in the long history of China, and a variety of unique characteristics of vocal music culture have been nurtured. However, the times are constantly developing, in contrast, in the modernization of the background of the era has given birth to a new generation, meet

the needs of the times of the new style of vocal music, contemporary vocalists to explore a characteristic vocal development road, not only can let the traditional characteristics of the vocal music in today's social context exudes charm, and at the same time, can be further improved in the modernization of the background of the barbaric growth of the mainstream of the vocal culture, and further endowed with the vocal music of China's characteristics. Chinese characteristics in vocal music. For example, "Big Bowl of Tea in Front of the Door" and "Winged Plum" use the elements of Beijing opera in traditional vocal music to give the songs a strong Beijing flavor, which makes the songs match the lyrics or the style of the film and television works. Meanwhile, there are also vocal works such as "Reorganize the Mountains and the River to Wait for the Future Generation," which skillfully incorporate the Peking Opera drums. These works analyze the traditional characteristics of vocal music, extract the essence of it, and then integrate the essence with contemporary vocal music to create contemporary Chinese vocal music with Chinese traditional characteristics. Such an approach can not only release the charm of traditional Chinese vocal music in the contemporary vocal music environment, but also help the contemporary Chinese vocal music to go out of the Chinese characteristics of the road, so the Chinese vocal music opera is a kind of development trend of the vocal music in the complex historical background of the Chinese vocal music and the current era background, it is inevitable to appear. Secondly, it is a kind of scientific singing method summarized through practice by integrating the breathing characteristics of Western singing with traditional Chinese singing skills. This kind of singing skills show the ethnicity of Chinese vocal works, such as sweet voice, flexible breath, wide range, spitting and biting clearly, the characteristics of the sound area tone unity, at the same time this kind of singing can be freely sung in the large section of the national opera singing. For example, Dai Yuqiang sings "Can't do filial piety, I'm ashamed of my mother", "Rhyme of the Countryside"; Chang Sisi sings "Spring Ballet", "Mayella Variations"; Chen Lili sings "Ode to the Red Flag", etc. Through the above discussion, this kind of ethnic vocal works is called "Americanized" Chinese ethnic vocal works.

Scholars on the development of Chinese vocal music status quo, how to develop in the future to publish their own thinking, including many influential singers and scholars, such as: musicologist Tian Qing in his "the status quo and the future of China's national music" for the development of the status quo of the national vocal music, put forward their own insights, and through the fact of examples, pointing out that the national vocal music "thousands of a voice" and the reality of the problem that most of the graduates of the vocal profession are not engaged in the vocal profession, and expounded his hope that national vocal singing needs to have its own characteristics. Through examples and facts, he points out the reality that "a thousand voices" in folk vocal music and most of the graduates of vocal music majors do not engage in the vocal music profession, and expounds his hope that folk vocal music singing needs to have its own characteristics. Professor Zou Wenqin, a vocal educator from the China Conservatory of Music, in her article "The Development of China's Vocal Music Career Exists from the Source of Traditional Music", explained through a large number of vivid and concrete examples why the development of vocal music in China originated from traditional music, emphasized the importance of traditional music, and called on everyone to study traditional music and culture seriously, learn the meaning and pronunciation of the Chinese language, and sing Chinese songs well.

In order to protect the unique ethnicity of Chinese vocal music as completely as possible, and at the same time to better connect with the international mainstream vocal culture, efforts should be made in many aspects. First of all, it should be deeply realized that the inheritance and protection of traditional vocal music characteristics for China is the foundation for the specialization and diversification of China's vocal music culture. Chinese civilization has a history of thousands of years, and the shadow of vocal music culture can be seen everywhere in Chinese history, in which vocal music civilization has not only made its own achievements that cannot be ignored, but also constitutes an important part of the splendid Chinese civilization. In the splendid vocal music culture in Chinese history, there are many kinds of unique vocal music culture which was loved by the people at that time, including more than four hundred kinds of music forms, what is more rare is that each kind of vocal music art form is rich in unique means of expression as well as singing skills, if we look at the "Chinese Singing Method" from this perspective, then If we look at "Chinese singing method" from this point of view, then "Chinese singing method" is both unique and creative, and in the context of contemporary vocal music culture, all the contents behind this "uniqueness and creativity" have become the basis for the diversified development of Chinese vocal music.

With the rapid development of science and technology, culture and education, new knowledge and new ideas are constantly being put forward, and there is also a violent collision between tradition and innovation to produce new connotations, a multidisciplinary mingling and interdisciplinary development of the trend is impacting on the barriers of the traditional knowledge system. Innovation has become the trend of the times. Under this environment, Chinese vocal music has ushered in an unprecedented period of opportunity. In this context, the term "Chinese vocal music" is once again put forward by today's vocal music industry, and its singing genre covers all the songs sung in Chinese language. With the introduction of the idea of "Chinese vocal music", it also fully demonstrates that the establishment of a Chinese vocal music school is the common wish of the vocal music circles in China. The development of anything in the world has its roots, and Chinese vocal music is a new singing system based on the advantages of traditional Chinese folk songs, operas and operatic songs, and the comprehensive development of various singing styles.

Liu Hui (2018) talked about the significance of the "Chinese School of Vocal Music" in "Inheriting Beauty, Expressing Beauty, Creating Beauty, Disseminating Beauty, Leading Beauty--Thoughts on the Development and Construction of Chinese Vocal Music", and proposed that we should be firm in our cultural self-confidence, and use the principle of cultural self-confidence and the principle of following to He proposed that we should be firm in cultural confidence and use the principle and principle of cultural confidence to carry out the development and construction of the "Chinese School of Vocal Music". In order to promote the development and construction of Chinese music and art, the most important thing is to show to the world the Chinese style, Chinese style, Chinese bones, Chinese spirit and Chinese characteristics of music. The five goals of the "Chinese School of Vocal Music" are clearly defined: firstly, the goal of going global and displaying the excellent Chinese music culture; secondly, the pattern of Chinese music development and construction contributing to world music; thirdly, the bosom of carrying forward and inheriting the excellent Chinese culture; fourthly, the stage for Chinese musicians to display; and fifthly, the goal of the "Chinese School of Vocal Music" to promote the development and construction of the Chinese

music art. The development and construction of the "Chinese School of Vocal Music" is a great cause to promote, upgrade and advance the development of Chinese music.

The formation of Chinese vocal music is rooted in national culture, with reference to the strengths of the advanced western vocal schools, and the slogan "Chinese vocal school" was put forward, in order to make the Chinese voice heard in the world of vocal music. Chinese vocal music is rooted in the fertile soil of Chinese culture, and it is a cultural precipitation and artistic crystallization inherited from a long history, and it is a bright pearl in the world's cultural treasury. It has a long history of singing practice and a large number of traditional folk vocal singing forms that have been passed down and reproduced over the course of more than 4,000 years of history.

### **Research on vocal education and teaching in China**

Scholars mainly focus on the research of Chinese vocal music education and teaching covering various fields of vocal music art. Some literature focuses on the theoretical research of Chinese vocal music education, including research centered on the history and review of Chinese vocal music education and the innovative development of the education system. Some literature focuses on the theoretical study of Chinese vocal music education, including research on the history and review of Chinese vocal music education and the innovation and development of the education system. There is also research on the principles, concepts, goals, and the construction of the content system that should be followed by Chinese vocal music education, the reform of the curriculum of vocal music teaching for higher education teachers, and the aesthetic education of vocal music. Some of the literature focuses on the study of problems in the practice of vocal music teaching, such as teaching methods, teaching principles, vocal performance, vocal techniques, and classroom teaching reform. Many works cover both aspects in a more comprehensive and systematic way.

In the field of vocal education in professional colleges and universities, there are research articles on the teaching ideas of accomplished vocal educators, which include the seven-word standards of "sound", "emotion", "character", "flavor", "appearance", "nurturing", "image" seven-word standard, "Heuristic sensory teaching", "pivot point" issue and other theories are analyzed and interpreted in depth from historical and scientific perspectives. There are also some articles that put forward the concept of "diversity in vocal teaching", "the relationship between voice and character" and other representative and systematically summarized theories of vocal teaching and research. There are also many scholars in the existing vocal theory on the foundation of the branch, the concept of the former and their own years of practical experience in teaching to combine, summarize the new teaching theory.

Focusing on the practice of vocal music teaching, Prof. Wang Shikui summarizes and condenses decades of teaching experience by applying heuristic teaching methods, and presents many novel and unique visual descriptions of vocal singing techniques and vocal teaching training, as well as teaching application cases, which are practical and easy to operate.

Xu Hongxia (2018) shows a lot of first-hand information, the author interviewed a few of the most representative vocal music educators in the Chinese vocal music industry, through some real, representative teaching cases, and selected students are very strong and influential singers and college vocal music professors, very persuasive, and fully demonstrates that the implementation of different teaching methods for different types of students, according to the



different circumstances, very research value, and from some of the fine details of the teaching application of the case. There is research value, and from some of the subtleties can be found, the book's presentation is extremely objective, is rare.

Shi Chunxuanzi (2018) proposed a more practical, vocal teaching itself is a highly practical art, each piece in the book has a supporting catechism video, readers can watch the teaching video by scanning the QR code, fully utilizing the modern multimedia technology, teaching practice more intuitively, the design of other vocal teaching writings is very informative. Many journal articles are about the reform and development of Chinese vocal music education, focusing on the study of culture, emphasizing the enhancement of students' sense of cultural identity and the inheritance and innovation of the excellent culture of the Chinese nation, for example, "In the actual education and teaching work, vocal music teaching is regarded as a key subject integrating art education and the inheritance of the whole national culture, so it is more necessary to pay attention to its excellent national culture in the daily education and teaching work. In the actual education and teaching work, vocal music teaching is regarded as a key subject integrating art education and the whole national culture inheritance, so it is more necessary to pay attention to the introduction and development of the inheritance of its excellent national culture in the daily education and teaching work." "The current reform of ethnic vocal music education in music colleges should be rooted in traditional culture." There are also targeted studies on some specific problems that have arisen in higher vocal music education in China. In recent years, with the progress of society and economic prosperity, a number of domestic artists have ascended to the international stage. On the basis of the rapid development of its own level, some of the colleges and universities are still stagnant, the relevant training programs remain unchanged, so the development of the status quo has been unable to meet the needs of cutting-edge disciplines.

Now the development of backward textbook content, teaching flexibility is not systematic, unable to adapt to the development of the social era and other issues, teachers take out a large period of time on the "private school", greatly affecting the enthusiasm in the normal teaching work, resulting in a negative trend, and some teachers are ignoring their own professionalism and scientific research construction, writing papers and publishing essays mostly for the title evaluation. Most of the papers written and published for the evaluation of the title. In addition, the poor implementation of the teaching system, the lack of effective supervision of the teaching process, resulting in a decline in teaching quality and other issues. This article pinpoints many realistic problems and proposes corresponding means of improvement. In addition, in terms of teaching materials, "the single form of language, notation, and teaching materials leads to the single knowledge of students in vocal music, which makes students depressed and uninterested. Moreover, the standardized vocal music teaching materials are too boring, killing the students' enthusiasm for vocal music learning, and at the same time making the originally colorful Chinese vocal music culture become thinner and thinner."

In terms of curriculum design, some scholars have suggested: "integrating the traditional vocal theory research and modern vocal principles, integrating the stature of opera and modern physical training, integrating the singing of opera and modern vocal training", which is the way to build a complete nationalized curriculum system for vocal performance majors. In the teaching of national opera, "some of the national vocal talents we cultivate are unable to fulfill the requirements of national opera, which is to shape the characters with the

voice. The lack of stage performance quality will affect their future employment path." In terms of vocal accompaniment, Chinese vocal music needs more opportunities to invite orchestras equipped with ethnic instruments to accompany vocal performances. In terms of the direction of related training, "we should dare to de-emphasize the boundaries of the division of singing styles," broaden students' insights and horizons, and dabble in different singing paradigms.

In the field of vocal education in higher teacher training colleges, many scholars have suggested that the training goal of higher teacher training colleges for music education is to point to teachers engaged in basic music teaching, which is different from the training goal of conservatories, however, in terms of the curriculum for vocal teaching, it blindly aligns itself with conservatories, which results in the cultivated talents being unable to be accepted by the social demand as they should be. According to Zhou Ziming, "the problem of vocal music teaching in higher education is that it is simply applying the teaching mode of conservatories", pointing out that we should fully understand and familiarize ourselves with the aesthetic perspective of contemporary primary and secondary school students, avoid the one-sided pursuit of the so-called "grand" repertoire, and design teaching contents in line with the physical and mental development of primary and secondary school students. It is pointed out that we should fully understand and familiarize ourselves with the aesthetic perspective of contemporary primary and secondary school students, avoid unilaterally pursuing the so-called "grand" repertoire, and design the teaching content in line with the physical and mental development of primary and secondary school students.

Prof. Yu Zizheng (2012), on the other hand, consciously analyzed teaching principles and methods, concepts and understanding for teacher training students from the aspects of necessity, skills, history, and teaching practice in order to adapt to the grassroots work after graduation. And based on the starting point of practice, the teaching experiences of some international masters are introduced. A lot of literature focuses on enhancing students' cultural literacy, improving learning motivation and innovation of teaching methods, and the reform of vocal teaching in higher teachers has become a study.<sup>8</sup> It is pointed out that many technically over-difficult repertoires are selected from the teaching materials of vocal education majors in higher teachers, however, some basic repertoires with high artistry have not been given due attention, and it is believed that vocal teaching materials in higher teachers need to be especially increased to incorporate the traditional Chinese vocal repertoires so as to gain more access to the traditional Chinese vocal repertoires. It is believed that Chinese traditional vocal music repertoire needs to be incorporated into the vocal music textbooks of higher teachers' colleges in particular in order to gain more attention.

In addition, there is also literature on the teaching of vocal art of ethnic minorities and local folk songs. Scholars unanimously emphasize the importance of teaching the rich vocal culture of ethnic minorities with unique ethnic characteristics, highlighting ethnic characteristics, allowing students to go deeper into the folk winds, focusing on inheritance and practice, strengthening the construction of the discipline, perceiving the cultural feelings in the songs, and attaching importance to the cultivation of humanistic connotations. For minority vocal students, Li Lanlan pointed out that in teaching, special attention should be paid to gradual progress and tailored to the needs of the students, differentiated teaching should be carried out for them to give full play to the potential and characteristics of the minority students, and to pay attention to the process and artistic practice as well as the reasonable selection of teaching materials.

## Conclusion

The vocal education system in Chinese universities still follows the Western model in many aspects, and the status quo of this teaching system is reflected in the teaching of foreign art songs and foreign arias, and Chinese vocal works are far from Western works in terms of repertoire and singing experience, and many vocal students have heard the saying "Chinese works are more difficult than foreign works". In response to this problem, more and more universities have raised the importance of Chinese vocal works in their teaching, for example, by setting up compulsory repertoire and opening relevant courses to raise the status of Chinese vocal works in their teaching. Among these Chinese vocal works, ancient poems and art songs, as a perfect combination of poetry and song, are an indispensable part of Chinese art songs and even the whole Chinese music culture, and have important value and significance in singing and teaching respectively. In modern college vocal music teaching, it has a great promotion effect on students' singing level, national identity, moral sentiment cultivation, knowledge and culture level, aesthetic level, etc. However, compared with the number of western art songs, the number of Chinese ancient poems and art songs is not large, so it is normal that the proportion of them in the teaching is relatively small.

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