

Constructing the Guidebook for Sight-Singing of Guangdong Music for Teaching First-year Student at Xinghai Conservatory of Music, Guangzhou, China

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Abstract

The objectives of this study were: (1) to study Guangdong music from three experts in Guangzhou; (2) to construct the guidebook for sight-singing of Guangdong music; (3) to experiment the teaching by using the Guidebook for teaching first year student at Xinghai Conservatory of Music; (4) to evaluate the result of teaching by the guidebook. This research was mixed-method research between qualitative and quantitative research. The research tools in qualitative research were interview guideline and observation form which was conducted by interview three experts in sight-singing and Guangdong music teaching for music major student. In quantitative research, the population was 80 first-year students major in pop vocal music. The sample was 16 students selected by using simple random sampling method. This research used the descriptive statistics analysis for analyze the data. The research hypothesis was the summative score must higher than 80 points.

The research findings were the integration of local music works into the sight-singing curriculum to enhance students' musical literacy and cultural understanding. Through literature review, expert interviews, and an analysis of current teaching methods, a "Guidebook for Sight-singing of Guangdong Music" was developed for first-year singing majors. This guidebook was evaluated and received high praise from experts for its cultural value and practicality. During a 15-week experimental course involving 16 students, the guidebook effectively improved students' sight-singing skills, musical analysis, and comprehension of Guangdong music. The results, supported by formative and summative assessments, demonstrate the guidebook's success in meeting educational goals and enhancing students' overall musical abilities.

Keywords: Constructing; Guidebook; Sight-Singing; Guangdong Music; Xinghai Conservatory of Music; Guangzhou; China

Introduction

Traditional culture symbolizes the origin of a country and an entire nation, and China's traditional music culture has a long and profound history, with each region having its own representative traditional music culture. Since the founding of New China, traditional music has not been given much attention in the course of history, resulting in the loss of a great deal of valuable traditional music culture and talent. Even the phenomenon that Guangdong music is more prosperous in overseas Chinese circles than in Guangdong has appeared. Since the 21st century, with the Chinese government's active promotion of intangible culture, traditional folk music has received more and more attention.

In 2003, the Guangdong Provincial Party Committee and Provincial Government issued the "Outline of the Plan for the Construction of a Cultural Province in Guangdong Province (2003-2010)", which puts forward the goal of building a cultural province. In 2005, the General Office of the State Council of China explicitly proposed the succession of intangible cultural heritage, actively utilizing the talent advantages of higher education institutions and scientific research institutes to study, protect and innovate local cultural characteristics, so as to enable them to keep abreast of the times and carry on with the past. From this, it is easy to see the importance that China attaches to local cultural characteristics; on May 20, 2006, State Council of China announced the first batch of national intangible cultural heritage lists, and among the 72 items of folk music, "Guangdong music" was one of them. Since the success of the inscription, Guangdong music has achieved certain development in the fields of theoretical research, education and dissemination, as well as performance and creation. In 2009 and 2010, Guangdong also successively issued the "Implementation Opinions on Accelerating the Enhancement of Cultural Soft Power" and the "Outline of the Plan for the Construction of a Strong Cultural Province in Guangdong Province (2011-2020)", which explicitly put forward the strategic objective of building a strong cultural province. With the strategic goal of building a "cultural province" and a "strong cultural province", the question of how to effectively preserve, pass on and develop Guangdong's local culture, traditional arts and traditional music culture has become an unavoidable issue. Therefore, emphasizing and strengthening the inheritance and education of traditional culture in Guangdong colleges and universities is an important way to ensure the sustainable development of Guangdong's traditional culture and to accelerate the pace of building a strong cultural province (Lin, 2017).

2012, the State Ministry of Culture issued the "Ministry of Culture" Twelfth Five-Year Plan for Cultural Reform and Development in the period of the third emphasis on promoting and guiding the drama (opera), music, dance, opera and other cultural activities, and other cultural and educational activities. In 2012, article 3 of the Ministry of Culture's Cultural Reform and Development Plan for the Twelfth Five-Year Plan period emphasized the promotion and guidance of the prosperous development of artistic and cultural products such as theatre (opera), music, dance, and Chinese opera, with a particular focus on the strengthening of the vigorous promotion of traditional ethnic and folk culture forms in colleges and universities through the dissemination of elegant art on campus. The fourth major point of the Guidelines for Improving Education in Chinese Outstanding Traditional Culture mentions that schools everywhere are encouraged to offer local and school-based courses by fully exploring and utilizing local outstanding traditional cultural resources and integrating them into the school curricula and teaching materials system, and that schools of higher education with the necessary conditions can unify and offer mandatory courses in traditional culture. It can be seen that there is an increasing urgency and need to strengthen the dissemination of traditional music and culture on campuses, and even more so in conservatoires.

In the early 20th century, the discipline of sight-singing and ear training was introduced to China from the West, and in the course of its development, it mainly drew on the Western systems of sight-singing and ear training, and its content was mainly based on the music materials of France and the former Soviet Union, with less research on sight-singing and ear training on the basis of folk music as a source material. Chinese conservatories mainly adopt a curriculum based on the Western countries' systems of music education, with Chinese folk music not being a core subject (Dong, 2017).

Students have long been under the western thinking mode, receiving a large number of western sound training, which is easy for students to fall into the western music auditory thinking. Most of the sight-singing courses in China's music colleges have borrowed the educational concepts and modes of Western music education, and often use some Western classical repertoire as a model for teaching, which inadvertently deepens the students' knowledge and understanding of Western music, and thus makes the students to a large extent inclined to the love of Western music, while ignoring the understanding and cognition of national music. The traditional teaching of sight-singing and ear training is based on Western music theories, which is not enough to support students' perception of traditional Chinese music (Chen. 2007).

Based on the importance we attach to traditional Chinese music and culture, there are many universities in Guangdong that have integrated traditional Guangdong music education into their curriculum, but only as a supplemental course, with no specific cultivation goals and plans, and without forming a standardized management, evaluation and supervision system. Although Guangdong music has a large repertoire, there has been a lack of sight-singing teaching materials. According to the author's research, at present, the only officially published and distributed sight-singing teaching material for Guangdong music is Lingnan Music: Sight Score and Singing, and there are also some school teaching materials for various art colleges and universities. The lack of teaching materials is also a serious problem facing the teaching of Cantonese music sight-singing. At the same time, many of the teachers in higher education institutions are from other provinces, so the number of teachers involved in local traditional music culture is relatively small and not obvious in terms of research efforts. As the first music institution of higher learning in Guangdong Province, Xinghai Conservatory of Music has many students who are not aware of the cultural background of Guangdong music.

Research Objectives

1. To study Guangdong music from key informants in Guangzhou.
2. To study sight-singing for Guangdong music.
3. To construct the guidebook for sight-singing of Guangdong music.
4. To experiment teaching by the guidebook.
5. To evaluate the teaching by the guidebook.

Research Methodology

This is mixed method of qualitative and quantitative research: Qualitative research is to study Guangdong music in Guangzhou and compiling a guidebook of " the Guangdong music sight-singing " for teaching: Quantitative research is to teach experimental group by using the " the Guangdong music sight-singing " guidebook and to evaluate the results of teaching.

Population was 80 first-year students major in pop vocal music at Xinghai Conservatory of Music. The sample was 16 first-year students major in pop vocal music at Xinghai Conservatory of Music. The sample selected was by using simple random sampling method.

Key informants were 3 experts.

1. Ding Lu, Associate Professor, Director of the Teaching and Research Office of the Music Department of Guangdong University of Education, Member of Guangdong Musicians Association and Guangdong Piano Society, Outstanding Musician of Guangdong Province.

2. Feng Yizhang, currently a lecturer at the College of Arts, South China Agricultural University. He is an examiner of the unified examination of music arts for enrollment in Guangdong general colleges and universities; executive director of Guangzhou Musicians Association; member of Guangdong Piano Society; since 2006, he has been teaching composition theory and sight-singing and ear training in the College of Arts of South China Agricultural University.

3. Chen Zhaoling, Lecturer, Head of Sight Singing and Ear Rehearsing in the Department of Theory and Composition, School of Music, South China Normal University. She is a permanent member of the Literary and Artistic Assessment Committee of the Guangdong Cultural Society, a member of the "Music Theory and Sight Singing and Ear Rehearsing for Higher Teachers" of the Music Education Branch of the Chinese Education Society, and a member of the Guangdong Musicians Association.

Conceptual Framework

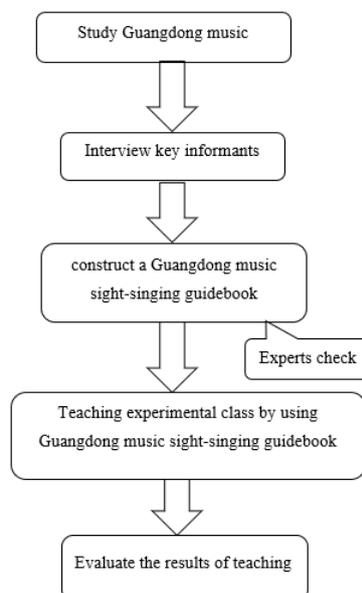


Figure 1 Conceptual Framework

Research Findings

1. The teaching methods of Guangdong music sight-sing lesson

The researcher discovered that many domestic teachers and experts have consistently proposed the newest teaching concepts for sight-singing local folk music works through key informant interviews and a review of the literature. They all agreed that the content of sight-singing courses should be integrated with national characteristics and close to Chinese cultural characteristics. They believed that adding Guangdong music works to the sight-singing course is conducive to improving students' dual musical and cultural abilities, and is an excellent way to develop and expand students' comprehensive musical literacy and potential. Students majoring in singing can greatly improve their musical literacy and promote their own learning of different styles of singing by learning to sight-sing and analyze music works, and lay a solid foundation for future work such as singing and teaching works of different styles.

Based on the teaching status of sight-singing courses for popular singing majors at Xinghai Conservatory of Music, the researchers arranged a Guangdong music sight-singing course for students and created "Guidebook for Sight-singing of Guangdong Music" suitable for first-year singing majors. In teaching, students are guided to learn the melody sight-singing characteristics of Guangdong music style and the analysis of the basic tonal structure of works, develop their good inner hearing ability and memory of music, expand their musical vision, and accumulate musical vocabulary. This course aims to improve students' ability of music appreciation, analysis, understanding and expression, enhance their musical literacy and social responsibility, and lay a solid foundation for their professional learning and application through systematic study of sight-singing, imitation singing and listening exercises related to Guangdong music works with a key signature of less than 2 sharps and 2 flats.

2. Constructing the guidebook for sight-singing of Guangdong music for teaching first year student at Xinghai Conservatory of Music

Xinghai Conservatory of Music is the first conservatory of music in Guangdong Province. Sight-singing has always been one of the compulsory courses for all majors. The purpose is to cultivate and train students' musical skills such as pitch and rhythm, and master the elements of musical language and musical expression. It is a course that combines theory and practice. In order to improve the sight-singing and hearing ability of students majoring in singing at Xinghai Conservatory of Music and their understanding of Guangdong music, comprehensively improve students' comprehensive musical quality, broaden their musical horizons, and accumulate musical vocabulary, through literature research, key informant interviews, and analysis of sight-singing courses and Guangdong music knowledge, after fully collecting and collating key informant opinions and suggestions, combined with students' actual conditions, after careful thinking and summarizing, the "Guidebook for Sight-singing of Guangdong Music for teaching first year students at Xinghai Conservatory of Music" was constructed. After the guidebook was completed, three experts were invited to evaluate it, and it was unanimously recognized by the three experts. The total score was 5 points, and the average score of the three experts was 4.76 points. The experts believed that the course plan was feasible, especially its accuracy, authenticity and cultural value. It provided clear teaching objectives and a well-thought-out difficulty level to effectively integrate theoretical knowledge into practice.

3. Experimenting the teaching by using the guidebook for teaching sight-sing of Guangdong music at Xinghai Conservatory of Music

There are 15 teaching lessons in the experimental stage. In order to help students to learn, consolidate and deepen for Sight-singing of Guangdong Music, promote the improvement of students' comprehensive quality and cultivate students' professional ability, this study selected 16 students from 80 first-year students majoring in pop singing at Xinghai Conservatory of Music as research subjects. Through a 15-week teaching plan, students were systematically studied. Through clear requirements and objectives of the teaching plan, students are guided to analyze, listen and practice pitch rhythm in a targeted manner, learn the cultural background and original music of the works, so that students can gradually master the characteristics and culture of Guangdong music, and develop good habits in sight-singing technology and musical expression, and improve their professional ability and comprehensive level.

4. Evaluating the guidebook for sight-singing of Guangdong music for teaching first year student at Xinghai Conservatory of Music

Assessment and evaluation are important parts of teaching. The teaching evaluation in the process of sight-singing teaching of Guangdong music is rich and covers a wide range of examination contents, including music theory foundation, sight-singing practice, sight-singing technique and expression, and the background of the works. The experimental results, including three formative tests and one summative test analysis, pass rate and average score, show that the first-year students have significantly improved their sight-singing ability, music analysis and comprehension ability through sight-singing learning of Guangdong music works. It proves that the application of the guidebook for teaching sight-singing of Guangdong meets the requirements of Xinghai Conservatory of Music.

Discussion

Through interviews with key figures and literature review, the researchers learned and mastered the teaching skills of Guangdong music sight-singing and enriched their teaching experience. The results of the literature review and interviews with key figures show that Guangdong universities lack local sight-singing training and lack understanding of local music. Mr. Huang Xiangpeng, a famous ethnomusicologist in my country, once pointed out: "The current sight-singing and ear-training teaching in my country generally arranges the learning process and determines the selection of materials based on the technical perspective of Western music. Even if there are some "nationalization" ideas in teaching work, they only insert some Chinese tunes as "embellishments", and do not solve the problem of cultivating the unique sense of pitch of Chinese music; nor do they solve the problem of allowing learners to be trained from the unique melody of Chinese music, so as to further master the style of traditional Chinese music. "Most of the current sight-singing teaching materials are still relatively old, mostly based on Western works, and lack targeted national sight-singing. Lin Songyuan (2017) said that among the basic activities of sight-singing and ear-training classrooms, sight-singing is the most comprehensive and comprehensive training project for basic music elements. It includes many basic music elements such as pitch, beat, rhythm, speed, tonality, dynamics, and polyphonic thinking. Sight-singing teaching does not only stay on the surface of pitch and rhythm, but more importantly, it is to improve students' aesthetic, analytical, understanding and expression abilities of music, and enhance students' musical literacy (Shang, 2023). For local students, learning folk music from sight-singing is a good

way. Combining theory with practice, step by step, students can master the sight-singing methods of Guangdong music works, have a deep understanding of musical language, cultivate students' perception, understanding and judgment of music, and improve students' music appreciation ability. In the teaching process, teachers can introduce the background of the work, analyze the tonality and structure of the work, etc., so that students can have a deeper understanding of the work; and use audio-visual teaching methods to improve students' interest in learning, combine sight-singing exercises with actual works, and improve practical ability (Xie, 2019).

The definition of Guangdong music, in a narrow sense, usually refers to Guangdong music is a kind of folk instrumental music produced in the Cantonese dialect area. However, in a broad sense, people tend to think that it means music from the Guangdong region, as well as classic Cantonese opera (Wang, 2014). Therefore, in recent years, professional terms based on regional classifications include "Cantonese music", "Guangfu music" and "Lingnan music", and "Lingnan music" is further divided into: Guangdong music, Chaozhou music and Hakka music. In the introduction to the guidebook, the researchers specifically introduce the types of works involved in this book. The definition of such professional terms is worth discussing by experts.

There are various specific ways to classify Guangdong music. It can be classified according to the type of timbre of the work (such as different instruments or vocal works), or scale mode (such as Gong mode, Zhi mode), music speed type, music usage scene, structure length, rhythm complexity, etc. This guidebook takes into account the actual level and requirements of first-year students, and finally mainly uses the order of difficulty of key signatures, from no sharps to two sharps, for adaptation and arrangement, while also considering the difficulty of structure.

The guide book uses monophonic melody materials, which are suitable for first-year singing majors in ordinary universities. Starting from monophonic melody analysis and sight-singing, you can use the given materials to perform canons or harmonic intervals, and gradually transition to polyphonic sight-singing exercises. However, if the teaching object changes, such as students majoring in music education, consider adding the Orff teaching method to arrange the rhythm. If the students are majoring in composition theory, they can mobilize their composition techniques to change and vary the second creation. Therefore, the specific use of teaching content can be used in a more targeted way according to the professional characteristics of the students (Meng, 2017).

The Guangdong music sight-singing course at Xinghai Conservatory of Music includes the teaching objectives, teaching content, teaching difficulties and after-class exercises for each class. This experiment uses theoretical teaching, audio listening, individual and group practical training, guided questions, classroom assignments and other methods to conduct step-by-step teaching to help students master the basic methods of sight-singing training and the background culture and style characteristics of Guangdong music. The teaching content and test papers include basic sight-singing exercises, introduction and analysis of works, and overall sight-singing of music. By studying the instruction manual and analyzing the changes in the scores of three formative and one summative test, we can see the changes in students' learning of Guangdong music sight-singing. The content and form of the test are not limited to this, and experts can also discuss more test methods.

Recommendations

1. Practical Recommendations

This teaching guide is for first-year students majoring in popular singing at Xinghai Conservatory of Music. A specific instruction guide is developed by studying and observing the teaching concepts and methods of specialists in the field of sight-singing in Guangdong music. This teaching guide was developed in conjunction with the unique level and situation of first-year students at the Xinghai Conservatory of Music. When researchers examine this teaching guide, they should utilize it as a criterion and standard of application based on the individual situation.

When using this teaching guide, keep in mind the most recent literature study as well as cutting-edge teaching styles and concepts. It is recommended to begin with practical operation and follow the requirements and processes outlined in the instruction guide for guidance and application in order to accomplish outcomes. During the use process, you can also interview and observe relevant professionals in Guangdong music and sight-singing to gain new perspectives and teaching circumstances. The instruction book uses monophonic melody materials, which are suitable for first-year students majoring in vocal music at ordinary music colleges. It is recommended to adjust the use of teaching materials according to the professional characteristics of students of different majors, and the specific use of teaching content should be more targeted according to the professional characteristics of students.

The compulsory sight-singing course occupies an important position in the undergraduate curriculum of the Conservatory of Music. It is a course that combines theory with practice. It is recommended that the content of this course consider adding the local music and cultural characteristics of each region. Understanding the theoretical background of local traditional music and perceiving its musical characteristics is also a necessary way to understand the local folk music culture.

2. Recommendation for future research

Most sight-singing teachers are graduates of professional music schools, so their educational experience is more based on the Western music knowledge system and content. The lack of folk music knowledge is also the situation of most sight-singing teachers now. Therefore, the sight-singing teaching of folk music also requires teachers to continue to study and learn. First of all, they need to improve their own professional knowledge of folk music in order to achieve better input and education, and be fully prepared to cultivate more comprehensive music professionals in the future.

Sight-singing is a very practical subject. In teaching, more group practice, rehearsal and performance teaching content can be arranged according to actual needs, and concert practice sessions can be considered. Students not only need to practice in class and after class, but also need to experience performance training on stage. This allows students to continuously improve their sight-singing ability, stage performance ability, teamwork ability and comprehensive quality in practices.

This study's teaching subjects are first-year students majoring in music who are familiar with some music theory concepts. According to the students' needs, the course content for this study incorporates the monophonic melody of Guangdong music works as well as the analysis of rhythm, pitch, mode, and structure. After reviewing the preceding material, it is recommended that you enroll in a polyphonic sight-singing course for Guangdong folk music. In fact, polyphonic and harmonious sight-singing content in folk music can be taught further to help students understand it better.

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