

# Teaching Resources for Violin Chinese Art Songs in Chinese Colleges and Universities

Wang Chunlu and Siriwan Intrakamhaeng

Bangkokthonburi University, Thailand

Corresponding Author, E-mail: nicha.musiced@gmail.com

\*\*\*\*\*

## Abstract

Chinese violin art and song works in the Chinese national style can be regarded as special art products after the organic integration and collaboration of Western musical instruments and Chinese traditional music culture. The violin artworks of many local Chinese musicians reflect a high degree of borrowing and fusion of national culture, so that the violin, a Western instrument, can also be played in a more perfect expression of traditional culture and national flavor. Although some violin music works are not directly taken from the national traditional music works, they are also fused with the characteristics of certain regions, nationalities and eras of Chinese traditional music works.

**Keywords:** Teaching Resources; Violin; Chinese Art Songs; Chinese; Colleges and Universities

## Introduction

The origin and development of Chinese violin art songs can be traced back to the beginning of the 20th century. With the introduction of Western music culture and the adaptation and innovation of Chinese traditional music, a unique artistic style and performance techniques were formed. The following are the main stages of the origin and development of Chinese violin art songs:

(1) Modern introduction stage (late 19th century 20th century): The violin, as a Western musical instrument, was first introduced to China through foreign banks, missionaries and foreign students. In this stage, Chinese violin music was mainly influenced by Western classical music, and violin performance was dominated by Western classical repertoire.

(2) Ethnic music fusion stage (1920s-1940s): With the revival of Chinese ethnic music and the awakening of national consciousness, violin music began to integrate Chinese traditional music elements, and more Chinese ethnic styles and emotional colors appeared in the repertoire. During this period, some violinists began to create and adapt Chinese folk songs and folk repertoire to make them suitable for violin performance.

(3) Cultural Revolution (1950s-1970s): During the Cultural Revolution, Western music was criticized and rejected, violin playing activities were restricted, but at the same time it also promoted the inheritance and innovation of Chinese traditional music. Some violinists continued to devote themselves to composing and performing traditional Chinese music during this period.

(4) Reform and opening up and the new period (1980s to the present): With the implementation of the reform and opening up policy, China's music and culture have been developed comprehensively, and the performance activities of violin art songs have been gradually restored and active. During this period, many violinists began to try to combine Chinese traditional music and Western violin playing techniques, and created a series of violin art songs with Chinese characteristics.

(5) Contemporary Creation and Inheritance (21st Century): Contemporary Chinese violin art songs continue to explore and innovate between tradition and modernity, both in the reinterpretation and re-creation of traditional repertoire and in the creation and expression of modern themes. At the same time, the inheritance of traditional music education and performance skills has been increasingly emphasized and supported.

The origin and development of Chinese violin art songs is a historical process of fusion and innovation, which is influenced by Western music culture and also reflects the characteristics and charms of Chinese traditional music. In different historical periods, Chinese violin art songs have reflected the changes and development of Chinese society and culture to different degrees (Bai, 2022).

### **The characteristics of Chinese violin art songs**

Chinese violin art songs have the following significant features:

(1) Fusion of Chinese and Western cultures: Chinese violin art songs usually fuse Chinese traditional music elements and Western violin playing techniques, combining the characteristics of Chinese and Western cultures. This fusion makes the Chinese violin art songs not only have the flavor and emotion of traditional Chinese music, but also show the skills and expressive power of western violin playing.

(2) Full of national characteristics: Chinese violin art songs often reflect the characteristics and styles of Chinese national music, such as the use of traditional Chinese scales, rhythms and melodies to express Chinese culture and national emotions. These works often have deep national feelings and cultural connotations, which can cause the audience's resonance and recognition.

(3) Rich and diversified repertoire: The repertoire of Chinese violin art songs covers a rich variety of music types and themes, including classical music, folk music, opera music and so on. These repertoires include traditional classical pieces as well as creations and interpretations of traditional Chinese culture and history, presenting diverse forms of artistic expression.

(4) Emotional expression and imagination: Chinese violin art songs focus on emotional expression and imagination, and the performers often express their feelings and thoughts about life, nature and human feelings through music. These works often have rich emotional connotations and imagination, which can arouse the audience's empathy and emotional resonance.

(5) Skill requirements and expressive power: Chinese violin art songs have high skill requirements for players, who need to have solid violin playing skills and musical understanding. At the same time, the performer also needs to have strong expressive power and musical perception, and be able to express the emotion and mood through music, making the work more artistic and infectious.

In summary, Chinese violin art songs, with their unique cultural connotation and artistic style, show colorful characteristics in the context of the fusion of Chinese and Western cultures, which not only reflects the charm of Chinese traditional music, but also demonstrates the skills and expressive power of Western violin playing (Fu, 2023).

### **Famous Art Songs for Chinese Violin**

Famous art songs for Chinese violin cover a rich and varied repertoire, including classics adapted from traditional Chinese music, original compositions written by Chinese composers, as well as works by Western composers inspired by Chinese culture. Here are some famous Chinese violin art songs:

(1) Two Fountains Reflecting the Moon - Adapted by Ding Shande from Chinese classical music, this is one of the most famous pieces for Chinese violin, demonstrating the deep feelings and connotations of traditional Chinese music.

Ding Shande (1911-1995): a native of Shaoxing, Zhejiang Province, born in Kunshan, Jiangsu Province, Ding Shande was admitted to the Shanghai National Conservatory of Music in 1928, where he first learned the pipa, and then switched to the piano a year later, and premiered the prize-winning *Piccolo for Shepherd Boys* and *Lullaby* by He Luting in 1934, which was recorded, making him China's first pianist to make a recording. He was a professor at the Shanghai Conservatory of Music, where he was also head of the composition department and vice president, and successively served as the third and fourth vice president of the Chinese Musicians Association. His major works include the large-scale instrumental piece "Long March Symphony", "New China Symphonic Ensemble", and the chorus "Ode to the Huangpu River". Among them, "Long March Symphony" is the first large-scale orchestral work in China based on the great historical event of the Long March of the Red Army of China's Workers and Peasants.

Ding Shande went through many revisions and polishing when composing "Two Fountains Reflecting the Moon". He constantly auditioned and revised the piece, meticulously working out every detail and striving to maximize the timbre of the erhu. He referred to and drew inspiration from many classical masterpieces, such as "Guangling San" and "Three Plum Blossoms". He also sought advice from erhu players during the composition process, constantly improving and perfecting the tunes. *Erquan Reflecting the Moon* is a piece of music that expresses the scenery and folk emotions of the south of the Yangtze River. With its beautiful melody and delicate emotions, it is loved by the majority of music fans.

### **The Current Situation and Importance of Violin Art Song Teaching in Chinese Universities and Colleges**

Many Chinese colleges and universities have violin programs in their conservatories or music departments, and some of these programs will include instruction in violin art songs. These programs usually cover traditional Chinese music, folk music, and works by modern Chinese composers.

Some colleges and universities have a team of top-notch violin teachers, some of whom have in-depth research and rich teaching experience in Chinese violin art songs, and are able to provide professional guidance and teaching for students. With the revival of Chinese traditional music and culture, more and more students show interest and demand in learning Chinese violin art songs. Some students hope to learn Chinese violin art songs to

understand Chinese traditional music and culture, and to improve their performance level and artistic cultivation.

In teaching Chinese violin art songs in Chinese colleges and universities, teachers usually use a variety of teaching methods, including classroom teaching, individual counseling, group performance and so on. At the same time, some colleges and universities also organize students to participate in concerts, competitions and performances to provide more opportunities for display and exchange.

Although the teaching of violin art song in Chinese universities has been developed and promoted to a certain extent, there are still some challenges and problems, such as insufficient teaching resources, teachers need to be further strengthened, and the teaching content needs to be updated. Therefore, it is necessary to further strengthen the research and promotion of violin art song teaching, to improve the teaching quality, to cultivate more excellent violin performers, and to make a greater contribution to the development of China's music career.

Violin art song teaching adds diversity to music education in Chinese colleges and universities. In addition to the traditional Western classical music repertoire, by teaching Chinese violin art songs, students can come into contact with and learn more elements and features of traditional Chinese music, enriching their musical horizons.

Teaching Chinese violin art songs helps to pass on and promote Chinese traditional music culture. Learning and playing Chinese violin art songs can not only help students understand and inherit the tradition of Chinese classical music, but also stimulate their creative potential and promote the innovation and development of Chinese music culture.

The teaching of Chinese violin art songs emphasizes students' musical performance ability and emotional expression ability. In the process of learning and playing Chinese violin art songs, students can not only improve their playing skills, but also cultivate their musical perception, expression and creativity, and enhance their comprehensive quality.

By teaching Chinese violin art songs, Chinese colleges and universities can promote international musical and cultural exchanges and understanding. In the process of learning and playing Chinese violin art songs, students can not only understand the characteristics and charms of Chinese traditional music, but also spread Chinese music and culture to all over the world and enhance international friendship and cooperation.

The teaching of Chinese violin art songs in Chinese colleges and universities is of great significance in enriching the content of music education, inheriting and developing Chinese music culture, cultivating students' comprehensive ability and promoting international cultural exchanges. By continuously strengthening the teaching and research of violin art songs, we can make a greater contribution to the development of Chinese music education.

In China's university education, instrumental music has become a compulsory subject for students, and the violin, with its beautiful sound and expressive power, has become the first choice of many students. However, judging from the actual effect of violin teaching, there are still a lot of deficiencies. On the one hand, due to the fact that students come from different regions, there are still differences in the learning foundation of violin, and on the other hand, due to the influence of the mode and method of violin teaching in universities, it is difficult for the effect of violin teaching to reach the ideal state. There are great differences in the personalities of the students of the violin profession in the universities. The teaching targets of the violin profession in the universities are different, and the professional level of the students is not uniform. Lack of a complete teaching material system for the violin

teaching material is a prerequisite for classroom teaching and an important basis for teaching activities, and whether the selection of the teaching material is reasonable or not will have a direct impact on the effectiveness of classroom teaching. Lack of Innovative Teaching Models In the past, the teaching model used for violin teaching in universities was the educational thinking of professional training in music colleges. In the music classroom, more attention was paid to the teaching of violin skills and the students' connection to the repertoire, while the cultivation of the students' musical sense and their musical expression during the actual practice of the repertoire were neglected. The arrangement of lesson time for the violin professional course is not scientific. Generally speaking, violin is a musical instrument, which is more operative and should be taught in a practical mode (Zhang, 2015).

In response to China's university education reform, the violin profession in Chinese universities should not lag behind, and a comprehensive and in-depth review of the existing teaching system has been conducted to find out the key to the problem and to solve it in a targeted manner. Changing the traditional violin teaching concepts Teaching concepts play a leading role in teaching, and they are the guiding principle of the whole teaching activities, and good teaching concepts can improve the quality of teaching. Therefore, in the specific teaching process, teachers should change the traditional teaching concept of emphasizing technique over art, and adopt the teaching method of emotional experience to fully harmonize playing skills, musicality and expressiveness, so as to let the students feel the feelings embedded in the music and have a deeper understanding of music, and to promote the development of violin teaching to a deeper level. Choosing practical teaching materials is more important in teaching, especially for the current situation that the foundation of violin students in colleges and universities is not uniform, and only by choosing the right teaching materials can students' interest in learning be fully mobilized. Reasonably set up the teaching hours for violin professional. At present, the whole country advocates quality education with the goal of promoting the all-round development of students. As a result, the music major has encountered certain difficulties in the arrangement of the curriculum, as the public compulsory courses take up a large number of class hours, and the professional compulsory courses have to be streamlined and reduced. The design of the curriculum is directly related to the time students spend on studying the various courses. In the process of learning, students consume a large amount of time because of the public courses, so they do not have much energy to put into the study of professional courses, resulting in the failure to further improve their professional skills (Chen, 2015).

### **Teaching resources for violin Chinese art songs in Chinese colleges and universities**

Flipped classroom is a very typical modern mode of education and teaching means, which has an important role and advantage in reflecting the main value of students and cultivating students' good learning behaviors. In the process of promoting the reform of education and teaching system, the preparation before class is very important, which requires teachers to know students, pay attention to students, respect students, understand students, and actively utilize the flipped classroom to guide students, encourage students, reduce the difficulty of students' understanding, and break through the limitation of time and space. The integration between the flipped classroom and violin teaching helps to improve the quality of teaching, and teachers need to be student-centered, focus on the role exchange between

teachers and students, pay attention to the practical requirements of the flipped classroom, and then ensure that the right medication is applied to create a wonderful classroom on their own initiative (Wang, 2021).

In the current era of "Internet +", micro-courses have been put into use on a large scale in the field of education. In the field of music education, micro-teaching has also given full play to its unique value and advantages, promoting the development of the music education industry. Micro-teaching is a teaching method that uses computer network technology as an auxiliary teaching tool, and it is able to display rich multimedia teaching materials through various means, such as through audio and video, which can enhance students' interest in learning. In terms of teaching content, it is more concise and condensed, so the application of micro-teaching in the field of music teaching has strong flexibility and adaptability. The application of micro-teaching in violin teaching can not only show the classroom teaching content and playing skills of the violin in a more visual way, but also enrich the teaching methods of the teacher and promote the active atmosphere of the classroom. In addition, through the development and construction of micro-teaching resources, it can provide students with some help and guidance for independent learning and training of violin, so that students can have more targeted training when learning violin. Therefore, as a violin teacher, we must pay full attention to the role of micro-classes in violin teaching, realize the effective application of micro-classes in the field of violin education, and promote the enhancement of the efficiency and quality of violin teaching (Jiang, 2021).

For violin teaching in Chinese colleges and universities, regular practical activities are an inevitable requirement for improving students' playing ability. In order to solve the problem of insufficient practical activities, teachers should, on the one hand, adjust the ratio of theoretical lectures to practical teaching hours, and on the other hand, give full play to the role of extracurricular second classroom, firstly, form student clubs. First of all, student clubs should be formed. Student clubs are groups formed by students on the basis of their interests, which have multiple functions such as recreation, study and socialization. Student clubs can not only fully emphasize the students' subjective position in violin learning, but also create conditions for the development of ensemble teaching. Teachers should actively guide students to form violin clubs and act as the artistic director of the clubs to extend the teaching field of the program; secondly, carry out performance activities. Formalized performance activities are not only a great check on students' learning effect, but also help students accumulate experience and cultivate their clinical ability and sense of conviction, which cannot be achieved by regular teaching. Teachers should make use of all the conditions to enrich the performance opportunities for students, and at the same time promote performances on campus and lead students to go out of the campus to perform in the society (Jia, 2020).

In view of the poor teaching effect of violin teaching in Chinese colleges and universities caused by the lack of teaching resources, teachers should pay attention to the expansion of teaching resources and teaching content to help students grasp better learning content in the process of rich learning experience. In the process of expanding teaching resources and contents, teachers can analyze the contents of basic teaching materials, school-based resources and regional background education, and improve the design of diversified teaching modes. First of all, the content of basic teaching materials is an important direction for students to explore in their learning, which is a key factor in consolidating students' basic skills in the violin, and an important condition for laying a good foundation for expanding the teaching elements later on. Secondly, in the process of further expanding diversified teaching

resources and content, teachers can fully integrate the school-based resource development model to strengthen the level of violin teaching in Chinese colleges and universities. Compared with other teaching resources and contents, the rational development and utilization of school-based curriculum and school-based resources have many advantages. Teachers can take into account students' basic learning conditions and professional teaching directions to build targeted teaching elements and ensure the flexibility of teaching content application. Finally, in the process of further expanding teaching resources, teachers can fully analyze the local curriculum, design specific teaching content according to the regional context, fully reflect the basic advantages of school teachers, and comprehensively strengthen the overall teaching effect of Chinese universities and colleges in violin (Bai, 2022).

Liu Xiang (2022). In the traditional process of violin teaching in Chinese colleges and universities, insufficient teacher strength and the expansion of students in Chinese colleges and universities have led to the phenomenon of high pressure on violin teachers in Chinese colleges and universities and the difficulty of achieving high-quality teaching. However, in today's new media perspective, the effective use of new media technology can help violin teachers in Chinese universities to effectively improve the quality and efficiency of teaching, and then realize the reduction of teachers' work pressure, as well as the enhancement of students' knowledge and skills learning ability. First of all, the application of new media technology in violin teaching can make violin teaching more vivid. Teachers in the teaching process, can be in the past teaching of difficult and boring knowledge points using new media means for a new presentation, which can help students to realize the violin knowledge and skills of good mastery. At the same time, due to the strong interactivity of new media technology, the use of new media technology for teaching can realize good communication between teachers and students, making the relationship between teachers and students more harmonious. Under the background of new media, through the good teaching atmosphere and teaching methods, it can further enhance the enthusiasm and participation of Chinese college students in violin learning, and then realize the effective improvement of Chinese college students' violin playing skills. Secondly, the use of new media technology in violin teaching in Chinese colleges and universities can help teachers expand teaching resources. Through new media technology, teachers can break the limitations of traditional teaching resources, obtain more abundant and advanced violin knowledge, and transfer this knowledge to students. Finally, in the traditional violin teaching process in Chinese colleges and universities, teachers play a leading role in the whole teaching process, and often complete the teaching through demonstrations, appreciation of famous songs and other boring forms. This kind of teaching method will make the students feel boring and reduce their enthusiasm for learning violin, which is an obstacle to the high quality teaching of violin and the cultivation of future professional talents. By utilizing new media in teaching, teachers can make the classroom more vivid, create a high-quality classroom atmosphere, and improve the quality and efficiency of teaching (Liu, 2022).

## Conclusion

The teaching of Chinese violin art songs has received more and more attention and research in recent years. The teaching literature generally emphasizes the richness and diversity of the teaching content, covering the selection of repertoire, playing skills, musical understanding and the development of expression ability. Researchers have conducted in-depth discussions and reflections on how to effectively teach skills and cultivate students' musical expression ability in teaching.

## References

- Bai, X. (2022). The Current Situation and Countermeasures of Violin Teaching in Universities. *Art Education*, 2022(7), 53–55.
- Chen, X. (2015). Research on the Current Situation and Reform of Violin Teaching in Colleges and Universities. *Chinese Journal of Education*, 2015(1), 104–105.
- Fu, W. Y. (2023). Analysis of the Characteristics and Nationalization of Chinese Violin Art. *Journal of Music and Art Research*, 2023(8), (1), 4–7.
- Jia, Y. (2020). An Overview of the Current Situation and Countermeasures of Violin Teaching in Ordinary Colleges and Universities. *Yellow River Sound*, 2020(11), 108–109.
- Jiang, H. (2021). Harnessing Technological Power: A Brief Analysis of the Role of Micro-lessons in Violin Teaching. *Drama Home*, 2021(3), 65–66.
- Liu, X. (2022). Analysis of Reform Strategies for University Violin Teaching from the Perspective of New Media. *Times Report*, 2022(3), 115–117.
- Wang, Y. (2021). Analysis of the Application of Flipped Classroom Teaching Model in University Violin Teaching. *Art Education Forum*, 2021(18), 113–115.
- Zhang, J. (2015). A Brief Discussion on the Current Situation and Countermeasures of Violin Teaching in Colleges and Universities. *Chinese Journal of Education*, 2015(2), 312–313.