Discussion on the Pluralistic Development of National Vocal Music Teaching in Colleges and Universities

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ABSTRACT

With the exchange of music culture at home and abroad, shaping the national vocal music symbol is essential for the music development in China. Currently, the national vocal music teaching is a vital part of music education in colleges and universities. Nowadays, the art of national vocal music not only contains the elements of Chinese traditional culture, Beijing opera, folk songs but benefits from the characteristics of western singing and western music, showing various content forms. Therefore, in the national vocal music teaching, we should find out the disadvantages in the teaching process, analyze the reasons for the pluralistic development, and put forward the key points in the development in order to provide more help for the construction of national vocal music culture.

1. THE MALPRACTICE OF THE CURRENT NATIONAL VOCAL MUSIC DEVELOPMENT TEACHING IN COLLEGES AND UNIVERSITIES IN CHINA

1.1 Insufficient Investment in Educational Resources

Now, the vocal music teaching subjects in colleges and universities are more comprehensive, and national vocal music is only a minor subject. Because of the influence of the mainstream in current society, many students focus on learning pop music, and have no interest in learning the original national vocal music, which leads to the few students who commit themselves to the national voice music major, and makes the music teaching in colleges and universities concentrate on the education resources on other vocal music specialties, forming a vicious cycle. In addition, many music teachers do not have a qualified background of national vocal music, who lack of practical experience, do not understand the deep connotation of folk music, so that students cannot get the guarantee of professional vocal music learning.

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1.2 Over-Outdated Teaching Method

Propaganda according to the Book has always been an teaching problem in national vocal music Teaching. For completing the basic tasks of teaching and ensuring the graduation rate of students, teachers formed a rigid teaching mode. Students usually pay too much attention to the mastery of theoretical knowledge but ignore practical experience. The old teaching way leads students to feel the boring music theory, not the charm of national vocal music. Although the students' test results are guaranteed, but they are still at the level of layman in the practical application of national vocal music. Teachers’ immutable educational methods cannot play their due educational effect on students with different talents and personalities, which makes the development of national vocal music develop slowly in recent years.

1.3 Failure to Show National Demeanor

National vocal music originates from the connotation of various nationalities in our country and it is the crystallization of national wisdom and culture for thousands of years. China has 56 ethnic groups, and the form has brought the fusion of various aesthetic characteristics. National vocal music is not only an expression form. With the difference of life concept and language custom, national vocal music will bloom in various places. However, there is obvious deviation in the teaching of national vocal music in colleges and universities. It is simply taking Bel Canto as the mainstream, neglecting the characteristics of multi-ethnic vocal music in China, so that students' vocal music learning has been greatly limited. The following table shows the misunderstandings in the teaching of national vocal music in colleges and universities.

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<th>TABLE 1. THE MISUNDERSTANDINGS IN THE TEACHING OF NATIONAL VOCAL MUSIC IN COLLEGES AND UNIVERSITIES.</th>
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<td>Total number of students surveyed</td>
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2. THE REASONS FOR THE PLURALISTIC DEVELOPMENT

2.1 Deal with The Impact of Western Vocal Music Culture

To deal with the impact of western vocal music culture, the national vocal music teaching in colleges and universities in China insist on pluralistic development. From the
late century to now, Western music with cultural exchange has formed a complex situation of competition and integration with the local music of China. Melodious music, pop music and other colorful singing methods ceaselessly affect the status of national vocal music. Many music colleges and universities advocate foreign singing methods in teaching, and pay insufficient attention to the explanation of national vocal music. Students can not feel the traditional culture and spiritual charm contained in national vocal music. National vocal music is ignored by more people. Even there is no one paying attention to it in some art colleges and universities. To save the development environment of national vocal music, we persist in the pluralistic educational development, and seek the breakthrough in national vocal music teaching, and we must get it.

2.2 It Better Reflects the Diversity of National Vocal Music in Our Country.

China's national voice music is all-embracing, including a variety of singing art [2]. For example, traditional opera, folk songs, opera music, and even Western singing can be reflected in national vocal music. The changeable style and complicated form are the precious cultural and spiritual symbols in the field of our music. The development of diversified education is helpful to the blooming of national vocal music, and display the characteristics of multi-ethnic groups in folk music vividly, so that a variety of artistic schools can coexist in harmony. It embodies the inclusive characteristics of Chinese traditional music culture.

2.3 Improving the Development Status of National Vocal Music in the World

With the development and change of times to the global economy, countries all over the world are constantly exchanging and competing in the fields of culture, economy, entertainment and so on, bursting out countless ideological sparks. Under the impact of western vocal music, the status of national vocal music in China cannot be widely recognized at present. Therefore, we should carry out the policy of diversified development, train pure national vocal music talents with excellent innovative teaching, and enrich the connotation of national vocal music. So that national vocal music can keep up with China's international development status, and also win the recognition of the world in the music field.

3.THE MAIN POINTS TO BE PAID ATTENTION TO IN THE PLURALISTIC REFORM

3.1 Concentrate on the Embodiment of National Characteristics

The distinctive singing of national vocal music can give the audience a unique feeling. For example, Tibetan vocal music emphasizes strong patting, bright and broad timbre, most of which are pronounced in front of the mouth, and need enough tension in
the throat. The timbre of Mongolian vocal music is thick and broad, and the consonant is clear and turbid, especially the characteristic compound sound of Humai is skillfully integrated with the resonance of chest cavity and nasal cavity, forming a unique and shocking sound. Different vocal performance reflects the style differences of different regions. The exuberance of the original vocal music, the simplicity and stability of the plain vocal music, the continuous twists and turns of the water system vocal music, and so on. They are combined into the special style of the national vocal music of our country. It is the connotation that cannot be ignored in the teaching of national vocal music.

3.2 Teach Students According to Their Aptitude

The educational principle of teaching according to character shall be remembered in the pluralistic reform of national voice music teaching in colleges and universities. [3]The types and forms of national vocal music in our country are abundant, and the singing talents among students are different. Given the actual situation of students, the education of national vocal music can design from singing style, vocal skills, performance forms and so on. Colleges and universities can employ folk vocal singers and bring more suitable education to students with the original national vocal music. So that the cultivation of students can get the development of personality, but also accept the common teaching in national vocal music.

3.3 Strengthen the Creation of Vocal Music Works with National Characteristics

The classification of national vocal music in China has some limitations, most of which are based on the form of male and female treble. In the world, it is recognized that the development and perfection of vocal music is Bel Canto, in which the portrayal of characters is the most vivid. Therefore, when the national vocal music in colleges and universities seeks the reform, it is necessary to strengthen the creation of the national vocal music works in view of the deficiency of the vocal part. The Hang Gai band in our country embodies the transformation of high and low voice in the creation of works. In the variety show "good songs of China", the song "reincarnation" created by Hangai band at a 24-hour limit perfectly shows the charm of Mongolian traditional vocal music singing. It shows the spirit of the shining spears and armoured horses in the transformation of the treble department, which is widely praised by the music industry.

4. EFFECTIVE MEASURES FOR PLURALISTIC DEVELOPMENT OF NATIONAL VOCAL MUSIC TEACHING IN CHINESE COLLEGES AND UNIVERSITIES

4.1 Strengthen The Integration of Emotion in Singing

Emotion is the basis of singing. If there is no emotional fusion, vocal songs are just simple words. In the diversified teaching of national vocal music, we must attach
importance to the emotional input of students when they sing. Consequently, the listener can blend into the artistic conception of the song [4]. Tan weiwei, a famous singer, sang the song "Night In Ulan Bator" in I am a singer, which as a tribute to his late father. The emotional and national singing of the song almost reached its peak, making the audience cry one after another. Nowadays, most students in colleges and universities do not realize the importance of emotion. When studying ethnic vocal music, many students have the common problem of addiction skills. They tend to indulge in the fun of showing off their skills and put their singing energy into the practice of changing notes and treble notes, without a solid understanding of the songs. Though the songs are well sung, they lose their soul. Therefore, the teaching of national vocal music must grasp a key point: Only songs with emotional can it wash the mind of the audience better.

4.2 Accumulate Material for Vocal Singing

The diversified teaching development of national vocal music can not be separated from the assistance of music materials. Students' enthusiasm for national vocal music can effectively stimulated by abundant teaching materials and various music styles. The national vocal music itself includes all kinds of singing ways. By displaying different music teaching materials to students, students' horizons will be greatly expanded, and they can also get better enlightenment in their own development of national vocal music. Currently, the ethnic vocal music in colleges and universities is still limited in material preparation. For giving students a more comprehensive education of national vocal music, teachers should have a full preparation on excellent music resources at home and abroad during the course preparation, so that students can get good learning experience.

4.3 Establish a Better Teaching System

Not only should we be clear to the singing method in expression of national vocal music, but also have a full understanding of the cultural knowledge of national vocal music, to show the characteristics of all ethnic groups. The vocal charm of some ethnic minorities requires singers to learn the local conditions and customs of the ethnic groups so as to clarify the relevant connotations in the songs. Therefore, it is necessary to establish a better teaching system for national vocal music in colleges and universities, not only to cultivate students' singing, but also to popularize students' cultural education. As a result, the education of national vocal music can be developed healthily.

5. CONCLUSIONS

Seeking pluralistic educational reform in the teaching of national vocal music in colleges and universities cannot be achieved overnight, which requires China's music education policy to keep a long-term attitude of implementation. Music teachers in colleges and universities should also pass on the colorful teaching of national vocal music in a scientific way, so as to lay a solid foundation for the good construction of national vocal music talents in China. Besides, while develop the national vocal music
teaching in colleges and universities, teachers cannot indulge in the combination of Chinese and Western to seek integration. National vocal music should always occupy a dominant position in our country, and carry forward our traditional culture and national soul incisively and vividly in the world.

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