The Concept Definition And Connotation Study Of "Chinese Vocal Music School"

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Abstract

In the course of the development of Chinese vocal music, the academic appeal of the "Chinese vocal music school" has always been there, and more and more strong. There are many singers, music theorists, and vocal music educators on the "Chinese vocal music school" discussion of academic views. Based on the relevant documents and historical materials, this paper analyzes and studies the formation track of the Chinese traditional national vocal music and the concept of "Chinese vocal music school", to contribute to the further development of "Chinese vocal music school" and the construction of Chinese vocal music theory for reference. With the rapid development of the global economy and the progress of diversified culture, Chinese vocal music art has also entered an era of prosperity and development. After the 20th Chinese Congress was held not long ago, and it will usher in a new era. At the opening meeting of the top 20, we emphasized promoting cultural confidence and self-improvement and creating a new glory of socialist culture. To enhance the transmission power and influence of the Chinese civilization. The construction and development of the Chinese school of vocal music are also to adhere to the standpoint of Chinese culture, refine and display the spiritual logo and cultural essence of Chinese civilization, tell Chinese stories well, spread the Chinese voice well, and show the credible, lovely and respectable image of China. At the same time, it is one of the important measures to strengthen the international communication capacity of Chinese vocal music art, deepen exchanges and mutual learning among civilizations, and promote Chinese culture to the world.

Introduction

1. The formation track of Chinese traditional national vocal music

The source of China's music development can be traced back to 8,000 years ago. With the unearthed bone flute in Wuyang, Henan province, it can be learned that 8,000 years ago. However, in theory, the use of the "musical instrument" should have developed earlier than the appearance of the bone flute. The formation of ancient Chinese singing has experienced the development of the Book of Songs, Yuefu, folk songs, Tang Dynasty, Song Ci, Yuan Song of the Northern and Southern Dynasties, and the opera, quyi, and folk songs of the Ming and Qing Dynasties. In the long process of history, continuous creation, evolution, and development, with national wisdom and national spirit cast a towering monument, standing in the forest of world cultures. There is also no shortage of famous singers in ancient times. According to "Lizi · Tang Wen", Qin Qing was a good singer, and his song "shook the trees and suppressed the clouds". Another Qin E Yong man singing, said: "both go and the sound lingering, three days."Before the Tang and Song Dynasties, because there was no scientific notation method, many ancient songs left only written records, and the tunes and singing methods were unknown. We can only understand the theoretical works left by ancient musicians who are proficient in rhythm and rhyme, which has also become valuable historical data for the study and exploration of ancient vocal music today. For example, in Shen Kuo in the Northern Song Dynasty, he mentioned that "no words in voice and sound in words". In fact, and we now understand singing skills, the voice should be coherent, unified, not affected by the words, and clear words, a loud and mellow voice. Wei Liangfu, an outstanding opera musician in the Ming and Qing Dynasties, also made a detailed discussion on the method of opera singing in the citation of the Southern Ci and made a penetrating explanation of how to deal with the singing. The book requires the singer to do the word clear, cavity pure, plate. "To sing a variety of songs and interests", and put forward "life song expensive modesty, such as long cavity to the original words flow, not too long; short cavity to find, not too short", pointed out the relationship between singing and style, and how to master the mystery of the cavity. Xu Dachun, a music scholar in the Qing Dynasty, wrote the Sound of Yuefu, focusing on the study of "positive pronunciation" and "oral examination", and made a detailed statement on the four tones of the word, the rhyme
and how to master the cadence and priorities in the singing. It is also a vocal music literature of great academic value.

After thousands of years of training, the traditional folk singing methods of Chinese vocal music have accumulated rich experience, especially the opera actors must master a set of kung fu, among which "four skills and five methods", singing, reading, doing, playing four skills, mouth, eye, hand, body, step for five methods, should put "singing" in the first place. In-class training is very hard, the so-called "winter practice, summer practice three fu", every day to shout and voice, never intermittent, it can be seen that China has always been strict singing requirements. Therefore, Chinese traditional vocal music has a standardized singing theory and inheritance mode for us to understand deeply.

After the 19th century, the western powers opened China, the western culture, "the May 4th movement" created a new culture of Chinese movement, and new music climax, in the 1920s, giving priority to with Italian bel canto "Bel canto" of European vocal music art also introduced into our country, to the modern Chinese songs singing and creation had a profound influence. Bel canto Willing to be beautiful songs, later generally refers to the beautiful, scientific method, " to produce beautiful timbre, cultivated syllables, clear pronunciation, and uniform sequence, sing out can make each sound flat and vigorous."Subsequently, with the development of European vocal music art in China, it has developed into a new type of vocal music art combined with the Chinese language and music style, until today has a hundred years of history, made great achievements, for the world attention. These are all formed in China, in this specific environment, and under the attention and participation of the people of the whole country, and it has an obvious national mark. In the past hundred years, with the cultural exchange between China and the West, the development of music culture has improved rapidly, and the number and quality of employees in the Chinese vocal music industry have been greatly improved. It has made considerable achievements on the international music stage and has been recognized by the world. There is a huge vocal music team, including theory, teaching, and singing, which has been formed, whether intentionally or not, whether to admit it or not, the Chinese vocal music school seems to have become an objective existence. At the same time, the academic circle put forward the establishment of a "Chinese vocal music school", "Chinese national vocal music school" and other propositions about the development of Chinese vocal music, and more consciously lead China's vocal music art to a new peak.

2. The concept of "vocal music school" is defined

At present, China's vocal music art has formed a diversified and prosperous development trend, mainly in the three categories of bel canto, ethnic and popular singing, and the academic circle is also talking about the construction of vocal music art. When it comes to the "Chinese school of vocal music", it is necessary to study a basic concept, what is "school"? What is the "vocal music school"? The entry of "school" in "Chai" is explained as: " a school formed by different doctrines. "The discussion of " Chinese vocal music school " literature also has different degrees of analysis and interpretation of this concept. CAI Yuanhong (2007) believes that "school" refers to the academic faction accumulated by all natural sciences, social sciences, or humanities in the long-term scientific practice, and formed based on perceptual to rational academic research results."School" has four characteristics: originality, scientificity, openness, and history. In this view, the establishment of a school is not a behavior of individuals, but a theoretical result accumulated in long-term practice. Vocal music educator Shang Jiaxiang (1983) believes that the establishment of a vocal music school must have four basic conditions: a self-system sound method, systematic teaching, and inheritance system, a complete set of traditional repertoire and creation principles, and a unique performance system and aesthetic principles. Wang Ningning (1987) believed that "school" refers to those groups in a certain academic field that can be distinguished from each other and inherited. He also put forward the necessary conditions for the formation of a school of vocal music: scientific singing methods and systematic teaching materials, representative repertoire, representative singers, and a perfect theoretical system. Zhang sen (2013) that on the premise of following the law of vocal singing, different countries and national vocal art workers in vocal music creation and performance formed a relatively unified concept, the pursuit, and style, not only have representative vocal music works, vocal singers and singing method but also in the talent training system and perfect. Although the words of the three theorists are not the same, they have similar cognition of the formation of the vocal music school, scientific methods, representative works, professional talents, and inheritance, which need to go through the test of history.

3. Several kinds of views of the concept of "Chinese vocal music school"

As early as the 1950s, the Department of National vocal Music was established at Shenyang Conservatory of Music, Shanghai Conservatory of Music, and China Conservatory of Music, which raised the question of how to solve the singing method of Chinese songs. Later, Professor Zhou Xiaoyan and others recruited folk singers in the "experimental field" to study in the school, and trained them in scientific methods to improve the singing level of Chinese folk songs. In the singing world and on the stage, a large number of excellent songs have been released, and a large number of very popular singers have emerged. After the reform and opening up, China's vocal music in the national music college development, with Shanghai music college, central music college, China music college, Shenyang music college, professor of the development of vocal music art strategy of Chinese vocal music BBS, seminars, during the discussion of Chinese vocal music school proposition. Is
academic for "Chinese vocal music school" voice, based on the author for the previous literature collection, mainly produces three types of point of view, the contradiction point is around the traditional Chinese vocal music art into the scope of "Chinese vocal music school", or as long as the song with national characteristics is "Chinese vocal music school" within the scope?

The first point of view is that the Chinese vocal music school is based on the singing method and aesthetic tradition of the Italian bel canto school. Although drawing on the traditional Chinese opera and folk music style, the vocal music art is the introduction of a foreign culture, which is different from traditional Chinese traditional vocal music. Therefore, Chinese traditional national vocal music should not be included in it.

Many theorists hold such views. For example, Shang Jiaxiang (1983) put forward the nationalization of vocal music and the establishment of a national vocal music school. He believed that this is a conscious behavior of cultural development, and it is all "foreign use for China". It is a school of vocal music which combines Chinese vocal tradition, works, language, style, and musical aesthetics, and learns the traditional vocal art characteristic. The author believes that vocal music is a kind of foreign musical art form, which has no direct relationship with traditional Chinese opera and rap, and even folk song singing art. For example, Guan Lin (1987) proposed the establishment of a Chinese national vocal music school with two points, the vocal music culture formed in Chinese history is an integral part of Chinese national culture; second, the author considered the concept of a new vocal music system, and Chinese traditional vocal music system but very different. Xiang Yang (1991) believed that traditional European singing was introduced to China in the 1920s, and the development of Chinese vocal music art produced fundamental changes. The Chinese music industry has actively chosen to combine Chinese pronunciation and intonation, combining the habit of Chinese opera vocal music, and striving to narrow the gap between traditional European singing and Chinese vocal music aesthetics, to form a new product and new singing of the integration of Chinese and Western music,"This combination of Chinese and Western singing, with its clear and mellow pronunciation, beautiful and bright voice, and both penetrating and controlled changes, began to form a unique style, which makes the Chinese music industry want to establish its vocal music school more and more strong voice, which is also the call of social music life." He further explained that the establishment of the Chinese vocal music school requires the joint efforts of the Chinese music circle, which requires high-quality musical works, such as mass songs, art songs, chorus, and opera, but also needs to cultivate a large number of singers. He also stressed that based on the integration of traditional and foreign forms, improving themselves to form a new vocal music form with a unique style, the prelude to the Chinese vocal music school has just begun. Xiang Yang believes that the Chinese vocal music school refers to opera singing and songs with obvious folk characteristics. The tradition still exists and is not assimilated, which also reflects the duality of culture.

In his letter to Comrade Li Ling, Yu Qingwei (1997) talked about the establishment of the School of Chinese vocal music. He believed that the Chinese school of vocal music sang in Chinese Mandarin, with both western aesthetic standards and traditions, and Chinese national characteristics. Vocal music was founded in Italian bel canto singing, which has standard aesthetic standards. After a certain period, the Italian vocal music school was formed. With the development of The Times, the German-Austrian and Russian vocal music schools were derived, but the aesthetic standards and methods are still based on Italian bel canto singing. Therefore, the Chinese vocal school of music and aesthetic originated in Italy, only singing Chinese works in the Chinese language. Foreign vocal music art takes root and blossoms in China. The above theorists all express their views on the establishment of a Chinese vocal music school, but all believe that Chinese traditional vocal music has its unique theoretical system and standards, which is not within the scope of the establishment of a Chinese vocal music school.

The second point of view is that the Chinese vocal music school is rooted in the development of Chinese vocal music culture for thousands of years. Without the cultivation of traditional vocal music soil, there will be no new vocal music art now. Therefore, the establishment of a Chinese vocal music school must include traditional Chinese folk opera, quyi, and folk singing.

For example, Feng Wenqi (1996) published "Efforts for the Establishment of Chinese Vocal Music School" and believed that the establishment of Chinese vocal music schools should pay attention to representativeness and integrity. Overall, Chinese vocal music including opera, folk art, and folk singing, should continuously inherit and develop the national vocal music tradition; for the representative national vocal music, while inheriting the traditional national opera and the singing of Western European singing, forming the vocal music school with Chinese style and Chinese style. CAI Yuanhong (2007) in the Research Field of Contemporary Chinese vocal music Schools for the establishment of Chinese vocal music schools can not repeat other countries but can not be separated from the overall development of the world vocal music. Chinese traditional vocal music art, western vocal music art, and contemporary vocal music art with Chinese characteristics need to be integrated and developed, and the formation of benign interaction is the real concept scope of Chinese vocal music school. To establish the Chinese vocal music school, we need to establish the cultural matrix of Chinese traditional music, eliminate the rejection of traditional vocal music, and carry forward and excavate the Chinese traditional culture. Then draw lessons from the experience of other countries, not
mechanical to the western vocal music as the standard, but need to take it as a reference for development. Jiang Daikang (2012) believes in his Strategic Thinking on the Development of Chinese Vocal Music Art that the Chinese vocal music school is an objective existence, which has experienced thousands of years of civilization development and has formed a complete Chinese traditional vocal music system with independent characteristics. In the 20th century, the introduction of the Italian "Bel canto" combined with traditional vocal music also formed a new singing method. Therefore, the Chinese vocal music school has a complete range of categories, including ethnic folk singing, opera singing, the new integration of Chinese and Western singing, some popular singing, and so on.

In addition to the first and second kinds of view of the above analysis, there is a third kind of view, which is the mainstream orientation of academic vocal music education, and also has the vitality of sustainable development. It makes it clear that the "Chinese vocal music school" is a new type of vocal music art under the integration of Chinese and Western culture and art, which is more standardized and scientific for the construction of the school.

For example, music theorist Guan Lin (1984) proposed in his Review and Outlook on the Development of National Vocal Music that "a new teaching system of national vocal music should be established to push China's vocal music art to a higher level." For the establishment of the "Chinese national vocal music school", he put forward several basic views, he thought that he should learn and absorb all the excellent cultural heritage. First of all, we must critically inherit the musical cultural heritage in Chinese history, to constitute a highly civilized and national temperament and national style. Secondly, we must draw lessons from and absorb the achievements of foreign modern vocal music culture. Here, Mr. Guan emphasized that the Chinese school of national vocal music is not the Chinese school of Western singing, it is the new school of Chinese socialism, which is a general name. For it contains Chinese vocal music, both the common national language and different degrees of differences, such as from the development of western singing nationality, the characteristics of western singing will retain more, such as from opera singing absorb western singing developed, the characteristics of the opera will be more strong, but it should be admitted that they are Chinese national vocal music.

Wang Ning (1987) in the "Chinese National vocal School" on the concept of "Chinese vocal school", first defined "school", then analyzed "Chinese national vocal school" several disputes, and the Chinese national vocal music chart (see figure 1 below), Chinese national vocal music including traditional music and new music style, the traditional style includes opera music, rap music, and folk music; new music style has serious music and popular music, serious music is mainly national singing and bel canto singing, popular music is mainly popular singing. To sum up, Chinese national characteristics belong to Chinese national vocal music. Finally, the author states the concept of division of the vocal music school. He believes that the historical conditions and reasons for the production of Chinese national vocal music —— New music is the product of the integration of China and the West, and the difference in singing methods is the basic concept of this school. Therefore, the Chinese national vocal music school should be a narrow definition, "refers to the 20th century, with the rise of the new music movement in China, with traditional singing as the foundation, absorb western Europe serious music singing science, to the Chinese and foreign ancient and modern, ethnic differences, local characteristics for a furnace, widely inclusive and adaptability of a professional school of vocal music."Undoubtedly, the author's view not only has a strong rational thinking but also such a division will bring a broader road to the development of Chinese national vocal music.

![Chinese national vocal music chart](image)

Figure 1: What Wang Ningning thinks includes in Chinese national vocal music.


Is known as the "warbler of China" world-class soprano, vocal music educator, and Shanghai music college professor Mr. Zhou Xiaoyan for the development of vocal music has many years of research and call, she did not use the term "Chinese vocal music school", but is called "Chinese new vocal art", the author thought, although the proper noun name is different, but its theoretical content and Chinese vocal music school construction. In 1992, Mr. Zhou Xiaoyan first put forward the Chinese new vocal music art and theory, which is neither the folk songs, folk art, and opera singing of traditional Chinese vocal music nor the bel canto singing in the general sense. It is a new singing system formed after the integration of Chinese and Western cultures. It is characterized by modern, Chinese, and scientific, from "national vocal music" to "Chinese vocal music".
Professor Jin Tielin, a famous vocal music educator and the former president of the China Conservatory of Music, and his wife, Professor Ma Qiuhua, have made great contributions to the establishment of the Chinese vocal music school. Since the 21st century, almost all the national vocal music singers active in major TV stations, concert halls, and opera houses have been trained by two professors. In professor Jin Tielin's works and vocal music forums, he has repeatedly explained the Chinese vocal music school he was determined to build. Such as in the 2016 Chinese national Lego end communication symposium, professor Jin timeline thinks the development of Chinese vocal music schools is widely absorbed western traditional bel canto singing Huawei foothold, based on the historical and cultural background of the Chinese nation, fusion of folk singing, opera, even the essence of art and can stand in the world vocal forest of Chinese vocal music school. In this forum, Professor Liu Hui, president of Shenyang Conservatory of Music, also held the same view, believing that the Chinese vocal music school mainly contains two parts, namely, scientific singing methods and diversified vocal music works. Compared with the views of two famous vocal music educators, on the surface, Professor Zhou Xiaoyan believes that the new Chinese vocal music art should not only include national vocal music, but also bel canto singing Chinese songs; in essence, the views of the two professors lead to the same destination, and the core development is about scientific voice skills and the integration of Chinese and Western culture. On the technical level, pay attention to the scientific voice, find a balance between the voice skills and maintaining the national characteristics, and grasp the problem of "degree"; at the artistic level, handle the relationship between the nationality and the aesthetic standard of vocal music, it is an inheritance and development, and the difference and integration of Chinese and Western cultures, to realize the efforts of Chinese civilization to the world.

The author roughly divides the concept of educator theorists who study "Chinese vocal music school" into three categories. The first category is similar and the third category is similar, but they cannot be completely merged into one category. The reason is mainly accompanied by the historical development and continuous progress of Chinese vocal music. The first kind of view is relatively vague about the future of traditional Chinese vocal music, which is still in the bud. The third kind of view makes the definition and division of "Chinese vocal music school" more rational and scientific and has the characteristics of sustainable development. At the same time, we can look at the scope of the concept of a "Chinese vocal music school". In the second period, the number of flowers blooms in the period of bloom. Such a period division cannot be separated from the leading role of the Communist Party of China on the development policies of Chinese literature and art in various periods, which is a necessary prerequisite for the current development strategy of Chinese vocal music art, and also an inevitable choice for the development of socialist society with Chinese characteristics.

To sum up, the scope of the concept of "Chinese vocal music school" agrees with the third category, that is, the Chinese vocal music school's scientific voice system based on European bel canto singing, but it is different from the general bel canto singing; also different from Chinese traditional opera, quyi, and folk singing, it is a new singing school focusing on the aesthetic of Chinese traditional national culture."Chinese Vocal Music School" is not a pure academic group in a strict sense, but more a group engaged in professional singing in the development process of vocal music history. They summarize the academic theory and practical experience of this new singing school."Chinese Vocal Music School" is the crystallization of an intellectual group that promotes a traditional culture in the new era and shows Chinese music, Chinese art, and Chinese culture to the world.

4. The content of the construction of "Chinese vocal music school"

The establishment of a "Chinese vocal music school" cannot become the theory of "armchair", let alone the fantasy of "arrogant". Its establishment needs several important components. In fact, in the vocal music field, these components have become an objective existence, but the lack of a more authoritative and perfect theoretical system, the author hopes that through his research can also add bricks to the theoretical system for the development of Chinese vocal music.

First of all, there should be rich vocal music works, such as art songs with national and special aesthetic characteristics, duet choral works and Chinese opera works. Since the beginning of "school music song" in modern China, through the Anti-Japanese War, the founding of new China, the reform and opening up, and the socialist society with Chinese characteristics, each era has a large number of Chinese vocal music works have been published, with rich accumulation. From the perspective of the types of songs, there are two aesthetic directions, one is the artistic chamber music vocal music works, such as the art songs of Huang Zi, Qing Zhu, and others, and the other is the red songs with the sense of The Times, such as "Yellow River Cantata", "Into the New Era", "Do not forget the original aspiration", "Pilot" and so on.

Secondly, to discover and cultivate the famous singers and singers of this school of style. Since the founding of the People's Republic of China, China has trained several generations of singers, including Guo Lanying, Jiang Dawei, Li Shuangjiang, Peng Liyuan, Song Zuying, Wu Bixia Lei Jia, and so on. From the Spring Festival Gala in China to the major foreign theaters, Chinese singers have also gradually moved to the world stage.
Thirdly, the academic circle summarizes and improves the theory of the school of development through practical experience, including the theory of scientific voice, the theory of opera performance, and so on. Modern to now accumulated rich vocal music theory, whether the "Chinese vocal music school" is established? How to build a topic of endless emergence. Li Ling, Zhang Quan, Zhou Xiaoyan, and Jin Tielin have made remarkable achievements. Finally, establish a comprehensive, diversified talent training system, carry forward the inheritance of Chinese vocal music school, the development of vocal music in China, to become a style of art school to gain a foothold in the world art development in the 1950s after several national vocal music institutes, professional training national singing students, from national singing to Chinese vocal music, gave birth to the Zhou Shuan, should still can, Shen Xiang, Jin Tielin, Zou Wenqin some famous vocal music educator, cultivate a batch of the excellent singer.

After several generations of singers and vocal music educators from pioneering to heroic exploration, it also laid the foundation for the further development of "Chinese vocal music school". Culture is the blood and support of the development of a country and a nation. Chinese music and Chinese vocal music are also important branches of Chinese culture, which are of great significance. At present, we have entered the period of building a modern socialist country in an all-around way and advancing the great rejuvenation of the Chinese nation in an all-around way, promoting cultural confidence and self-improvement, and creating new glory in socialist culture. It is urgent to establish the "School of Chinese vocal music" and develop Chinese vocal music. Only by producing cultural consciousness can we establish cultural confidence and move towards the prosperity and strength of national culture.

参考文献

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