



The Sichuan folk songs pedagogy at sichuan consevratory of music in china

Jieke Wang

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Master of Music in Music

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The examining committee has unanimously approved this Thesis, submitted by Mr. Jieke Wang , as a partial fulfillment of the requirements for the Master of Music Music at Maharakham University

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ABSTRACT

The Sichuan Conservatory of Music is the most important conservatory of music in southwest China, and so are Sichuan folk songs. Folk songs are mostly collective creations processed and improved by the masses through oral transmission. They reflect the aspirations of the most ordinary people at the lowest level. The lyrics and music score are also made according to the lives of the Sichuan people, which are musical reproductions of the lives and emotions of the Sichuan people and have long been loved by the working people. According to the different terrain and musical genres in Sichuan, sichuan folk songs can be roughly divided into flat mountain songs and river songs, which are sometimes loud and sometimes deep, with simple writing materials and clear forms, and mostly sing for love and labor. We need a detailed teaching program to understand and sing Sichuan folk songs.

Keyword : Sichuan, folk songs, rivers, flat land, genre, teaching

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Jieke Wang

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CHAPTER I

INTRODUCTION

1.1 Statement of the Problem

"Sichuan is a basin, surrounded by Wushan, Dalou mountain, Daliang mountain, Laoshan, Micang mountain, and Daba mountain. The unique geographical location, climatic and environment have created a unique national culture. Since it is surrounded by mountains, the road is rugged, and it is said that it is difficult for Shu Road to rise to the sky. "[1] Nevertheless, Sichuan's people have developed a road to the outside of world by their wisdom and labor. Therefore, Sichuan culture can be understood and recognized. At the same time, Sichuan's opera and folk songs are out of Sichuan for more art lovers to watch and listen. Many people visit Sichuan to experience the customs, culture, and environment. The people of Sichuan are hardworking, flexible, brave, and humorous. People in Sichuan live in slow pace life, rich life after dinner, or playing Mahjong or listening to small songs. People in Sichuan love working, they love to hum a few words while working, even if it is just washing clothes, brushing a bowl, they will not be idle. They created materials wealth and spirituals wealth in labor and love to express their inner emotions with a song, additionally, the beautiful things that they pursue and yearn for. (Zou L, 2013)

Sichuan is a large multi-ethnic province, which is Han, Li, Tibetan, Wa, Miao, Hui, Mongolian, Tujia, etc. There are various customs with a long and deep history of local cultural treasure that was created by a large number of immigrants. Therefore, Sichuan folk songs have developed. The unique local language makes Sichuan folk songs became unique among many Chinese folk songs. Forming a unique regional color, as early as more than 10,000 years ago, Bashu ancestors created a unique music culture on this fertile soil and integrated into Chinese nation art. The landscape of Sichuan is a basin with flat land and hills. The different landscapes and environments created different styles of folk songs. According to the factors of local terrain, folk songs can be divided into: (Zou L, 2013)

Flatland folk songs. Since Sichuan's landscape is surrounded by many mountainous, for this reason, all flatlands become towns. The towns are overcrowded however, the traffic is well-developed. On both sides of Sichuan streets, There will be a small teahouse with a unique style.

The people sitting on the chairs, drinking tea, playing cards. There is a group of people setting up a dragon gate or listening to unique Sichuan operas, the leisurely and elegant life taste has nourished generations of Sichuan people. With the changes in the times and economic development, Sichuan's transportation becomes cheap, the integration of cultures from all sides of the business exchanges has greatly promoted the vigorous development of local music. After the founding of the People's Republic of China, Sichuan folk songs had the participation of literati. The literary and logical nature of the city has strengthened the development of Sichuan folk songs. It has also incorporated many Jiangnan styles, due to the population flow from south to north. For instance: "Flower Tune" and "Embroidered Pocket" lyrics are mostly narrative and lyrical, similar to "Great Wall Tune", which is a folk song deduced from the scriptures, is also very representative.

Since the Sichuan dialect is flat, consistent, high, and fast, no matter it is a local song or a popular folk song, Sichuan people will sing a bit high and bright.

Western Sichuan is the birthplace of Bashu culture. Western Sichuan has a flat landscape and low-price transportation, it has been a large granary with high yields for Sichuan people. People here have a wealthy life, with a developed culture, and simple folk customs. Because of the lyrical and beautiful songs in the western Sichuan region, folk songs in urban areas and folk songs in rural areas have certain similarities, just like songs such as "Banker" and "Sycamore Trees" are sung in cities and rural areas. The methods are similar. But the two are different. There are fewer common words in urban flatland folk songs, and the language is more unified. When singing, they pay more attention to the melody and the standard of rhythm, while the flatland folk songs have a concise rhythm, easy to catch, and easy to sing.

Jianghe folk songs, the landscape of Sichuan is high in the west and low in the east. Besides, the Yangtze River flows from west to east. There are more than 1,400 rivers in the territory, which produced a unique river culture. "horn" is the most common song genre in river folk songs. There are people cooperate with the sound of shouting, they shouting when working hard, which has the effect of encouraging and coordinating action, the singing style of the horn is mainly the "leader" style. That is one person leads everyone and one person, or everyone leads one person and one person. Trumpet's singing styles include solo, unison, and lead singing. The music is more flexible and free, the tunes and lyrics have improvisational changes. The music is relatively fixed, the changes are less, and the rhythm is strong. "The Sichuan horn" is the most representative of the

Chuan Jiang horn. The Chuan Jiang horn is divided into the Pingshui horn, the launching horn, crossing the beach, seeing the beach, lowering the beach, desperately, the dragon boat, etc. These are according to the situation of water potential, labor a kind of oral music, taught by the requirements of the word. The lyrics are hand-drawn, lively and interesting. For instance: "Chuan Jiang Boatman" includes Pingjiang, Pingshui, Jiantan, Shanghaidan, and Xiatan Haozi. "[2] The lyrics often use "Hey ah, yo, ah, ah yo" and other full flavors of Sichuan flavor, which has an inspiring effect. This group of Chuanjiang boatmen was born and nurtured on the Yangtze River, China's largest transportation line. The rapid in the present time, steep shores, and many bends in this line in Sichuan, this song is not only rich in genres but also has a large change in music, which has become a typical representative of the shipman's horn in the entire Yangtze River basin. (2019, <http://www.sccm.cn/>)

The "singing method" is a unique singing method, which directly affects the external expression style of singing. There are three singing styles: Bel Canto, National Singing, and Popular Singing. The singing will be different since the singing styles are different. The reason for the large differences in the three singing styles is mainly because of the differences in singing principles and the application of the three singing methods. Bel Canto sings pay attention to the skill and standardization of vocalization, emphasizing the resonance and concealment of the sound. It is physiologically required that the larynx is fully opened, and the "penetration point" with strong penetrating power is sought to obtain high-quality sound effects. Folk singing emphasizes the naturalness of singing and vocalization, emphasizes the organic combination of lines and words, promotes the basic idea that (Zhang. W. W, 2014)

words can be "chambers", pursues the traditional forms of "clear words" and "rhymes". Well-known singing methods are more "feeling" and emphasizing the importance of music and imitation in singing, pursuing the personality and characteristics of sound, and the "spoken" style of singing. It can be seen the difference between the three singing styles by singing style. (Zhang. W. W, 2014)

The Sichuan horn is known as the "whistle". It is a scream or calls sign by people to move uniformly in work, regulate breathing, and release body pressure... "[3] has a long history of generation and has different forms of chanting according to different labor. Sichuan horns can be divided into Chuan Jiang horns, porters, engineering horns, fishing boat horns, agricultural horns,

etc. The most famous is the slogan of Chuanjiang and the porter used for loading, unloading, picking up, carrying, carts, etc. The projecting horn for encouraging oneself and expressing a mood. The used for labor, such as logging and quarry Singing, farming horns: are used for rowing and weighing artemisia, and fishing boat horns are used for singing in the water and wheat.

The horns came from labor, and exist in conjunction with the production of labor. Depending on the way of labor and labor, the classification of horns naturally forms by many types, such as car and boat horns and boatman horns. The more laborious, the structure of the horn is more brief and concise, the rhythm is prominent, and the melody is not very strong. When the labor intensity is not important, the rhythm is relatively weakened, and the melody is prominent. Without losing the beautiful melody. (Zhang, W. W, 2014)

Most of the Sichuan horns use the traditional method of “singing and singing together,” which is necessary for collective labor. Since there will be people who organize labor to coordinate actions and reduce unnecessary physical energy when wasting labor. The music of the horn is mostly alternating and overlapping of the lead vocal and the chorus (or some urgent planning) while the melody of the lead vocal is generally free, stretched and rich in color. The two contrast vivid and sharp. Although horn music is not for performance, it is only a natural expression of the feelings of the workers, However, it is the touching music of human beings.

Sichuan folk song is a song that gathers the labor to chop firewood on the mountain, walk goods, and farming, express emotions, reduce fatigue, and convey affection.

Sichuan folk songs normally are sung outdoors. The characteristics of the song are high-pitched, bright, free and long-running. Most of the lyrics are improvised, and they have simple emotions, bold imagination, and clever metaphors. The important feature of Sichuan folk songs is that they are the highest note of the whole song appeared, and the expression was particularly strong. For example, the first note of the song "The Sun Comes Out" is the highest note of the whole song, and the lyrics are honest and simple, it reflecting the joy of people when they are going out to work.

The western part of Sichuan is mountainous terrain, hills, and plateaus, which is inconvenient for transportation. Therefore, free, long and long folk songs can be seen everywhere in the western part. At the same time, it is an ethnically distributed area. It has a folk song that has many characteristics of various ethnic groups, strong, powerful, sincerely, enthusiastically, and

cheerful. For instance: "When the locust flowers bloom", "How often the girl is diligent", etc. Yo, (mother), ask your daughter, "what do you want? Hey! How long do I want Huaihua to bloom?", "How long will Huaihua bloom" which describes the innocent love story of young men and women. The image of a rural girl who is in love, shy and lively. The language of the song is simple but strong rustic. Besides, it particularly sweet.

The tunes are full of timeless poetry and paintings, which make her listeners recall. Sichuan's pleasant scenery, the rapid river water, the cliffs on the banks of the river and the deep mountains and mountains are all vivid.

The music and singing of folk songs are not as tragic and desolate as Qin Qiang, nor are they ups and downs like the flowers. Mountain folk songs in Sichuan have long and long tunes, are generous and masculine and have a strong self-entertainment, but they are also very passionate. They generally emphasize the spout of the prefix, and the intertemporal rhythm processing especially emphasizes the stress of the phrase. The sentences are clear, the rhythm is stagnant and clear, and the sound is required to relax. At the lining words or jumping lines, Sichuan's unique "haha cavity" (that is, the flower-like granular jumping syllables) is interspersed between them to play the finishing touch. Roles, such as "When Huaihua will open" and "Look at the Spring Festival" and "Diligent Girl".pleasant scenery, the rapid river water, the cliffs on the banks of the river and the deep mountains and mountains are all vivid.

Since folk songs are produced in the field labor and spread between the mountain village and the field, they are seen by the working people in the open mountains, and they are improvised and choreographed with their feelings. They are not restricted and affected by the rhythm of labor. The tunes are relatively high-pitched, long, free-paced, and have straightforward and artistic features. For example, "Footman's Tune" uses straight up and down melody lines and spit out all the words when pressed directly to the heart. Expressing his emotions is simple and straightforward, without circuitous twists and turns and euphemism. Folk song has a great improvisational part from song to sing. It is relatively free in terms of music form, melody, rhythm, and speed, and it is also free and diverse in singing and singing.

The large family of 56 nationalities has created a variety of national cultures, and the prosperity of folk songs has also begun. There are hundreds of flowers arguing everywhere, and they appear on the stage of people's lives in various ways, as do Sichuan folk songs. Folk songs are

mostly collective creations that the people continuously process and improve during oral transmission. It reflects the voices of the lowest and most ordinary people. The lyrics and music are also based on the lives of the Sichuan people. They are music for the lives and emotions of the Sichuan people. Reappearance has been loved by the majority of working people. According to the different terrains and musical styles of Sichuan, Sichuan folk songs are roughly divided into flat land folk songs, river folk songs and trumpets, folk songs, and minor keys. The tunes are sometimes high and low, the writing materials are simple and clear, and they mostly sing for love and labor. (Zou L, 2013)

The application of Sichuan folk songs in basic vocal music teaching gave a great significance to vocal music education. The dialects and tunes of Sichuan folk songs have distinctive characteristics, these are necessary for the vocal student. For example, singing skills, understanding, and the background of Sichuan. Folk songs are important for the performers as well. Therefore, there will be focusing on the collection of historical data and the compilation of Sichuan folk. For example, singing methods, teaching methods, and techniques.

1.2 E-search Objectives

- 1) To investigate pedagogy of Sichuan folk songs at Sichuan conservatory of music in china.
- 2) To present the model of Sichuan folk songs teaching plan for Freshman year at Sichuan conservatory music in china

1.3 Research Questions

- 1) What is Sichuan folk song?
- 2) What is pedagogy of Sichuan folk songs?
- 3) What is the technical style of teachers in Sichuan Conservatory of music?

1.4. Importance of Research

- 1) Understand the culture of Sichuan folk songs
- 2) Understand the style of Sichuan folk songs.

3) Understand the Sichuan Folk Songs Teaching Method of Sichuan Conservatory of Music in China.

1.5. Definition of Terms

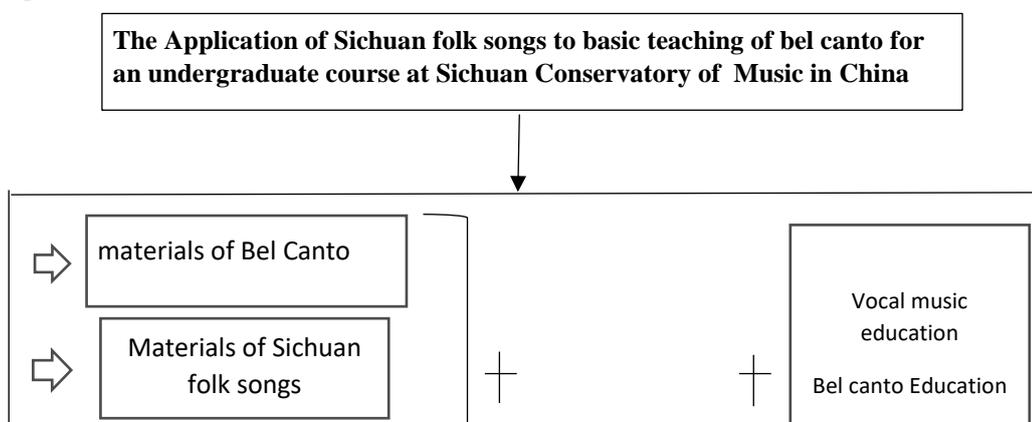
1) Sichuan: Sichuan is a large multi-ethnic province, with Han, Li, Tibetan, Dong, Miao, Hui, Mongolian, Tujia and other ethnic groups with different customs.

2) Folk Songs: Songs born from local folk music are called folk songs, which are singing songs with the customs of the local people.

1.6. Conceptual Framework

(Brief details for chapter I)

Chapter I Introduction



Qualitative
research,

Interview,
exchange

- 1.relevant integrated materials of Sichuan folk songs and bel canto.
- 2.the teaching technology application of Sichuan Conservatory of music.



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CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

In the subject research “The Sichuan Folk Songs Pedagogy at Sichuan Conservatory of Music in China” I reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

2.1 Introduction of Sichuan Folk Songs

2.1.1 Impression of Sichuan

"Sichuan is a geological basin surrounded by Wushan, Dalou, Daliang, Minshan, Meicang and Dabashan mountains. Its unique geographical location and climatic environment have created a unique national culture. Surrounded by mountains on all sides, the road is rugged, there is a "shu road is difficult on the sky" said. nevertheless sichuan people with their own wisdom and labor to develop a path and a path to the outside world, makes the sichuan culture to be understanding and recognition, at the same time, sichuan opera and folk songs to get more out of sichuan literature and art lovers to watch, listen, more and more people want to walk into sichuan experience the local conditions and customs, the cultural atmosphere here. Sichuan people industrious, flexible, generous, humor, very slow pace of life, life is rich, or while playing mahjong or listen to some little song, people here love to mix a, also do not forget to hum a few words on the labor time, even if it's just busy washing clothes to brush a bowl of hand mouth also not idle, they created the material wealth and spiritual wealth in the work, love to use songs to express their inner feelings, and the pursuit and yearning for beauty.

Sichuan is a large multi-ethnic province, with Han, Li, Tibetan, Qiang, Miao, Hui, Mongolian, Tujia and other ethnic groups with their own customs. The long history, deep local culture accumulation and a large number of immigrants have created favorable conditions for the formation and development of Sichuan folk songs. The unique local language makes Sichuan folk songs unique among Chinese folk songs, forming a unique regional color. As early as more than 10,000 years ago, the ancestors of Bashu established a unique charm of music culture in this fertile land and integrated it into Chinese national art. Sichuan is a basin, with flat land and hills. Different

topography and environment have created different styles of folk songs. According to local terrain factors, folk songs can be divided into:

2.1.2 Flat mountain songs

Sichuan mountainous terrain, so that the ground is the town, and the densely populated, traffic developed, in sichuan province on both side of the street, on both sides of the river will see little tea house opposite a unique style, people sitting in a chair, or a cup of tea, or playing CARDS, or three or five people chatted with, or listen to the unique sichuan opera, leisurely elegant life interest nourish a sichuan people generation after generation. With the changes of The Times and the development of the economy, the transportation in Sichuan is cheap, and the commercial exchanges in all directions are integrated into the local culture, which plays a great role in promoting the vigorous development of local music. After the founding of new China, sichuan is a scholar of folk songs of participation, the city of literariness and logic makes the development of sichuan folk song is strengthened, more in distributes the population flow, blended in a lot of jiangnan tune style, such as: "the flower", "the embroider pouch" this song lyrics is mostly narrative or lyric, and as "the Great Wall" to deduce and come from scripture that folk songs, is also very representative. Because sichuan dialect is flat, always, high and fast, so no matter the regional ditty or popular folk songs, will be sung by The Sichuanese a bit high and bright.

Western Sichuan is the birthplace of Bashu culture. With flat terrain and cheap transportation, western Sichuan has always been a big granary with abundant production. People here live a rich life with developed culture and simple folk customs. In addition, due to the lyrical and beautiful features of songs located in the western Sichuan region, urban flat folk songs and rural flat folk songs have certain similarities, just like the singing methods of songs such as "Farmer Dude" and "Wutongshu Erqing" in urban and rural areas are similar. However, they are different from each other. Urban flat folk songs have fewer common words, more unified language, and pay more attention to the standardization of melody and rhythm, while the rhythm of flat folk songs is concise, easy to catch and sing. The common folk songs of the flat earth include yangko tashiro, rice harvesting tashiro, rice harvesting gongs and drums, dish song, sacred song and fork lifting.

2.1.3 River Folk Songs

The terrain of Sichuan is high in the west and low in the east, with the Yangtze River flowing from the west to the east, and there are more than 1,400 rivers in the territory, giving birth to the unique river culture. "Song Zi" is the most common type of river folk songs, and it is the sound of people's shouts and shouts in the process of labor, which plays a role of encouraging and coordinating actions. The main singing mode of the trumpets is "leading the chorus", that is, one person leads the crowd and, or the crowd leads one person and. The music is flexible and free. The melody and lyrics often change impromptu. The music is relatively fixed, with few changes and strong rhythm. "The sichuan song is most representative of the Sichuan Song, which can be divided into pingshui Song, launched song, Cross beach, see beach, Lower beach, desperate and dragon boat, etc., all of which are oral music agreed upon according to the requirements of the water situation and labor situation. The lyrics are easy to come by and vivid and interesting. For example, chuanjiang Boatman's Song includes Pingjiang, Pingshui, Jiantan, Shangtan, Desperate and Xiatan." [2] The lyrics used more "Yo Ah, yo, Ah, huo Yo" and other sichuan style full of words, has an exciting effect. This group of chuanjiang boatmen's Numbers were born by the boatmen working on the Yangtze River, the largest transportation line in China. Because the current of this line in Sichuan is relatively fast, the bank is steep and the bend is much, so this song is not only rich in categories, but also has a great range of music changes, becoming a typical representative of boatmen's songs in the whole Yangtze River basin.

2.2 music style teaching in China

Music education is one of the organic parts of national basic education, and music teaching and its activities are the most basic way to carry out music education. In this work of cultivating and educating people with great social significance, it is undoubtedly the sacred duty of every music teacher to carry out orderly work in accordance with the country's established educational policy, teaching plan, teaching syllabus and curriculum standards of music discipline. In this sense, music teaching is a work with unified guiding ideology and established educational objectives. For everyone engaged in music education, teaching activities must be conducted in accordance with the above "rules". If any "rules" are violated (such as teaching contrary to the educational policy, choosing teaching materials not in accordance with the requirements of the syllabus or curriculum standards...) , will inevitably objectively cause different degrees of teaching errors, and even be

punished and dealt with to some extent. In addition, as far as music teaching itself is concerned, it has accumulated the long-term experience of human beings on music education and teaching activities. No matter in teaching principles or teaching methods, it has formed a complete knowledge system and standardized operation content, reflecting universal objective laws. As for music, it is more of a mature classical art. It has strict technical specifications and unique aesthetic rules. In the teaching process, it must be trained in accordance with a series of musical methods and standards (such as pitch recognition in music, rhythm, chord configuration in harmony, etc.), and it is not allowed to do everything by itself. Therefore, music education is both a subject and a science. For such an art course with a long history and profound cultural accumulation, any practitioner must seriously and earnestly learn the basic knowledge and skills of music and music education and master the basic skills of music teaching, so as to achieve the goal of teacher professionalization.

2.3 Teaching process

2.4 The history of Sichuan Conservatory

Sichuan Conservatory of Music, formerly known as "Sichuan Provincial Experimental School of Drama Education", was founded in 1939. In 1959, sichuan Conservatory of Music became one of the six professional music schools with undergraduate education level in China. The school has two campuses, Wuhou and Xindu, covering a total area of more than 1200 mu, with 26 teaching departments and 10 research institutions. The school covers graduate education, undergraduate education, junior college education, adult education and secondary art education, with a total enrollment of more than 16,000 students. It is one of the 11 independent professional music colleges in China.

School adhering to the "do a good job in art education, cultivate first-class talents and promote the prosperity of literature and art" in education philosophy, adhere to the "still the innovation" the school motto, adhere to based on now, carry forward the tradition, facing the future ideas, deepen the reform and innovation, promote the construction of first-class disciplines, trying to form high level art talent cultivation system, promoting the construction of professional level is high, the teaching and scientific research ability, based on sichuan, facing the whole country's innovative, open type, characteristic, fine art colleges and universities.

With music and dance as the main subject, art theory, drama and film and television science, fine arts and design science and other disciplines develop in a comprehensive and coordinated way. The discipline construction is constantly improved and the discipline layout is continuously optimized. Provincial key disciplines: composition, keyboard instruments, painting. National first-class undergraduate major construction point: music performance, composition and composition technical theory, recording art. Provincial-level first-class undergraduate major construction point: musicology, dance, painting, product design. Provincial application-oriented demonstration major: recording art, environmental design, product design. Provincial-level excellent teaching teams include: Composition department, piano Department, Piano Department, String instrument Department, bel canto department, accordion team of electronic keyboard Department. The university has three first-level discipline master's degree programs: music and Dance, fine Arts, and art theory, and two professional master's degree programs: Master of Arts (MFA) and Master of Education. In 2013, it was approved as the Post-doctoral Innovation Practice Base of Sichuan Province.

The university now has 352 professional and technical personnel with deputy senior level or above, including 13 second-level professors, 12 experts enjoying the Special allowance of the State Council, 1 outstanding expert of the Ministry, 13 academic and technical leaders of Sichuan Province, 5 outstanding experts with outstanding contributions of Sichuan Province and 3 famous teachers of Sichuan Province. The school also has several teaching teams composed of experts and professors who love the cause of art education and have achieved fruitful results. A large number of experts and scholars, such as Chang Sumin, Yang Lu, Liu Wenjin and Lang Yuxiu, the older generation of music educators, have great influence at home and abroad.

The university has won 1 Second Prize of National Science and Technology Progress Award, 1 State Invention Award, 25 provincial Teaching Achievement Award, 26 Provincial Philosophy and social Science Award, 33 Golden Bell Award of Chinese Music, 5 Red Dot Award of German industrial design and 31 invention patents. In the past five years, the university's teachers and students have won 470 international awards and 1,500 domestic awards in major international and domestic competitions and awards, including 85 awards at the national and provincial levels. It has obtained 9 national scientific research projects and 29 provincial and ministerial scientific research projects. He has published 167 works of various kinds and more than 1,500 academic

papers. School has the "China - central and eastern European youth art talent training and practice center", "sichuan province key laboratory of digital media art" "southwest music research center", "sichuan music art popularization base" "institute of the Chinese traditional music" and so on a number of provincial key academic research platform, building with foreign academic institutions have a "visual center for performing arts of China and the United States" gramm electronic music creation research center "France" and other academic research institutions, is responsible for the "musical association of professional committee of the theory in China" "music literature association of sichuan province" and "digital media art association of sichuan province" and other academic groups of daily work. The journal "Music Exploration" is the national university outstanding social science journal.

The university adheres to the policy of opening to the outside world, actively expands foreign exchanges and cooperation, attaches great importance to international academic and cultural exchanges, actively disseminates Chinese culture, organizes various kinds of international exchange activities at all levels, and participates in foreign related activities of the state, provincial Party Committee and government. The university has established cooperative relations with more than 40 overseas colleges and universities in more than 10 countries, and has sent more than 300 students to study and study overseas. Every year, more than 200 undergraduates participate in various overseas exchange programs. The university has been recruiting international students and students from Hong Kong, Macao and Taiwan since 2003.

The university actively serves the overall situation of the center, vigorously carries out school-local cooperation, deeply participates in poverty alleviation, helps local economic, social, cultural and educational development, and has signed strategic cooperation agreements with many cities and well-known enterprises. The university has established the Original Music Development Alliance of China's Professional Music Colleges in conjunction with ten professional music colleges across the country to promote the development of Chinese original music. The university actively responded to the construction of Chengdu-Chongqing Double economic Circle, and led the establishment of the "Chengdu-Chongqing Double Economic Circle University Art Alliance", with a total of 68 universities participating, making contributions to chengdu-Chongqing double cultural and artistic, social and economic development. The school's "Chengdu City Concert Hall" has been officially put into use, becoming an important platform for the integrated development of

school and local culture and art, providing a high-level performance venue for the school's art practice, and effectively promoting the building of Chengdu as a "Music Capital" and a "Cultural and creative Center in the West".

After more than 80 years of school development and the joint efforts of several generations of sichuan speakers, the school has cultivated a large number of outstanding professional artistic talents for the country. A number of distinguished alumni have emerged, including composers Such as Gao Weigjie, He Xuntian and Jada Qun, singers such as Fan Jingma and Huo Yong, performing artists such as Liu Xiaoqing, piano educator Dan Zhaoyi, piano players such as Li Yundi and Chen Sa, violinists such as Ning Feng and Wen Wei, enjoying high reputation both at home and abroad. In recent years, the school has also trained a group of pop music singers, such as Li Yuchun, Tan Weiwei, He Jie, Wang Zhengliang and Wei Chen, who are active in various stages and have won honors for the school.

"Long wind and waves will sometimes, straight to the cloud sail to help the sea." In the new historical period, the school will be xi jingping, the new era of socialism with Chinese characteristics as guidance, don't forget to beginner's mind, keep in mind that the mission, the full implementation of the new era of party's education policy, adhere to the direction of "2", "double hundred" policy, adhere to the talent training center positioning, strengthening khalid ents fundamental task, active service development and prosperity of socialist literature and art and the center of sichuan provincial committee and regional economic and social development work, Vigorously implement the "talent revitalization, connotation development, reform and innovation, after crossing, open cooperation" five major strategies and "innovation drive, strong talent base, rising discipline, teaching, scientific research, ascension outgoing promotion, infrastructure development, the party lead" eight engineering, to make ", characteristic, as well as the domestic first-class, internationally renowned socialist art colleges.

2.5 Music theory

2.5.1 For a long time, people have been looking forward to the establishment of a relatively independent and complete Chinese music teaching system compared with the Western music teaching system. If we want to make Chinese music teaching acquire its own value and significance in the teaching of various music systems in the world, which cannot be replaced by any other

system; To get rid of the theoretical framework of Western music to explain Chinese music and Eastern music, the establishment of Chinese music teaching system must have its theoretical and ideological basis. And the theoretical discussion of this problem has become the primary problem to establish the teaching system. 1. First of all, this teaching system can clarify the unique value of Chinese music and make it clear to the world. This is the core issue that Chinese traditional music teaching should reflect from beginning to end. Only around this core issue can Chinese traditional music teaching establish its own unique status and value significance.

2.5.2. This teaching system can reflect the value of Chinese music in modern and world significance. Due to some limitations of traditional thinking, people often use literary language to describe some features of Chinese music in a way that can only be understood, but not expressed. Because of the difficulty of crossing The Times directly, Chinese ancient music culture appears to be estranged from the present times. Therefore, the theoretical value system of Chinese traditional music must gradually turn to the academic level of modern psychology, aesthetics, philosophy and other natural and social sciences, and be reflected in the way of modern culture, so as to enter into the cultural psychological structure of modern people and have modern significance. The essence of the interpretation of universal meaning is a kind of universal music cultural value identification. Chinese music belongs to the characteristics of Oriental music culture, and it is an important support point to explain that Chinese traditional music is different from western music culture from the perspective of Oriental music culture's long history, art, philosophy, aesthetics and culture. In general, modern meaning and universal meaning involve a reconstruction of the value and history of music theory, which requires a combination of research and teaching, as well as the support of new subject areas

2.5.2. This teaching break can clarify the mechanism of the development of Traditional music culture between China and China, and enlighten the opportunity for the creation of music culture. Eastern and Western music has different historical development rules, such as music art flow, style, music has some variations, they are in the music type. The structure of musical behavior is different from the idea of musical music and the way of musical composition, reflecting the aesthetic thinking and structural behavior of music. Nowadays, western music has entered the period of post-modern music culture development, and the value system of music theory has undergone significant changes, and the development of music has been considered with the multi-

cultural view of music and the complementation of eastern and Western culture. At this time, to understand the characteristics and historical development mechanism of Chinese traditional music, to provide valuable and unique insights for the development of world music. 4. This teaching system can clarify the misunderstanding of Chinese traditional music, and promote the national awareness of their own music and culture. For a long time, there has been a view that: "The Western music expression system is scientific, while the Chinese music expression system is unscientific. This view itself is only limited to the music history before western musical expressionism, which lacks both the feeling and experience of western post-modern music and the understanding of the theoretical framework of the artistic connotation of Chinese and Eastern music, and its level of knowledge is limited to the theoretical value system of western traditional scientific and philosophical monism. It should be noted that the organic music ontology framework of Chinese and Eastern music avoids the western absolute time and mechanical materialistic music composing methods of the inorganic music ontology framework, and is connected with the organic whole concept of modern science, philosophy and culture, which makes it have great potential and possibility of development. Strictly speaking, the easiest thing to do is simply to deny or affirm the value of a musical tradition (especially one that has a long history). It is meaningless and even counter-productive to restrain or break away from the development mechanism and great potential of a traditional history. Conversely, the discovery of the value of a musical tradition that might contribute to the development of human music is not easy to achieve, but it makes sense. Only when we have a clear and objective understanding of ourselves, can we well accept the music culture from abroad, face the world, and establish the basis for the development of our own music culture

2.6 How to create teaching plan

Music is an emotional art. In the teaching process of music, aesthetics should be the core, and interests and hobbies should be the driving force. It is a prerequisite for students to keep close contact with music, enjoy music and beautify their life with music. According to the law of students' physical and mental development and aesthetic psychological characteristics, the rich and colorful teaching content and lively teaching form can stimulate and cultivate students' interest in learning. The teaching content should attach importance to the combination of students' life experience and

strengthen the connection between music lessons and social life. Music teaching should face all students, pay attention to the development of personality, pay attention to the cultivation of students' music practice and music creation ability. From the overall level, students are relatively good in terms of intonation, ability to accept songs and ability to show music. Most students are very active in music learning and have good discipline in class. Many students raise their hands to speak. The music level of the students I teach has improved significantly this semester. I have comprehensively improved the students' quality in solfeggio and ear training, music knowledge and other aspects, and made great efforts to gradually realize all-round development of the students in the course of the class. However, there are still some students with poor basic music knowledge. In general, In the future teaching process, I will also pay attention to the training of basic music knowledge, further consolidate and improve the teaching, for students to lay a solid foundation. (1) Be curious and interesting about all kinds of sounds in nature and life, and be able to imitate them with one's own voice or musical instrument. Able to hum to or respond to familiar songs or music. (2) Can hear different types of female and male voices. Familiar with Chinese and Western Musical Instruments and be able to distinguish their timbre. (3) In the process of perceiving the rhythm and melody of music, he can preliminarily distinguish the difference of beats, and can hear the height, speed, speed and strength of melody. (4) Be able to perceive the changes of musical themes, phrases and paragraphs, and make corresponding responses with body shapes, lines and colors. 2. Music Emotions and Emotions (1) Listen to music of different emotions and use words to describe them simply. (2) To experience and briefly describe the changes of musical emotions. (1) Listen to children's songs, carols, lyric songs, narrative songs, art songs, popular songs and other genres and types of songs, can sing along with the song quietly or silently. (2) Listen to different genres and types of instrumental music, and be able to respond to the music through rhythm or percussion. (3) Be able to distinguish chorus from chorus, chorus from ensemble. (4) Be able to preliminarily distinguish small music genres and forms, listen to music themes and name songs, 2-4 songs per school year. (1) Listen to Chinese folk music, know some representative regional and national folk songs, folk songs and dances, folk instrumental music, opera, quyi music, etc., and understand their different styles. (2) Listen to folk music from different countries and feel the different styles of

national and folk music. (1) Be willing to participate in various singing activities. (2) Know the correct posture and breathing method of singing, and can gradually master and apply it in singing practice. Ability to respond appropriately to command movements and preludes. (3) Be able to sing solo or participate in chorus or chorus with expression in natural voice, accurate rhythm and tone. (4) To be able to make simple comments on their singing and that of others. (5) Sing 4 ~ 6 songs by heart every school year. 2. Comprehensive art Performance (1) Can actively participate in comprehensive art performance activities, and enjoy the fun. (2) To play a role in melodramatic musical performances. (3) Be able to make simple comments on your own performance and that of others. 3. Read music (1) Learn to sing music from songs you already know. (2) Recognize the sound name, note, rest and some common marks of the song by combining the learned songs. (3) Be able to read simple music. (3) Creation 1. Exploration of sound and music (1) Ability to make simple Musical Instruments. (2) Be able to use human voice, musical instrument voice and other sound source materials to represent the sound in nature or life. 2. Improvisation (1) The ability to improvise, create rhythms or dances in line with the mood of the song and participate in the performance. (2) Be able to improvise, compose and perform music stories and music games with various sound sources and musical expressions. (4) Music and related culture 1. Music and Social Life (1) Focus on music in daily life. (2) Like to collect music materials from radio, TELEVISION, tapes, CDS and other media, and listen to them often. (3) Take the initiative to participate in community or country music activities, and be able to communicate with others in music. (4) Listen to concerts or watch musical performances at local folk events. 2. Music and Sister Arts (1) Get in touch with and understand drama, dance and other artistic performance forms, and understand the role of music in them. (2) It can simply describe the function of music in combination with familiar films and films. 3. Subjects other than music and art (1) Appropriate background music can be selected to provide music for children's songs, fairy tales or poetry recitation. (2) Know some representative children's songs of different historical periods, different regions and countries. 1. Able to recite the songs I have learned completely by heart and participate in various singing activities. 2. I can freely give play to my imagination along with the music, and perform with simple body movements in accordance with the music rhythm. 3. Feel the music in life, and be able to

imitate the sounds in nature or life with human voice and Musical Instruments. 4. Be willing to share musical activities with others. 1. Learn more in daily life to improve my own cultural accomplishment and teaching level. 2. The classroom forms are diverse, full of knowledge, interest, exploration, challenge and performance. To mobilize the enthusiasm of students to the maximum extent, and make them to the maximum extent to learn knowledge, master skills. And pay attention to take a certain form in class, cultivate students' ability of unity and cooperation and innovation, and let students love music class with relaxed classroom form. 3. Teach students in accordance with their aptitude. Pay attention to different teaching techniques for different students so that students can fully develop. 4. Design the introduction of each class to improve students' interest in learning. 5. Enrich extracurricular music activities, and carry out extracurricular music activities based on students' hobbies, so that students can learn music in their daily life. 6. Read and listen to the courses of other schools, and implement them in our school to broaden students' horizon. Teachers learn from them.

2.7 Evaluation of Education

1 good, pretty good, you can go there to study, go to the professional academy of fine arts pressure will be very large, or to develop their own interests, fine arts is good, in fact, which school is not the same. (2002).

2. Sichuan Conservatory of Music ~ many stars come out from there. Of course, Sichuan Conservatory of Art is also good, with fine arts, dance, film and television performance, vocal music and so on. (2009).

3. Yes, Sichuan Conservatory of Music is the best public conservatory of music in southwest China, and Liu Junlin graduated from the attached Middle School of Sichuan Conservatory of Music. (1993).

The pop music college of Sichuan Conservatory of Music is the best in the whole school! Chuan Yin is very difficult to get in ha. (1990).

Sichuan Conservatory of Music is great! One of the nine major music academies in China. (1980).

Sichuan Conservatory of Music is a first-class conservatory. If you can get in, nature is very good. Super Star is a graduate of the school. (2020).

7. Professional school, ok. (2002)

8. Fine Arts of Sichuan Conservatory of Music (2004)

9. In this school, the major of animation is quite good, many large and famous companies come to our school to recruit. Good refueling! (2019).

2.8 The related research

Qualitative research is the approach used by researchers to define problems or deal with problems. The specific purpose is to deeply study the specific characteristics or behaviors of the object and further explore the causes of its occurrence. If quantitative research solves the "what" problem, then qualitative research solves the "why" problem.

Qualitative research seeks for the "why" rather than the "how" of a topic by analyzing disordered information, including all kinds of information, such as historical records, interview transcripts and recordings, notes, feedback forms, photos and videos, etc. Unlike quantitative research, it does not rely solely on statistics or figures to draw conclusions. It also has formal approaches such as "grounded theory" and "ethnography".

Noun explanation editor

It is one of the basic steps and methods of scientific research to determine the essential attributes of things. It is through observation, experiment and analysis, to investigate whether the object of study has this or that kind of attributes or characteristics, and whether there is a relationship between them and so on. Because it only requires to answer the nature of the research object, it is called qualitative research.

Researchers use historical review, literature analysis, interview, observation, participation experience and other methods to obtain the data in the natural situation, and use non-quantitative means to analyze it and obtain research conclusions. Qualitative research emphasizes meaning, experience (usually oral description), description, etc.

Research method editing

Qualitative research is the study of a small, carefully selected sample of individuals. It is not required to be statistically significant, but the experience, sensitivity, and related techniques of the researchers provide effective insights into the behavior and motivation of the subjects, as well as the impact they may have, etc.

Effect of editing

At present, the main methods of market research are qualitative research and quantitative research. It is not difficult to see from the text that the so-called qualitative research refers to a method of research from the nature; Quantitative research is a method of quantitative research.

Qualitative research is the approach used by researchers to define problems or deal with problems. It is a market research method to reveal the nature of things. Colloquially speaking, it is the in-depth study of consumer views, and further explore the reasons why consumers this or that. If quantitative research solves the "what" problem, then qualitative research solves the "why" problem.

Often, as a new product, the planner will face a lot of confusion before going on the market. For example, who should it be sold to, what are the benefits of its products, whether consumers need these benefits, how much are they willing to pay for these benefits, what do consumers think of this new product, will they like this kind of packaging, style... Why is that? There are so many questions that a meeting in the office, the Internet or a pat on the head can't solve, and only well-controlled qualitative research can get the right answers.

CHAPTER III

RESEARCH METHODS

3.1 Research Scope

3.1.1 Content

1) The history of Chinese Sichuan folk songs, from the birth to the development of all the history of Sichuan folk songs, the changes of Sichuan folk songs, the Sichuan folk music education methods of Sichuan Conservatory of Music, the educational style of Sichuan Conservatory of Music, the changes to the future development of vocal music.

2) Sichuan conservatory of Music course technology for Sichuan folk songs. How Li Ru could sing better Sichuan folk music with vocal music, sorted out and studied lesson plans, and formulated teaching plans.

3.1.2 Research Site/Location

At China, Sichuan's music school, library and concert hall, and related to music research institutions. The Vocal Music Department of Sichuan conservatory was founded in 1953. The origin is the vocal music teaching and research group of the music department in Sichuan music experimental school founded in 1939. It is one of the earliest vocal music teachings and research institutions in China, Professional teaching and research is the direction of bel canto. There are 7 professors and 11 associate professors. International students from the United States, Australia, Italy, Germany, Japan, and Russia. The instructor of our department has profound stage performance experience and rich classroom teaching experience. They published papers in academic journals at home and abroad. Among the musicians trained over the years, more than 300 people have won international and domestic vocal music awards, brought achievements and honors to the school.

The authoritative conservatory in China includes China conservatory of music, central conservatory of music, Shanghai conservatory of music, Sichuan Conservatory of music, Sichuan Conservatory of music, and Xi'an Conservatory of music. Sichuan Conservatory of music is the most authoritative school in southwest China (Yunnan, Guizhou, Chongqing, Sichuan). The origin is "Sichuan Drama Education Experimental School" founded in 1939. In 1959, it was renamed

"Sichuan Conservatory of music" approved by the Ministry of Education. The school has two campuses, covering an area of more than 1200, with 30 departments and 18 research centers. There is the high school of art, junior college, undergraduate, graduate and other levels of education. There are 16,000 students in school, more than 2000 were employed. It is one of the 11 ranked music colleges in China. According to the official website of Sichuan Conservatory of Music, on March 2019, Sichuan Conservatory of Music founded Music composition Department, Music Department, Vocal Music Department, National Vocal Music Department, Folk Music Department, Piano Department, Orchestral Music Department, Music Education Department, Electronic Music Department, Dance Institute, Art Theory Department, Opera Chorus Department, Chengdu Art Institute, Drama, Film, Television Literature Department, Accordion Electronic Keyboard System, Pop Music 31 universities including Art Management Department, Musical Instrument Engineering Department, International Performing Arts College, Communication College, Art Education Department, Academy of Social Sciences, Digital Art Department, Modern Musical Instrument Department, Drama Department, and Art Appurtenance Department. The headquarters of College of Continuing Education (professional department), foundation department, art appurtenance middle school (Xindu campus), 29 universities have 7 undergraduate majors (2019, <http://www.sccm.cn/>)

The qualitative research is consulting relevant to literature, taking classes in colleges and universities, face-to-face interviews with experts and professors are mostly used to obtain first-hand information through participation in observation and in-depth interviews. The specific methods include participation in observation, action research, historical research, and ethnography. Participation in observation is a frequently used method in qualitative research. The advantage of participating in observation are the reasons, attitudes, efforts and decision-making basis of the actions taken by the observed. The headquarters of College of Continuing Education (professional department), foundation department, art appurtenance middle school (Xindu campus), 29 universities have 7 undergraduate majors. (2019, <http://www.sccm.cn/>)

In the participation, researchers gain a member in a specific social situation. Therefore, they can understand actions more comprehensively. Next, the observation and interview, the induction is used to transform the data from the concrete to the abstract and theoretical. In contrast,

the qualitative research is based on the "theory with basis". The theory is generated from the interrelationship among different evidence collected, which is a bottom-up process.

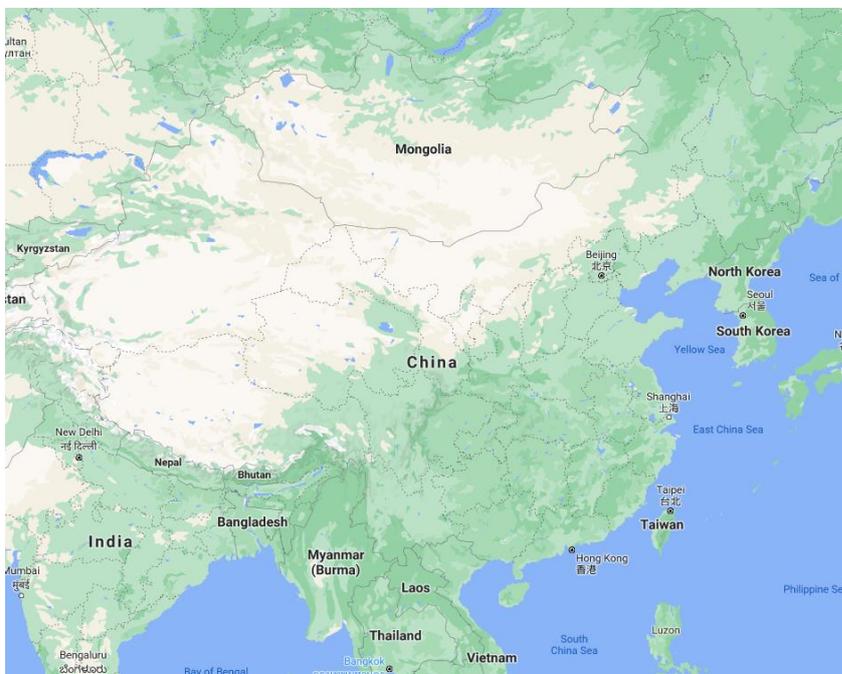


Figure 1 This is a map of China

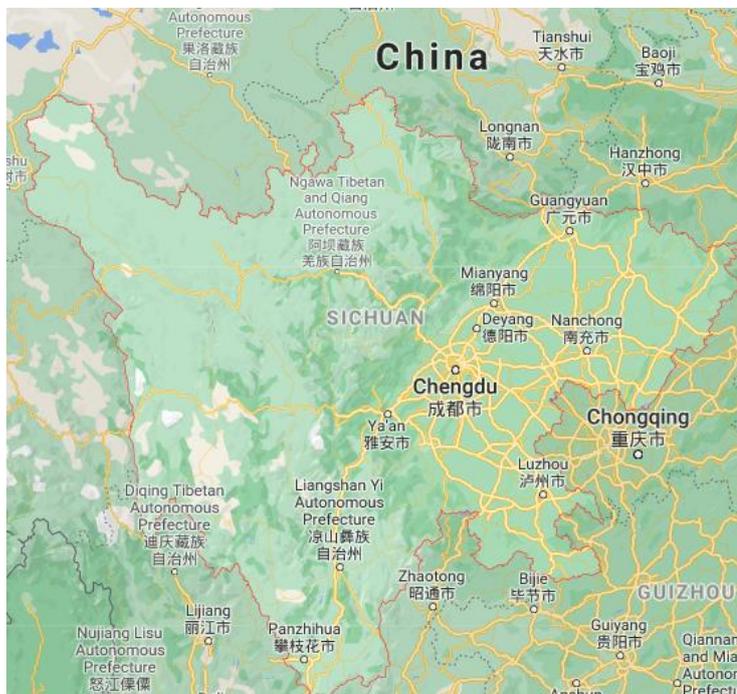


Figure 2 This is a map of Sichuan

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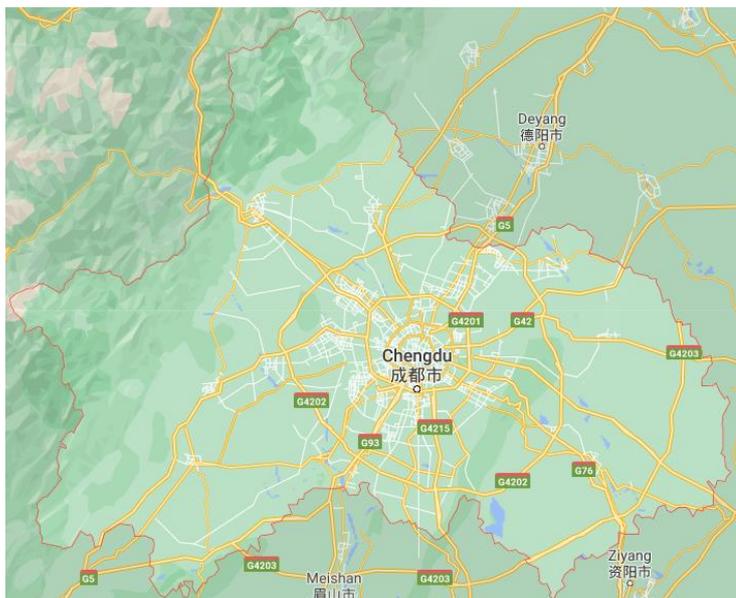


Figure 3 This is a map of ChengDu

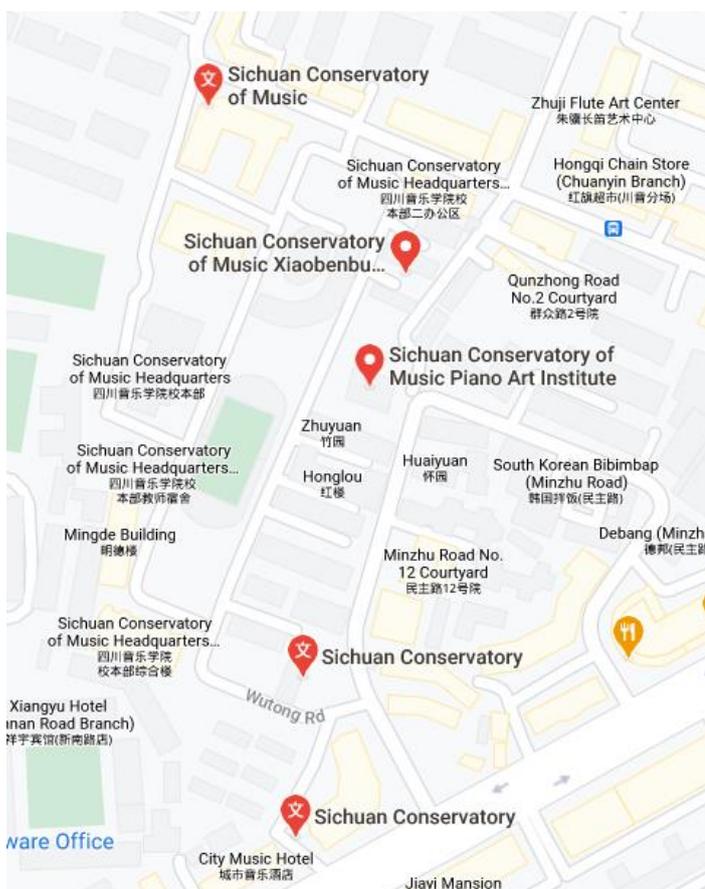


Figure 4 The picture above shows Sichuan Conservatory of Music

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3.1.4 Informants



Figure 5 Wu Jing

1) I will interview professor Wu Jing, Song Changqing, and Chen Chen. They are all experienced teachers. Teacher Wu Jing is famous in Sichuan. Associate Professor of Vocal Music of Sichuan Conservatory of Music, graduated with honors from the Department of Music Education of Sichuan Conservatory of Music. Over the years, he has held several solo concerts and teacher and student concerts, which have been highly praised by experts and audiences. Associate Professor Wu Jing has trained a large number of outstanding students, and they have frequently won awards in vocal competitions at home and abroad. She gained many awards in the annual assessment of the college. In 2008, She got awarded the title of an outstanding professor at the college. She has been teaching vocal experience and has trained many outstanding students for more than 30 years. Her research field is exploring the suitable talent training mode of vocal music majors in art colleges. As a music education professor at Sichuan Conservatory of Music, she analyzed and taught the application of Sichuan folk songs and bel canto2) Song Changqing is a baritone and deputy director of the Teaching and Research Department of the Department of Vocal Music. In 2000, he went to Germany to study vocal music and was admitted to the Vocal Department of the Karlsruhe National Conservatory of Music with excellent grades. He studied under the famous German mezzo-soprano singer and vocal professor Marga Schimel. During this period, the Classical vocal artworks have been systematically studied and researched and participated in

various forms of concert performances and masterclasses. In 2007 and 2008, he obtained a double master's degree in vocal performance and vocal education with a full score of graduation thesis and graduation concert. He joined the Sichuan Vocal Music Department in 2009 as a vocal teacher and a teacher of German art songs. He won first place in the small group of the 2016 young Teacher Teaching Competition of Sichuan Conservatory of Music. He is an excellent teacher. In recent years, he has visited many countries and regions to give lectures and act as a judge.

3.1.5 Duration of Time

1) On May 16th, 2019, before the field survey, I obtained relevant data by looking up materials in the library and the Internet.

2) From December 12th, 2019 to January 10th, 2020, I went to the Sichuan Conservatory of Music in Chengdu, China to study, observe, learn the teaching methods of Sichuan folk songs, and conduct field investigations.

3) I went to Sichuan Conservatory of Music to interview professor Wu Jing and professor Song Changqing on January 25th, 2020 to February 10th, 2020, to conduct field surveys through observation, face-to-face communication, and learning.

4) I completed my graduation thesis between February and May.

3.2 Research Process

3.2.1 Research Tools

Define the interview theme and analyze the interviewee's information. Study of the background, organize clues, design problems, organize problems, etc.

3.2.2 Data Collecting

1) I check the electronic reading room, library, and various related documents through the Internet. Collection of teaching materials on Sichuan folk songs and Sichuan vocal singing.

2) I observe and record teachers' teaching and students' learning methods and record teaching videos by participating in lectures in Colleges and universities.

3.2.3 Data Management

1) Collect relevant literature data in the dissertation database, compare two teachers of different genders through my lectures and studies at the university, and interviews and face-to-face exchanges with two professors of Sichuan Conservatory of Music. Have different understandings

and perspectives on teaching methods for data management. Learn more about Sichuan folk songs. Understanding and mastering data on vocal singing skills. Watching the concert and comparing the differences between the works and Sichuan opera, which are mainly reflected in opera singing and emotional processing.

1) Using the information obtained from the interview. I used the questionnaire survey and the relevant steps of the field survey to be verified.

2) 3.2.4 Data Analysis (analyzing by the given objectives)

3) 1) Different sampling and selection of the history of Chinese Bel Canto and Sichuan folk songs according to the emotions, lyrics, melody, speed, technology, etc.

2) Sampling vocal styles to study the application of Sichuan folk songs, compare teaching methods of different teachers and carry out statistics and design of teaching programs.

3.3 Research Results

1) we will have relevant integrated materials of Sichuan folk songs.

2) we will have the application of teaching technology in Sichuan conservatory of music.

CHAPTER IV

Pedagogy of Sichuan folk songs at Sichuan conservatory of music in china.



Figure 6 This photo was taken by Wang Jie Ke

Question 1: Do you have any ideas on how to teach and sing Sichuan folk songs?

Wu Jing: From my perspective of folk songs, I think it is more appropriate to sing formally, but now there are adapted folk songs. For example, "Huaihua" folk song which is has a melodic as well. However, I think that this song sing by the national singing method, it is more appropriate because it has a high-pitched. There are more true sounds in the method suitable for the nationality, and there are more true sounds in the front so that the performance is more vivid. More in line with the requirements of Sichuan folk songs, in the singing method, the decoration of Sichuan folk songs is particularly important. It is Sichuan-specific music. Folk songs passed down in history are generally more folk songs. There are fewer minors. It is not like Jiangshan folk songs. Jiangshan folk songs are mostly minors. Sichuan folk songs are characterized by more treble areas. What is missing in the middle and low sound areas. So we can focus on the middle sound areas in future creations. Or, you can write more folk songs in the middle sound zone, but not too much, because the characteristics of Sichuan folk songs are the high-pitched area and high-pitched voice.

Question 2: Do you have any suggestions on how to learn Sichuan folk songs?

2) Wu Jing: Our Sichuan folk songs generally belong to more high-sounding areas. There are more folk songs, and folk songs are more high-pitched, which is relatively euphemistically low-sounding folk songs. If there are more mid-sound zones, more low-sound zones, and more folk songs combined with high-sound zones, of course, it would be better. After all, we cannot change him but only accept it. In the future, In terms of creation, some adjustments can be made in the style of folk songs.



Figure 7 This photo was taken by Wang Jie Ke

Question 1: Do you have any ideas on how to teach and sing Sichuan folk songs?

Song Chang Qing: First of all, Sichuan folk songs are folk songs with Sichuan characteristics, but the style of Sichuan folk songs is good and the works of Sichuan folk songs are good as well. I have taught and sing "Fang Lai", and "the Sun came out", all are Sichuan folk songs. When singing, from my experience, it is still necessary to open this own pipe and cavity according to professional requirements. What I mean is: We now sing folk songs in a professional category, so the concept of ourselves should not change. If it is taught by other singing teachers,

they must sing another taste and feel. In itself, because of the different singing methods, the sound is different, including tune, bite, style, etc. It will be nationalized from a professional perspective, you have to add the vocal characteristics of yourself, the cavity, and then add the elements of national characteristics.

Question 2: Do you have any suggestions on how to learn Sichuan folk songs?

Song Chang Qing: If you want to sing folk songs well, my suggestion is to study more about the historical background and culture of the song yo. To sing well, you need to know the characteristics, and even have the opportunity to go to the field to collect the style. Studying more about the local customs, it will improve your skill

From what has been discussed above :

Through interviews with two professors of Sichuan folk songs in Sichuan Conservatory of Music, I learned how distinctive the ethnic characteristics of Sichuan folk songs are. Ms. Wu Jing has a very thorough understanding of Sichuan folk songs, and through her own understanding, she expressed that in terms of singing methods, the decoration of Sichuan folk songs is particularly important. This is a unique musical feature of Sichuan. The folk songs handed down from history are mostly mountain folk songs. There are fewer minors. It is not like jiangshan folk songs. Jiangshan folk songs are mostly minors. Sichuan folk songs are characterized by many high-pitched areas. Our Sichuan folk songs generally belong to the more vocal areas. There are many folk songs, and the tone of folk songs is higher, is a more euphemistic bass folk songs. Secondly, Through his own understanding of Sichuan folk songs, Mr. Song came up with a further theory of Sichuan folk songs. He said that from his experience, it is still necessary to open one's own pipe and cavity according to the professional requirements. We are now singing professional folk songs, so our own ideas should not change. If taught by other singing teachers, they must sing to a different taste and feel. Want to sing good folk songs, my advice is to learn more about the historical background and culture of the songs yo. To sing well, you need to know the features and even have a chance to go live to collect the styles. The most essential meaning of folk song lies in its mass character. It has been passed from mouth to mouth for thousands of years and is permeated with strong local

and national colors. From the cultural sense, folk songs are the soul of the people, folk customs, is the blood of a nation. Folk songs because of the integration of dialect more show its singing flavor

The charm of dialect in the singing of Sichuan folk songs

Characteristics of Sichuan dialect. Sichuan dialect is a kind of official dialect in southwest China, which is spoken by about 120 million people in the Sichuan basin, accounting for about one tenth of the total population of China.

Compared with Putonghua, There is basically no difference between flat tongue sound and upturned tongue sound in Sichuan dialect. The upturned tongue sound in Putonghua is pronounced flat tongue sound in Sichuan dialect. Zh, CH, SHI, zi, CI, Si.

Compared with Putonghua, Sichuan dialect has no front and rear nasals, and the back nasals are mostly pronounced as front nasals in Sichuan dialect.

The word formation of Sichuan dialect is different from that of Mandarin. In Sichuan dialect, nouns can be overlapped, but verbs cannot. Be like "one ding Ding" (a few), "the heart is owed owe", "old ge Ge" (describe a person old), short short (describe stature not tall).

In Sichuan dialect, there is no difference between nasal and border sounds. For example, the pronunciation of "L" and "n" in Sichuan dialect varies freely according to different regions. The pronunciation of "L" in zigong, Chengdu and Mianyang often depends on the pronunciation of "N", for example, "Li" is pronounced as "you", "Liu" is pronounced as "niu", and "li" is pronounced as "nian".

The artistic features of sichuan native folk songs. Sichuan native folk songs are a way for Sichuan people to express their feelings and express their hearts in their own language. It is in the embellish cavity to link - based, euphemism, melodious. Rhythm and lively, clear melody and accompaniment of percussion, with bamboo, bamboo tube, causeway, blend in the sichuan dialect unique local characteristics of folk songs, its special phonetic phenomena that sichuan has a unique charm of folk songs, the singer if you don't to sing as the sichuan dialect, cannot accurately reflect the unique customs and ethnic culture bashu area.

There are still many native Sichuan folk songs which are integrated into dialect. Only by mastering the characteristics of dialect well and singing folk songs can the regional characteristics of folk songs be fully reflected. In most cases, the meaning of dialect cannot be explained in

Mandarin. By carefully tasting the interwords, affixes and mood auxiliaries of dialect, one can personally feel the artistic conception and emotional expression of the song.

Analyze the artistic charm of sichuan folk songs integrated with dialect. By simply explaining the artistic characteristics of Sichuan folk songs, a good idea of singing Sichuan folk songs can be formed, so that the special charm of local language and simple attitude towards life can be inherited. It is the mission of our young people to master the characteristics of dialects and carry forward the precious cultural heritage and excellent folk music culture. It is hoped that this article will inspire people to have a strong interest in Sichuan folk songs and at the same time to share or feel the language, human geography, local customs and natural scenery of Sichuan.

Questionnaire

Interviewer: Wang Jie Ke

Dissertation Topic: The Sichuan folk songs pedagogy at Sichuan Conservatory of Music in China

Explanation:

This interview form is used as a tool for interviewing key information. There are 3 parts as follows.

Part one [General information of the interviewee]

1) What is your name and gender?

Wu Jing, female

2) What your address and telephone number?

Sichuan Conservatory of Music, Sichuan, China

3) What is the highest level of education you have received?

Master degree

4) List all degrees you have earned. Give the name of the institution from which each degree earned and the field of study of each degree.

Master of Sichuan Conservatory of Music Music Education (Vocality Teaching Research)

5) How many people in your family?

people

6) What's your position?

A Professor at Sichuan Conservatory of Music

1) Teacher Wu Jing is a famous person in Sichuan. Associate Professor of Vocal Music, Sichuan Conservatory of Music, graduated from the Music Education Department of Sichuan Conservatory of Music. Over the years, he has held several personal concerts and teacher-student concerts, which have been highly praised by experts and audiences. Associate Professor Wu Jing has trained a large number of outstanding students and has won many awards in vocal competitions at home and abroad. He won several awards in the college's annual assessment. In 2008, he earned the title of Outstanding Teacher of the Academy. She has over 30 years of vocal teaching experience and has trained many outstanding students. His research field is exploring suitable talent training models for vocal music majors in the School of Art. As a music education teacher at the Sichuan Conservatory of Music, she can analyze and teach Sichuan folk song teaching in many ways.

Questionnaire

Interviewer: Wang Jie Ke

Dissertation Topic: The Sichuan folk Songs Pedagogy at Sichuan Conservatory of Music in China

Explanation:

This interview form is used as a tool for interviewing key information. There are 3 parts as follows.

Part one [General information of the interviewee]

1) What is your name and gender?

Song Changqing, Male

2) What your address?

Sichuan Conservatory of Music, Sichuan, China

3) What is the highest level of education you have received?

Master degree of Music Education, Master degree of Music Performance (Double Masters)

4) List all degrees you have earned. Give the name of the institution from which each degree earned and the field of study of each degree.

Vocal Department, Karlsruhe National Conservatory, Germany

5) How many people in your family?

people

6) What's your position?

Professor at Sichuan Conservatory of Music

Song Changqing is a baritone and deputy director of the Teaching and Research Department of the Department of Vocal Music. In 2000, he went to Germany to study vocal music and was admitted to the Vocal Department of the Karlsruhe National Conservatory of Music with excellent grades. He studied under the famous German mezzo-soprano singer and vocal professor Marga Schimel. During this period, the Classical vocal artworks have been systematically studied and researched and participated in various forms of concert performances and masterclasses. In 2007 and 2008, he obtained a double master's degree in vocal performance and vocal education with a full score of graduation thesis and graduation concert. He joined the Sichuan Vocal Music

Department in 2009 as a vocal teacher and a teacher of German art songs. He won first place in the small group of the 2016 young Teacher Teaching Competition of Sichuan Conservatory of Music. He is an excellent teacher. In recent years, he has visited many countries and regions to give lectures and act as a judge.



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CHAPTER V

The model of Sichuan folk songs teaching plan for Freshman year at Sichuan conservatory music in china

Sichuan Folk Song University of Sichuan Conservatory of Music first-year Teaching methods:

Due to the strong local characteristics of Sophora japonicus, we must pay attention to the pronunciation and pronunciation of the mandarin we usually speak. Accent in Yibin region likes to bite words on the tip of the tongue. Therefore, in order to highlight the regional characteristics of this work, we should try to send the pronunciation forward as much as possible. The fulcrum of resonance should also be higher, and the pronunciation should be crisp and clear. Sichuan dialect does not distinguish between flat and curved tongue sounds, so this work should not be sung in Mandarin throughout, otherwise it will lack national characteristics. Don't use dialect all the time either, as this will affect its artistry as an adapted folk song. Therefore, it is a big style of this song to do both when singing. For example, the words "mountain", "hand" and "what" in the song should be sung with non-warped tongue, and the changed pronunciation should correspond to "SAN", "sou" and "SA". All the words "zhi", "chi" and "shi" should be sung as "zi", "ci" and "Si". Another point to note is that the word "what" in the lyrics "handrail (what) wanglang come" is pronounced "sai", which must be distinguished from the word "what (sa) son" in "you wangwa yo". "What (sai)" appears here as a kind of colloquial mood word, which makes the lyrics more close to life and enables people to feel the strong regional characteristics from the songs. At the same time, only one word is used to depict the characters more delicate.

The first sentence of the song begins with "High on the mountain", and the first note is the highest note F4, which must be well prepared. The first step is to relax the throat, ensuring that the breath is supported and the larynx is stable. As it is a folk song, the whole song has to be recited slightly in front. Secondly, although F is already the highest note of this song, it should not be used too hard to make it sound too "Fried", thus destroying the beauty created by the piano

accompaniment. In addition, F appears more frequently in songs, so the singer should adjust at any time to avoid Shouting at the voice.

There are as many as five melisma notes marked in the correct score. During singing, the singer may add two or three more notes according to different emotions. For example, the serif word "yo" in each lyric can be added into the melisma note for singing. So many melisma notes place a very important demand on the singer, and that is the relaxation of the vocal cords. The singing of melisma is not done by pulling or "shaking" the throat, but by controlling the breath. If the vocal cords are completely used to produce the sound, it will inevitably lead to the increasingly tight throat and the phenomenon of raising or pressing the throat. This problem will not only make the melisma rigid and stiff, but also have a great impact on the singing of the whole song, resulting in more difficulty in singing the high-pitch phrase. Therefore, when the author sings grace notes, he must keep the vocal cords relaxed and use the breath to drive the sound, so that the sound will be lighter.

Last but not least, the high pitch of the song mostly focuses on the open accent, such as "high mountain" in the first sentence (three F's in A row), and "Sophora" in the repeated sentence. Accents are relatively easy to handle for tenors, but the more difficult problem in the whole song is the "what do you want" "you". First of all, this is a closed accent with a pitch of F. Without adequate preparation, this sound is likely to "squeeze the throat" or even break the voice. Therefore, after singing the previous sentence "Mother asks her daughter", it is necessary to adjust breathing, relax the mouth, flatten the base of the tongue, and find the position of the mask when opening the mouth, so as to ensure the smooth completion of the closed accent "you".

Above is the author in the performance of this song encountered some problems, there are many details of the place need to continue to explore and improve in the future study. Starting from the background of the song, this paper goes deep into the language characteristics of the song, the relationship between lyrics and melody, the combination of emotion and sound, and the combination of my own problems in singing. Such a way of discussing the song makes up for the lack of theoretical research of the author at ordinary times. When will sophora Japonicus Bloom is still a popular work today, not only because of its superb musical writing, but also because it perfectly embodies the local customs and delicate emotions, which makes the song more vivid.

When *The Sophora* *Sophora Opens* is a very easy work for many singers, because the length of the song is very short and the highest note in the correct score only reaches F4, which is easy to master even for a baritone. But when it is actually sung, it is generally understood that this is not a piece that can be easily mastered. The following song in the singing of the difficult points, and then combined with daily practice and experience, briefly talk about the skills.

The piano accompaniment arrangement of *Sophora japonicus* is not only beautiful, but also very special. The soaring piano prelude is a depiction of the scenery in the song, which sets the tone of the whole work. The note of the right hand runs continuously after that, which is a description of the girl's fluctuating inner feelings. When you sing, you should concentrate on the prelude and get into the song so that you can open your mouth and enter the role instead of slowly warming up. Due to the short length of the song, if you can't find the best singing state at the beginning, you may not be able to adjust the whole song after the end.

Some people appreciate Sichuan's folk song because of the lyrical, gentle, hearty, and witty. This can also represent its unique artistic style. However, the social life is extremely rich, and the folk songs that restrict a nation and region are bound to be diverse. The classification of folk songs by Chinese music scholars is inconclusive, and tend to divide them into three categories: Mountain songs, Minor tunes, and Labor numbers. Among the folk songs in Sichuan, the "folk song" occupies a significant position.

Laoshange is the song of the mountain, which is a song sung by laborers who live in the field. Such as "Flower" in Qinghai, "Five Words in Hubei", "Xintianyou in Shaanxi", "Xiaoqu" in Shanxi, and "Climbing Tune in Inner Mongolia." Our country has a famous kind of folk song. Folk songs refer to spontaneous lyricism and the social activities of the working people. Besides, it formed very concisely and the genre is relatively free. It is not only convenient for working people to grasp and use it directly, but also allows talented singers to have a way for creativity.

Sichuan folk songs have a long colorful history. It includes "Morning Songs", "Fang Niu Ge", "Fang Yang Ge", and "Yang Yang Ge", etc. In the past, people worked in agriculture, transportation, and animal labor were individual operations. There were forms of collective labor (such as hoe seedlings, weeds, and collective transportation), but these collective labors remained independent. Therefore, Sichuan folk songs are not directly and specifically coordinated with labor, they are even less subject to the restrictions and constraints of specific labor. In terms of melody,

some folk songs are very free, some are rigorous and regular. The five-tone emblem and feather mode are common in the mode, there are a few folk songs in which the commercial model and the emblem mode alternate. In singing, Sichuan folk songs are distinguished by their high tone and flat tone. Singing forms include solo, chanting, interlude, singing, chanting, etc.

Sichuan folk songs have a wide range of performance content. There are praises of labor scenes, expression of life interest, the pursuit of freedom and happiness of life, such as get up early in the morning, the sun comes out and joyful, picking grapes, Xiatian seedlings lined, and other folk songs. Besides, more love songs expose the feudal rotten marriage system and the innocent love between young men and women, such as when the locust flowers bloom, running on the hill, and so on.

Sichuan folk songs normally have two, four, or six sentences, there are some three and five sentences, mostly, short and concise. Although folk songs are improvised they are cleverly conceived, appropriate metaphors, vivid images, and profound meanings. After singing it makes people intrigued. Sichuan folk songs have strong Sichuan characteristics. The tunes are often accompanied by strong Sichuan dialect dialects, such as "Wangzha" in "When Huaihua Opens" and "Maruer" and "Maruer" in "Grape Picking" are typical Sichuan dialects.

Sichuan folk songs have a special lining. The lining words in folk songs have a fresh style, making the tunes lively, intimate in Sichuan style. Such as the song Huaihua, a song from the south of Sichuan, blends with the scene. Sensual and colorful, touching the heart. It has a free rhythm and a long tune. In particular, the euphemistic cooperation of the contrasting words portrayed a girl's obsession with Qinglang more truly. Another example is the lining words "young" and "moon crooked" in Happy Hills, which are pleasant and interesting. The meaning of the words complements depicts a pleasing natural scene, which helps the listeners understand the song.

The lining words "Luo Er" and "Lang Lang Talk" in The Sun Comes Out, the lining words "sister brother hary" in Yellow Boxer, and "The Girl Who Loves Diligent People" passed along lining, the renderings of the words "swoosh, yo, yo", "hello" and "sleep well", highlight the fiery labor emotions and express sincere feelings.

Among many folk songs in China, the folk songs of the Han nationality originated from Sichuan. The Land of Heaven is a small hill of flower on the ocean of Chinese folk songs. There

are folk songs from all over the country that have been immersed in new blood, and it continues developing the social productive forces, Sichuan folk songs will shine more brilliantly.

1. The sun comes out with joy-Sichuan folk songs

"The Sun Comes Out" is a folk song of Yudong. The songs are written by the musician Mr. Jin Gu. The song originated in Chongqing Shapingba, which was composed by Mr. Jin Gu during his underground party work in Chongqing in 1942. The song is simple, the mood is optimistic, and it expresses the emotions of the mountain people who love working and mountain life. It is widely sung at home and abroad.

2. Kangding Love Song-Sichuan Folk Song

"Kangding Love Song", known as "Happy Hills" is a representative of traditional folk song in Kangding, Sichuan. It was written by Wu Wenji and Jiang Dingxian and sung by Yu Yixuan in Nanjing on April 19, 1947. Since then, the Love Song of Kangding has spread throughout the country. It gained a great reputation for Chinese and it been loved by people of all countries.

3. Looking forward to the Red Army-Sichuan folk songs

The song refers to the ballads and sung by the Chinese Red Army under certain conditions with real war life. It is to praise the people and things that the Red Army cherished and praised during that period, and to encourage the Red Army's war spirit, to publicize the CPC's determination to liberate China.

4. When will the Huaihua bloom- Sichuan folk songs

"When Huaihua opens" is classical in Sichuan folk songs. It is a traditional folk song in the Yibin area, with a long history.

The Sichuan folk song's lyrics are carved in the Guangxu period of the Qing Dynasty. Although the lyrics of "When Huaihua opens" are only a short four sentences, a few words put the image of a savvy and shy rural girl in love in front of us.

5. I fought the revolution with the Red Army-Sichuan folk songs

The revolutionary songs that originated from the workers 'and peasants' movement in the period from May 4th, 1919 to the first domestic revolutionary war, the folk songs were produced by Red army in the red revolutionary bases during the second domestic revolutionary war.

The song "When Huaihua opened" was adapted from Yu Zurong's folk songs. sixty

Three years ago, three teachers from the Cultural and Art Troupe of the Southwest Military Region visited the Cultural and Art Troupe of the 28th Division in Yibin. One aspect is to guide the performance of the 28th Division's literary and art troupe, and the other aspect is to collect folk songs from Yibin area. Yu Zurong was the first A member of the 28th Division Culture and Art Troupe, he was arranged to collect with a teacher named Li Shulian in the direction of Pingshan folk song. The two got along well because they both had a strong interest in folk songs and their ages were similar. After arriving in Anbian, Li Shulian proposed that we had better sing folk songs for communication, and Yu Zurong readily agreed. Li Shulian After singing the folk song "Cherry", Yu Zurong said that there is a folk song in Yibin, but he has forgotten the song's Lyrics, Li Shulian suggested that he find a lyrics to match, then Yu Zurong thought of a book called "university students face" In the book, a piece of lyrics that I had seen in the book was very beautiful, so I added this lyrics to the song. So this famous Sichuan folk song "When Huaihua will open" came out. In the process of adapting folk songs, Yu Zurong was Based on the original taste of the song, the tune was moderately modified according to the characteristics of the lyrics to make the song Sounds more emotional. At that time, Li Shulian also recorded this song and returned to the fighting art troupe. He later published it on a Southwest folk song written by the group.

"The Sun Comes Out" is originated from Chongqing, Shapingba. Mr.Jin Gu worked in Chongqing in 1942. He wrote the song during underground party work. The song is simple, cheerful and lively, expressing the love of mountain people by the mountain people. The song enjoyed the moment of life, it was in the most intense period of the Anti-Japanese War. On the streets of Chongqing, I see a large number of fellow refugees every day. There are a families that cannot return from the war, and the tragic scene of sleeping on the street. Physically and mentally Depression, insomnia every night, this caused him to miss and worry about his parents and loved ones in the distance. He hoping to win the war and be free again. The author shows the complex emotion in the song, Mr.Jin wrote a song for the people in his hometown. The ideas, and incorporating joyful scenes of labor into folk songs, both expressing their feelings for the people in their hometown,I miss my parents and loved ones. At the beginning, the theme of the song revolved around the "sun" expressing a long-term depression, released. Liang Pingren Labor scene working hard in the bright sun, It is a simple reason "The sun comes out cheerfully", It became the first sentence of the song. Later the song are mainly based on Mr. Jin Gu's people in his hometown and

his childhood. He wrote the impression of doing farm work, express the kindness, simplicity and hard-working spirit of the Liangping people in Chongqing. In order to set off the joyful mood, Mr. Jin Gu express a lot of expressive the words "Lang Luo", "Lang Lang Ran Kuang" so, it combined into this short song, which is used to simulate the sound of percussion instruments such as gongs and drums. The sound created a pleasant atmosphere when performing. First, "The Sun Comes Out" was only widely spread in the southwest, later slowly spreading all over the country, and

Aroused high praise and singing.

The first section analyzes the artistic characteristics of "When the Huaihua opens"

1) lyrics features

The part "When Huaihua opens" is simple and easy to understand. Although the lyrics of the song are short, but it Gave full expressions and emotions. For example, in the first sentence, Yoyo depicts the lush scene of locust trees on the mountain.

Next, hand railings, Wanglang come Yoyo describes the anxiety of the girl waiting for her sweetheart. "My mother asked my daughter, what do you want to feed?" daughter's silent attention. The subsequent "hey" word slowly brought the song to a climax, and finally "I hope Huaihua," "How many days do you feed" shows the shyness of the girl that she does n't want her mother to know her little secret, and she reflects, girl wit and flexible.

2) Characteristics of lining words "hello", "Wait" for these colloquial lining words to make this tune more beautiful. It has the characteristics of folk songs, the charm of Sichuan folk songs is more pleasant and meaningful. Both word reflects the Sichuan people and the humorous of the audience.

3) The vocal and melody, the characteristics of "When Huaihua Will Be Open"

The folk song "When Huaihua opens" has a beautiful melody and free rhythm. Melody Language tone trend close cooperation makes the song more vivid. The song has a dramatic musical character. "On a high mountain, a tree" "Oh, Huai Yu Hei" depicts the girl's hope of cutting by means of opera narrative, there are a dramatic contradictions. Next, the mother 's inquiries he daughter 's answers, and the dialogue between the mother and the daughter changed the contradiction. The daughter looked forward to Qing Lang to return early, but she doesn't want her mother to know what she thought. Contradictory drama is more prominent in this scene. Sexually reached its climax,

decorative sounds, Yiyin are widely used in Sichuan folk songs and play an important decorative role in the melody. such as "High Mountain" uses a combination of Yiyin and Portamento makes the song more interesting. include "Handle the railing, let Lang Wang come and feed" is also a combination of two decorative sounds, the use of chair sound

The performance of the girl's coquettishness fully reflects the Sichuan dialect. The use of lining words makes the folk songs more dexterous, live freely. Mood liners are also used a lot throughout the song. Such as: and other lining words. These words have a relatively long duration, which can achieve the effect of rendering emotions and increasing mood.

How to grasp singing

This is a bright, high-pitched and slightly subtle song. The first sentence at the beginning of the song is the highest note of the whole song, "Gao

The sound of "on the mountain" requires a bright atmosphere. The second sentence should be softer. The word "Huai" should be

Focus on highlighting. The next sentence, "Mother, ask your daughter, what do you want to feed?"

Gentle, showing the scene of a mother asking softly to care for her daughter. The last "hey" should sing a little longer and show

The daughter was at a loss and played a role in delaying thinking. In the end, he had a clever idea and said, "What do I want from Huaihua?"

When you sing "Hello", you should sing lightly and slowly, a little "guilty", for fear of being watched carefully by your mother.

The song highlights the emotional change of the character

Analysis of the Artistic Features of "The Sun Comes Out"

1. lyrics features

The sun comes out and the lyrics are simple, simple and lively. The lyrics of the song are seven-word poems. The first sentence first

Break 4 words (2 beats) and lining words (2 beats), then break 3 words (including two and a half shots in the cavity) and lining words (1 and a half shots), the second

Phrase breaks four characters (2 beats) and lining words (4 beats), and then breaks three characters (including Yuqiang 2 beats and a half). From the time of grazing

The shouts in the call and the lining words "Langlang pulls light" and extracted from the sound of local festive drums and gongs are accompanied by

The friendly Chuandong Xiangyin sings, unique style, catchy. It shows that after Sichuan implemented land reform,

Farmers are relaxed, happy, motivated and full of enthusiasm.

2. Characteristics of lining words

"The Sun Comes Out" is a folk song with simple lyrics and folk characteristics. There are five songs in this song.

The lyrics, in which the lining words "Olang Luo, Lang Lang pull lightly" is the clear stroke of the lyrics. Use some localized

Voice words, dialects, and the lining words in the songs are important to enhance the expressiveness of folk songs and highlight local significance. It connects the lyrics of each part more naturally and smoothly, with unique local characteristics. Inside the lyrics

Rong is closely related to people's daily life and has a strong folk color. These local specialties are in the song

Played a good role in positive emotions. If the lining is used properly, it can play a supporting role,

Add color to your music. In this folk song, although the lyrics are short, the lining is added, the mood is immediately active.

Come.

3. The aria and melody of "The Sun Comes Out"

The beat of "The Sun Comes Out" is 2/4, the rhythm is relatively light, the songs are basically one by one.

The Words and freely extended sounds will be used at the end of a sentence to express emotions. The melody is very light and bright.

The progressive three-tone sequence is closer to the linguistic tone of the lyrics. The melody emphasizes the fourth-degree progression, which makes the melody

The law is louder. Finally, it ends with four degrees. This termination method is very special.

The Point, rich in local characteristics. This song has more melody, using a slow descending tone, with some

Feeling sad and empty. The third major appears often, and the meaning of the lyrics of this song is concise and clear.

In terms of syntactic layout, it is processed according to the structure of the upper and lower sentences.

How to grasp singing

The song "The Sun Comes Out" is not wide, but the pitch at the beginning is relatively high. When you want to express the bright and exciting expression of the lyrics. The high pitch at the beginning, use while singing

The person must be fully prepared for the breath. Be sure to be clear and flexible in word biting, with a clear beginning

The Chu implies the suffixes were quickly cleared. The lining words in the songs should be sung cheerfully and not too fast.

When will the sophora bloom

四川民歌“槐花几时开”

(<http://www.myscore.org>)

Translate: BingHe

With song: BingHe

Andante

1=F 1 1 1 6 6 6ⁱ 6 5 1 6 6 5 6 3 - 3 0

See a so-pho-ra tree on the top of the hill,

5 5 3 6 5 3 2 5 3 6. 3 2 2 1 1 6 -

I lean o'er the ban-is-ter look-ing for my lov-er com-ing here.

6 1 1 6 1 6 0 1 6 6 1 6ⁱ 6 5 6 3 - 2.. 2

my ma-ma ask me who are you wait-ing for? Ai, I

5 3 5 3 6 5 3 2. 5 3 6. 3 2 2 2 1

won-der when the so-pho-ra will bloom, Oh ma-ma my

6 - 6 -

dear.

太阳出来喜洋洋

四川 民歌
丁善德 配伴奏

Moderate 愉快 活泼地

The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of a piano accompaniment and a vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line is a simple melody with lyrics in Chinese. Dynamics include *mp*, *mf*, *cresc.*, and *f*. There are repeat signs and first/second endings in the piano part.

1. 太 阳 出 来 (罗 儿)
2. 手 里 拿 把 (罗 儿)

喜 洋 洋 (欧 郎 罗), 挑 起 扁 担 (郎 郎 扯 光 扯)
开 山 斧 (欧 郎 罗), 不 怕 虎 豹 (郎 郎 扯 光 扯)

mf *cresc.*

上山岗 (欧 罗 罗)。
和豺狼 (欧 罗 罗)。

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf

3. 悬 岩 陡 坎 (罗 儿)
4. 走 了 一 山 (罗 儿)
5. 只 要 我 们 (罗 儿)

mf *mp*

不 稀 罕(欧 郎 罗)。 唱 起 歌 儿 (郎 郎 扯)
 多 又 勤 快 (欧 郎 罗)。 不 山 愁 吃 来 了 (郎 郎 扯)

光 扯) 忙 砍 柴 (欧 罗 罗)。
 光 扯) 那 山 来 (欧 罗 罗)。
 光 不 愁 穿 (欧 罗 罗)。

8^o

9^o

3-3

本曲谱上传于 中国曲谱网

Main text: The sun is out, heralding the start of a joyful day.

Sunshine brings a sense of joy.

The sun makes people feel good.

Sunshine brings happiness.

Happiness is sunshine! bai

CHAPTER VI

In my opinion, whether the flos sophorae when open or the sun come out pleasant goat, both song shows the local conditions and customs, sichuan of China folk song, the other a soft, is the representative work of sichuan folk songs, play an important position in sichuan folk songs, through understanding and sichuan folk songs singing method, can see the importance of the folk song of sichuan of China, we are all treasures for China. Therefore, from the article, we can clearly understand the singing methods and fun of Sichuan folk songs in Sichuan Conservatory of Music, which is a good contact for us Thai people. This kind of contact is also conducive to the understanding between Chinese and Thai cultures. The paper could not have been finished without the help of a few people. First of all, I would like to thank the Conservatory of Music and Mahasalakam University for giving me the opportunity to pursue my master's degree. It has helped me improve my academic ability and visual cognition. I was lucky to have many teachers, classmates and friends to help me go in and out of the conservatory throughout my master's career. I thank all of them for their support. I would like to thank my mentor, Professor Khomkrit Karin, who has broadened my musical horizons from a higher perspective. Here, I would like to thank Professor Perot Chen. And my mentor, Dr. Sayam Chuangprakhon. Finally, I would like to thank my parents and friends who have always supported me. I want to thank everyone for their hard work. I am very happy to study music pedagogy at MSU.

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